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TRANSLATION OF GOSWAMI HARIRAI'S
JARASANDHAVADHA MAHAKAVYAM
FROM SANSKRIT TO ENGLISH
WITH A CRITICAL INTRODUCTION

THESIS SUBMITTED TO
SAURASHTRA UNIVERSITY, RAJKOT
FOR THE AWARD OF
DOCTOR OF PHILOSOPHY
IN ENGLISH

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Pankaj L. Jani

-: Chapter One :-

-: A Critical Introduction :-

I The Art of Translation

यदा यदा हि धर्मस्य ग्लानिर्भवति भारत ।
अभ्युत्थानमधर्मस्य तदात्मानं सृजाम्यहम् ॥
पस्त्रिणाय साधूनां विनाशाय च दुष्कृताम् ।
धर्मसंस्थापनार्थाय सम्भवामि युगे युगे ॥

(Bhagavadgita Chap. 4 - Sh. 6,7)

Lord Shri Krishna states in the *Bhagavadgita*, “Whenever righteousness is on the decline, the unrighteousness is in the ascendant, then I body *Myself* forth. For the protection of the virtuous, for the extirpation of evil-doers, and for establishing 'Dharma' (righteousness) on a firm footing, I am born from age to age.” Shri Krishna states here the principle of restoration of cosmic balance by divine incarnations. When 'Adharma' dominates a divine incarnation protects and encourages the righteous. And this is also the main theme of the *Jarasandhavadha Mahakavyam*.

If there had not been the tradition of translation the world would never have come across the philosophy of the *Bhagavadgita* or Rabindranath Tagore's the *Gitanjali* would never have brought international honour to our country. Mahatma Gandhji's *My Experiments with Truth* is translated in almost all the languages of the world. So is the case of most of the sacred and religious books in the world. These examples show the importance and the necessity of the art of translation.

The art of translation is as old as literature itself. It has a prominent and paramount part to play in the modern world. Translation has served as a writing school for many prominent writers. Translation of religious works has played an important role in history. Translators, including monks who spread Buddhist texts in East Asia and the early modern European translators of the *Bible*, in the course of their work have shaped the very languages into which they have been translated.

Literary translation, as the name implies, is the translation of literature or other artistic texts. It is the interpreting of the meaning of a text and the subsequent production of an equivalent text, likewise called a "translation," that communicates the same message in another language. It involves the process of change into another language retaining the sense which is indeed the basic objective. Exactness and clarity are the most important characteristics of a translation. What is central to the process of the translation is the search for right word in the correct perspective. The main aim of the translator in translating any work of art is to successfully recapture the tone and texture of the original.

Literary translation is a very challenging activity. The first and very basic issue which arises is that of language competency, because not only a sound but an excellent command of both languages is required. Since meaning is the main goal in translation there is not much difficulty in non-literary translations. But the difficulty arises when we are engaged in the translation of literature. It is not easy to find the equivalent textual and literary material of the source language in the target language. The greatest problem of the translator is that of sustaining the right mood, tone, purpose, feeling and sense of the original writer.

It is clear that no translation can be the exact equivalent of the message of the original text. The establishment of equivalence between the source language text and the target language text becomes the central problem of translation. It consists in producing in the receptor language the closest natural equivalent to the message of the source language first in meaning and then in style. Moreover, a translator should have inwardness with both the languages and should have adequate knowledge of both the languages.

While translating the *Jarasandhavadha Mahakavyam* I have tried to preserve the spirit of the original text keeping in mind that a reader can at least enjoy the content of the text if not the form.

II Translation of a Sanskrit Text

In a multilingual country like India, translation has always occupied an honoured place in our literary culture. Translations from Sanskrit into other languages have a long history. On account of its storehouse of intellectual literature, Sanskrit has been a donor language for translations into Asian, Indian and European languages, including English. The *Vedas*, the *Upanishads*, the *Purans*, the *Ramayana*, the *Mahabharata*, the works of Kalidas, Bhas, Bharavi, and many more have been translated in English.

It is believed that Sanskrit is the oldest and the richest language, the one language of the world, the mother of all other languages of the world. Grammar of Panini stands supreme among the grammar of the world. It stands as one of the most splendid achievements of human invention and industry.

Besides, Sanskrit is the symbol of Indian culture and civilization. Sanskrit is the fountain — source of almost all the Indian languages. It is a brazen truth to say that Sanskrit is the blessed mother from whose womb have sprung almost all the Indian languages. Basically Sanskrit is a very simple language. It is used in daily prayers, household ceremonies and on occasions of offerings and rituals. The study of the Sanskrit language and literature inspires seriousness, creates the habit of hard work, instills truth in tongue and inculcate discipline. Not only this, it trains memory, clarifies pronunciation and enriches vocabulary.

I happened to meet a great Sanskrit scholar and poet Goswami Harirajji Maharaj at Jamnagar. I was so much impressed by his knowledge, scholarship and contribution in the field of Sanskrit literature and language that I decided to translate his great epic in Sanskrit the *Jarasandhavadha Mahakavyam*, a work of national repute.

Different scholars and translators have viewed translation from different angles. Some translators insist on word for word translation, others advocate free translation. Some translators insist on the form and style of the source

language to be retained in the target language, while some others advocate only transmitting the sense across the language.

While translating the *Jarasandhavadha Mahakavyam* I have tried to preserve the spirit of the original text. When I thought of doing this translation, I felt it would be easy to translate. But when I started it, I realised that it was not an easy job. Number of problems came up. The main problem was the translation of cultural words and cultural references. The cultural background of an Indian language is totally different from that of English language.

Certain typical words of the source language also create a problem in translation. Other main problem that I came across was translating the similes and other figures of speeches. It was very difficult for me to understand the form and style and conventions of Sanskrit Mahakavya at the same time. In the third, fourteenth and sixteenth canto it was very difficult to derive the hidden meaning of the 'shringar ras'.

In order to overcome all the difficulties, for me the best source was the scholarly guidance of my guide who happens to be a great lover and scholar of Sanskrit language and literature. For me the work became slightly easier as Shri Goswami Hariraji inspired me and helped in explaining the hidden meanings and other conventions. Very frankly and freely I discussed the chapters pertaining to the shringar ras. He explained me the complete meaning of the third chapter and that was a booster dose for me. Afterwards I could do the translation work at my own.

Lord Krishna gives darshan to all the Gopikas which they never thought of, that made them motionless since they never thought that they would be granted Love by their Lord! They lost their consciousness and went into 'Yog nidra' - the sleep induced by the spiritual union with the Lord. This is considered the Final stage of Yog which is the consummation of the Spiritual Love! Not the physical love. Though Lord Krishna was far away from them they could win Him to themselves with the strength of their astute Yog which is the communion of the individual self (soul) with the Universal Self (soul), which is otherwise known

as jeevatma merging with Paramatma. The physical meaning, i.e. outward meaning should not be considered here, since It is metaphysical meaning that is important in the context of Bhakti yog - the union of individual soul with the Universal Soul through Bhakti.

प्रपद्यतां हन्त न मद्वियोगे काऽप्यङ्गनाऽनङ्गदशादशत्वम् ।
दूरं स्थितोऽपीति विचिन्त्य कृष्णो योगेश्वरो योगबलेन सद्यः ॥
आकर्षितः सत्प्रणयेन तासाम् सलीलमत्र प्रकटीबभूव ।
आलिङ्ग्य ताः स्वाधरसीधुसिन्धुं प्रपाययन्नाशु जुगोप सर्वाः ॥
हरिधरसुधां स्वां पाययन्त्रेयसीं याम् मदनमदभराङ्गीमालिलिङ्गाङ्गना सा ।
प्रियतममबलम्ब्य स्वात्यपश्चातकीव सरति परिपिबन्ती लुप्तसंज्ञैव जाता ॥
(JM -35,36)

I am quite contented and happy at this juncture in doing this translation work and I am sure that other students will also attempt the translation work from Sanskrit to English. This attempt will certainly give a direction to other students.

III Goswami Hariraiji and His Contribution to Sanskrit Literature

Goswami Hariraiji Maharaj is a retired principal of Government Sanskrit Pathshala, Jamnagar. He has achieved distinction and wielded considerable influence in each of the fields he worked. National recognition of his genius came with many awards and distinctions.

Being a Pushtimargiya Vaishnav, his poetry elevates and uplifts us. He has himself lived a life of purity and austerity, thus his poetry bears the unmistakable stamp of the nobility of his character. He is a moralist - a teacher and preacher. His outlook on life is coloured by moral and virtuous thoughts. He

believes in the triumphs of virtue and good life. He hates evil and low thoughts. He believes that man can achieve success and glory in his life by treading the path of virtue, goodness and temperate life. The soul message of this epic *Jarasandhavadha* is 'where there is righteousness there is victory'.

Lord Krishna rightly says, “Jarasandha should certainly be slain and fully deserves it. He has unjustly cast eighty-six princes in prison. He has planned to immolate a hundred kings and is waiting to lay hold of fourteen more. If Bhima and Arjun agree, I shall accompany them and together we will slay that king by stratagem and set free the imprisoned princes.” (Mahabharata, C. Rajagopalachari : 86)

Goswami Hariraiji belongs to the glorious tradition of Shri Vaishnavism. He is a spiritual leader of the highest order, leading thousands of its followers by carrying forward the values and principles, as propounded and promoted by Lord Shri Krishna. Goswami Hariraiji was born at Champaseni in Jodhpur district, Rajasthan on 22nd May, 1950 Jyeshtha Sud Pancham, Vikram Samvat 2007, according to Hindu calendar. His father was Goswami Vrajbhushanlalji and mother Smt. Vrajlata Vahuji. His father was an Ayurvedacharya and a great Sanskrit scholar.

Goswami Shri Hariraiji is a great scholar of Vedant, Sahitya, Nyaya, Falit Jyotish and Vyakaran. Basically he is a teacher and poet at heart. He relishes teaching and delivers lectures for students, teachers, trainees and even research scholars. He is a profound scholar and a prolific writer. He is an eminent poet and littérateur of contemporary times. His contribution to Sanskrit literature is so massive that it would take several volumes to compile it.

His woks branch off into several directions and thus give a glimpse of his versatility. His publications include collections of poems, four epic poems, books on Literary Criticism, gazals, books on Vedant Dharm Shastras etc. His important literary works are as follows –

Sahitya

Jarsandhavadha
Pranay Parinayam
Purush Sambhavam
Sharanodhrarnam
Varshavali
Kadambini

Vedant Dharm Shastra

Bhasha Laxanam
Gadyamantra Teeka
Brihad Dan Lila Piyushbhashayam
Svadharm Vivek
Ashray Vimarsh
Utsav Vimarsh
Mandal Mandanam

He has dedicated himself to the cause of Sanskrit and 'Samskaras'. Even during his professional career he never gave up his love for poetry and there is hardly any form of metrical poetry which did not draw his attention. His deep understanding of human relations, the subtlety and delicacy of love, is reflected in his compositions. He is one of the leading poets of the modern age who has added new dimensions both to its form and content.

He is one of the few individuals who have maintained a uniform high standard in all fields of his working. He is a good teacher, a professional scholar, an excellent poet and is well known for his gentle nature and balanced personality. 'Bhagwad Sewa' and 'Nam Sewa' as he says, is the sole aim of his life.

Goswamiji was a precocious child and sparkled as a child prodigy reciting with utmost ease, even difficult hymns. His grasping and retention capacity of

any topic were superb. He indulged in knowledge seeking and dissemination even as a child and actively participated by discussing, singing, reciting in festivals and functions.

He delivers his lectures in Sanskrit, Gujarati and Hindi on very complex subjects like Shrimad Bhagavatji, Ramayanasara, Vishnutatva, Bhagavad-Gita and other scriptures. He embarked on profound philosophical discussions on issues like Way of life, the Purpose of Creation, Soul and its Mystery etc. In his school life also, he was more interested in offering lectures rather than listening. In the year 1992, during the 'Pushti Siddhant Charcha Sabha' at Mumbai, there were delightful and stormy sessions, which received much appreciation and applauds and he was honoured by the title of "Pushti Siddhant Samraxan Shiromani".

He delivers his lectures on variety of subjects like : Sanskrit, Gujarati and Hindi literature, Vaishnavism - Karma, Gnana and Bhakti Yog, Indian Music, Patanjali and Krishna, Essence of Indian Philosophy, the Vedas, the Upanishads and their Message, Purusha Suktha, Narayana Suktha, Shri Suktha, Vishnu Sahasra Nama, Sankhya Yog – Gita, Shrimad Valmiki Ramayana etc. He is a limitless reservoir of wisdom and knowledge – ancient as well as contemporary – that is far beyond the capacity of any normal human being.

He is a bridge between 'Para' and 'Apara Vidya', materialism and spirituality, abstract theories and hard facts, tradition and modernity, old and new, east and west, 'maya' and reality, mundane and profound. In fact, in this world of duality, he can connect the opposites in theory and practice. He can interpret the most intricate and complex situations and explain the unknown in understandable language to the layman.

All, who interact with him or listen to him, including scholars and experts, have unanimously exclaimed that it is humanly impossible to acquire such knowledge, but derived only from divine sources. Goswamiji is actively involved in the development, progress and spreading of the principles of the International

Pushtimargiya Vaishnav Parishad of Shri Vallabhacharya Gurukul of Junagadh. He is an active member of the 'Vishva Hindu Parishad' and he is the prime mover of the various programmes of the Parishad in Jamnagar. At personal level, he aims at the betterment of the entire humanity with special focus on the upliftment of the weaker and marginalised sections of the society.

He is involved in activities like conducting of youth training camps, women empowerment programmes, medical camps, especially eye camps, blood donation camps, cattle camps, renaissance of ancient art and cultural forums. Goswami Shri Hariraiji has established the religious Charitable organisation, for the propagation of Vaishnavism and for revival of lapsed temple rituals and festivals. He has also established Moti Haveli Pathshala at Jamnagar. He played a very vital role in the construction of the Vaishnav Community Hall and in the renovation of the Moti Haveli at Jamnagar. His contribution in rehabilitating the people of Dhutarpur village in the Kutch district after the devastating earthquake, is really unique.

Goswamiji has won several awards and has been conferred several titles. Recognizing his greatness, uniqueness, infinite potential and contribution in the field of Sanskrit literature he was honoured by the Rajasthan Sanskrit Academy by a very prestigious award the 'Magh Puraskar' in 1983. In the same year i.e. in 1983 the Uttar Pradesh Sanskrit Academy awarded him another prestigious award the 'Kalidas Puraskar' for his great epic *Jarasandhavadha*. Goswamiji's such a great success and achievement was celebrated with great splendor, amidst rituals, recitations and cultural concerts by his devotees.

The Bhagvat Vidyapeeth Ahmedabad has also conferred the highest honour, the title 'Mahakavi' in 1984. In 1989 the Maharaja Mewad Foundation Udaipur, Rajasthan, felicitated him by the 'Harit Puraskar'.

As a spiritual leader Goswamiji's compassion, outlook, concerns and activities have always been boundless, transcending the narrow boundaries of caste, creed, status, region or religion. In spite of being a staunch and chaste

Vaishnavite, he believes in inter-religious harmony without losing religious dignity. He is a messenger and promoter of peace. Goswamij is a great connoisseur of music, dance, drama and other art forms, including folk variety. He is a good singer, composer, and a gifted poet in many languages. One thing worth-mentioning about Goswamiji is his love for Indian classical music. He is the follower of the Champaseni tradition (gharana) and literally teaches the students to keep this tradition alive and at the same time for the progress and development of this gharana. Apart from skills like drawing, painting etc, he has deep interest in Vedic Mathematics and Logics.

IV Story of the *Jarasandhavadha Mahakavyam*

The ***Jarasandhavadha Mahakavyam*** is a great epic written in Sanskrit by a contemporary poet Goswami Harirajji. The story of the *Jarasandhavadha* is based on the *Mahabharata*, the *Harivansha Puran* and the *Bhagvat Puran*. Originally the *Mahabharata* and the *Purans* are written by Ved Vyasji in Sanskrit. *Jarasandhavadha Mahakavyam* is an epic in the true sense. It maintains all the traits and possesses all characteristics that an epic normally contains. Harirajji created the epic, *Jarasandhavadha Mahakavyam*, which relates to the story of Krishna's vanquishing of the Magadha King, Jarasandha.

The *Mahabharata* and the *Ramayana* are two gems in Indian literature. Both these epics are the bases of Indian culture and Sumeru mountain of gold of the Sanskrit literature. The *Mahabharata* holds the place of pride and it is the most popular epic after the *Ramayana*. The *Mahabharata* has a great literary importance. It is like an ocean which carries out all types of compositions pertaining to all kinds of knowledge. Indeed it is a beautiful poetic work on the one hand and a code of conduct on the other. It is really a specimen of literary art, exercising a tremendous influence on different forms of subsequent literary compositions in Sanskrit.

Yudhishtira intended to perform the Rajsuya sacrifice. Therefore he sought the advice of Shri Krishna. Krishna informed him that without killing Jarasandha, he could not perform the 'Rajsuya Yajna'. Jarasandha had conquered many kings and held them in subjection. The wicked Kansa, Shishupal and many others were afraid of his prowess and were submissive to him. Even Lord Krishna could not defeat him. Yudhishtira wanted to know about the strength and prowess of Jarasandha. Shri Krishna narrated the story of Jarasandha.

Jarasandha was the king of Magadha. His father, Brihadratha was a valourous, mighty and matchlessly powerful ruler of Magadha. He had the army of three 'Akshauhinis' of soldiers. He married the two beautiful twin-daughters of the king of Kashi. He was fortunate that in the company of his two wives he passed away his youth in the enjoyment of his wealth. But it was his misfortune that no son was born to him to further his line. Brihadratha and his queens were very god fearing and religious minded so they performed many yajnas and other rites to get a son.

One day the Chandakaushika Rishi, the son of Kakshivana of the Gautama race, came to his city. The king knew about the miraculous power of the sage and thus in the company of his wives went to greet him with the intention to get blessings from him. They gratified the Rishi with presents of Jewels. He was pleased with their 'bhakti'. The Rishi gave a mango fruit to the king as the means of his obtaining a son. The king gave that fruit to his two wives. The queens divided the fruit into two equal parts and ate the mango. That resulted in happiness and joy for all the members of the family.

Sometime later when the proper season came, each of the two queens delivered two fragmentary bodies having one eye, one arm, one leg, half a stomach, half a face, and half an anus. Seeing the fragmentary bodies, the queens trembled much. They were stunned to see the half parts of the human body. The two sisters finally decided to throw away the fragments of the body. Once again a very unusual instance took place. A 'Rakshas' woman, whose name was Jara found the fragments lying there. She was also surprised to see

this unusual thing. She took those parts in her hand and united the fragments to make them easier to carry.

As soon as the fragments were united, they formed into a heroic child of one body which was as hard and strong as the thunderbolt. Even Jara was unable to carry that child. The child roared as terribly as the clouds charged with rains. The king, the queens and others came out to see what the matter was. When Jara saw the helpless, disappointed and the sad queens and also the king at the same time, she hands over the child to the king.

Having obtained the child, the king and the queens were filled with joy. The occasion was celebrated in a grand manner. As the fragments of the body of the child were united by Jara, he was named Jarasandha. The child was growing day by day like the moon in the white-fofnight. Sometime later, the Rishi Chandakaushika came again to the kingdom of Magadha. The Rishi made prophecy that Jarasandha would grow in prosperity and no king would be able to equal him in prowess. The weapons hurled upon him even by the celestials will not be able to make any impression on him. He will seize the growing prosperity of all the kings. All the kings will remain obedient to him.

Under his father's able guidance he killed a monster named Rishabh 'Rakshas' who was a menace to the state. Thus the king of Magadha finally summoned all his friends and relatives, and declared Jarasandha as the king of Magadha. When Jarasandha was installed as the king he brought numerous kings under his sway by his valour. After his father and mother had retired into the forest, as told by Kaushika, the king Jarasandha literally ruled over the whole world. He was married to the daughter of Kashi Naresh. He was blessed with two daughters and a son named Sahdeva. His daughters were married to Kansa whom Lord Krishna killed. Sometime after, when the king Kansa was killed by Vasudeva (Krishna), an enmity arose between him and Krishna. Jarasandha decided to kill Lord Krishna.

Shri Krishna was sure that all the celestials and the 'Asuras' were incapable to vanquish Jarasandha in battle. Therefore, he decided to defeat him in a single combat. Lord Krishna's plan was that they three (he along with Arjuna

and Bhima) could collectively kill Jarasandha. They decided to go secretly to that king, as he was sure that the king would be engaged in a single combat with one of them. From the fear of disgrace, from covetousness, and from the pride of strength of arms, he would certainly challenge Bhima to a single combat. Bhima would surely bring about the fatal fall of the king (Jarasandha). Yudhishtira could visualise that Jarasandha was already killed, that the kings kept prisoner by him had already been liberated and that the Rajasuya sacrifice was already accomplished by him. Looking to the prowess of these three even the people also considered that Jarasandha was already killed.

Finally they reached the great city of Magadha standing in all its beauty. They entered the city of Magadha. On Chaityaka hill Jarasandh, under the guidance of Brihadratha, had killed a cannibal, called Rishabha. Three drums were made from the skin of that monster. He then kept these drums in his city. They were such that, if once played upon, their sound lasted for one full month. The brothers broke down the Chaityaka, ever charming to all the people, at the place where these drums, covered with celestial flowers, sent forth their continuous sound. Attacking with their powerful arms that immovable, huge, high, old and famous peak, ever worshipped with perfumes and garlands, those heroes broke it down. They then with joyful hearts entered the city. At that very time the Brahmins saw many evil omens which they duly reported to Jarasandha.

Lord Krishna, Bhima and Arjun entered the city in the guise of Snataka Brahmins in order to fight with Jarasandha. They kept their weapons outside the city. Jarasandha received his visitors with proper ceremonies. Seeing the strange attire of his guests, Jarasandha was astonished, but he waited upon them with all respect. Jarasandha was sure that they were not the Brahmins. How could he believe the people adorned with flowers and with hands that bear the marks of the bow-string and also who broke the strong drums as Brahmins? Jarasandha was astonished to see such Brahmins and said that he did not recollect that he had done them any injury. When he had never done them any harm, they should not consider him, as their enemy.

Lord Krishna reminded him that he had done cruel deed by making the Kshatriyas of the world captive and put in the prison. After persecuting them, he would offer them as sacrifices to Rudra. Having done this cruel wrong how can a person consider himself innocent? Lord Krishna is the protector of the whole world. He practices virtue and he knew protecting virtue. Lord Krishna tells him on the face that they are desirous of helping all distressed people. They will liberate all the captive monarchs.

Thus he challenged Jarasandha for a single combat. He informed him that they were certainly not the Brahmins. On the other hand Jarasandha was also a brave king he did not agree to liberate the kings captured for the purpose of the sacrifice. He was ready to fight with troops or alone against one. Finally it was decided that he would fight with Bhimasen. The fight began on the first day of the month of Kartika, and those two heroes fought on continuously without food, and without intermission of day or night till the thirteenth day. Roaring like clouds, they grasped and struck each other like two mad elephants fighting with their trunks. Becoming angry at each other's blow they dragged and pushed each other, and they fought on, looking fiercely at each other like two angry lions.

Thousands of citizens, consisting of Brahmanas, Kshatriyas, Vaishyas and 'Sevakas', and also women and even old men, came out and assembled there to witness the fight. The sound they made by the slapping of arms, by the seizing of each other's necks, and by the grasping of each other's legs became so loud that it resembled the roar of thunder or the noise of a falling cliff. Both of them were foremost of strong and powerful men, and both took great delight in such fights. Each was eager to vanquish the other, and each was on the alert to take advantage of the slightest carelessness of the other. It was on the night of the fourteenth day, the Magadha king stopped from fatigue. Bhima was determined to kill him. Bhima mustered all his strength and courage with the desire of vanquishing the unvanquished Jarasandha.

Bhima raised up the strong Jarasandha and whirled him high one hundred times, Bhima pressed his knee against Jarasandha's backbone and broke his body into two parts. Having thus killed him, he roared aloud. The roar of Bhima,

mingled with that of Jarasandha while he was being broken by Bhima's knee, raised such a loud roar that it struck fear into the heart of every creature. The people of Magadha became dumb with fear; and even many women were prematurely delivered due to the roars of Bhima and Jarasandha. Hearing the roars of Bhima, the people of Magadha thought that the Himalayas were coming down on the earth.

Thus they liberated all the captive kings. Seeing Krishna there the people of Magadha became very much astonished. The captive kings were grateful to Lord Krishna and were prepared to do anything for him. They were all prepared whole heartedly to take part in the Rajsuya Yajna, performed by Yudhishtira. Sahadeva, the son of Jarasandha, who was always against his father's wrong deeds, worshipped Lord Krishna. Krishna instated Sahadeva the son of Jarasandha on the throne of Magadha.

Krishna, accompanied by the two Pandavas - Bhima and Arjuna, arrived at Indraprastha and went to Yudhishtira. Yudhishtira was informed that the powerful Jarasandha was killed by Bhima and all the kings, confined at Girivraja, were liberated. Yudhishtira worshipped Krishna as he deserved and he embraced Bhima and Arjuna in joy. Having obtained victory through the agency of his brothers by the death of Jarasandha, Ajatashatru (Yudhishtira) passed his time with his brothers in great merriment. Krishna took leave of Yudhishtira, Kunti, Draupadi, Subhadra, Bhimasena, Arjuna, and the twins Nakula and Sahadeva and he started for his own city (Dwarika).

Whatever is consistent with 'Dharma, Artha and Kama' continued at that time to be properly performed by king Yudhishtira in the exercise of his duties in protecting his subjects.

V

Canto -Wise Summary

First Canto :

The *Jarasandhavadha Mahakavyam* commences with prayers to Nara, Narayana and the holy river Yamunaji. According to the classical conventions the poet in the beginning invokes the supreme commander of the world Lord Krishna and the mother Yamunaji to keep him in his great task of writing this epic. He considers himself as the most humble servant of Lord Shri Krishna and prays to keep the benevolent hand upon his head to bestow all round development.

अभिनवजलदश्यामम् श्यामभ्रुकुटिवशीकृतश्यामम् ।
श्यामम वामश्याममनणिमकरूणङ्क्षणं शरणमैमि ॥
श्यामश्यामे सरिन्मातर्यमुने त्वज्जनोरऽम्यहम ।
श्रीकरं श्रीकरं मूर्ध्नि सर्वसिद्ध्यै निधेहि मे ॥
श्रीवल्लभं शरण्यम् श्रीकृष्णास्यं जगद्गुरुं तातम् ।
श्रीमद्भागवतामृतरसास्वादनक्षमं प्रभुं नौमि ॥

(JM-1)

It is followed by the arrival of Devarshi Narada, who has come from the heaven to the earth. He has come to Lord Shri Krishna who offers him hospitality according to the custom. In this canto the poet has presented the complete description of Shri Krishna who happens to be the Mahanayak of this epic. Lord Krishna is creator of the universe, the form of the universe, the primary cause of the three worlds, the transformation of the worlds and the destroyer of the worlds.

जगद्विधातुजगदेकरूपिणी जगन्निदानारय जगत्परस्य च ।

जगत्पभोः स्राग्जगदादियाचितुर्जगद्विकारस्य जगद्विनाशिनः ॥
अकारि पत्युर्जगतां सुरर्षिणा समूढहार्दश्लथपक्ष्मलक्ष्मणा ।
फलं भुवि प्राणभृतां परं दृशोर्जगत्पवित्रञ्जगदादिदर्शनम् ॥ (JM- 8)

Second Canto:

This canto presents the apprehensions of people about Narada's arrival, description of Narada, description of his welcome by Shri Krishna, the reason for his arrival and explanation by Narada on the justification of killing Jarasandha by recalling the incidents of his previous birth, acceptance message and finally Narada's departure. In this canto Naradaji reminds Shri Krishna that he is the supreme controller of the world but despite this there are treacherous rulers like Jarasandha who do not believe in the supremacy of Lord Krishna. Such a ruler on the earth is a curse. It is a fact that some on earth do not believe in god's supremacy and inscrutability. Naradji says,

"Despite your being endowed with endless capacity you do follow the path of morality and you exhibit endless actions and miracles which show that you are too great to be comprehended by the ordinary, strange to the demons, but fascinating to the intellectuals of the earth". (JM-15)

He reminds him that thousands of lives are taken in the sacrifice in the name of God -

यज्ञेश यज्ञे नृसहस्रनाशिनि भोश्चता भवानेव न भाति किं प्रभो ॥
यद्वा त्वमत्ता प्रथितोऽखिलस्य ही चराचरस्य ग्रहणाज्जगत्पते ॥
(JM-16)

That is why Jarasandha is fit to be killed in the battle field. So Bhima being a man of stupendous strength (Mahabali) can take up the task of killing Jarasandha since nobody else is capable of taking up the task.

तस्मान्न तत्रानुचितं किमप्यतः सुखं भवान् तं युधि हन्तुमर्हति ।

इतोऽपि चेदन्यतमेन काङ्क्षति चकास्ति भीमः प्रततं महाबली ॥

अयं ध्रुवं मध्यमपाण्डवः प्रभो भवप्रभावानुपलभ्य संयुगे ।

क्षणञ्जरासन्धमहो हनिष्यति बृहत्सहाये किमसंभवं भुवि ॥

(JM-19)

Third canto:

The ladies of Indraprastha, separated from their dear One (Krishna), could not suffer the pangs of separation anymore. The intensity of their love for their Lord is described here in exaggerated terms- 'ati shayokti alankara' is used. The Gopikas are the beloveds of Gopala (Krishna) in the spiritual sense of the term, whereas they have already been married to their husbands in the physical sense of the term. The spiritual sense of the marriage does not apply here. They were wedded to Krishna, in the spiritual sense, which entails their union - the union of individual self with the Universal Self, with each other.

Having been attracted to their Metaphysical Love, the Lord appeared before them in all His actions (leelas), and embraced them all and allowed them all to drink the ambrosia of His lips which made them shed the tears of joy which they tried their best to hide! The attainment of the unattainable communion with Paramatman, which is the wish of the Gopikas, is expressed here.

प्रपद्यतां हन्त न मद्वियोगे काऽप्यङ्गनाऽनङ्गदशादशत्वम् ॥

दूरं स्थितोऽपीति विचिन्त्य कृष्णो योगेश्वरो योगबलेन सद्यः ॥

आकर्षितः सत्प्रणयेन तासाम् सलीलम्र प्रकटीबभूव ॥

आलिङ्ग्य ताः स्वाधरसीधुसिन्धुं प्रपाययन्नाशु जुगोप सर्वाः ॥

हरिरधरसुधां स्वां पाययन्प्रेयसी याम् मदनमदभराङ्गीमालिलिङ्गाङ्गना सा ॥

प्रियतममबलम्ब्य स्वात्यपश्चातकीव सरति परिपिबन्ती लुप्तसंज्ञेव जाता ॥

(JM-35,36)

The ambrosia from the lips of Hari was allowed to be drunk by the beautiful bodied - ananga Gopies, who had the privilege of embracing the God of Love (ananga-bodiless) which bestowed the support of the Lord on them, which made them motionless since they never thought that they would be granted love by their Lord! They lost their consciousness and went into 'Yognidra' - the sleep induced by the spiritual union with the Lord. This is considered the final stage of Yog which is the consummation of the Spiritual Love. As this is not physical, only psychological, should not be taken in physical sense. It is the Union of individual Self with the Universal Self - is presented in this canto.

Fourth Canto :

Yudhishtira intended to perform the Rajsuya Sacrifice. Therefore he sought the advice of Shri Krishna. Krishna reaches Indraprastha to guide Yudhishtira and discusses all important and relevant matters regarding performing the Rajsuya Yajna and how to kill Jarasandha. Krishna informed him that without killing Jarasandha he could not perform the Rajsuya Yajna. He conquered many kings and held them in subjection.

Lord Shri Krishna tells him that the son of Brihadrath who is born of the grace of the sage is haughty and sunk with power. He has turned blind due to the royal power of the kingdom Magadha. Jarasandha, the vain, haughty knowing no fear, with uncontrollable behaviour is an expert in dual combat. He does not accept the superiority of any other king. Therefore Lord Krishna reminds Yudhishtira that his first duty is to conquer and tame that royal tiger who has a large and mighty army and makes even the most powerful king uneasy and restless -

परम्बृहद्रथसूनुर्मगधाधीशो मुनिप्रभावभवः ।

युवाऽविवेकी नितरां राजमदान्धो ध्रुवञ्जरासन्धः ॥

स खलु खलो हतशत्रुः स्वच्छन्दो द्वन्दयोद्धूमूर्धन्यः ।

अभिमानी त्वयि मान क्षणमप्यस्वीकरोति मम मित्रे ॥

प्रथमं स राजसिंहो जेयोऽजेयो जयी जरासन्धः ।

स्मृत्वा यस्य बलानि चिन्तां यन्तीह हन्त बलिनोऽपि ॥

(JM-40)

The wicked Kansa, Shishupal and many others were afraid of his prowess and were submissive to him. Even Lord Krishna could not defeat him. Yudhishtira wanted to know about the strength and prowess of Jarasandha. When Shri Krishna narrated the story of Jarasandha, Yudhishtira says,

"All the same your behaviour is appropriate looking to the occasion. But do you think that this dual approach is applicable to me? Therefore O Lord, though you want me to perform the Rajsu Yajna, I consider this time is inappropriate for such an act." (JM-44)

This is what Arjun said to Shri Krishna in the *Mahabharata*. Exactly this thought is conveyed by Yudhishtira too. In the *Gita* Arjun uttered these words to Lord Shri Krishna in the context of war and Yudhishtir repeats these words with reference to Jarashandha's murder. Noticing that Yudhishtira was disturbed at the advice of Shri Krishna, Shri Krishna said,

"Dear friend, don't remain in suspense about the performance or the non-performance of the Yajna. The Yajna has to be performed anyhow I shall look after it. Actually the performance of the Vedic Yajna is a part of Dharma. Once if just for a moment it strikes your mind that you have to perform it and you resolve it. It is irreligious and sinful".

मैवं हन्त विचार्य कार्यं यज्ञात्मकं ध्रुवं भविता ।

सर्वमहं सुविधास्ये लेशमात्रमपि न खिद्यतां मित्र ॥

(JM-44)

Thus Lord Shri Krishna advises Yudhishtira to perform the Yajna. Finally they decided to kill Jarasandha. Looking to this point the sarg is very important.

Fifth Canto :

This canto presents the description of Krishna's departure to Dwarika and when he leaves this place he observes the grandeur of Indraprastha. It was in this Indraprastha that the royal palace of Dharmaraja Yudhishtira was situated. The domes and the minarets of the palace made of gold and touching the sky high red flags fluttering in the sky. Indraprastha was noted for its palaces and pinnacles. These buildings served as the resting place for birds flying across the sky when tired.

शृङ्गैश्च यो हेममयैस्त्वारयिष्यन्निव तत्क्षणं खम् ।
उच्चैर्महार्हः शरदभ्रशुभ्रो मत्तोऽपि शान्तो बृषभश्चकास्ति ॥
यस्मिन्नभस्युत्पततां बहूनां विहङ्गमानां श्रमसादितानाम् ।
प्रतिक्षणं भर्भविनिर्मितोऽयमुच्चैर्लसत्याश्रयदो महाट्टः ॥

(JM-48)

Resounding with the chants of sacred verses of the Vedas by pandits, rising fumes from the continuous stoking of the fire, which causes the destruction of sins of living creatures, were the effervescent features that Lord Krishna saw in the Palace, while going to Dwarika, where with the gathering of the saints, noble men and worshipful erudite people, the Palace was assuming sacredness like pilgrim centers. There the Lord saw Brahmins well versed in scriptures and scholars having knowledge of sacred religious oblations and people strictly adhering to the rituals in performing the yajna.

Sixth Canto:

In this 'sarg' the poet has presented the glory of Brihadratha who was the heroic lord of Magadha. He married the two beautiful twin-daughters of the king of Kashi. But no son was born to him to perpetuate his line; though he performed many auspicious rites and 'homas'. This canto also presents how Jarasandha

was born by the boon of the illustrious Rishi Chandakaushika, the son of Kakshivana of the Gautama race.

The two queens delivered two fragmentary bodies having one eye, one arm, one leg, half a stomach, half a face, and half an anus. Seeing the fragmentary bodies, the queens decided to throw away the fragments of the body. A 'Rakshas' woman, whose name was Jara found the fragments lying there. She took those parts in her hand and united the fragments to make them easier to carry. As soon as the fragments were united, they formed into a heroic child of one body which was as hard and strong as the thunderbolt. Thus the name - Jarasandha was kept -

काले सजीवं समविस्तृतं दृढमेकाङ्घ्रिवक्षोऽक्षिकरोदराननम् ।

गात्रस्य खण्डद्वयमभ्यजायत पत्नीद्वयादस्य महीभृतः शिशोः ॥

(JM-63)

Seventh Canto:

In this canto it is described how Rishabh Rakshas was killed by Jarasandha under the guidance of Brihadratha. The brutality of the night walker is highlighted in this 'sarg'. The royal wrath of Jarasandha is described quite fitting to a hero. Thus he proved his valour, courage and might. He received recognition of his subjects and the world outside for his valour in killing the ferocious demon.

We have symbolic description of nature to associate the night for sinful activities with the nightwalker's wrath. The demon, the bull among the kings, was roused to the utmost wrath which he expressed by stamping his feet heavily which sounded like the cyclone which shook the palaces and ordinary houses alike like the blind without any discrimination. He drank human blood like a thirsty person who drinks water in excess. The wrath of the demon is described here.

ततः स रात्रावृषभोद्धतः क्रुधो जनाश्विघत्सन्तृषभो ययौ पुरम् ॥
 गृहाणि हर्म्याणि नृणां पदाहतैर्बभश्च तत्रान्ध इव प्रभश्चनः ॥
 सवेगमुत्पाट्यकपाटसम्पुटानबाधनिद्रासुखभारसंश्लथान् ॥
 निगृह्य चश्चत्करपाशपश्चरो नरानसडख्यान् कवलीचकार सः ॥
 स्निग्ध नृमांसं रसनारसोचितं बुभुक्षितो भक्षयति स्म निर्भरम् ॥
 लभ्यलाभाधिकनुत्तचित्तवान् पपौ पिपासुः प्रचुरं स शोणितम् ॥

(JM-70)

Jarasandha was married to the princess of Kashi Naresh. A son was born to him whose name was Sahadev. Finally the king Brihadratha, along with hundreds of Brahmins, appointed his son, the prince with utmost pleasure and dedicated the self sufficient kingdom unto him. And then he, with his two wives, left for the forest to spend the rest of his life in penance.

Eighth Canto:

It describes the state of affairs of Jarasandha, the birth and marriage of his daughters, Kansa's 'vadh' by Shri Krishna, Jarasandha's vow to kill Krishna. After the installation of Jarasandha as the king of Magadha, he brought numerous kings under his sway by his valour. As told by Kaushika, the king Jarasandha received the boons and ruled the kingdom after obtaining the sovereignty of the whole world.

अथ सपदि सराज्यां तां श्रियं स्वर्पतिश्रीः

निजजनकविसृष्टां हृष्टपुष्टः प्रपद्य ॥

रविरिव कनकाद्रौ स्वर्णसिंहासनेऽसौ

स्मरहृत्चेताः सञ्जरासन्धः ऐन्ध ॥

राज्यलक्ष्मीः सुलक्ष्मक्षणं तत्क्षणं

साऽवृणोत्तं युवानं नवं नायकम् ॥

सक्षम भास्कराभं प्रजापालने

द्विङ्गणोवेऽक्ष्य भीतरश्चकम्पे भृशम् ॥ (JM-78)

Jarasandha's twin daughters were married to Kansa the king of Kashi who was killed by Lord Krishna. His heart was burning with sorrow, his mind distraught by the widowhood of his two daughters, angrily made a promise that he would kill Krishna the murderer of Kansa. He delegated the burden of the administration to his ministers, and went to the Chaitya Mountain accompanied by some Brahmins to get the blessings of Lord Shiva. Thus Jarasandha, the enemy of Vishnu, blinded by his ego performed for one year the hard vow of Shiva. Finally Shiva was well pleased and appeared there and Shiva gave him the desired boon and disappeared from there.

The proud Jarasandha, who accomplished fulfillment in the worship of Shiva, having received the desired boon from the lord of the gods, had become unconquerable even to the great foes, and carried a tremendous radiance. The king of Magadha waited for an opportunity to defeat Krishna, the cause of widowhood of his daughters.

लब्धसिद्धिर्हराराधनेऽत्युद्धतो देवदेवाद्यथेष्टञ्च लब्ध्वा वरम् ॥

दुर्जयः सन् द्विषद्भिर्महद्भिर्भुवि मागधेन्द्रः प्रचण्डं स तेजो दधौ ॥

कृष्णं जेतुं महाशत्रुं पुत्र्योर्वैधव्यकारणम् ॥

तस्थाववसरं योग्यं चिचीषन् मगधाधिपः ॥ (JM-88)

Ninth Canto:

This sarg is full of events. It presents - as per the advice of Narada Jarasandha's attack on Mathura, fight with Shri Krishna, defeat, again fight, again defeat, Sahdev advises his father to bow down to Shri Krishna, Jarasandh's anger, once again decides to fight with Shri Krishna, appointment of Shalva to prepare the scheme to defeat Shri Krishna.

Jarasandha considering himself as unconquerable in the three worlds. He was blinded by pride and rejecting the strength of all other kings as useless,

behaved improperly everywhere. Very interesting thing is this that the same Rishi Naradaji who prompted Lord Krishna to kill Jarasandha, now comes to Jarasandha and advices him to fight against Krishna.

तस्माद्धिहाय नचिरेण पृथाऽरिनिन्दा

युद्धं विधेहि मगधिन्यदि शस्त्ररस्ति ॥

शूराः शुभन्ति न विकल्थ्य महाऽऽजयो हि

यत्पौरुषस्य निकषा निकवा भवन्ति ॥ (JM-91)

Tenth Canto:

As per the planning of Shalva, Kalyavan's attack, destruction of Krit by Muchkund with the help of Shri Krishna, Jarasandha's attack, the descriptions of the marching of the army, for the safety of Bhrahmins Shri Krishna's tactful escape (flee) from the battlefield as a defeated person, Shri Krishna reaches Dwarika secretly - are the incidents described in this canto.

Jarasandha threatened his companions that he was preparing his army to fight Krishna again, and for any reason If he was unable to defeat Krishna in the battle, then he would definitely destroy all the rulers and Brahmins at the same time. On listening to the scaring announcement, even the people of the town were trembling. After fully discussing among them, Brahmins in trepidation told the King,

"Hey Lord! The auspicious time has come and now you can go to war with complete confidence. The enemy will certainly run away after the defeat and there is no doubt that the victory will be yours." (JM-102)

Thus the king, who was a devout of Shiva, worshipped lord Shiva with many Bilva leaves as per prescribed rites and upon serving the scholars, left with his great army. It is well-known that Lord Krishna who is popular as 'Ranchhod' ran away from the battlefield just to protect the Brahmins on the earth. The Lord

of the Universe is amazingly playful and due to his phantasm over the entire world, Shri Krishna dodged the wicked Jarasandha's attempts to catch him.

विचित्रलील इति विचित्रमाचरचरित्रमत्र स भुवनत्रयीश्वरः ।
विमोहितोऽखिलपतिमायया खलो लब्धुं हरिं कथमपि नो शशाक सः ॥
ससीरभृत् स हरिररिं विमोहयन् घोरं बृहद्ब्रततितस्त्रजावृतम् ।
रयेण दुर्गमशतगञ्जरं सकृद् गोमन्तकं गिरिवरमाविवेश ह ॥

(JM-108)

Eleventh Canto:

Looking to the theme of this epic this canto is also very important. As per the advice of his friend Paundraka Jarasandha decided to perform the Naramedha Yajna.

In Learning from his friend about his enemy's welfare, Jarasandha summoned the King of Chedi (Shishupala) to discuss the situation along with Dantavakra, the king of Kashi and Paundraka. Thereafter, the King of Chedi, learning Jarasandha's fury and on being invited to meet him, rushed to Magadha along with his ministers. Paundrak, advises the ruler of Magadha to please Lord Shiva, he should start the Naramedha Yajna (a sacrifice involving killing of a human being). To follow the norms of Naramedha Yajna, Magadha King arrested several innocent kings quickly and put them in the prison. Once again Sahdeva's objection to perform this Narmedha Sacrifice is presented here. Sahadeva tells his father,

"Hey insensitive! My dear father! You told me that you have decided to perform the Naramedha Yajna—by killing innocent people for the act, will you be able to live peacefully even in Heaven? Unfortunately, even those like me and pious Brahmins, who always obey your orders, are not happy at heart to approve of your act (Naramedha Yajna). Thus, by your cruel act (Naramedha Yajna) you

are committing a great sin by hurting the sentiments of the minor kings, Brahmins and your subjects. So, father, if you want your welfare on this earth, then give up this cruel act and start making peaceful prayer to Lord Shiva."

(JM - 118)

Twelfth Canto:

This canto presents the mental state of the kings imprisoned by Jarasandha. The kings lodged in the prison, spent their miserably unbearable time counting on their fingers. Gripped in fear with the Naramedha Yajna day fast approaching, those kings suddenly thought that it was wiser to fall at the feet of the unerring, immutable, eternally divine Krishna, who is also known as Jagadeesh (lord of the Universe). Thus the devotees appealed to the Lord who burns down the forests of distress and reciprocates the affection of his devotees and who is the concentration of their meditation. Thus bowing to the Chakradhari Vishnu, all the kings having complete faith that they will be released from the bondage - is described in the 'sarg'.

Thirteenth Canto:

This canto presents the description of imprisoned kings, their imbalanced state of mind, their request to the guards to carry their message to Jarasandha to have mercy on them, Jarasandha's anger and displeasure, Naradji's arrival, his advice to Jarasandha, as per the advice of Naradji Jarasandha's worshiping of all captive kings by the Brahmans, the captive kings send a letter to Lord Krishna to release them from the prison, finally the Brahman reaches Dwarika secretly, all these instances are described in this 'sarg'.

Fourteenth Canto:

The Brahmin arrived in the city of Dwarika unaffected by any other faith in the Almighty. The description of Dwarikanagar, the people of Dwarika, the ladies, their jewelry and dress everything is described in a very beautiful way. As the city, Dwarika was protected by Achyuta Himself, it looked very beautiful and pleasing to the eye even from a distance.

दूरतः क्षितिसुपर्वणा पुरो द्वारिकाऽच्युतसुरक्षिता पुरी ॥

प्राणिनांजगति पुण्यधायिनी प्रेक्षिता प्रणमिता मुदा हृदा ॥

(JM - 140)

It gave to the humans of the world as good a result as their good deeds and on the whole a pleasant view to the viewers and thus happiness to all. There are the descriptions of lakes full of crystal clear water, gardens, which were replete with fully blown flowers, beautiful trees, the panoramic view of the city, the ladies of Dwarika and in the end their yearning for water sports.

Fifteenth Canto:

This 'sarg' describes that one of the servants sent by the Pandavas quickly approached Shri Krishna. Hearing this Shri Krishna entrusting his ministers with the work responsibilities left blissfully for the Pandavapura. Krishna saw the markets filled with abundance of grains, hundreds of houses, dwelled by elite people, blissfully watching mountains, trees, forests and ponds which were pleasing to heart. It also describes the Jalvihar of Shri Krishna. In the morning Lord Krishna reaches Hastinapur.

Sixteenth Canto:

The 'sarg' presents Lord Krishna's arrival to Hastinapur. He did not give much importance to his welcome and entered the town. Then hearing that Krishna has come, the urban ladies afflicted by cupid, as if to drink the

sweetness of the countenance of the beloved, came out of the houses quickly. Leaving aside their own work, the ladies those were hit by the cupid on their vital parts, stayed on the sides of the palaces drinking Krishna with their sight as if the Chakoris to the moon. Shri Krishna had discussion with Yudhishtira for Rajsuya Yajna, final decision for 'Digvijay', decision to take Bhima and Arjun with him to Magadh is described in this 'sarg'.

Where the lord of the worlds Krishna himself appears continually there variety of troops of army and abundance of weapons are of no use. Where there are Krishna, Arjuna and Bhima like three fires, who eradicate enemy and are prepared to kill the enemy, there every desired thing is achieved -

यत्र मित्र जगतां पतिः स्वयं कृष्ण एव सततं विराजते ।

तत्र सैन्यनिकरैरनेकैः किम्महास्त्रनिचयैः प्रयोजनम् ॥

यत्र शत्रुहननार्थमुद्यताः पावकत्रयमिवोद्धृतापराः ।

अच्युतार्जुनवृकोदराः भटास्तत्र सिद्धमखिलं मनीषितम् ॥

(JM - 174)

Seventeenth Canto:

The description of Lord Krishna, Bhima and Arjuna is presented very beautifully. These trio like trio of fire that is brilliant with flames, as if ready to burn entirely the huge race of crying evil people. Crossing the boundaries, they entered the boundary of Magadha. From the peak of the mountain, Gorath, saw at a distance, city named Girivraja. They went by walking to the mountain Chaityaka keeping the chariot safely with charioteer on the mountain of Gorath, all the three the mightiest of the three worlds, went by walking to the mountain Chaityaka.

Going there, they who tormented the enemies saw a trio of drums that was situated on the slope of the peak, made up of skin of the armour of demon. Then the three overwhelmed with anger, making big sound, forcefully broke

down that trio of drum, placed on the mountain, that was made owing to the order of Brihadratha. These three Brahmins sensed Jarasandha's intent to disturb the peace and Jarasandha also realized the possibility of disturbance to peace due to the entry of these three Brahmins, as informed by the Brahmins of the kingdom and secret intelligence information. King Jarasandha was a bit upset with the entry of these unexpected guest Brahmins in the kingdom, on which issue, a debate had ensued between learned men and astrologers and the destruction of the drums.

They entered the city, their meeting with Jarasandha, long discussion is described in the 'sarg'. This canto is very important as Lord Krishna reveals the secrets of birth and death of Jarasandha to Bhima and how to vanquish Jarasandha—whose body was unshatterable even by a fatal weapon. Earlier, due to the efforts of his father and as a consequence the effect of powerful Muni's split fruit and seed, this child was born in the night to two mothers in two portions. Wandering in the night, a female demon named Jara with an accursed form, used her magic powers to bind the two sections of the strong body like Vajra, of this wicked child.

This child, with the effect of Kaushika Rishi's speech, was joined (Sandhi) into one body by the female demon Jara, from his own two sections, was thus came to be known as Jarasandha, a name given by his father. Lord Shri Krishna tells Bhima,

"O! Accomplished wrestler Bhima, you may definitely and very easily succeed in attacking Jarasandha, who has a strong body like a fatal weapon, by choosing to hit him suddenly on the mark found in the middle part of his body. It is not correct to think that by attacking in a deceptive manner the terrorizing King Jarasandha, we will be committing a betrayal. Because, with the death of a terrorist ruler like this, lives of thousands of people could be saved and it will actually be a good deed". (JM - 186)

Thus, lord Krishna explained to Bhima and Arjuna about adopting such tactics as per the norms of governing fighting the enemy and destroying him, which contained the remedy for all ill effects.

Eighteenth Canto:

This 'sarg' describes that the brothers in the meantime, unarmed and with their bare arms as their only weapons, entered the city in the guise of Snataka Brahmins in order to fight with Jarasandha. Jarasandha received his visitors with proper ceremonies. Jarasandha was sure that they were not the Brahmins as they broke the strong drums as Brahmins. Lord Krishna reminded him that he had done cruel deed by making the Kshatriyas of the world captive and put in the prison. Lord Krishna tells him on the face that they are desirous of helping all distressed people. They will liberate all the captive monarchs. Thus he challenged Jarasandha for a single combat.

Lord Shri Krishna informed him that they were certainly not the Brahmins. On the other hand Jarasandha was also a brave king he did not agree to liberate the kings collected for the purpose of the sacrifice. He was ready to fight with troops or alone against one. Finally it was decided that he would fight with Bhimasena. Description of the 'Vishkanya', Shalva planned to kill Bhim with the help of this 'Vishkanya' is beautifully presented in this 'sarg'.

Nineteenth Canto:

This sarg presents the complete description of the meeting of Bhima and the Vishkanya disguised as a beautiful young maid, in the garden, Bhima having seen that beautiful young maid in that secluded place, indulged in the amorous play, becoming forgetful of his younger-brotherhood to Dharma, kinship with Krishna, recollecting repeatedly the cupid alone, then saw Hari appearing himself before him in reddish hue of the sun. Lord Krishna reminded him of the wanton lady being sent by the foe for thinning his excellent might. Finally he was saved by Lord Krishna.

From the artistic point of view this canto is very interesting. It presents the ability of the poet to form the 'Padmabandha', 'Gadabandha', 'Murajbandha', 'Shulbandha', 'Venubandha', 'Vajrabandha' and 'Chakrabandha'. The following verse, which is arranged in 'Chakrabandha' shows as follows -

“Hariraya Jarasandhavadham Kavyam”

सद्राजन्यमिह स्वभक्ष्ममभि यद्धेयस्यबोध क्षमं

मुग्धारातिह रिण्युपात्तमदनं तं कामभावश्रितम् ।

मध्येसंसृति रागमूढमनसां भव्यं निरोधं हरे-

रेकान्तं सरसं मुहुः सुमनसो मन्दस्मितं मेनिरे ॥ (JM - 216)

Twentieth Canto:

This 'sarg' presents the complete description of the duel between Jarasandha and Bhima. The fight began on the first day of the month of Kartika, and those two heroes fought on continuously without food, and without intermission of day or night till the thirteenth day. It was on the night of the fourteenth day, the Magadha king stopped from fatigue. Bhima was determined to kill him. That foremost of all strong men, Bhima, mustered all his strength and courage with the desire of vanquishing the unvanquished Jarasandha.

Bhima raised up the strong Jarasandha and whirled him high one hundred times. He seized him firmly, lifted one of his legs upright at once with hands, Bhima twisted it as though a wet cloth, which made every limb of him frail. He (Bhima) threw him like an uprooted tree. Bhima did split them into pieces. Bhima pressed his knee against Jarasandha's backbone and broke his body and threw away those two halves in the air, two miles afar and thus killed him.

निःक्षिप्य तं द्विप इव भग्नमङ्घ्रिपं पार्श्विणं निधाय मगधिनः ककुन्दरेः ।

किर्षन् पदद्वयमपि नूनमुच्चकैस्त्रिकं प्रभञ्जनजनको बभञ्ज ह ॥

ततः पदा बत परिवर्त्य लीलया रिपुं बली तदुरसि चोरुणि क्षणम् ।

निधाय स स्वचरणमेकमुच्चकैर्जहास खं प्रसभमिवोन्निनादयन् ॥

(JM - 223)

Thus they liberated the friends the captive kings. Krishna installed the son of Jarasandha on the throne of Magadha. The Epic ends its version with the death of Jarasandha.

VI The Great Tradition of Sanskrit Mahakavya

The *Jarasandhavadha Mahakavyam* has been considered as a great epic in Sanskrit. The poet, a worshiper of Lord Shri Krishna, describes in detail how Jarasandha was killed and Yudhishtira performed the Rajsuya Yajna under the able guidance of Shri Krishna who happens to be the Mahanayak of this 'Mahakavya'. It has all the requirements of a Mahakavya as prescribed by the Sanskrit scholars.

In the tradition of *Lakshana Granthas*, the role of Acharya Bhamah is very significant in the subject concerning critical appreciation of a *Mahakavya*, and who is next only to Acharya Bharata. The later Acharyas accepted the characteristics prescribed by him with slight modifications here and there. Specifying the characteristics of a *Mahakavya*, Acharya Bhamah wrote that epic is divided into cantos, its subject is profound with its hero being great or characterized by quiet gallantry and loftiness of conduct. Its language is witty, its story is devoid of unnecessary elements or matter and in spite of being rhetorical, it is based on morality.

In addition to the description of *mantra*, messenger, marching, war and the rising of hero in the end, it also contains beautiful description of seasons, rising of moon, garden and mountains. Even though *Mahakavya* contains all these things described above, it is neither complex nor inexplicable. It always contains meaningful message. It has all the five divisions of drama and stages of work. Such poetry depicts the nature of people and contains all poetic sentiments.

The definition given by Dandin who belonged to the sixth century is simple and concise -

सर्वबन्धो महाकाव्यमुच्यते तस्य लक्षणम् ।
 आशीर्नमस्क्रियावस्तुनिर्देशो वापि तन्मुखम् ॥
 इतिहासकथोद्भूतमितरद्धा सदाश्रयम् ।
 चतुर्वर्गफलायत्तं चतुरोदात्तनायकम् ॥
 नगरार्णवशैलर्तुचन्द्रार्कोदयवर्णनैः ।
 उद्यानसलिलक्रीडामधुपानरतोत्सवैः ॥
 विप्रलम्भैर्विवाहैश्च कुमारोदयवर्णनैः ।
 मन्त्रदूतप्रयाणाजिनायकाभ्युदयैरपि ॥
 अलंकृतमसंक्षिप्तं रसभावनिरन्तरम् ।
 सर्गैरनतिविस्तीर्णैः श्रव्यवृतैः सुसंधिभिः ॥
 सर्वत्र भिन्नवृत्तान्तरूपेत्वं लोकरञ्जनम् ।
 काव्यं कल्पान्तरस्थायि जायते सदलंकृति ॥

(*Kumarsambhava of Kalidasa. M.R. Kale. Intro. ii*)

According to Dandin, *Mahakavya* is a creation divided in cantos. It contains words of benediction, praise or greetings and outline of the story at the beginning. The subject of an epic is historical or based on the real story of a gentleman. It contains the description of sublime, virtuous, clever hero's attainment of four human pursuit's viz. Virtue, Wealth, Sensual pleasures and Salvation. It contains the description of a city, ocean, mountain, season, moon-

rise, sun-rise, and garden, messenger, marching and rising of the hero. It includes dalliance, intoxication, and enjoyment of love, separation, marriage and birth of a son. It has mantra, messenger, marching and rising of the hero.

The *Mahakavya* is enriched with rhetoric, extensive and aesthetic and emotional content. The Cantos should not be comprehensive; story must contain interesting events and should include elements like description of twilight, there must be a change of meter at the end of the Canto. The *Mahakavya* containing the above characteristics serves the popular interest and has lasting effect till the end of an era.

Mahakavya contains a productive or non-productive poetic story. It may contain interludes (intermediary stories), whose objective is to give boost to the main story. *Mahakavya* is divided into Cantos and contains a story full of dramatic elements. It depicts the entire life and it contains a heroic deed or any important incident. The poet builds up the story based on this incident with rhetoric description, illustration of Nature and different worldly and divine depictions. The mundane descriptions include that of Nature, garden and city, while the divine includes description of Gods and heaven. The hero of a *Mahakavya* is born as a Brahmin, is meritorious, a warrior, desirous of conquering the whole world, a great valiant. He is powerful, sagacious, tactful King. *Mahakavya* will have a villain and description about his lineage. It depicts victory of the hero and defeat of the villain.

The attainment of four human pursuit's viz. Virtue, Wealth, Sensual pleasures and Salvation is dealt as an objective and *Mahakavya* contains all poetic sentiments. The speciality of Acharya Rudrat is the usage of aesthetic sentiments. In *Mahakavya*, along with the praise of hero's lineage, beautiful depiction of his city is included. Epic contains divine and natural elements; it may not contain unnatural incidents involving humans.

According to Acharya Bhamah the important elements of an Epic are –(1) Division into Cantos (2) Great and profound subject (3) Sublime hero (4) Interpretation of four classes (5) Rising of the hero (6) The element of

righteousness (7) Drama's characteristic-Five divisions (8) Inclusion of nature of people and various sentiments (9) Prosperity-Description of Moonrise, Seasons etc. Generally we find all these elements in the Sanskrit Mahakavyas.

The history of Sanskrit literature has a great tradition of the 'Mahakavya'. Besides the *Ramayana* and the *Mahabharata*, the best written epics are the *Kumarsambhava* and the *Raghuvansha* by Kaalidas, the *Buddhacharita* and the *Saunadernanda* by Ashvagosh, the *Kiratharjuniyam* by Bharvi, the *Ravanavadha* by Bhatti, the *Shishupalvadha* by Magh and Shri Harsh's the *Naishadhcharit*.

The above mentioned poetic works have been considered as great epics having all or most of the characteristics of an epic. It should be borne in mind that these - elaborate rules were evolved after a minute examination of all available specimens. The works of early poets like Kaalidasa will not therefore be found to conform strictly to the definition given above, nor is it necessary that they should do so, provided they follow the broad lines laid down.

These epics open with a verse or verses expressive of a salutation to a deity, or a blessing conferred on the readers, or a hinting of the subject-matter. The subject chosen by the poets of these epics is profound, with its hero being great or characterized by quiet gallantry and loftiness of conduct. The object of these compositions is the attainment of the four aims of human pursuit—i. e., Virtue, Wealth, Sensual pleasures and Salvation. The hero is either a divine personage or a kshatriya of noble descent and possessed of the qualities of a 'Dhirodattta' Hero. In the *Raghuvamasha* it has for its theme a number of Heroes, but they are all Kshatriya princes sprung from the same race.

In addition to the description of *mantra*, messenger, marching, war and the rising of hero in the end, the poems also contain beautiful description of seasons, rising of moon, garden and mountains. They also describe, at more or less length, such incidents and topics as twilight, the rise of the sun and the moon, the night, the evening, darkness, the day, morning, noon, hunting, mountains, seasons, forests, oceans, the union and separation of lovers, ages,

heaven, cities, sacrifices, battles, invasions, marriage—ceremonies, advice, the birth of a son.

It is very difficult to present the characteristics even of a few important epics or to discuss at length the significant traits of these epics. In order to understand the great tradition of the Sanskrit epics I restrict my discussion to the limit of five important epics and that too in brief.

The *Kumarsambhava* by Kalidasa : Kalidas has been considered as the greatest poet and dramatist in the Sanskrit Literature. He is indisputably the greatest master-mind in Sanskrit poetry. The *Kumarsambhava* has been acclaimed as one of the best epics written in Sanskrit. M.R. Kale writes in *Kumarsambhava of Kalidasa*, "The *Kumarsambhava* or 'the poem descriptive of the birth of Kumara', has all the requirements of a Mahakavya and is classed as such by Sanskritists. The hero of this poem is a divine being, and one of the Dhirodatta class." (KK - xxvii)

This epic contains seventeen cantos (sarg) and each canto is named after the most important event described in it. Each canto contains minimum forty six 'shlokas'. Sixth 'sarg' has ninety five shlokas. The hero is Lord Shiva who possesses all the qualities of a 'Dhirodatta Nayak'. It contains words of benediction and outline of the story at the beginning.

The epic begins with the description of the Himalayan mountains and goes on to the marriage of Shiva Paarvati, birth of Kumar, the killing of the demon Tarkasur which are described in an interesting and beautiful style. The poem concludes with an account of the destruction of the demon Taraka, the object for which the god of war was born. The purity and splendour of the Himalayan mountains and the beauty of the forest with the advent of spring, (king of seasons) deep meditation of Shankar, Rati's weeping, the meditation of Paarvati, newly married family, children's mischief and war description is fascinating.

Shiva and Parvati's marriage was not only for the enjoyment of love or sexual passion. The treatment of love described in '*Kumarsambhava*' is of a different class. Till the time of Kalidasa, all poetry depicted that men were attracted towards women, but for the first time in *Kumarsambhava*, the poet has depicted a woman trying to attract and allure man. The poet has proved that love does not depend on physical beauty. When Parvati's incomparable beauty and arrogance of Kaamdev could not distract Shiva's attention. Through Parvati's deep meditation Shiva became her slave.

According to Doctor Keith the *Kumarsambhava* has a lot of diversity, bright imagination and enlightened feelings and moves interestingly towards modern thinking. In the poetry, a beautiful diffusion of feelings and imagination is present. The dominant theme in this poem is the 'Essence of Beauty.' Incidents and deceptions are beautifully described. In this epic the loftiness of feelings and weeping of Rati after the death of her beloved Kaamdev, are very heart wrenching.

Maurice Winternitz writes in the History of Indian Literature, "The thoughtful fervour, the splendour of images and the choice of expression do make us feel that we are enjoying here a genuine composition of Kalidasa".

(HIL - 59)

Traditionally Kalidasa is known as a poet of the 'essence of beauty.' In the essence of beauty he describes incidences and co-incidences very well and in the '*Kumarsambhava*,' the minute details of Parvati's gracefulness, while meditating in the rain has been interestingly described. Though Kalidasa has intelligent artistry over women's beauty, yet his essence of beauty is within the limits of decency and sobriety. The poet has compared the close relationship of Shiva- Parvati with that of the ocean and Baghirathi. He has shown their compliance with each other. He is a man of a few but measurable words. Through Narada, Parvati took the name of Shankar in the form of her husband, the poet describes very beautifully Parvati's innate shyness, decency and

happiness. To express a story in few words we come to understand the artistic knowledge of Kalians.

A.A. MacDonell writes,"The *Kumara-Sambhava*, or the 'Birth of the War-god,' consists, when complete, of seventeen cantos. The first seven are entirely devoted to the courtship and wedding of the god Siva and of Parvati, daughter of Himalaya, the parents of the youthful god. This fact in itself indicates that description is the prevailing characteristic of the poem. It abounds in that poetical miniature painting in which lies the chief literary strength of the Indian. Affording the poet free scope for the indulgence of his rich and original imaginative powers, it is conspicuous for wealth of illustration".

(Origin and Development of Sanskrit Literature. 222)

The *Raghuvansha Mahakavyam* is also a very popular Sanskrit epic written by Kalidasa. The story of the '*Raghuvansham*' is taken from the story of Valmiki's the *Ramayan*. Kalidas has very clearly shown his gratitude towards him. But at every step, changes in this poetry, proves the poet's efficiency. This epic contains nineteen cantos (sarg) and each canto is named after the most important event described in it. Except eighteenth and nineteenth canto each canto contains minimum seventy 'shlokas'. Twelfth canto contains one hundred and three 'shlokas'. The hero, Lord Rama possesses all the qualities of a 'Dhirodatta Nayak' but it has more than one hero. It contains words of benediction and outline of the story at the beginning. Kalidas begins the epic with the prayer of Lord Shiva.

Maurice Winternitz writes in the History of Indian Literature," Another great epic of Kalidas is the *Raghuvamsa*, "The History of the Family of Raghu", in which the poet describes the life and achievements of Rama and also those of his predecessors and successors. The first nine cantos are devoted to the four immediate predecessors of Rama, Dilipa, Raghu, Aja and Dasharatha; then in cantos X-XVI he describes, fairly in agreement with the Ramayana, the career of Rama, Kalidasa does not conceal the fact that he found his inspirations in the great epic of Valmiki. However, he does not let himself off into a competition with the adikavi. He has narrated the actual Rama-tale very briefly, so briefly that the

cantos of the Raghuvansha devoted to this theme are just a neat: abridgement of the seven books of the Ramayana. On the other hand, his genius has an entire range providing new opportunities for originality, particularly in the cantos devoted to Raghu and Aja.”

(HIL - 62)

Dilip Singh’s dialogue, Indumathi’s Swayamvar (ceremony of selection of bridegroom by a princess) the cries of Aja, and the air travel of Ram and Sita, and Sita’s helplessness when sending messages to Rama are some of the episodes which leave indelible marks on the hearts of all. Ajas’ inconsolable weeping due to Indumati’s death is very popular in Sanskrit Literature. In the example, the forsaking of Sita by the agitated Rama is brought forth by using the beautiful imagery (Vipralabh Shringar). The separation of lovers in the war episode of Raghu, Aja and Rama, he brings out the essence of bravery well. After denouncing worldly pleasures, Vashisht and Vaalmiki accept the hermitage in a very peaceful manner. Besides that, he has brought forth the essences of fear, sorrow, strangeness, humour and affection and they are placed correctly.

Being enamoured by his comparisons, the critics conferred the title of 'Deepshikha Kalidas' (the line of lamps). In like manner, in the '*Raghuvansham*' the poet has compared pregnant, defeated and sad Sita with the last phase of the moon. Kalidas’ comparisons are taken from all the different fields of sacred literature, spiritual, grammatical and poetical books and from nature.

In his poems Kalidas has not presented women as a beauty object. She is every thing to man and not just a companion in holy rights. Just as a yajna is incomplete without 'dakshina' in the same way a man is incomplete without his wife.

Maurice Winternitz writes, "The fact that both of the epics of Kalidasa belong to the most famous productions of court-poetry is proved..... The epics of Kalidasa surpass all later epics in matter of simplicity of language and scrupulous avoidance of subtlety." (HIL - 67)

The *Buddhacharita*: The '*Buddhacharita*' is a beautiful piece of art by Ashvaghosha. In this piece of work, the image of the poet and poetic perfection is predetermined. When compared to other epics it is evident here that the genius and the grace are very admirable.

This epic is divided into two parts and each part contains fourteen cantos. In all it contains twenty eight cantos (sarg) and each canto is named after the most important event described in it. Except tenth and seventeenth canto each canto contains minimum fifty 'shlokas'. Twelfth canto contains one hundred and twenty 'shlokas'. The hero of this epic is Lord Buddha. The first canto presents the birth of Lord Buddha.

Sometimes the description is very heart piercing. Women are attracting Siddharth. Kamdev is trying to attract him with lust, but Siddharth remains very steady. Through Nand's baptism in the Buddha's religion, uncertain psychological condition and the shaving of his head, the poet has described his psychological condition very minutely.

Like the *Ramayana* and the *Mahabharata*, there is an elegant coordination of propriety and sweetness and his descriptions are guiding, lively and natural and there is a very effective description of instability of youth and life. Like feelings, the modulation of language also has made this epic musical. Affected by the teaching of a great person like Buddha, Nand's condition has become like a monk. Like Kalidas, Ashvaghosh has analysed human psychology very beautifully.

The epic '*Buddhacharita*' depends upon the holy Buddha granth the *Lalit Vistar*, but the description in that subject is professional and compact. The first five chapters depict Buddha's enlightenment and leaving his house, the 6th and 7th chapters are about his leaving to the forest for meditation, the 8th chapter is about the weeping of Yashoda and in the 9th chapter the search for Buddha is depicted. In the 10th chapter after obtaining the knowledge of truth, Siddharth's departure to Magadha and the 11th chapter deals with the abuse of lust, in the 12 chapter he goes to Maharishi Aradh who teaches him the spiritual knowledge. In

the chapter 13th Kamdev tries to distract Buddha from his meditation and gets defeated. In the 14th chapter Buddha receives complete enlightenment.

The poet has experimented with the ornamentation of words and their meanings, similarity, comparison, inspiration, attitudes and playing of words, arrangement of double meaning words in their proper places. In every verse the ornamentation and its meaning is very systematic and his verses are natural and applicable at all times. In Buddha's philosophy Ashvaghosha has taken the help of vivid poetry in the place of complicated and uninteresting principles because he has openly accepted that beautiful poetry has easy access to the human heart.

The *Shishupalvadham* : This epic is composed by Magha. There are twenty chapters (sargs) in the *Shishupalvadha* and it is counted in trio (*Kirath*, *Shishupalvadha* and *Naishdhcharit*). The plot is taken from the seventy-fourth chapter of the tenth 'Skandh' of the *Shrimadbhagvat* and from the thirty third chapter to forty fourth chapter of the *Sabhaparva* of the *Mahabharata*. Goswami Hariraiji has followed the model of the *Shishupalvadham* by Magh.

This epic contains twenty cantos (sarg) and each canto is named after the most important event described in it. Each canto contains minimum sixty eight 'shlokas'. Nineteenth canto contains one hundred and twenty 'shlokas'. The hero, Lord Shri Krishna possesses all the qualities of a 'Dhirodatta Nayak'. It contains words of benediction and outline of the story at the beginning.

The medium of presentation has been decorated with the description of enmity / rivalry between Krishna and Shishupal and the killing of Shishupal by Krishna, that the poetry has taken an incomparable position in the Sanskrit literature. The supreme sage Narada has prompted Krishna to kill Shishupal by narrating about his terrorism in his previous birth. Balram and other Yadavas get ready to engage in war immediately, but on the advice of Uddhav, Krishna along with his soldiers starts to take part in Yudhishtir's royal religious ceremony - the Rajsuya yajna.

On the way they halt at the Raivathak Mountain. The poet has described in detail about the Raivathak Mountain, sunset, moonrise and sensuous acts of Yadavas in the night, water games, cocktail parties etc. Yudhishtira is paying his respects to Krishna while paying homage before reaching Indraprastha. Shishupal is opposing this act and got ready to fight. There is a battle between both the regimes and in the end Krishna beheads Shishupal with the 'Sudharshan Chakra'. After his death, the light from Shishupal's body merges with Krishna.

In the *Shishupalvadha* by Magh and Bharvi's *Kiratharjunaiyam*, there is a lot of resemblance in both the epics. For instance plots have been taken from the Mahabharata. Both start with the word 'shree'. The first chapter is filled with dialogues about politics. In the first epic there is dialogue between Kirath and Yudhishtira and in the second one, between Narada and Krishna. In the second chapter they talk about politics. In the *Kirath*, great sage Vyas is guiding the Pandavas and in the *Shishupalvadha*, Narada is guiding.

In both, the description of seasons, mountains, flower admiration, water games, morning beauty, dusk, moonrise, camping, wine and cocktail parties has been vividly expressed. In the 10th chapter of *Kirath*, the Apsaras (heavenly bodies) try to attract Arjuna and in the *Shishupalvadham* in the 13th chapter, the description of women attracting Krishna is almost similar. In the 15th chapter of Bharvi and the 10th chapter of Magh, the use of picture poems shows their perfection. In the *Kirath*, Shiva takes the form of Kirath and sends messengers to insult Arjuna, while in the *Shishupalvadha*, Shishupal sends messengers to insult Krishna. In the end in the *Kirath* there is a fight between Shiva and Arjuna and in the *Shishupalvadha* the fight is between Krishna and Shishupal.

Maurice Winternitz writes, "The *Kiratarjuniya* served as model for Magha's epic the *Shishupalavadha*, that is likewise esteemed as one of the most important pieces of poetry.... Magha attempts to surpass his model Bharavi in each one the devices and affectations of subtlety. Like Bharavi in canto IV of the *Kiratarjuniya*, Magha tries to show his skill in metrics in canto IV of the *Shishupalavadha*. Whilst Bharavi has used only 19 different types of metres,

Magha uses 23 of them. Again like canto XV that is devoted to the description of the battle and shows artificiality, alliteration and play of words at the most in the *Kiratarjuniya*, Magha introduces in his canto XIX, that is devoted to the description of the battle, more and more similar complicated devices.

“Here we find verses that give a second meaning when read from 'below, of which the syllables which read according to different devices form all sorts of figures in zigzag way, in a circle etc., and verses in which only particular consonants occur,... He too has drawn his material from the *Mahabharata*, and that from the section on the slay of Shishupala by Krisna. The poet, however, is not entirely dependant upon the legend as he finds it in the *Mahabharata*. His main interest lies in descriptions and sketches, that get into motion with predilection towards the erotic domain... Like a good poet, on both, word and meaning... In the matter of selection of his similes Magha tries to be as much original as possible. Magha is also a master of play of words and in the use of expressions having two meanings.”

(HIL - 73,74)

The *Kirath Arjunaniyam* : After Ashvaghosh and Kalidas, Bharivi's name occurs in the list of epic composers. After Kalidas, the tradition of epics took a new turn where the artistic aspect was more dominating than the feelings.

Morris Winternitz writes," In Indian manuals of poetics he is always included among the greatest poets. His epic *Kiratarjuniya*, according to the unanimous verdict of the Indians, belongs to the best type of classical poetry. The theme of the 18 cantos of the epic consists of the story of the battle of the hero Arjuna with the god Siva, who assumed the form of a Kirata. But the narration is not of any importance whatsoever. The real importance of the poem lies in interlaced descriptions, magnificent metaphors and similes and mastery in handling of the language, that reaches its highest point notably in canto XV."

(HIL - 71)

In the *Kiratha Arjunaniyam* the saint Vyas told Arjuna to leave for Indrakil Mountains to obtain Pashupath weapons. Heavenly beings also could not

distract him. In the end Shiva takes the form of Kirath and to test Arjun he fights with him on the top. In the end he feels happy with his bravery and courage and gives him the Pashupath weapons. Though the episode of the poem is very limited it extends to Chapter 18th.

All the qualities of an epic are shown in the *Kiratharjunyam* by describing seasons, mountains the sunrise and sunset, dusk, moonrise, marital love and alcoholism, playing in the water, flower admiration, wars etc. In spite of all the descriptions, the story moves forward smoothly. Because of these qualities the *Kiratha Arjunyam* has got its own special place in Sanskrit Literature. The essence of bravery dominates the poem. Draupadhi, Bhima, Arjuna episodes are filled with expressions of bravery. In the *Kiratha Arjunyam*, the maturation of war is at its highest peak. In the whole Sanskrit Literature such vigorous and violent poems are not found.

Bharvi's characterisation is also very beautiful and effective and every actor possesses special qualities. Burning in the fire of degradation, inspiring for the war Draupadhi, Bhima hating the petition, poet Yudhishtira, fearless Arjun meditating and immoral Duriyodhan etc. are unforgettable characters.

In the *Kirath Arjunyam* the dialogues are unparalleled. Conversation between Draupadhi and Yudhishtir, Bhima and Yudhishtira, and Indra and Arjuna, Pashupath and Arjuna are very predominant. While describing the helpless condition of Yudhishtira and his brothers and prompting her husband by making use of the tactful words (Draupadhi) Not only are her statements argumental or worth discussing but at the same time, they also express the feelings of anger, helpless condition, self esteem, psychological esteem of the woman and moral duty. She reproaches Yudhishtira. Bhima's speech indicates his self respect, bravery and self confidence, but the whole atmosphere changes because of Yudhishtira's sober and courageous statement.

Like Kalidas, Bharvi's language is not that easy, sweet and blissful, but very firm, effective and full of serious meaning along with sweetness and vigour. Because of that his language is compared to a coconut whose outer shell is hard

but the inside is sweet. Large compound sentences are not used but the grammatical laws are followed.

Bharvi has used 13 different stanzas very cleverly in his poems. (Vanshith) is his most favorite stanza. All scholars have agreed that Vansithya is useful in describing politics. Likewise, (Kiratarjuniya) epic, because of its famous quality, has a special place in the Sanskrit literature. It is included in trio - *Kiratarjuniyam*, *Shishupalvadha* and *Naishghcharit*.

Vii **Epics of the other languages**

In the same way when we take into consideration the epics of other languages including English, we find common characteristics in them. The earliest epics were Homer's the *Iliad* and the *Odyssey*, and Virgil's the *Aeneid*. These Greek and Latin epic poems belonged to antiquity. They have been considered as the best examples of the epic in European literature. The *Iliad* and the *Odyssey* by the ancient Greek poet Homer have served as models to all later Epic poets. Then came the medieval Italian poet Dante's epic poem called *The Divine Comedy*, Spenser's *The Faerie Queen*, appeared in the sixteenth century and later came Milton's famous epic the *Paradise Lost*.

William Henry Hudson writes, "One great epic of art occupies a place of capital importance of literary history, not only on account of its own splendid qualities, but also because, itself fashioned closely on the Homeric poems, it became in its turn a chief model for other workers in the epic field-the *Aeneid*. In *Paradise Lost* English poetry possesses one of the supreme masterpieces of epic literature; while for other examples of the same class reference may be made to Tasso's *Gerusalemme Liberata*, the *Lusiadas* of Camoens, and on a much smaller scale, Arnold's 'episode', or epic fragment, *Sohrab and Rustum*.

The literary epic naturally resembles the primitive epic, on which it is ultimately based, in various fundamental characteristics. Its subject-matter is of the old heroic and mythical kind; it makes free use of supernatural; it follows the same structural plan and reproduces many traditional details of composition; while, greatly it necessarily differs in style, it often adopts the formulas, fixed epithets, and stereo typed phrases and locutions, which are among the marked feature of the early type."

(An Introduction to the study of Literature - 107)

An epic is a long narrative poem, exalted in style and heroic in theme, which relates the story of an event or a series of events. The theme of an epic is stated in the first few lines, accompanied by a prayer to the Heavenly Muse. Generally an epic is divided into cantos or books or chapters, usually twelve in number. The action of the epic is often controlled by supernatural agents. It contains a number of thrilling episodes such as battles, duels, wanderings, ordeals, adventures and many more things. The language of the epic is dignified and frequently exalted. Use of epic or expanded similes is another characteristic of an epic.

The epic traditionally begins with the announcement of the theme or subject matter either combined with or followed by an invocation to a heavenly power. The statement of the theme is technically called the "proposition," and the prayer the "invocation." Virgil's the *Aeneid*, which is an imitation of Homer's the *Iliad*, and Milton's the *Paradise Lost*, which follows the *Aeneid*, both begin with a clearly defined proposition and invocation. Thus the *Iliad* in the translation by E. V. Rieu opens:

"The wrath of Achilles is my theme, that fatal wrath which, in fulfillment of the will of Zeus, brought the Achaeans so much suffering and sent the gallant souls of many noblemen to Hades, leaving their bodies as carrion for the dogs and passing birds. Let us begin, goddess of song, with the angry parting that took place....."
(*Iliad*- 23)

Similarly, Milton begins the *Paradise Lost* with an invocation to the heavenly muse to sing -

Of Man's First Disobedience, and the Fruit
Of that Forbidden Tree whose mortal tast
Brought Death into the World, and all our woe,
With loss of *Eden*,..... (PL - 62)

..... and announces the motive of the *Paradise Lost* as to "assert Eternal Providence,/ And justify the wayes of God to men". Milton believes in the justice of the Almighty. The poet asks the heavenly muse to help him in this,

....Thou, O Spirit, that dost prefer
Before all Temples th' upright heart and pure,
Instruct me, for Thou know'st; Thou from the first
Wast present, and, with mighty wings outspread
Dove-like satst brooding on the vast Abyss
And mad'st it pregnant: What in me is dark
Illumine, what is low raise and support;
That to the highth of this great Argument
I may assert Eternal Providence,
And justify the wayes of God to men. (PL- 62)

In an epic the hero is a figure of great national or international importance. The action of an epic relates to a hero, a man of stature and significance. In the course of the story the hero performs many notable deeds. In the *Iliad* the hero is the great Greek warrior Achilles, in the *Aeneid* he is Aeneas himself, in the *Paradise Lost* the hero is Adam who incorporates in himself the entire race of man. In these epics the main characters are represented as heroes of immense stature and strength. They represent the cultural ideals.

The subject of an epic is a great event or a series of exploits of a distinguished figure. The story itself deals with an event of significance for a nation, or, indeed, for all mankind. *The Iliad* deals with the story of the Trojan

War and *The Odyssey* with the journeys of Odysseus after the Trojan War. In the very beginning of the story the poet makes his stand very clear that he tells us the story of a great hero,

"Tell me, Muse, the story of that resourceful man who was driven to wander far and wide after he had sacked the holy citadel of Troy. He saw the cities of many people and he learnt their ways..... Tell us this story, goddess daughter of Zeus, beginning at whatever point you will." (*Odyssey*-3)

Peter V. Jones has very superbly expressed his views regarding the content and story of the *Odyssey*, "The *Odyssey* - the return of Odysseus from Troy to reclaim his threatened home on Ithaca - is a superb *story*, rich in character, adventure and incident, reconciling reality with fantasy, the heroic with the humble, the intimate with the divine, and making the household, rather than the battlefield, the centre of its world." (*Od*.xi)

In the *Aeneid*, Aeneas' journeys and adventures culminate in the settling in Italy of the immediate ancestors of the founders of Rome; and in the *Paradise Lost*, the fall of man is central to the poem.

In the same way the setting in an epic is ample in scale, sometimes world-wide, or even larger. Odysseus wanders over the Mediterranean basin and in book XI he descends into the underworld. The scope of the *Paradise Lost* is cosmic, for it includes heaven, earth and hell. The epics also present some kind of athletic contest or 'games'. Homer tells us how Achilles arranged a day of athletic competitions in honour of his friend, Patroclus, In the *Aeneid*, Virgil introduces the games like archery and boxing. In book II of the *Paradise Lost* even fallen angels arrange an athletic meeting.

The action of the epic is often controlled by supernatural agents. In Homer and Virgil these are the classical gods and goddesses. In these great actions the gods and other supernatural beings themselves take an interest and an active part. The gods of Olympus in Homer, and Christ and the angels are introduced in the *Paradise Lost*. Supernatural forces interest themselves in the action and

intervene at times. The supernatural and magical element is always prominent in these epics.

The Epic is divided into books, usually twelve in number, though the *Iliad* and the *Odyssey* have twenty-four books each. The reduced number was first adopted by Virgil, who was followed in this by later European writers. Spenser's the *Faerie Queene* was planned in twelve books, though never completed, and the *Paradise Lost* was raised to that number from the original ten. The language of the poem is, of course, noble and exalted, as to befit the words and deeds of gods and heroes; it is in "the grand style" and makes no attempt to resemble common speech. The epic poet adopts a style, dignified and elaborate, suitable to his theme.

There is another convention adopted by almost all epic poets is the use of Homeric Simile. Here the epic poet shows the simile between two objects and this simile is shown to such an extent that this simile becomes a little descriptive poem. It is an elaborated comparison; it is longer, and more detailed than a simple metaphor. Homeric Simile is used to heighten the theme of an epic to grandeur. A standard simile is a comparison using "like" or "as." An epic or Homeric simile is a more involved, ornate comparison, extended in great detail.

R.J. Rees writes, "The so-called 'Homeric simile': an ordinary simile might describe a young man as 'tall and dark and straight, like a young cypress tree', but a Homeric simile enlarges the comparison so that it becomes a little 'poem-within-a-poem' ". (EL-28) The best example can be seen in the *Paradise Lost* by Milton, where he describes Satan's heavy shield and spear in an epic style -

the broad circumference
Hung on his shoulders like the Moon, whose Orb
Through Optic glass the *Tuscan* Artist views
At ev'ning from the Top of *Fesole*,
Or in *Valdarno*, to descry new Lands,
Rivers, or Mountains, in her spotty Globe.
His Spear, to equal which the tallest Pine

Hewn on Norwegian hills, to be the mast
Of some great Ammiral, were but a wand,
He walkt with, to support uneasie steps
Over the burning Marle, not like those steps..... (PL -70..)

R.J. Rees writes, "In Paradise Lost Milton (1608-74) created the one undoubtedly great English epic-great in the sense that it can be compared with almost all the great epics of classical and post-classical Europe (though not, I think, with Virgil or Homer). All through his life Milton felt that he was, in a sense, a man chosen by God to write *the* great English poem." (EL - 30)

Thus we can say that as compared to the Sanskrit epic the above mentioned epics share most of the features of the Sanskrit epic.

Viii **The *Jarasandhavadha Mahakavyam***

as an Epic

The Sanskrit epic shares most of the features of Greek or English epics. On the basis of above discussed characteristics of an epic now we can judge the *Jarasandhavadha* as an epic. Certainly the *Jarasandhavadha* by Goswami Shri Hariraiji is a great epic and it has all the characteristics of a Sanskrit epic.

When compared to *Shishupalvadha Mahakavyam* by Magh, a great poet in Sanskrit literature, we come to the conclusion that Goswamiji has followed the model of Magh. He himself writes, "In this poem, let the knower of principles of poetics, who are not spiteful, look for my creative genius without any barrier, for I have followed Magha".

काव्येऽस्मिन् काव्यतत्त्वज्ञैर्लक्ष्यताममनसूयिभिः ।

प्रतिभाऽनवरोधेन श्रीमाघोऽनुसृतो मया ॥

(JM - 228)

Rishi Kaundinyaji, who is considered to be an authority in Sanskrit poetics, was overjoyed when he read the *Jarasandhavadha* and praised this work like anything. Looking to the beauty of the 'kavya saushthva' he expresses the feelings of sublimity -

पठित्वाऽमलं काव्यमेतत्समग्रं
परानन्दकाष्ठां गतं मानसं मे ।
अभिप्रायलेखे न शश्नोम्यतोऽहं यतो
मोदमग्नो न जानाति कञ्चित् ॥
(Intro.- JM)

Kaundinyaji has very categorically described the abilities and qualities of this great poet. He writes that in Goswamiji's poetry, decorated style of imaginary, cleverness and the poetic perfection is shown, in the same way as they are found in detail in Dandi, Kalidas, Bharvi, Bhas, Banbhatt and Magh. Often it is observed that there is inclusion of all three qualities, such as similes of Kalidas and Bharvi's meaningful esteem and Dandi's grace of words.

अहो दण्डी नून चतुरपदविन्यासकरणात्
सदर्याधानाद्भो भुवनवितथो भारविरयम् ॥
अथास्ते माघः किं पदगुणरसालंकृतिवशात्
स्युरेवं सत्तर्काः पठनरतविद्वत्सुहृदये ॥
काव्येऽस्मिन् कालिदासो भवति सुमनसां चित्तगामी न शंका
भासो हर्षोऽथ बाणो नयनपथगतो जायते पण्डितानाम् ॥
शली भव्या गुणढ्या सरसपदयुता रीतिरास्तेऽतिरम्या
सर्वं सञ्चिन्त्य बुद्ध्या सहृदयसुजनाः धन्यवाचं वदेयुः ॥
(Intro.- JM)

With this background, we can say that Goswamiji has followed the principles of an epic in the *Jarasandhavadha*. To judge the *Jarasandhavadha* as

an epic first of all we take into consideration the definition of an epic given by Acharya Visvanatha which is more detailed, since he lived in the fifteenth century, had all the famous Mahakavyas before him, including even the later specimens -

सर्गबन्धो महाकाव्यं तत्रैको नायकः सुरः ।
सद्वंशः क्षत्रियो वापि धीरोदात्तगुणान्वितः ॥
एकवंशभवा भूपाः कुलजा बहवोऽपि वा ।
शृङ्गारवीरशान्तानामेकोऽङ्गी रस इष्यते ॥
अङ्गानि सर्वेऽपि रसाः सर्वे नाटकसंधयः ।
इतिहासोद्भवं वृत्तमन्यद्वा सज्जनाश्रयम् ॥
चत्वारस्तस्य वर्गाः स्युस्तेष्वेकं च फलं भवेत् ।
आदौ नमस्क्रियाऽऽशीर्वा वस्तुनिर्देश एव वा ॥
श्चचिन्निन्दा खलादीनां सतां च गुणकीर्तनम् ।
एकवृत्तमयैः पद्यैरवसानेऽन्यवृत्तकैः ॥
नातिस्वल्पा नातिदीर्घा सर्गा अष्टाधिका इह ।
नानावृत्तमयः श्वापि सर्गः काश्चन श्चश्यते ॥
सर्गान्ते भाविसर्गस्य कथायाः सूचनं भवेत् ।
संध्या सूर्येन्दुरजनीप्रदोषध्वान्तवासराः ॥
प्रातर्मध्याह्नमृगयाशैलर्तुवनसागराः ।
संभोगविप्रलम्भौ च मुनिस्वर्गपुराध्वराः ॥
रणप्रयाणोपयममन्त्रपुत्रोदयादयः ।
वर्णनीया यथायोगं साङ्गोपाङ्गा अमी इह ॥
कवेर्वृत्तस्य वा नाम्ना नायकस्येतरस्य वा ।
नामास्य सर्गोपादेयकथया सर्गनाम तु ॥

(Kumarsambhava of Kalidasa. M.R. Kale. Intro. ii-iii)

Looking to the above described characteristics by Sanskrit scholars we can say that the *Jarsandhavadha* contains almost all the characteristics of an epic. It contains words of benediction, praise, greetings and prayer of Lord Krishna and pious river mother Yamuna followed by brief introduction of contents and characters appearing in the story. It possesses the outline of the story at the beginning. The subject is historical and based on the story of the great Pandavas of the *Mahabharata*, Shri Krishna and Jarasandha.

It depicts the entire life and contains a heroic deed. The poet builds up the story based on this incident with rhetoric description, illustration of nature and different worldly and divine depictions. The mundane descriptions include that of nature, garden and city, while the divine includes description of Gods and heaven. It contains the description of the sublime and virtuous. It contains the description of a city, ocean, mountain, season, moon-rise, sun-rise, and garden, messenger, marching and rising of the hero. It includes dalliance, intoxication, and enjoyment of love, separation, marriage of Jarasandha and birth of the children. It has mantra, messenger, marching and rising of the hero. This *Mahakavya* is enriched with rhetoric, extensive and aesthetic and emotional content. The story contains interesting events and includes elements like description of twilight, containing the above characteristics serves the popular interest and has lasting effect.

Canto (Sarg)

The concept of a 'Canto' (Sarg) in a *Mahakavya* (an Epic) is found from the *Ramayana* itself. This characteristic division of an epic into cantos was accepted by all the Acharyas (the founders of a school of literary thoughts). The *Jarsandhavadha* is an epic divided in Cantos contains the description of the sublime and great characters and it is very vast in size. It is divided into twenty 'Sargs' (Canto) which are neither too long nor too short. It has one thousand six hundred ninety two 'shlokas'. Each canto has a minimum of sixty shlokas and maximum of one hundred and thirty eight shlokas. They are composed in the same metre, and change only at the end; sometimes as a variety the poet has

used a number of metres. The contents of the next canto are indicated at the end of the preceding one.

Each canto is named after the most important event described in it or the cantos are named after the plot, or the hero, or in accordance with its own contents. For bringing the dramatic element in the epic and to retain the continuity of emotions, Vishwanath said that it is necessary to give hint at the end of a chapter about what is going to happen in the next chapter, the poet has followed the device in this epic.

Acharyas like Bhamah, Dandi, Rudrat, Hemachandra, who were there before Vishwanath Kaviraja, had not specified the number of Cantos. Vishwanath Kaviraja limited this and prescribed that epic must necessarily have minimum eight Cantos. As for the length of a canto, Dandi and Acharya Hemachandra are of the same opinion that it should neither be too elaborate nor too brief because, if it is elaborate it may pose a problem for planning the divisions and if it is too short then the emotions may not find place properly. The same thing was said by Vishwanath that the cantos should neither be too long, nor they should be too short. Looking to this the poet Hariraiji has followed the rules established by the scholars. In the nineteenth canto maximum one hundred and thirty eight 'shlokas' are there and the twelfth canto possesses sixty 'shlokas'.

The basis of the Plot :

Goswamiji has presented his version of the plot of the *Jarasandhavadha* based on the *Mahabharata*, *Shrimad Bhagwat* and the *Harivansha Puran*. The main event of the story is based on the story given under the *Sabha Parva* (second parva), chapter thirteen *Rajasuyarambha Parva* - Arrival of Krishna - to chapter twenty four - *Jarasandhavadha Parva* of the *Mahabharata*. This contains preparation for Rajasuya Yajna, Yudhishtira taking initiation of Rajasuya Yajna under Shri Krishna's guidance.

The above story forms the chapters beginning from 50 to 73 of Dasham Skandh based on the *Bhagwat Purana*. We have already seen the story given under these chapters, which is not found in the *Mahabharata*. In the *Mahabharata* the references of Kalyavan, Muchkunda, Pondrak, Shalva are not given in the *Sabhaparva*. This version of the story is described under Chapter 10 of the *Bhagwat Mahapurana*, which contains mention of Jarasandha.

Its subject is profound with its hero being great and characterized by quiet gallantry and loftiness of conduct. Its language is witty, its story is devoid of unnecessary elements and matter and in spite of being rhetoric, it is based on morality. Naradji comes to Lord Krishna and tells him that Jarasandha has made hundreds of Kings as captives and they will be sacrificed in the name of the Narmedha Yajna. Yudhisthira has the desire of performing Rajasuya sacrifice but Krishna's only enemy lives on the earth in Magadha –he is king Jarasandha who is fearless and independent. He has conquered countries by winning the battles independently. As he is very proud of his own prowess and prosperity therefore must be killed.

परन्तु कौन्तेयसुहृत् स्वयंप्रभुर्विप्रपभावप्रभवो भवद्विषुः ।
 स्वतन्त्र एको मगधस्य वर्तते नृपो जरासन्ध इतीरितो भुवि ॥
 लब्ध्वा स युद्धे त्वदुपेक्षया जयम् भवन्तमप्याकलयन् पराजितम् ।
 अखर्वदुर्गविमर्दितोऽभवत् मिथ्या जयेऽपि प्रमदायते खलः ॥
 यतो विचित्रे समरे निजेच्छया त्वया जगत्पालयता पलायितम् ।
 अतः स दुष्टोऽप्युपलक्ष्य तञ्जयञ्चकार घोरं नरमेधनिश्चयम् ॥

(JM-16)

Thus it contains meaningful message. Yudhishtira wants to perform the Rajsuya Yajna but without killing Jarasandha it can't be performed. Naradji is firm and reminds Lord Krishna of this. Shri Krishna rightly says,

"Hence the sacrifice of the son of Dharma should be accomplished properly. The king of Magadha, who is dishonest, should be killed deceitfully."
 (JM-174)

Yudhishtir is sure and of the firm opinion that where the Lord of the three worlds Krishna himself appears continually there variety of troops of army and abundance of weapons are of no use. Where there are Krishna, Arjuna and Bhima like three fires, who eradicate enemy and are prepared to kill the enemy, there every desired thing is achieved.

यत्र मित्र जगतां पतिः स्वयं कृष्ण एव सततं विराजते ।
तत्र सैन्यनिकरैरनेकधैः किम्महास्त्रनिचयैः प्रयोजनम् ॥
यत्र शत्रुहननार्थमुद्यताः पावकत्रयमिवोद्धृतापराः ।
अच्युतार्जुनवृकोदराः भटास्तत्र सिद्धमखिलं मनीषितम् ॥
(JM-174)

The Jarasandhavadhya has all the five divisions of drama and stages of work. It depicts the nature of people and contains all poetic sentiments. The subject is historical and based on the real story of the Mahabharata. It contains the description of sublime, virtuous, clever hero's attainment of four human pursuit's viz. virtue, wealth, sensual pleasures and salvation. This *Mahakavya*, containing the above characteristics serves the popular interest and has lasting effect. The poet has taken care of combining series of events and other activities and due to its balance, aesthetic pleasure also emerges in balanced proportion and appropriately.

High Intention on the Part of the Poet :

Acharyas have accepted that the aim of an epic should be to accomplish the four basic objectives of human existence, such as discharge of duty, acquisition of wealth, gratification and final emancipation. Bhamah, Dandi, Rudrat and Hemchandra and all Acharyas accept these human pursuits as the Epic's objective, while Vishwanath accepted any one of them as the objective. As against this, Rudrat considers that a brief poem can explore any one objective, but a complete Epic should contain all the four objectives. Generally, in any poetry, it is essential that all these four objectives are present, but

according to Dandi it is compulsory in case of an epic and it appears appropriate, since attainment of objectives embody the dignity of life.

Hariraiji is a spiritual leader of the highest order, leading thousands of its followers by carrying forward the values and principles, as propounded and promoted by Lord Shri Krishna. Goswamiji is of this opinion that by attaining these four objectives, the beauty of a poetry is automatically enhanced i.e. both, (a) the four basic objectives and (b) pleasure, complement each other. The aim of the poet is to underline the philosophy that 'Where there is truth, there is Victory' and this is the soul message of this epic'.

He believes in the triumphs of virtue and good life. He hates evil and low thoughts. He believes that man can achieve success and glory in his life by treading the path of virtue, goodness and temperate life. Naradji reminds Lord Krishna to wage war against Jarasandha, the king of Magadha who stands as a king with bad intentions and a disobedient and haughty headed ruler. He also reminds how thousand of lives are taken in the sacrifice in the name of God.

यज्ञेश यज्ञे नृसहस्रनाशिनि भोश्चता भवानेव न भाति किं प्रभो ॥

यद्वा त्वमत्ता प्रथितोऽखिलस्य ही चराचरस्य ग्रहणाज्जगत्पते ॥

तस्माच्चरीकर्तुं शुभं तमुद्यमम् दुखअरीहर्तुं नृणामनागसाम् ॥

जगद्बरीभर्तुं भवाञ्जगत्पते विपद्वरीवर्तुं सदा भवद्विषाम् ॥

इत्यच्युतं सादरमेव नारदो निगद्य तत्तथ्यमपथ्यवर्तिनः ॥

प्रत्यर्थिनो दुष्टमतेश्चिकीर्षितम् वैशद्यहृद्याः स्वगिरो व्यरीरमत् ॥

(JM-8)

The aim of the poet is to present his complete devotion towards lord Krishna - 'bhakti' towards Shri Krishna - he is the supreme commander of the world. Goswamiji writes,

"He who is of dark complexion, splendid like a dark cloud, who has borne entire universe, the earth, of high shoulders, whose mind is engrossed only in his

devotee, the only shelter for the unprotected (shelter-less), the unparalleled one in effecting deliverance for beings from sorrow, perhaps He who did bestow compassion upon a mortal like me a receptacle of wrongs, He who is eternal, veracious, immutable, His lovely form be shining in my mind constantly."

श्यामः श्यामाभ्रशोभः सकलभुवनभृद्भूमिभृद्भृद्भुजाप्रो

भञ्जैकासञ्जचेता अशरणशरणं लोकशाकैकमोकः ॥

प्रायो दोषैकपात्रे विदधदथ कृपां मादृशे मर्त्यमात्रे

नित्यं सत्यं ध्रुवः सन्मम चिरमचिरं चारु चित्ते चकास्तु ॥

(JM-229)

No one can attain happiness or contentment by turning away from the duty and principles. If a man runs away from these, he does not imbibe humanity. The central theme of creation is the human being and nobody can be better than him. Therefore, humanity cannot be acquired by shunning duty and principles. For that, it is necessary to discover truth and to control temptations. There is a close inter linkage between what has been said so far and these two philosophies, which easily integrate into oneself to pursue the main objective of life.

Lord Krishna reminds Yudhishtira that Jarasandha has turned blind due to the royal power of the kingdom of Magadha. Jarasandha, the vain, haughty knowing no fear, with uncontrollable behaviour is an expert in dual combat. He does not accept his superiority even for a minute. Therefore his first duty is to conquer and tame that royal tiger who has a large and mighty army and makes even the most powerful king uneasy and restless.

परम्बृहद्रथसूनुर्मगधाधीशो मुनिप्रभावभवः ।

युवाऽविवेकी नितरां राजमदान्धो ध्रुवञ्जरासन्धः ॥

स खलु खलो हतशत्रुः स्वच्छन्दो द्वन्दयोद्धूमूर्धन्यः ।

अभिमानि त्वयि मान क्षणमप्यस्वीकरोति मम मित्रे ॥

प्रथमं स राजसिंहो जेयोऽजेयो जयी जरासन्धः ।

स्मृत्वा यस्य बलानि चिन्तां यन्तीह हन्त बलिनोऽपि ॥

(JM-40)

Art of Characterization :

The hero of an epic should be characterised by gallantry and loftiness of conduct, should have great lineage, warrior or god. Acharyas have differing perceptions about the hero. But all have acknowledged that essentially a hero should be brave and valiant, belonging to a great lineage. According to Rudrat, he can be from *trivarna* (brahmin, warrior, businessman) and Acharya Dandi said anyone who is brave and valiant. As per Vishwanath any king or many kings belonging to the same clan or great lineage can be the hero of an epic.

The hero of this great epic is none other than Lord Shri Krishna whom the poet Goswami Hariraiji calls as 'Mahanayak'. He is the real 'Dhirodatta' hero of the Jarasandhivadha. He is self controlled, exalted, magnanimous, exceedingly grave, forbearing, not boastful, resolute and whose high spirit is concealed. He is faithful to his promise. The character of Krishna has been taken as an ideal. Throughout his life He did nothing for his own sake but for justice he worked constantly.

The hero of this *Mahakavya* Lord Shri Krishna is meritorious, a warrior conquering the whole world not for his own sake but to eradicate the unrighteousness from the whole world, a great valiant and a king of all kings. He is powerful, sagacious, tactful, a divine personage, possessed of the qualities of a 'Dhirodatta' Hero. Yudhishtira thought that the Rajsuya sacrifice should not be commenced pursuant to his own resolution only.

Carefully bearing on his shoulder the weight of affairs, he (Yudhishtira) thought of Krishna Janardana as the fittest person to decide the matter. Knowing Krishna to be the foremost of all persons, the possessor of immeasurable energy, the mighty-armed, (hero), Yudhishtira thought that there could be

nothing unknown to him nothing unachievable by him and nothing that he could not bear. He knows everything by which it may be accomplished. There is none else in the world but only Lord Krishna who can settle all doubts. He is above all motives; he has conquered anger and desire. The poet describes Lord Krishna as-

चमच्चमत्कार्यविकार्यसौर्यभायशः प्रभाभूरिभरावृताकृतेः ।
भमद्धमद्ध्वानदधद्धनोद्धतिविधूतधौतध्वजधिष्कृतद्विपः ॥
मनीपिणः सच्छरणार्हणक्षणप्रधारणाकारणकीर्तिधारिणः ।
रणाननूच्चैरणदुत्कवारणगणार्णवप्लावितरैपवौजसः ॥
असङ्खसङ्ख्यप्रथितोरुविक्रमप्रवण्डवीर्यद्विगुणीकृतत्विषः ।
जयध्वजाद्यध्वजिनीध्वजध्वनिस्वदप्रहारैर्बधिरीकृतद्विपः ॥

(JM-6)

After hero, planning the role of a villain becomes important. In the absence of a villain, the importance of heroes' character doesn't remain spectacular and no significant incident of conflict takes place. In reality, struggle and progress are interdependent. Thus a *Mahakavya* must have a villain and the description about his lineage. It should depict the victory of the hero and defeat of the villain. Dandi has suggested a few methods for the exaltation of hero's character. Verbally agreeing with what is said by Acharya Dandi, Rudrata insists that the villain should be as powerful and meritorious as a hero.

The villain of this epic is Jarasandha, who is powerful and meritorious as a hero. In different activities and arts he was given training to rule ever since he was young. He was expert in all arts to be called as the 'Master artist of all arts'. He was highly wonderful and extremely skillful in giving unexpected blows to his foes, he became an unforeseen expert in duel fighter and established himself as the greatest warrior. He was considered the strongest man in the world. He had unusual and unparalleled prowess and sagacity in politics.

इत्थं प्रजाऽपि प्रभुमूतिकाङ्क्षिणी गुणानुरक्ता नयनद्वाशासनम् ।
तं यौवराज्ये सुतराश्चकासतम् प्रशंसति स्मैनमसंशयं मुहुः ॥
विप्रा अपि प्राप्य विशेषमादरं स्वयश्चरासन्धकृतं विपश्चितः ।
नरेन्द्रसूनुं सफलं प्रशासतं साशीर्वचस्तं प्रशशंसुरात्मनि ॥
बार्हद्रथस्थस्य प्रतिभां प्रतिक्षणं विवर्धमानामधिकं प्रशासने ।
अवेक्ष्य तद्राज्यभविष्यमुश्चवलं ह्यसूयया विव्यथिरे हृदि द्विषः ॥

(JM-69)

Apart from hero and a villain, other characters are also given a place in a *Mahakavya*, but no Acharya has clearly mentioned about the same. Only reference available is '*Mantra doota prayan and Vivahaisch kumarodaya varnan' varnaniya yathayogyam* etc. which means a minister, helper, messenger, army, and queens, male and female servants are necessary for a *Mahakavya*, otherwise how can someone describe water-sports and other festivities. While there is a discussion available on the nature and conduct of characters etc., still no one has made any mention about heroines.

Goswamiji's description of the characters reflects his ethereal touch. The main characters like Krishna, Yudhishtira, Bhima, Arjuna, other Pandavas, Jarasandha, Shishupal, Brihadratha, Naradji and others are real and sublime. Each exemplifies with its own individual characteristics. It will be rare to find characterization manifesting different traits of these characters.

Yudhishtira being ever devoted to virtue, his tributary chiefs always waited upon him to render good service on the six occasions (of war, treaty etc.); and the traders and merchants of different classes paid him their dues taxes livable on their respective trades. Thus the kingdom grew in prosperity. The prosperity of the kingdom increased even by greatly voluptuous and luxurious persons. The king possessed every accomplishment and he bore every thing in patience. His sway extended over all. From Brahmins to peasants, were all more attached to him than to their own parents.

This poetic work consists of Shri Krishna, Yudhishtiar, Jarasandha, Shishupala, Uddhava, Balaram, Bhima, Arjun etc., where hero is Shri Krishna and Jarasandha the villain. The epic highlights the tolerance and looks of Shri Krishna through the praises showered by Narada and others. However, the villain's description is evident from the intemperate behavior and abusive language used by him. But instead of concentrating on the development of various characters or hero, the poet has mainly paid attention to descriptions, which went to the extent that female characters have found no importance.

Description of Activities and Situations:

Since it is essential for a *Mahakavya* to include all scenes, nature's different forms and behaviour, Acharyas have laid stress on the description of (their impacts and situations) activities and circumstances. Despite the main incident lacking an easy flow of narration, poet displays his skill with ornamental descriptions. But in the books composed by the ancient sages, these things come out naturally and are arranged in a justifiable manner, which are of social and cultural significance. In the *Jarasandhavadha*, along with the praise of hero's lineage, beautiful depiction of his city is included. This epic contains divine and natural elements; it also contains unnatural incidents involving humans. For the description of Nature '*Sandhya, Suryendu, Pradosh dhwanta vasarah*', etc. and life activities, Vishwanath had repeated the same things said earlier by other Acharyas.

The *Jarsandhavadha* describes, at more or less length, such incidents and topics as twilight, the rise of the sun and the moon, the night, the evening, darkness, the day, morning, noon, hunting, mountains, seasons, forests, oceans, the union and separation of lovers, sages, heaven, cities, sacrifices, battles, invasions, marriage-ceremonies, advice, the birth of a son and many more things. The description of nature like - night, dusk, dawn, afternoon, forest, sun, moon, ocean, mountain etc are described systematically, in its entirety and rhetorically.

The description of beautiful gardens, lakes and prosperity of Dwarika is presented in detail and beautifully. There was plenty of water in Dwarika since there were innumerable lakes in and around the city. The water of which was crystal clear and the pools filled with water provided the impression of being the sea by itself.

निर्मलप्रचुरदुस्तरोदकपूरपूरितमहासरिदगण-
संश्रितापरिमितताम्बुभृन्महासागरेण परिवेष्टितं पुनः ॥
उच्छलज्जलवदच्छनिर्झरधीरवीचिनिचयोचितप्लवैः ॥
सर्वतः सरससारसावलीसेवितैश्च सरसीशतैर्युतम् ॥
फुल्लितोपवनरामणीयकं मत्तपत्रिकुलकूजितैजितम् ॥
रम्यसान्द्रतरवृक्षवेष्टितगुल्मिनीभिरभितः शुशोभितम् ॥

(JM-140-141)

The stanzas above are replete with the description of life-sustaining water which is the symbol of life itself in Dwarika, the city bubbling with life and prosperity. The stanza presents the flora and fauna of Dwarika, the city created by the Almighty Himself. After all, there was God's plenty!

Different activities and situations of life like love, marriage, union-separation, discussions, public affairs, counsel, messenger, consignment, soldiers, expedition, strategic placement of forces, war, victory for the hero, sacrifice etc. are presented at length in this epic.

In this, by visualizing the important objects on the way, the poet has tried to create animated scene as if they also unfolded along the path of the travelers. The description seemed like a lively presentation of the sights they had witnessed. Jarasandhavadhā is replete with such simple descriptions. It contains vivid description of some aspects of Nature. Since poet's mind is totally immersed visualizing these scenes in their true splendor, such descriptions exemplify their harmony.

At some places, human nature is compared with the nature as such which gives an impression of synergy of both (nature's activities and human life). Apart from these scenes, the *Jarasandhavadha* contains the ideal depiction of the nature, but the same is done at appropriate places, which have come out in a very natural style. The descriptive style of the poet is very effective. The creative description of the nature's beauty adorned by forests and mountains and the glorification of Gomantaka mountain is very realistic. Descriptions of war scenes are very lively and visually strong. There is no repetitiveness anywhere. Though it has envisioned all manifestations of war, yet its emotional core is peace and not valour.

As said earlier, the battle description of *Jarasandhavadha* is as per the traditions of historical poems, like the portents of defeat through bad omens, readiness for the attack, journey for the battle, strategic plans and positioning of the weapons, elephants, horses, soldiers, slaying of fighters, rising smoke, assuming the witch and devils, gods watching the battle, showering of flower petals, ending of battle at sunset, animals and birds entering the battlefield. When Bhima finally killed Jarasandha at that time he was rained upon with flowers by a band of celestials.

Supernatural Elements

Ancient *Prabandh Kavyas* contained divine and supernatural elements in abundance. They were found aplenty even in the epic poems, which were based on these contents. From ancient times, the basis of poems written by human beings was God and Religion. Since the human heart has the natural tendency for mythological beliefs and curiosity, we find divine and supernatural elements abundantly in this work.

Rudrat accepted these elements, but said that these acts should necessarily have propriety, humans cannot perform supernatural acts, therefore to accomplish divine functions it is necessary to use mountains, crossing the ocean, roaming an entire world (divine power), celestial musicians, God, and celestial damsels. Vishwanath just said that epic can have God as its hero and it should contain the description of sages and heaven. Anandwardhan also said

that human kings etc. should not be made to perform divinely tasks like crossing the ocean, because they being improper tend to be uninteresting.

In *Jarasandhavadham* supernatural elements are used in plenty. The very birth of Jarasandha is the best example of supernaturalism. Due to the efforts of Brihadratha and as a consequence the effect of powerful Muni's split fruit and seed, Jarasandha was born in the night to two mothers in two portions. Wandering in the night, a female demon named Jara with an accursed form, used her magic powers to bind the two sections of the strong body like Vajra, of this wicked child. He (the child), with the effect of Kaushika Rishi's speech, was joined (Sandhi) into one body by the female demon Jara. Immediately after this she disappeared. The epic is full of supernatural elements.

Style and Language

Goswamiji is the poet of high standard and his poetry is an example of his excellence. He has got a very strong hold on the language. He is perfect in using the words in both easy and difficult styles. Somewhere there is a beautiful balance of bliss and sweetness. Sometimes there is beauty of poems like Kalidas and sometimes grandeur and esteem of Bharvi's style and in some places the use of grammar is like Bhatti. In some places it is highly creative and in some places the emotions dominate. Though the words are very meaningful, they are very sweet. Kaundinya Rishi rightly says -

काव्यं सदगुणरीतिभावविमलं सद्वृत्ततत्वान्वितं

सर्वेषां मनसः प्रकर्षणपरं संजायते सर्वथा ।

ज्ञात्वैतद् हरिराय एष निपुणः साहित्यशास्त्रे ध्रुवं

काव्यं गुम्फितवान् जरासुतवधं नामात्मनस्तुष्टये ॥

(JM-Introduction)

Except for two Acharyas viz. Bhamah and Rudrat, everyone else has elaborated on metre. Acharyas like Dandi, Hemachandra, Vishwanath etc. have expressed their views on metre. As per Dandi, audible verses should be used in

Mahakavyas, i.e., the reader should enjoy while reading or listening. But this characteristic rule is applicable not only to epics but to any type of poetry. Only one type of metre should be used in an entire Canto and at the end a different metre should be used. Thereafter, repeating Dandi's criterion Vishwanath said that in certain epics Cantos with different metres may be found.

With regard to figures of speech, Bhamah, Dandi, Hemachandra etc. are of a clear opinion that *Mahakavya* should compulsorily contain figure of speech. Bhamah by using the term *Saalankaram* and Dandi using *Alankritam*, have expressed the same fact. By saying *Vagvaidagdhya Pradhane Api* the writer of *Agnipurana* has approved this element. Hemachandra clarified that epic should contain difficult picturesque Cantos i.e., figure of speech like Yamaka, Shlesha etc. should be used, but Acharya Rudrat and Vishwanath have not discussed about figure of speech.

In the *Jarasandhavadha* the poet has made the usage of figure of speech as a medium of expressing eloquence. They are arranged in a very natural manner. In this epic, figures of speech appear with the natural flow of story, emotions and sentiments. We can say that 'figure of speech' has become one of the main characteristics of this epic. Goswamiji is capable of arranging the figure of speech at its proper place. Sometimes he is solely immersed in it to the extent that he does not bother about the flow of sentiments and keeps enjoying it.

Nineteenth canto of this epic presents the ability of the poet to form the 'Padmabandha', 'Gadabandha', 'Murajbandha', 'Shulbandha', 'Venubandha', 'Vajrabandha' and 'Chakrabandha'. The beauty here lies in the mystery that we get a new creation - this verse, which is arranged in 'Chakrabandha' shows as follows -

“Hariraya Jarasandhavadham Kavyam”

सद्राजन्यमिह स्वभक्षमभि यद्धेयस्यबोध क्षमं

मुग्धारातिह रिण्युपात्तमदनं तं कामभावश्रितम् ।

मध्येसंसृति रागमूढमनसां भव्यं निरोधं हरे-

रेकान्तं सरसं मुहुः सुमनसो मन्दस्मितं मेनिरे ॥

(JM -216)

Acharyas have deliberated on the subject of language to a lesser extent. A few Acharyas have indicated the language related characteristics for poetry and epics. Accepting the importance of talent amongst other motives like the world, education (lexicography, dictionary, metre, art etc.) and chapter (knowledge of objective, perseverance) training on the art of poetry (understanding), Dandi laid special emphasis on labour and effort. In 'Kavya Mimamsa' he considered a great poet to be someone who possessed ten characteristics.

As a result of that a great poet shall necessarily have command over language. Bhamah just indicated that rustic words and meanings should not be used in *Mahakavya* i.e., it should not be *Nativyakhyyam* – incomprehensible, the language must be simple and easy to understand. The same was approved by Acharya Hemachandra, who accepted '*Samasta Lokaranjakatvam*' (one which pleases everyone) as a characteristic of a great poem.

This epic has the quality of universal understanding. The language used by Goswamiji contains lucidity to certain extent. Goswamiji is a powerful poet. He is the master of imaginative creation and partial towards paying more attention to the beauty of expressions. Though Goswamiji's heart was totally immersed with poetic content, he remained under the grip of conventions. Usage of meaning based various figure of speech like *Upma*, *Utpreksha*, *Rupaka*, *Atishayokti*, *Sahokti*, *Samasokti*, *Tulyayogita*, *Kavyaling*, *Virodha* etc. Word-based figure of speech includes *Anuprasa*, in *Yamaka chitrakavya*, *samudra*, *Chakrabandha*, *Murajbandha*, *Ardhabramaka*, *Gaumutrikabandha*, *Sarvatobhadra* and usage of *Shlesha* is also found.

Goswamiji has used the phrase for it 'Bahuvih Ras Evam Chhanda'. Mahakavi Harsha has used the 'Vaidharbhi Riti' in the same way Goswamiji has used the 'Panchali Riti'. Here the emphasis is on the words 'Vidharbh' and 'Draupdi' -

धन्याऽसि पाञ्चालि गुणोच्चयैस्त्वया प्रश्नकृतोऽसौ हरिरायतायते ।

हरिज्जयार्थं व्यपदिश्य मारुतिं स्वयं जरासन्धवधं चकार ह ॥ (JM -226)

He writes, "Having subordinated the aspect of (poetic) sentiment, to make it taste differently, this work is composed by me exerting, by arrangement of verses in various new shapes, in every respect; that is meant strictly for the knower of principles of poetics, not again for the bad-hearted who tend to lay hand on deficiencies, may bees become discernable not the mad monkeys."

गौणीकृत्य रसं श्रवचिद्विरुचये चित्रैः प्रयत्नैर्मया

बन्धैर्बद्धमिदं स्वयं बहुविधैरर्वाश्रितैः सर्वथा ॥

तत्तत्त्वविदां मुदे हि न पुनश्छिद्रस्पृशां दुर्हदाम्

भेदज्ञाः भ्रमराः भवन्त्युदरुहां नैवोत्कटाः मर्कटाः ॥ (JM -228)

While Acharyas have explored certain elements of style for *Mahakavya* to a greater extent, they left few of them. There may be many reasons for not deliberating on certain elements like the grace and profundity of style, the importance of *Mahakavya*. Generally, Acharyas have not considered those elements, about which others have spoken and which are popularly accepted or it does not come under their purview, but even then subtle mention do find place.

As in the case of intellect in *Mahakavya*, while speaking about the importance of subject, Vaman had indicated '*Kramasiddhistayoh Straguttamsavat'* (explaining the relation between a garland and Uttans, a crest with a peacock feather, he said that only after accomplishing the art of weaving a garland that one attains expertise in molding a crest. Likewise, only after

perfecting the art of free verse that a poet can accomplish creating an epic. In this matter Goswamiji is far ahead of the contemporary poets.

Rasa (Aesthetic pleasure) and Emotional Expressions

Right from Bharatmuni up to Vishwanatha, all have laid emphasis on the arrangement of *Rasa* (enjoyment) in an epic. Bhamah by saying '*Rasaischkalai prithak*', Dandi by saying '*Rasa-bhavanirantaram*' and Acharya Rudrat by saying '*Sarve rasa, samagraikarasayuktah*' expressed its necessity. In clear terms, Acharya Kuntaka also established importance of aesthetic pleasure in contextual-craft and fiction-craft. In his opinion, the voice of a poet, whose creations are full of references to aesthetic sentiments, does not sustain only with the support of story. Anandavardhana has held *Rasa* to be the ultimate of an epic.

It means that essentially an epic should contain all emotions, but Vishwanatha said any one amongst *Shringara* (expressing love), *Veera* (expressing heroism) and *Shanta* (expressing confidence and security) is necessary. In the epics of later period, the composition of *Rasa* remained mechanical, as per *Lakshana Granthas* (Books prescribing Characteristic features for poetry). They did have balanced usage in terms of series of events, activities and aesthetic and emotional expressions. The poet says, "My mind creeper blissfully holding onto the best of trees, Krishna the ornament of Vraja, with the grace of Hari as well as by good fortune that association with the good has made me wholly succulent from within indeed like a mango, here that Hariraya and his work be known to discerning people."

गोस्वाभिव्रजभूषणं तस्वरं कञ्चित्प्रसादाद्धरेः

काचित्सद्विधिना मती व्रजलता सामोदमाशिश्रिये ॥

तत्सद्योगभवोऽभवद्रसमयस्वान्तो रसालो हि यः

तं कञ्चिद् हरिरायमत्र कृतिनं विज्ञाः विदाङ्कुर्वताम् ॥

(JM -228)

The dominant emotion of *Jarasandhavadha* is *Veera* (heroic) and *Shringara* (love) is its subsidiary, but which overlaps the main emotion due to its elaborate description. Along with them other emotions are also beautifully expressed. Description of *Roudra* (rage) in the battlefield description, emotions like *Bhayankara* (terrible), and *Adbhuta* (astonishment) can also be seen. In this poetry, *Veera Rasa* (emotion of heroism) is dealt with profound expression.

At many places the epic contains the strong influence of the battle scene descriptions like marching of the army, the shining swords in the battle, trumpeting of the elephants, intense duel, stream of blood, other animals and the dead bodies of soldiers. Besides this, the description of *Raudra Rasa* of the soldiers before entering the battlefield has been brought out beautifully.

Goswamiji's penchant for *Shringara Rasa* is reflected in its extensive use. This has undermined the aesthetic content of *Shringara Rasa* by exuding more of libidinous influence. The description in Chapter 3, 14, 16 is as per *Nayikabhed* (the study of female characters). In fact, *Jarasandhavadha* contains beautiful depiction of arousal of emotions, but the pictures of auxiliary sentiments of love are presented in different way.

Goswamiji is such a poet who gives the complete credit to Lord Krishna who is his source of inspiration and under his guidance he could compose this work. He writes,

" Indra and Brahma in a fine, clean attire, to go near him (Krishna) even for a moment, situating on their horse and swan respectively, deeply engaged like Panini in formulating his aphorisms; Bowing to him alone the highest being Hari, who is the source of joy, the delight (son) of Nanda, poem namely '*Jarasandhavadha*' is completed by me, deftly who is his servant."

काव्यञ्च तद्विरचयता मया पुनः श्वचिच्छ्वचित्कविसमयोऽप्युपैक्षि यत् ॥

आलोच्यतां न तदनसूयिभिर्बुधैर्न सा त्रुटिः स्वयमुररीकृता हि या ॥

शश्या अपि प्रकटिताः न बुधैः कवीनाम्
ये वाक्छलप्रभृतयः प्रभवन्ति दोषाः ॥
काव्ये हि ते यदि मदीय इह श्रचिचिस्युः
सर्वे भवन्तु भगवत्कृपया निरस्ताः ॥

(JM- 228)

The poet of *Veer Ras*, Goswami Harirajji is so confident and conscious of his poetic merits that he makes his stand very clear in the work itself and he is absolutely right in making this statement -

"The work and its author who is I: sometimes, somewhere the poetic convention has overlooked by me. Let that not be pondered over by men of wisdom who are free from envy. It is admitted the breaking of poetic convention has happened, but by myself (itself)."

काव्यञ्च तद्विरचयता मया पुनः
श्रचिचिश्चचित्कविसमयोऽप्युपैक्षि यत् ।
आलोच्यतां न तदनसूयिभिर्बुधैर्न
सा त्रुटिः स्वयमुररीकृता हि या ॥

(JM- 227)

When we take into consideration the remarks of Shri Gopaldas Gajja, a poet and scholar at the same time, it becomes very easy for us to understand the view point of our poet -

समुल्लसद्दोर्द्वयमूलचुम्बिभिः
कचैश्चलद्भिः कुटिलैश्च मेचकैः ।
अधोदधानस्य सहेलमात्मभू-
धनुर्गुणीभूतमिलिन्दवल्लरीम् ॥

(JM- Introduction)

Rishi Kaundinyaji has very categorically described the abilities and qualities of this great poet. Because of his extraordinary control on grammar, his language has become glorious. Goswamiji's unlimited knowledge indicates his deep study and serious emotions. Because of these qualities *Jarasandhavadha* has got its own special place in the Sanskrit Literature. Kaundinyaji praises the poetic qualities of the poet and expresses his feelings that the glory of the poet and the *Jarasandhavadha Mahakavyam* will remain in this world for ever -

प्रत्येकस्मिन् सर्गे प्रासश्लेषोपमाद्यलंकाराः ।

रीतिर्हृद्याऽन्वास्ते रसपरिपूर्णप्रसादगुणधर्मः ॥

हरिरायेण सद्भाषाभावालश्चारभूषितम् ।

जरासन्धवधं काव्यं जगत्यां जयतात् चिरम् ॥

(JM - Introduction)

I hope that this translation would help the scholars of epic to do further research into the epics in Indian languages and thus prepare a proper ground for a comparative study of Indian and Western epics. This translation will thus facilitate the researchers of poetry in general and epics in particular.

-: Chapter Two :-

-:-

Translation of

JarasandhavadhaMahakavyam

from Sanskrit to English

-:-

BENEDICTION

1. I surrender myself, though momentarily to the gracious subordination of Shri Krishna, whose celestial physique is permeated with a dark hue, likened to a newly formed cloud and whose extreme benevolence and dark brows fascinates the whole universe.
2. O! Mother Yamuna! (River) endowed with darkish flow of water, I am only in obeisance your most humble servant and therefore, kindly place benevolent hand upon my head to bestow all round achievement.
3. I bow in obeisance to Shrimad Vallabha Charyaji, whose other name is Shri Krishna and who happens to be the father of the whole universe, is ever worthy of tasting the holy and heavenly 'Ras' (Delight).

CANTO I

Naradji Visits Shri Krishna

1. Maha Muni Narad, manifested before the lotus feet of Shri Hari, who inhabits his own 'Loka' (universe) and is adapt in disabling the cycle of the world of physical existence. Naradji's appearance was like his own father Prajapati Brahma, who created himself out of 'Hiranya Garbh' (The Celestial Aura).
2. Maha Muni Narad, manifested before the lotus feet of Shri Hari, who was seated on a lofty seat of Hemagiri mountain which was adorned with divine light emanating from the reflections of holy fire in the rubies decorating the palace and rivaled with the morning glory of the universe.
3. Maha Muni Narad, manifested before the lotus feet of Shri Hari, conveying the pleasures of listening to the divine words of the Vedas or recitation of the holy Vedas which was, as if it were sonorous ringing of innumerable bells stacked on the heavenly parasol.
4. Maha Muni Narad, manifested before the lotus feet of Shri Hari, the light emanating from the total progression of moon, which is very dynamic like the movement of a 'punkh' (or a 'chamar') to dispel heat by air circulation. The glory of this light makes the moonlit - night of 'Pushya nakshatra' totally dull.
5. Maha Muni Narad, manifested before the lotus feet of Shri Hari, the Lord who was felicitated by the slow movement of the 'punkh' (or a 'chamar') held in the swift and flippant hands of divine woman bestowed with beauty and having eyes of a deer. Her hands while rotating the 'punkh' caused the tinkling sounds from bangles.
6. The Lord in his present manifestation has bestowed with golden crown and kalagi decorated with peacock fins knitted with a 'Marakat Mani' surrounded by 'Navaratnas' which in its slow movements vanquishes 'Hem Shail.'

7. Maha Muni Narad, manifested before the lotus feet of Shri Hari, who was adorned with a crown illuminated by a sudden lightening from clouds full of water and that crown worth being seen and adored by three worlds (Loka) of the universe and regarded as the best form of 'Shilp kala' and also defeating the Sun.
8. Maha Muni Narad, manifested before the lotus feet of Shri Hari, who has locks of dark and fluttering hair, touching the ends of the shoulders.
9. Maha Muni Narad, manifested before the lotus feet of Shri Hari, whose broad forehead was decorated with a 'Tilak' and the beauty was enhanced by the slow movement of the locks kissing the forehead caused by the slow movement of the 'Punkh'.
10. Maha Muni Narad, manifested before the lotus feet of Shri Hari, whose ears were like petals of fully flowered lotus surrounded by wasps, moving in circling motion and the beauty of fresh cloud and impressive, raised eye brows.
11. Maha Muni Narad, manifested before the lotus feet of Shri Hari, who had rowing eyes, and who protected and consoled the proud women and 'nayikas', having beautiful wide eyes.
12. The Lord, in His sportive mood protects the plummeting mind-kites of the Gopikas bestowed with their furtive (taking pains to avoid being observed) eyes protected by hardened eyelids.
13. Maha Muni Narad, manifested before the lotus feet of Shri Hari, who mercifully drenched the hearts of beloved Gopies, with the spring of Bhakti Ras. His eyes were like freshly flowered lotus petals prompted by the Cupid and Lord graciously looked upon the Gopies with slanting eyes.
14. Maha Muni Narad, manifested before the lotus feet of Shri Hari, having benevolent appearance, with ears decorated with peacock-shaped ear rings dangling above the broad shoulder-ends like the newly flowered lotus petals.
15. Maha Muni Narad, manifested before the lotus feet of Shri Hari, whose sharp nose likened to the touted bow of the Cupid and its very thinness

appears to be axis of the beautiful land which is divine face likened to a blue lotus.

16. Maha Muni Narad, manifested before the lotus feet of Shri Hari, whose mustache with flock of beautiful hair above the enchanting lips reminds one of blossomed blue lotus enclosed by hordes of wasps attempting to the petals.
17. Of one who had worn a smile on the lip which was the world of the stage of the cupid, which even excelled the rising sun in redness. It was like a stream of all sweetness and the treasure of nectar, which was mostly sought by the damsels;
18. Who was bearing beautiful cheeks adorned with the lotus of the chin on the jaw, which was beautiful like the freshly blown lotus desired by all the gorgeous women in the three worlds;
19. Who had a neck that was adorned with the matchless and the best of the garlands, the 'Vaijayanti', from whose full-blown flowers pollen was dropping while it moved, and which was also adorned with the multitude of the rays of the shining 'Kaustubha' jewel;
20. Who was bearing a neck (*here the poet means the backside of the neck*) that had been marked with the bangle marks of the creeper-like hands of the daughter of the ocean, which rejected the best of the conch forms and which sported a shining yellow robe;
21. Who was bearing the firm, high and fat shoulders, liked by the women, which were strong with the shining pride of fresh youth, looking like the hump of a bull, which would drive away even a bull and enchanted the three worlds;
22. Who had knee-length long arms, which were like crushed serpents, which had shining bracelets, which were strong but smooth, and caused love in women;
23. Though he had four arms, who concealed two of them by his own will, the independent one, who controlled himself, and hence sported two lotus hands having all the auspicious marks;

24. Who was bearing the ten directions in the form of fingers, which were the love associates of the women of Vraja, and which were expert in moving on the flute speedily sounding with one reason;
25. (The fingers) which having closed in an order the holes on the flute and filling them with tones of windless waves, and heart touching tunes and intonations which were capable of causing swoon to the worlds;
26. Who had auspiciously marked wide chest of Vishnu, taken as shelter by Lakshmi, looking like the high tableland of the mountain that was held upside down;
27. With not so stout, and the enchanter of all hearts, befitting to a soldier of a great king, the firm loins, making the unmoving streak of a lion's hips;
28. Rejecting the great and strong pillars with the beauty of his wide thighs which were very strong and of fierce activity in a battle, touch the expansive hips of the lovers during love making.
29. Who had red feet, having great prowess, worshipped by the noble, firm in battle, famous for their three steps, shining brightly with the radiance of the nails and great in kindness;
30. Bearing the twin feet belonging to the lotuses, which were worshipped by the alert group of gods, praised by great poets, remover of sins, robbing forcefully the luster of the moon;
31. The two feet, experts in wandering in the mind of the Vraja damsels, the palace of the full blown cupid-lotus, were like two black lotuses that were bound together for mutual sport;
32. Who was making the quarters lighted from inside with the lightning of the clear fame in the clouds of his own complexion, who was stealing the luster of the fame of the lords of the quarters, who was snatching 'Manmatha's' pride of beauty;
33. Who was the ocean of nectar of limitless beauty, the one holder of great profundity, the lord of the treasure of inexplicable charm, and honeycomb of the whole sweetness;
34. Who had bent the earth with the weight of his own fame, and again lifted her up with his fame only, as if without any effort, under his great weight bringing even the sky into spokes.

35. By whose fame that surrounded the earth, the brilliance of the lightning was stolen, who desired to double the luster of Lakshmi with the worthy and unobstructed beauty, of the king who had character like that of a mountain;
36. Who sliced the enemies with his great arms, whom the lord of the departed took refuge with, and whose valour had made the wretched defeated enemies took to the ten directions;
37. Who was capable of opening the door of the chest of the enemies, even by listening (about them) with the sword of his great fame that occupied the quarters and was doubted whether it was the sun because of its radiance;
38. Of one who by his shining form surrounded by the rays of the fame of brilliant and wonderful acts and valour, and who by his bellowing sound that were like the roar of a thunder washed the flag and the pride of the enemies;
39. Who was noble, famous for his immediate saving of the worthy and refugees, and who had flooded the valour of his enemies with the herds of mighty and trumpeting elephants in the battle fields;
40. Whose brilliance was doubled with the terrible valour that gained fame in the innumerable battles, and whose enemies had been deafened by the blows fell from sounds of the shouts of victory of the armies;
41. Who had the battle-field submerged by the high waves of the ocean of innumerable armies, and whose valour had been advocated by the enemies who ran away with fear;
42. Of the kind one who having been praised by the gods, and bearing a feeling of warm kindness for them, was protecting them very much by making the enemies run away with lost hopes.
43. Of the one who had the city (of the enemies) having a fort with high walls resounded with the wailings of the wives and the co-wives, and had driven speedily moving horses and wheels that were un-mountable, and ran on difficult terrains.

44. Of one who was an opponent to the evil ones, who were against the multitudes of the noble ones; who was the happiness of the refugees, and the elephant of Yama that was overcome with compassion.
45. Of one who, though the lord of the three worlds, still wanted to capture the worlds through polity only, who was surrounded always by the great sages, having a pure fame, and whose actions were for the sake of helping others only.
46. Of one who had shining hopes, was accumulating blessings, always had noble hopes and aspirations, had great power, and who was receiving the great eulogies again and again.
47. Of one who honoured the multitudes of guests, and pleased his subjects with his virtuous deeds, and who was unconquerable by the enemies, desired victories, and whose feet were worshipped by the prostrating heads of the kings.
48. Of one whose hands were wet with unlimited donations, who destroyed the enemy-lotus pond, who rejected the pride of those sinning against the noble, and who had no fear while facing the opposition.
49. Of one who, by offering heaps of food satiated the hunger of the hungry in a moment, and though disinterested, acquired fame by virtuous deeds that were extraordinary in all the three worlds.
50. Of one who rained waters of fame from the clouds of meritorious deeds, the bull among the noble men, and who filled the canals of the cavities of the ears of the people with the nectar of virtue.
51. Of one who was the refuge to all those dedicated souls who having lost all prosperity due to ill luck, and who was the protector from great calamities, robbed Indra of his charities and lifted the mountain.
52. Of one who protected the men and the three worlds, who sought his refuge, staying in his own world, the highest one that which gave extraordinary refuge, and which was a world more excellent than the three worlds.

53. Of one who was served by those who wanted to enjoy, by those who desired to reach the highest plane, by those who endured the difficulties, by those seeking liberation from the wheel of birth and death, by those who wanted to perceive the Supreme Lord, by the noble ones.
54. Who were always near him, who approached the noble for good company, the one who was the one seat of the whole of merit, and who ruled his famous worlds in tranquility.
55. Of one who urged those that bent their heads to attain great prosperity (or who lifted those who bent their heads, and who was a lofty one in polity), and pressed suddenly the mean ones still down, and who blossomed with his good rule suppressing the brilliance of the enemies with the heat of his great valour.
56. Of one who while with good obedience ruling his kingdom, the best in the world, that was strung with sacrifices, and made his people forget even the creator through polity.
57. Of one who though sitting on the same seat made of 'Kusha' grass that was offered to the guests, still was well established, the lord of the worlds, the child in the world, who had borne his dear subjects putting his life as stake.
58. Of one who thus with such confidence with effort making the well protected ones more protected with his life, and making in a moment the noble refugees not desiring any desires with kindness.
59. Of one whose lotus feet were worshipped by gods, who was able to bestow the highest position, of the Supreme Lord, who would stupefy the intellect of those who knew him with the deeds of 'Prakriti'.
60. Of the creator of the universe, the form of the universe, the primary cause of the worlds, the one who was more than the worlds, the lord of the world, the transformation of the worlds and the destroyer of the worlds.
61. To the divine sage whose eyelashes glistened with joyful tears happened the sight, the highest fruit of the eyes of the living beings, the purification of the worlds and the sight of the beginning of the worlds.

62. Having seen the arrived person, who would go according to his wish, who was accepted by the noble, who had an extraordinary appearance, whose face shone with the beauty of a pure cloud, and who acquired great wealth of fame, having risen up from his golden throne, with folded hands,
63. Hari, who was an expert in extending hospitality, and to whom obedience, the quality of the good was but natural, approached the sage who bowed to him.
64. He pressed with his hands the two hands of the son of the creator that were expert in playing on the lute, while requesting the divine sage to accept the seat.
65. Later, having offered hospitality according to the custom, Hari, who knew the customs, made Narad take a seat, and he himself sat down.
66. Then the sage, seated on the high throne and pleased with the hospitality shone like the sun. Hari was also pleased as if all the troubles and bad were removed.

CANTO II

Conversation Between Shri Krishna and Narad

1. Jagadeesha, the Lord of the entire Universe, told the sage after fulfilling the duties of a host and making him seated on an equal throne. He respected the public word which held him high as a good ruler. As such, his duty was to treat the guests like himself without showing any kind of difference.
2. "Despite your being the son of 'Swayambhuh', (born of oneself) due to which you became a great sage (maha-muni) which itself is creditable. You have become a constant world trotter for the sake of the welfare of the world, because of which it goes on well!
3. "The world goes on well in its regularity without giving cause to worry about it. Hope that the father of the world and your own father, who is ever busy in regulating the world on its usual routine, does great since he is the creator of the Universe, though Himself is self created (Swayambhuh).
4. "Highly lucky am I in having you here. It is certainly a boon granted to me. It is so natural to be unsteady, say the seekers, and you have controlled your mind and seasoned it to be in service of the Universe itself which is no ordinary a matter!
5. "Your visit must have a great purpose, and it bestows a great fortune on me. Whatever is the purpose of your visit, we have been honoured by it. As the visit is great, the purpose of that visit, too must be great since you are not a person to do for your self, so it is not for self but for all that you are here today, for sure!
6. "Oh! What a great brainy person you are! With the very fall of your feet here, the heat is reduced and innumerable people must have noticed this phenomenon in this world. Oh, what a difference between being born and not being born, existent and non-existent which had been viewed in your arrival here! There must be a great importance of your arrival, indeed!

7. " The day becomes bright because of the presence of the sun. The birds fall in the chasm created by the river, similarly your purging arrival here has brought about a lot of change and sunk all the differences. What a great change it had brought about! It created an all round awakening, indeed!
8. "The people who know the world, the scholars who know the Vedas interpret that the movement of this Universe occurs for the sake of the happiness of all. It is, for certain, blessed in making all the three worlds fortunate to have you here which bestowed on them a boon, indeed!
9. "Whoever is very particular about fulfilling his duty, whoever is not lazy, and whoever is not hasty in his decisions, whoever is not continuous without being short lived, has to be adorned and honoured for taking the trouble of travelling for the sake of others. ¹
10. "Man goes to perform his duty in a mad rush which is indicative of elephant's hallucination which makes him rush hither thither aimlessly. ²
11. "The sage, who always trots the Universe for the sake of others, is prone to face adverse criticism from ordinary people. There is no doubt that entire universe is like the man who suffers from the disease called paleness which makes him feel that every other man he meets, is suffering from the same 'paleness', too.
12. "That is why, it is said that abundance is only to be enjoyed. My words are favourable to your city since the doors are curtained and their waving by the breeze which are of very special import to your particular place, they look like the tawny curtains on your doors fluttering and attractive, but have special purpose to serve, too!
13. "Being inclined by nature to help others, you (Narad) always roam the universe to the end of the directions and has amassed fame and name. The best do say that things do happen according to what they are meant for! Where is the need for industry? So to say that things do not happen just for saying, they do happen just because they are bound to happen. Nothing will happen without effort which is to be put in with hard work!"
14. Having uttered thus Madhav glided into rest for some time. The sage smiled on, while listening to the words of Sri Krishna. He replied suitably in assurance to the words replete with humility, thus:

15. "I salute you my Lord and I put my head at your lotus feet. In fact, innumerable good deeds have bestowed this fortune on me and even the wealth of the three worlds would not have given me this pleasure, for sure!
16. "You are the Lord of the Universe consisting of the three worlds, no doubt about it. It explains why I enjoy my favour the most. It is true that the greatness of this is of no less import and it would bestow not only benefit on us but also bring about supreme fame for us!
17. "The peace of the Universe lies in the Lord Himself who is the Best of men-(purushottaman) for, the wise are of the same opinion since you know the Truth. Oh God! I salute you and affirm that this is not my single opinion! It is the opinion of all the three worlds of the Universe!
18. "The one, who is the very embodiment of Truth (sat) and Mind (chit) and knowledge (saraswat) does, by nature, deserve what all is divine in the entire Universe. He, in His own abode and also of here, is the root of all happiness. The greatness of the Universe is His-He is the source of all greatness!
19. "What should I say in your praise! Your actions are highly inscrutable and strange, indeed! Impossible becomes possible only by your Grace! What all would not happen in this world if only your grace is there? Whatever happens without your grace will stand nullified. If your grace is there anything can occur!
20. "You have borne the censure of the world for the sake of world's (general) good/excellence. What a pity that you have taken up even the form of the hog just as once the doe eyed one has taken up to protect from the demon Hiranyakashyap! ³
21. "You had once sanctified the new forest and had taken up the form of the shining fish in order to save Satyavrat, the son of Manu from the demon, in the guise of the single horned animal! At the end of the millennium you had shown your magnanimity in saving the best one who earned the title of being the best of the Yadu dynasty.
22. "The struggle between gods and demons in extracting ambrosia by churning the ocean was foiled by you with your miracle in making tortoise showing off its innate quality of being hard skinned. ⁴

23. "That is why, ambrosia, though sprang from the ocean, they, who were involved in it, were far away from each other in accepting it! It should be remembered by both, angels and demons equally well if only they were the children of very same memory that it is you who is responsible for the amicable settlement!
24. "The struggle between angels and demons was thus settled amicably by you. All the three worlds together witnessed how you have taken up the fascinating guise of Jaganmohini- (who fascinated the universe) distributed ambrosia (Amritam) only to 'Devas' while tantalizing the demons with her attractive figure without giving even a drop of ambrosia to them since it has the efficacy of making one deathless!
25. "Despite your being the controller of senses you are anxious to be engaged in worship. Despite your being Brahma Himself you are always anxious in keeping yourself in the form of Mohini! Despite your ideal being in trance, the role you have taken up as Mohini violates that ideal. ⁵
26. "The seasoned sages like me, too do control the senses with strenuous efforts. It is with your innumerable strange and attractive deeds and actions that you mesmerize us all. Moreover, your face is adorned with a bewitchingly mischievous smile.
27. "It is for the welfare of all the three worlds that you have ignored a lie uttered by your relative despite your own standing on the Truth! When you tried to save somebody else you have purchased your own destruction. You have undertaken the role of Hari to make something else green! ⁶
28. "Despite Your being the Lord of the Universe, you have begged from the emperor Bali. Even then you are selfless to the extent of doing for the good of others. You are beyond cheating, yet you are cheated.
29. "You are the ocean of Mercy, you have shattered the uncontrolled pride by becoming the short shouldered person (vaaman) and crushing the pride of emperor Bali for his pride of worldly wealth! Oh, what a harsh cruelty that gives a hard blow with a hammer and shows the reality!
30. "Oh, Lord! You are the scion of the Ikshwaku clan! You could break the unbreakable bow and aim your arrow, too! The sage Jamadagni's son

Parshuram went into rage on a trite as a reflection of his own ego and image!

31. "My Lord! You have sacrificed your kingdom which was prosperous and everlasting, just to obey your father's order, you have gone to the forest. The ten headed Universal enemy has cheated on you and is reduced to pitiable condition as a punishment.
32. "Sita, despite her being pious, has been discarded by you, knowing full well that there was mutual love between you. She has borne all the difficulties with utmost patience since she is of perfect character! You made her undergo the test of fire which she has passed out with flying colours! Very few know that you have made her undergo just to purge her off the blame in the public view! ⁷
33. "Hara, (Shiv) as the destroyer and Hari (Vishnu) as the protector have been doing well, but you are the one who has balanced entire universe on the nail of your single index finger! You have playfully held the mountain on your single finger just to save people from being destroyed by water! Whatever is impossible for others you have done easily, which only proves that you are great! ⁸
34. "That is why, the group of rays of the moon of the winter season, which rain ambrosia and make gardens beautiful, watching which in Braj even you, despite your being Yogeshwar- the controller of senses, succumbed to that panoramic beauty and enjoyed life there!
35. "Some elite of gods including Indra, Sachi's husband, wanted to enjoy watching the dance of Gopikas, and so they came to Braj on an aircraft and watched from there without disturbing the Rasleela- the procedure of dance of Gopikas with you! ⁹
36. "Humans, oh Lord, imagined just by using their intellect that you had been gallivanting with the ladies of Braj without understanding the importance of the relationship between Gopikas and You. They are exceedingly carried away, despite their being renowned scholars. Even the scholars mistake you to be lascivious!
37. "The salt water of the ocean is made impossible to drink but it is the abode of all sea creatures! The dichotomy is that it is the abode of precious gems which are unavailable elsewhere, except in the ocean.

38. "It only shows how one has to study deep into the matter and reach the kernel of all that is to be learnt by all religions! One has to learn to reach the essence by discarding the unnecessary, just as we don't take the serpents from the ocean, we take only gems!
39. "This is the way we have to take the very essence of Brahma who is the protector from the opposite religions and their duties. He is the protector of Nanda and others. He, who has his heart and mind bound by the rope called Love of the ladies of Braj who are able to realize the Lord with their single minded devotion.
40. "You, yourself are the Best of men (purushottaman) to whom entire Universe submits itself! You are born of yourself and hence the Almighty God, indeed! Oh, how few humans know that it is because of your Mercy that they survive and prosper."
41. Naradji tells Shri Krishna, "Those, who are well known as scholars and knowledgeable, and those who have the disposition of showering the springs of pure unsullied love know the Truth! How can those understand you, when they are haughty headed, and swayed by delusion (maya)? ¹⁰
42. "How some because of ignorance, some, even women, due to their pride and disappointment that their wishes are not fulfilled, complain against you and hate you? It is due to innumerable mistakes that they behave as they do but realization would dawn on them only when they put in some effort!
43. "Despite variegated opinion about you, you do take up variegated incarnations just for the good of your creation. This entire universe is made like a soup highly delicious and nutritious which none would like to take happily, none has the capacity to say contrarily, though! ¹¹
44. "This Universe has been protected and put in order by you. The bad in this world are admonished for being different from others in their behavior by those, who are perfect in their approach to you. So they convince the bad by showing good examples, but the latter do turn their face against them, oh Lord!
45. "One becomes a slave to circumstances, the kings are no exception, they have to succumb to their circumstances. That is why they become war

loving despite their being lovers of peace. It is true that Fate makes them dance to her tune!

46. "Many of your enemies, my Lord, despite trying incessantly and taking hundreds of different kinds of measures, do fail. They have millions of soldiers in their army with excellent armory and have unforeseen field experience but fail to win the field due to their failure to take your blessings (lack of faith in god).
47. "Despite your being endowed with endless capacity you do follow the path of morality and you exhibit endless actions and miracles which show that you are too great to be comprehended by the ordinary, strange to the demons, but fascinating to the intellectuals of the earth, though.
48. "This is why your greatness is taken as awe inspiring on the earth, especially at the time of present crisis on the earth. The valorous do scare the ordinary men, whereas the kings are scared of you!
49. "Kunti's son is your friend since he is influenced by the Brahmin, but your only enemy lives on earth in Magadha –he is king Jarasandha who is fearless and independent.¹²
50. "He, (Jarasandha) has conquered countries by winning the battles independently without seeking your help since you have neglected him (Jarasandha) and underestimated his capacity! As such, he is very proud of his own prowess and prosperity. What a fool he is to be proud of his own power and pelf without recognizing the all powerful quality of yours as the Almighty!
51. "For, in a strange war waged as per your own wish you have allowed your role as the ruler and controller of the Universe to quit which has resulted in that wicked king's victory, which is certainly a proof of human ingenuity and your own utter negligence!
52. Naradji continues, "What a great fool is he! His victory is not real if he thinks he is victorious he is an utter fool, himself. It is to please Lord Shiv, who is the Lord of all servants that the king suddenly controls himself as destiny would have it.
53. "Oh, my Lord! You are the Lord of all penance and sacrifice, yourself. So you must be in the know how thousands of lives are taken in the sacrifice in the name of God, that is, in your name itself, don't you know? Do you

like it? Otherwise, how can all, despite their being famous in the entire universe, living and non-living beings together, be mad after you, or are captured by you, the Lord of the Universe!

54. "The bad always do delay in action. But Fate does do its duty without waiting for man's action. Man's ingenuity makes him seek one or the other trick to show off his displeasure. The bad do not have any future without any belief in you which is essential for real living! ¹³
55. "The king takes his victory very much to the head and leads the weak and takes people in chains to sacrificial fire and makes his subjects drink to mark his victory. He would not hesitate to sacrifice even humans at the sacrifice and thus hurts the feelings of Brahmins.
56. "There are two kinds of people in this world. Those who hear about your victories burn of jealousy in the heart of their hearts, and grind their teeth in useless ire. There is yet another kind; they even shed tears and run away from the place if there is discussion against you! There is an existence in the world of both good and bad.¹⁴
57. "That is the reason why, your resolution should be put into practice. Being the bearer of the burden of the universe, you have to bear the adverse criticism, too."
58. Thus the sage Narad, as a mediator, puts forth pros and cons of the situation to convince Krishna to wage war against Jarasandha, the king of Magadha who stands now as a king with bad intentions and a disobedient and haughty headed ruler. He considers himself the supreme ruler which should be put an end, Naradji argues.
59. Thus Narad, who was considered the greatest among the great sages, told whatever he considered fit to be told, with respect and concern to Shri Krishna in highly powerful and persuasive words replete with love for the Lord!
60. Having noticed that the sage has said everything in anticipation of enemies and with the possibility of their harming Him due to their evil intentions. He seems to have been thinking over what Naradji has said just for a second and smiled a little to Himself, and has addressed him:
61. "It is true that the evil intentioned one, no doubt, was born of the blessings of a Rishi and it is also true that he is endowed with the

blessings of the great sages who have granted him a boon to be victorious in the war as the prince of the kingdom of Magadha.

62. "He has the desire of winning all directions to his side. Nothing is going to happen with your single wish when he is blessed with the wealth of the entire Brahmin support and he is worshipped by all of them. His capital city is full of his worshippers who consider him their beloved, indeed!
63. "He, supported by the kings of Dantakas, Shishupalakas, and of Kashi and their vassals, is endowed with hundreds of eyes of the subordinates which could distinguish minutely and so never boast but do what they want to do.
64. "This is a poisonous tree which I watered and supplied with fertilizers, and I am responsible for its coming up, my dear sage, for the time being. That is why, let someone else defeat him in the battlefield to uproot him in the way of punishing him.
65. "So he, for certain, would try to fulfill his heart's desire, oh Lord of the Universe! Moreover, you are there to blow the conch in the battle field. It is well said that deceit destroys good governance. The all knowing people, that is, knowledgeable persons will have to do as per the dictations of their heart and mind."
66. Later on hearing this, oh Lord of the Universe! It is crystal clear to him that the Lord is right, so the sage has understood the implications and complications of the issue and replied to Hari with a smile:
67. "It is there in the heart of your hearts you know that the inner soul of the universe as thorough and clear as pounded flour. It is not unknown that you are behind everything in the Universe. Everyone knows about this but ignores as though on purpose!
68. "It is true that everything has been endowed with entity only by you, in spite of it your words are very skilful and powerful, you are certain to be elevated in the eyes of the people like the Chedi king, which I could clearly see as certainty in future and so I tell you.
69. "Naradji reasons out, "Why should Dantavaka, Jagadvada, Kaumoda not be replied with the club? Shalva and Chaidya have their influence within their city limits only, they shine only there and their shining is sure to fade beyond that limit! ¹⁵

70. "The opponents behave in a strange manner in the battle field. The progress of their bravado could be seen only in their company of Jara. Despite his being incited by drinks the head of the Chedi clan does not brawl but is endowed with the skill of talking excellently well. It is clear that he talks sense even when he is drunk!
71. "Even though entire earth's progress and prosperity lie in the in born quality of being romantic, the son of Jara has the capacity of separating them. He progresses on to the land of the 'Satyas' tirelessly, for he does not like to rest at all till he subordinates the neighboring kings!
72. "Despite their being in groups, the king of Chedi and others are surprised at the progress and success of the Magadha! If the gout is neglected, it is sure to end up in paralytic stroke and so Magadha is suffering from the gout at present, which should be arrested in order to avoid paralytic stroke in future, Naradji argues.
73. "It is true that to think of killing of somebody by you is not possible and proper since the creator can never be a destroyer! Whether it is true or false, an idea should be accepted and supported when it is supported by our own people! ¹⁶
74. "But if this son of Jara is defeated in the war how would he be relieved? Imagining this possibility, those stupid fellows do look forward to their victory since they are the humans and the capacity of their brains is limited and as such they think of worldly success only. ¹⁷
75. "So killing of thousands of kings, is the only possibility expected there, your presence there will be exhilarating, no doubt at all! This situation, no doubt, is created only by you. Then how can you deny it yourself? It appears that the peace of the world lies only in this."
76. Naradji continues to argue further, "That is why he is fit to be killed in the battle field. So Bhima being a man of stupendous strength (Mahabali) can take up the task of killing Jarasandha since nobody else is capable of taking up the task.
77. "I am certain that the middle one of the pandavas, i.e Arjun has the privilege of having your influence and as such he can kill Jarasandha in a second, with the greatest help from you- what not is achieved with your help and blessings? ¹⁸

78. "It appears as if it is today that there is some curse acting on Bhimasen! In olden days Yadus had ruled just by taking your name and ruled only name sake, you had been there behind their rule, though not in reality! In the same way, you will have to award Bhima with valour for killing the enemy and he will do the task!
79. "In fact there is no doubt that you are responsible for the existence of all the three worlds since you are their creator. In spite of that the living beings are made just ineffective in their actions by you just by creating illusion! (Maya) ¹⁹
80. "My Lord! You are the bearer of this entire Universe! You are capable of making what is done as undone and the things like that! You do not think of doing any harm to anybody or killing anybody without reason. This is perhaps the best example of doing one's own duty, indeed!
81. "Even with the reason and purpose when he stayed there for the good of others, and prayed God. Bhima's (vrakodara's) elder brother Yudhishtira has the desire of performing Rajasuya sacrifice just to please you and get your blessings!
82. "He wishes to be victorious in the forthcoming war for which purpose he sought the blessings of Brahmins and also to ward off his sins, if at all there are any. Bhima is anxious and particular that no delay be made in entering the kingdom of Magadha.
83. "That Jarasuta is a strange enemy, indeed! When his body was split into two pieces they were put together (sandhau) by Jara. Jara corrected the blunder by putting them together. That is the story behind his name 'Jarasandha'."
84. "Uddhavji too has discussed this with the son of 'Tapa' Yddhishtira and advised him at length. Therefore you go to the Panduputra and help him in completing the Rajsuya Yajna and kill Jarasandha at the same time.
85. "He wishes for success in the Rajsuya yajna and Jarasandha wants success by the Narmedha Yajna, through this creation of human ingenuity, he wants to get name and fame. How strange is this relationship, my Lord, on this entire earth, like the conflict between good and bad!

86. "May the son of Pandu, kill him with his strength and be praised especially by you, and then by all others, too! I have submitted my stand and requested you whatever I can as your near and dear one and also as the well wisher of the king and his subjects and of this Universe at the same time!"
87. After submitting the blameless best report in view of the welfare of the three worlds to the Lord, Naradji concludes and expresses his wish to take rest. The Lord of the three worlds smiling in a suppressed and understanding manner He gave His own answer.
88. "That's the best, Oh sage of Gods! Whatever you have said, you have said in the best manner! Those are the words uttered from the very depth of your heart, I know. My mind dictates to me that I should do whatever you say! Oh! The very embodiment of knowledge! Your words are much sweeter than honey itself!
89. On hearing Hari's words, the Rishi expressed his respect to the Lord by saluting Him with bowed head. Every moment is precious to the globe trotter for the sake of doing good things to others (world)!
90. Previously the ladies of Dwarika have seen their Lover Hari off at the door. Now they have the music of the war played which is combined with their best wishes, limited though, they are in efficacy, since they are, after all, humans!
91. Despite their being harsh and ugly outwardly, the words of Brahma's son (Naradji's) proved to be true and sure. The words proved so decisive and sure as the steps of the herd of elephants are, in their movement in reaching their destination.²⁰
92. Then, the one, born of himself (Atmabhu) left and Shri Krishnaji, the ocean of kindness, and the one who is expert in the enjoyment of the sweetness of the lips of the limitless beauty, and the one whose face has become very bright due to the precious jewels in the crown which have the luster like the blue lotus studded with the blue precious stones is engaged in giving pleasure to the people of Dwarika.
93. As Shri Krishna rests on Shri Lakshmi's chest with a radiant smile exuding affection and assurance. As the pollen falls from the garland that is taken off the neck of the Lord, and the perfume from the flowers flows in

the breeze, so the brightness of the orange coloured 'kausthubha' jewel spreads all over.

94. Hari, who is the foremost in using his bow and arrow as expertly as playing on the lute, wears silk dress with pictures as border, which are kissed by the ladies whom He loves and who have heavy buttocks and whose hearts He has stolen.
95. This is how Hari wished to go to Yudhishtira, surrounded by servants, embraced Nandji, the father with utmost love and friendship who blesses them to win the forthcoming battle and has got the drums of victory beaten.
96. Shri Krishna quenched his thirst by drinking the intoxicant drink from the dual cup of the eyes of the ladies of the city, and then he started on His journey of victory by riding on His golden chariot, accompanied by unassuming Uddhav.

CANTO III

Lamentation of Gopikas

1. The ladies of Indraprasth, separated from their dear One, could not suffer the pangs of separation anymore and took their chariots and arrived at the gate of the city and waited for their Lord to arrive there so that they could receive Him at the gate itself. ²¹
2. They were restless like the deserted wives and felt that they were separated from their husbands for ages together. It appeared to them that they were away from their lovers for a long time-it looked as if entire city was on the move.
3. Krishna, the only support of love of human beings became the only receptacle of their love in which they were emotionally burnt. They became weak, their bust was heavy, though. They were emaciated physically due to many kinds of vows they kept.
4. He is the closest relative of the entire Universe and the husband of the entire creation. It is because of the unseen luck that the Brahmins and the love of those who drew Him here was known to none. Nobody knows the beginning and end of the Lord since He is not bound by them. He has neither a beginning nor an end.
5. The abode of scintillating beauty and attraction thus hunted the harts like hearts of the residents of Braj and they as though hurt were unable to recover from the pangs of separation, they were not at all appeased !
6. Those ladies who had been burning in the fire of separation considered Lord Krishna as their only husband .They were unable to control themselves from thinking that He was not their Lord anymore since the more they controlled their feelings the more they were burnt with the feelings and burnt in separation. ²²
7. The ladies of the city were bound to the Lord Krishna whom they considered as their only husband in their primordial love. They became one with Him in their heart of hearts and their hearts were filled with love without showing to

the outside world like the waters of rivers merge with the water of the ocean imperceptibly they became one with Him, (this is the yog !).

8. At the very moment, the ladies were overpowered by their love and they were engrossed in it since they were besieged by it in their heart of hearts. They were not bothered by the world outside since their Lord is within their hearts! ²³
9. The bodies of the ladies were emaciated, their faces waned, their foreheads looked cheerful no doubt but it was only forced. Their faces looked like mirrors to their inner worries and became blurred due to the moisture caused by their sighs taken in as their inability to see their beloved Lord.²⁴
10. A certain maid tied up the balls of her breasts very tight in order to accentuate their height. In the union of her disunion she was taking deep breath and unable to breath properly, she loosened her blouse. ²⁵
11. A certain maid, after taking bath wore the clothes of another maiden who was too much absent minded ever since they heard the news of their lover's leaving his place.
12. Yet another maiden, today. who was as delicate as newly bloomed lotus flower, showed clearly that she suffered the pangs of separation in every part of her body and experienced every way that Cupid had attacked her.²⁶
13. The ladies had been bearing their lives with great difficulty after the departure of their Lord. They went on sighing and uttering the words of uneasiness and wearing sadness on the visage on their comely lotus like faces.
14. It had been unforeseen nor experienced before, in the love of Murari, dearer than their own lives and breath, some ladies had renewed a fresh and delicate image of their Lord as intimate as possible in the palace of their heart.
15. Some women, separated from their Lord, could see him in their imagination when the sky was thickly clouded dark, remembered Krishna in the heart of their hearts with utmost love. They could tolerate neither thunders nor waterfalls since they reminded them of dark complexioned Krishna. ²⁷
16. Whenever there was thundering, some of the ladies separated from the Lord, remembered their beloved and looked at the clouds as though they were anxious to stop the rain and see their beloved in the clouds.

17. In their pangs of separation for Hari they broke their hearts (their hearts were broken in the separation of Hari) and stole their targets and wore them in heavy breasts of theirs.
18. Some of the doe eyed ladies were reminded of Krishna when they witnessed dark clouds in the sky and their own pitch dark hair. They decorated their long hair with flowers as though they were presenting them to their beloved Lord located in their own hearts.
19. Some others, looking at the long and thick hair, showed irritation since they were reminded of their lover Krishna and the similarity of his complexion with their hair, started taunting and became irritable that they were not with their Lord in flesh and blood.²⁸
20. Some one looked in the reflection of the crescent moon and applied 'bindi' on her forehead. Unmarried, though, considered the Lord of all the three worlds as her lord. This curve bodied lady imagined herself as newly wedded bride of her imaginary husband, the Husband of the entire Universe!
21. Some of them, in the pretext of doing make up covered their forehead, on which God had written 'Separation', with hair and posed like innocent girls!
22. Certain doe eyed lady with the brightness of her eye brows could falsify the desire of meeting her lover at the outset of her startup separation, but the arrow from the bodiless God of Love, the heart could swing with love, however irritating it might be for them to bow to the love in separation!
23. A certain lady, ardent to remember her beloved Lord's bow and arrow, wore them with utmost love, and painted her butterflies like eyes and brows in black since she had been drawn, of late to the black colour-the complexion of her Lord!
24. Another would try in vain to pretend as though she were drowned in the ocean of enjoyment of the seamless beauty of Murari, the enemy of the demon Mura and she pretended to have been engrossed in casting her half closed eyes at her lover resting on her heart.²⁹
25. One conjured up the imaginary figure of the perfect figure of Lord Krishna and enjoyed the taste of watching the beauty just by constantly looking at it in mere imagination itself !

26. One who had attractive eyelashes to her doe eyes, looked as though she tied up the butterfly called Krishna, to her own figure and arrested His inspiring and blue moonlike dark image in her lotus petal like eyes, and retained there itself in secrecy without revealing to anyone.
27. One, tells the story of Nanda, as pleasant as the moonlight, in the remembrance of her lover and another smiled pleasantly like the moonlight and yet another lady wore a nosegay looking like the pleasant waterfall.
28. One could think when there was honey from the garland of Vishnu why to crave for freshly bloomed flowers? And yet another might think when there were rivers why the small pools? When fragrance could be inhaled by your own nostrils why to worry? ³⁰
29. Some maid pretended that her long and pitch black hair that touched her soft lotus like cheeks, was kissed and she prevented the act with her fingers and protected herself from the absolute advances taken by her naughty Lover.
30. Despite living in the city, some of these ladies could not listen to the words of their friends or ladies in attendance whenever they tried to get them into pleasant talk. They simply kept quiet since they never wanted to hear anything else except about their beloved Krishna or at least about the bee which represented Him!
31. One among them who failed to control her deep breath taken in her disappointment of not meeting her Lover and had her heart burnt in disappointment, was engaged in trying her best to extinguish the fire called erotic desire.
32. One lady, disappointed in love, was burnt in the fire called erotic desire which was extinguished by the sweat that she shed in her sighs of disappointment that she heaved time and again. Her face wore redness since it was burnt in the fire of separation but contrarily it added beauty to her face and appeared as though it was her primordial complexion!
33. As her body is being burnt in the fire of intense physical desire, her lips wore the slight redness of youth and even the cheeks borrowed that redness as though forcibly, from His lips and preserved it there.
34. One even earned the enjoyment of Murari's lips which had that redness transferred to herself since she alone knew how to enjoy it and how to get

enjoyed, she had the desire to drink the ambrosia but succeeded finally in not doing so! ³¹

35. One drew an enlarged design of un-bloomed lotus bud on her palm. She enjoyed the pleasure of watching the picture of Krishna and lost in imagination with her chin in her palm that He was with herself!!
36. What must be the intention of the one who lacked her analyzing capacity, in the imitation of Krishna's shoulders which were capable of blowing the Panchajanya, the conch that He held at the time of war, and embraced the most loved one of her heart, in her heart of hearts and in her imagination!
37. The pangs of separation made the lady bear it like poison. As a delicate lady, she with her delicate arms, made the robust shoulders of Krishna tremulous in emotion!
38. Yet another one pretended trying to take her Lord into her close embrace and sleep. And she performed an act of being in the embrace of Krishna and spent every given moment in remembering the Lord.
39. One lady offered bouquet of flowers to the Lord with utmost respect and devotion and waited for His arrival there quite anxiously.
40. One took artificial lotus made by herself, into her hands pretending that the lotus was given by the Lord and offered the same at His feet with utmost love and devotion.
41. A certain woman wailed that some bad person troubled her beloved Lord. She asked why should others protect her Lord Krishna, who was there in the chariot called her heart, and there were two impassable mountain like breasts of hers to protect Him from any onslaught. Why should there be any doubt about His security?
42. The lady complained of pain in her breasts that somebody took them to be two hard balls and played with them. It caused acute pain and that was the reason why the lady with fitting body bound them both very tight behind her blouse.
43. One lady painted her eye brows with Kasturi and other ancient beauty aids and the fingers with pink colour. She also painted her upper garment tastefully but left her breasts uncovered, on some pretext, for the sake of her beloved.

44. One with gold complexion was highly pleased. Krishna, the brother of Gada, was pleased with the edges of thousands of clubs (gadas), as much as with millions of tips of breasts which were brightened.
45. One had her navel balance by Sudarshan, the one who could balance the Wheel of Sudarshan on His finger measure the depth of her navel which was located between her waist and belly very well but not so much pleased with the former. ³²
46. The lady, who had been separated from her Lord, had her concentration only on her Lord, had become very serious, not flippant since her mind was concentrated on the Lord of yog (union). But the delicate lady with thin waist and deep navel hid her love in them and in her heart.
47. One doe eyed lady suffered every moment in separation as the image of Lord Krishna haunted her and every moment she spent she suffered torture. She retained the beauty of her buttocks for the sake of her Lord whom she imitated whose image prospered safe in her heart.
48. One of the separated Gopikas had established the Lord of her heart, Krishna in her own heart with utmost thirst to have him for her sake alone. Why couldn't she, who had very high and heavy posterior, couldn't improve herself ?
49. A certain lady had the influence of Cupid on her body, another one had The Lord of Lakshmi (Krishna) diverted towards her after great trial. And yet another anticipated his acceptance but kept that love as a secret since she was apprehensive of his reciprocation.
50. Yet another woman had drawn the necklace absentminded that her lover was crushing her but not her necklace at all. She mistook the heaviness of her back (hips) imagined that her beloved was engaged in erotic activity in secrecy.
51. One of them drew beautiful designs on her delicate and beautiful palms and painted her nails with indigenous red colour resembling early morning red colour. One blamed her beloved's departing to a distant land, another blamed herself for not being able to prevent Him from going away from her and blamed Him for not being with her.

52. One considered herself responsible for the Lord of Love being her own, i.e. being the embodiment of Love in the real sense of the word. She had none to be believed other than Hari who was her absolute Protector !
53. One played with the peacock feather in the crown made in pure gold and studded with diamonds and gems which belonged to Murari which was splendid in shining, was borne in her heart in the absence of her Lord.
54. One purandhri, the lady who saw that her cheeks were kissed by her own hair that remained after tying it up in a plait and yet another, while getting engaged in memorizing the stories of her husband she was also engaged in fictitious erotic actions.
55. One delicate bodied lady saw that her lover Krishna was engaged in the circled rounds like a butterfly around her. She could not be appeased despite her being worshipped by her own husband. As she couldn't be satisfied, her mind was not at all bloomed.³³
56. One of them was extremely excited in her pangs of separation in the very heart of her hearts since her heart was deeply struck by the love that was deep and sharp, and hence her pain was much greater than anybody else's.
57. One is anxious to drink the ambrosia from the lips of her loved one. One spent sleepless night despite her having sound sleep after being in erotic activities in the night, in the memory of her loved one.
58. One pretends to have been embraced closes her shoulders tight as if her beloved was in her embrace even when she was in the embrace of her real husband; she considered him as Achyuta, one who has no death (krishna). One became one with her Lord just as ordinary streams get merged with the big river.
59. One pretended to have taken both the cheeks of one who never has destruction Achyuta whose face looked as attractive and fresh as the full moon which enticed one girl who didn't even mind to kiss and embrace Him in imagination, the results of which were faced by her husband.³⁴
60. The nights were spent sleepless by the one, for whom nights became indifferent to her since she spent them in remembering her beloved. One had her loved one, who had comprehensive beauty with sharp nose, made himself very attractive and desirable but worthy of keeping in the heart of hearts.

61. Both the ears of Krishna were decorated with hangings made in gold and studded with precious stones like rubies and diamonds. In Krishna's presence they didn't serve their husbands at all since they were attracted to Lord Krishna's charm.
62. One was extremely drawn to Lord Krishna, and was roused by God of Love himself and had the figure capable of rousing the feelings of love in the hearts. Love was roused by the lovely face of Lord Krishna and fell flat for Him.
63. The lady who was fascinated by the garland of Vaijyanthi of Shri Krishna wanted to have it in her delicate neck, and so made wreath of lotuses to be presented to her beloved and got it ready for him.
64. The heaviness and the height of her dual breasts had been borne by Shri Krishna whose shoulders had, not only the capacity of bearing the burden of the most extreme type but also the capacity of removing it, too.³⁵
65. One Gopika expressed her wish that her Lord alone could reduce her fever caused by the separation from Him, just by stroking hand on her head with love. One of them was even engrossed in her love for her Lord expecting His arrival every moment.³⁶
66. One suffering from the pangs of separation said that her lover was lying in her own heart for certain and yet another was satisfied in saying that her Lord was lying in her heart and she even debated as to why should she have to wait for Him when He was in her own heart, was it for His waking up, she wondered.³⁷
67. One who was anxious to view Him while she was in her bed, imagined her Lord to have been on the duo of her firm breasts and had her head for some time on his firm and broad chest!
68. One tried to view Hari controlling the intoxicant deer and another one showed off the beauty of her well shaped hips which could be seen behind the curtains slightly moving. And another tried to express her anxiety in showing that her mind was disturbed by the bees which meant that she was disturbed by the thoughts of her Lord and felt sorry to realize that just by remembering she couldn't have him by her side in reality.
69. One lady became blessed by surrendering herself in her bubbling youth and considered herself to have fulfilled many a good deed in her love for her

Lord. And yet another lady considered herself very fortunate to have obtained the opportunity of getting the duo of His lotus feet. She consoled herself for having got thus a chance of appeasing her desire.

70. One was desirous of quenching her thirst for viewing her Lord and held His feet tight. One even tried to show the difference between herself and the moon that wanes day by day only to come back in due course, whereas she had no hope of coming back to her normal shape since she had no hope of her Lord's return to her.
71. One, who remembered Murari day and night, was choked with emotion on viewing the beauty of the Lord in the day time and was thoroughly disappointed in the night times since she was acutely troubled by her desire of having Physical union with her Lord. When that couldn't happen she became physically very weak in disappointment.
72. One always had only Krishna in the heart of her hearts and visualized Him enjoying her in the spiritual way. One's hand was accepted in marriage but never lived with her physically and satisfied her desire of physical union.³⁸
73. One who was physically weak became restless and forcibly fulfilled the duties of a wife but her entire being was for Krishna, even when she went to bed with her husband of this world, she couldn't tolerate any participation in the physical enjoyment, if at all she had done, it was quite mechanical.
74. One even had gone to the extent of saying to her husband, who was desirous of having physical contact with her, that she was quite unwilling to lead worldly life with him.³⁹
75. "My beloved is my Lord Hari but nobody else; He had bound me with the strong rope called 'Love', nobody else can become my husband. I am controlled only by Him and nobody else can have a control over me."⁴⁰
76. One urged on Murari in her sleep as to how could he ever have the mark of 'kumkum' on Him, and she even pretended to strike Him, that too with a delicate ball of flowers! Thus she didn't hesitate even to disturb the sleep of her husband in real life!⁴¹
77. One observed that the love of her beloved should not make anybody jealous since she used to suffer the pangs of separation, sometimes in memory of her beloved, and sometimes she was indulged in mock quarrel with Him.

78. One considered herself as the one deserted by her husband and became restless and expressed her helplessness by spreading her arms wailing and whimpering “Oh husband mine why have you left me alone” and embraced the bow of Krishna, at the end as for moral support !
79. Having heard that her beloved was arriving, one went into dreaming of love making with him!! There was no use of her awaiting his arrival since she knew for certain that He would never arrive, so she became restless in her separation and realized the fruitlessness of her waiting and wailing.
80. “Why should the Lord of my life aim at the beautiful sight of other charming ladies?” wailed one of the affected ladies, in anger, and yet another’s voice was choked with grief for Shri Krishna.
81. One waited in full decoration of herself with suitable jewelry, at the door expecting her husband, Krishna to arrive and enter into copulation. ⁴²
82. One was very desirous of having Lord Shyam for herself since he was hit deep by the arrow of Cupid and felt in the heart of his heart that there was some inner plot in this.
83. The one available through love despite it’s being desirable. It was available only through true love which was to be acquired which was to be obtained through following love as per wish as the lady with moonlike face wished for the rise of the moon again, both had to coincide.
84. The burning of the heart of the lady had increased since she would wish in the heart of her hearts. The ladies who were already lean in body had emaciated more now with burning desire, doubled in them to have their Lord with them.
85. The perfectly innocent as they were always in expectation of their beloved were observed by the wicked bee who couldn’t remember anything-blind to recollect anything had been pestering us quite unnecessarily and we should be protected from him.
86. This was how a newly wedded lady reposed her faith and confidence only in Lord Krishna to her husband who tried to capture her with force and became exceptionally negligent of her newly married husband.
87. One expressed her feelings that the very touch of Krishna would energize and nourish her every moment since it was He who was capable of

protecting her on his broad chest.⁴³

(kulaka-couplet)

88. The dark hair of the lady was disheveled due to her engagement in enjoyment of the dearest and she got tired. She made her hair with beautiful flowers and reset her de-shaped 'bindi' on her forehead.
89. Another lady in her own eyes achieved its blackness from her Lord, and in return, the redness of her lips was imprinted on his lips! The imprints caused by constant kissing made her cheeks red, too which wore the shade of the foliage adding charm to her already charming face. The juice acquired by chewing of the betel leaves was swallowed by her Lord which resulted in the transfer of redness to His lips.
90. The lips of the Lord acquired redness from Gopi's constant chewing of the betel leaves and her tender leaf-like delicate cheeks acquired rosiness by His constant kissing of those cheeks, which was obliged by Him.⁴⁴
91. The high and heavy breasts of the lady were attacked fiercely with the blows from her flower balls and the fierceness could only be controlled with great difficulty since He looked the very ocean of Desire !
92. The nipples on her breast duo stood on their ends because just by touching them the love of the humans touches the zenith. It was going to be written soon very interestingly by the lady on papers, that is, she is going to draw pictures in an interesting manner!
93. One of the Gopikas said that it was a different kind of enjoyment of love - he forcibly opened my blouse from its tight hold of my bodice and the round belt of the blouse that held my breasts tight and secure, was forcibly removed in the utmost lasciviousness.
94. One of the Gopikas confided, "Before entering into love, they previewed many a picture and became fascinated even the verbal expression of erotic words was very powerful. My waist became very thin due to very high and heavy buttocks which were touched slowly and surreptitiously!"
95. One of the Gopikas revealed, "How I was caught up in reciprocating the act when He held my hand in encouragement and made me enter into it! How shy was I when he played with me by taking my clothes off and teased me to death without giving them to me for a long time, finally yielded, though !"

96. One of the ladies said that her Lover, Krishna took her clothes away for play as soon as He arrived there and imitated her bright and charming face that was like the moon on the full moon day in the winter. He even stopped the music which was considered the food of love he covered her shapely buttocks with silk cloth.
97. One Gopika narrated, "He made me spellbound as if he used some magic spell on me and yielded to his erotic actions of different varieties. He stole even the red colour of my lipstick entirely from my lips and behaved as though he didn't know anything, and had done nothing.
98. One Gopika expressed her delicateness at a very intimate action of her Lord, "It was a shame indeed! He made me feel ashamed by making my well shaped buttocks exposed to the surreptitious looks of those who were interested in such scenes. The dark eyed one had mischievous smile on His face when He exchanged looks with others quite meaningfully. ⁴⁵
99. One Gopika told another that one had to be satisfied with what one had. Why should the mind not satisfied with what she got? Emotional exuberance should be shunned. But after the physical enjoyment one had to be satisfied whole heartedly. One should not imitate others she told herself!
100. One Gopika talking thus of all probabilities out of her intense love for her Lord became helpless, because of which one time she laughed, sometimes she cried and yet another remembered His actions of love and became excited due to excessive love for Him !
101. One lady suffered from high fever of her heart and mind and became very thin by losing weight due to her separation from her Lord Krishna. Another became mad due to Cupid's attack on her, and yet another swooned due to the exhaustion of enjoying physical pleasure!
102. One who was the very embodiment of comprehensive beauty, and who was considered very impossible to be attained even at the cost of all the three worlds, is the Almighty Himself. ⁴⁶
103. Lord Krishna knew that it was in His separation that all the Gopikas, beautiful limbed ones, were attacked or reduced to the present level by (the Bodiless One) Cupid. ⁴⁷ .

104. Having been attracted to their Metaphysical Love, the Lord appeared before them in all His actions (leelas), and embraced them all and allowed them all to drink the ambrosia of His lips which made them shed the tears of joy which they tried their best to hide! ⁴⁸
105. The ambrosia from the lips of Hari was allowed to be drunk by the beautiful bodied- Gopikas, who had the privilege of embracing the God of Love (ananga-bodiless) which bestowed the support of the Lord on them, which made them motionless since they never thought that they would be granted Love by their Lord ! ⁴⁹

CANTO IV

Rajsuya Yajna

1. There after riding on a chariot, Shri Krishna soon reached the city of the pandavas, enjoying the scenic beauty of the lush green forests on his way.
2. Shri Krishna stayed there for several days, savouring the grandeur and glamour of the feasts arranged by the pandavas in his honour.
3. On the first day of the next week, he suddenly appeared in the fabulous court of Yudhishtira like a shining moon in star-studded sky.
4. Overwhelmed with excessive joy, Yudhishtira addressed Shri Krishna in utter humility,
5. "O Lord of the world! With folded hands I bow down to you who are responsible for the creation, existence and movement of this universe- kindly accept my obeisance.
6. Anytime and any where, remembering your holy and renowned name always brings about joy and bliss in all circumstances and guarantees fulfillment of all wishes.
7. "Oh Lord of Lords, the omnipresent one you are present in the heart of every living being. As such Lord Shri Krishna, you fully know my feelings and emotions. There is no doubt about it.
8. "Being Omnipresent, what I narrate shall be just a repetition for you but since it is beneficial for the entire creation, I lay it down again.
9. "O, my dearest friend Krishna! My resolution which blossomed like a lotus is offered to your holy feet.
10. "Just drench it with the water of your grace. I am sure that, You being a master of your devotees, will surely accept my first humble prayer.
11. O Achyut! Nothing offered to you, goes waste, as such advise me by your noble advice. Kindly confirm your consent and oblige me.

12. "You are the almighty Lord Shiv whose favour was won by Aparna, popularly known as Parvati through severe penance. (Shiv is always meditating)
13. "O, the Absolute Lord of this universe who is recognised by Brahma as his master, hardly needs any elaboration of this glory. I, being a sheer indigent can't describe anymore on the subject.
14. "As a matter of fact, any person who prays to you with a pure and sacred heart, gain all power and enjoys everything available only to who surrender themselves to.
15. "With your kindness, such your devotee, free from any problem or trouble, gets all opulence and acts, which are difficult to obtain even for Indra.
16. "I, therefore, dear Achyuta! Lord of Yajna, like to perform with your permission and grace the Rajsuya Yajna to please you.
17. "O Lord! For the welfare of the world, I want to worship you along with my brothers. Getting your divine help I shall perform the great Yajna-the Rajsuya Yajna."
18. In this way Yudhishtira, the son of Dharma saluted Shri Krishna and allowed his tongue to take rest. As we know noble persons are always unassuming and polite.
19. Shri Krishna, gentle and loving, talked in detail with Yudhishtira the eldest son of Pandvas the first son of Prutha.
20. "O friend, your name Dharmputra- is more than sufficient, to indicate your religious nature. Fortunately you are inspired to perform this great Rajsuya Yajna for the welfare of the whole world.
21. "However, if in your heart a great urge to perform Rajsuya Yajna the holiest of the holy 'Puja' has arisen, I am certainly very happy and wish you all success. Therefore, oh! the protector of the people, I strongly approve your action.
22. "Oh Yudhishtira, whose armour is religion, who will be that man, who won't support for such a noble act. But most certainly to achieve success in such a project, one needs a proper and thoughtful planning.

23. "O! Yudhishtira, my beloved friend the first thing you have to do is to conquer all those kings who are present here.
24. "Right now the kings who are present in your court are not vain. They are humble and pay homage to you as their superior.
25. "But the son of Brihadrath who is born of the grace of the sage is haughty and sunk with power. He has turned blind due to the royal power of the kingdom of Magadha.
26. "Jarasandha, the vain, haughty knowing no fear, with uncontrollable behaviour is an expert in dual combat. He does not accept your superiority even for a minute.
27. "Therefore, your first duty is to conquer and tame that royal tiger who has a large and mighty army and makes even the most powerful king uneasy and restless.
28. "O Yudhishtira ! It is because of the demoniac acts of Jarasandha, that both Balram and I left Mathura and migrated to Dwarika for the safety and protection of the Brahmins.
29. "It is the same Jarasandha, who conquered innumerable invincible kings and warriors and threw them behind the bars.
30. "Blind with this success he took an unexpected horrible decision to perform a Narmedha Yajna, which is performed with human sacrifice and simply for that reason arrested thousand of kings and put them in prison.
31. "O Rajan, that inhuman and cruel person wants to sacrifice thousands of imprisoned kings
32. "By chopping off their heads with bright and shining swords and offering them to fire to perform the Narmedh Yajna.
33. "The unpardonable king Jarasandha, wants to perform such evil motivated Yajna, to worship Lord Shiv and wish to satisfy Lord Shiv, the bitter enemy of Andhkasur.

34. "Andhkasur was such a great terror when he was alive that due to the fear and terror many other kings who were weak and helpless, fled in all directions leaving their own states and kingdoms behind.
35. "Even the Brahmins who in the heart of their hearts totally disapproved of such a heinous act as Narmedha Yajna observed silence due to fear.
36. "The same Jarasandha, shamelessly and very rudely uttered abusive words to his own divine son in the forum of public parliament for showing his dissatisfaction towards the Narmedha.
37. "Due to the flattery of the kings like Shishupal, Shalva, Paundrik, Dantvakra who always sang about his false glory, never tell him a single bitter word so he is totally mad, on hearing such false and flattered words from them.
38. "Jarasandha, the son of Jara could not foresee the future events leading to his death. Rolling in vanity and pride and sunk in the deep mire of animal like behaviour
39. "The wicked wretch Jarasandha, who gave refuge even to those respectable kings who had a desire to live.
40. "He gave refuge even to those Brahmins who surrendered themselves to him because of the false regard and respect he showed to them.
41. "He is such a wicked and cunning king who shows false respect to the Brahmins.
42. "He has simply engaged his intellect in sinful and evil acts and occupied the grand throne of the Kingdom of Magadha.
43. "Such a king overjoyed due to the vain glory of his might- is a great challenge to you and if not invincible, is certainly too difficult to be conquered."
44. In this way the omnipresent Shri Krishna put his point of view plainly to King Yudhishtira. As you know the great and the wise talk less.
45. Thus after hearing the act of might and bravery of Jarasandha- wrapped in worry and anxiety, Yudhishtira was lost in silence.

46. Shri Krishna who dispelled the darkness and rained joy again addressed the King once again.
47. "O my dear friend Yudhishtira, don't take what I have said to your heart. There is not much to worry and get restless. I have only tried to present the true picture of the situation as it is.
48. "What I want to hint is that the great tyrant Jarasandha, who can't be overpowered physically but should be tackled tactfully. Physical strength only will not help you.
49. Therefore, you just concentrate on the performance of the holy Yajan and reap its fruits. Great men don't lose patience in such moments.
50. Thus, King Yudhishtira, Shri Krishna's intimate friend, smiled to hear the pleasant and encouraging words from him and spoke sweetly to Shri Krishna.
51. "O Lord! Your suggestion that I should have conquered all the rulers and kings with the help of my might is the soundest of advices.
52. "Actually when you the Lord of this universe is taking care of everything, what is there for me to worry for! Actually you are my 'Atma' too.
53. "The almighty and all powerful one your strength is my strength. As such what is self achieved needs no action from my side. You are there to look after everything.
54. "O Lord! You motivate people to perform good or evil. Whatever is there anything that is there in their interest, or is harmful to the residents of this world is under your control. O Shri Krishna, it is your glory and its effect that makes the worldly people to perform good or evil acts.
55. "The Vedas are your nature. It negates or contributes man's Karmas that is why you could be felt and realised in all forms of religion. In other words- 'Vidhi' and 'Nishedha' is the very nature of the Vedas. Any act which is the result of Dharmashastra of the Vedas is known as Vidhi. That is why try to learn and follow that branch of the Veda to which you belong.⁵⁰
56. "All the same your behaviour is appropriate looking to the occasion. But do you think that this dual approach is applicable to me?

57. "Therefore O Lord, though you want me to perform the Rajsu Yajna, I consider this time is inappropriate for such an act." With these words, Yudhishtira bowed to Krishna humbly and kept quiet. ⁵¹
58. Noticing that Yudhishtira was disturbed at the advice of Shri Krishna, Shri Krishna just smiled and said,
59. "Dear friend, don't remain in suspense about the performance or the non-performance of the Yajna. The Yajna has to be performed anyhow I shall look after it. " ⁵²
60. Thus when Lord Shri Krishna finished his sound advice Bhima and Arjun smiled a little and spoke to their elder brother,
61. "O brother, you know that our friend Shri Krishna gives us the advice which is best for us. It bestows upon us all that is true, auspicious, lovable and succeeding.
62. "As such do what he tells you since he is God of gods and adviser to Brahma as well.
63. "At all place where Lord Shri Krishna is present no action remains incomplete if it is proper and worth doing.
64. "O our elder brother, just wake up! Don't unnecessarily get worried. It is for the tyrants like Jarasandha to worry, because they are sure to be killed. Regarding us the Lord himself is taking care of us. Rather convey to the Lord what your opponents are thinking about you.
65. "You want to earn glory by performing the holy Yajna, while Jarasandha wants to be famous by performing the Yajna of human sacrifice.
66. "Certainly the villainous make use of evil means to conquer where as victory is on the side of the noble and good.
67. "Therefore, O Yudhishtira! Our eldest brother, just drive away the time wasting worry and perform the holy Rajsuya Yajna as suggested by Lord Shri Krishna with double strength and energy."

68. Listening to the advice and assurance of his younger brothers and bearing patience on the advice of Lord Shri Krishna, Yudhishtira finally decided to perform the Rajsuya Yajna.
69. Accordingly, for the success of the great Rajsuya Yajna all the Kauravas- Duryodhan and other cousins of Yudhishtira- attended it with great enthusiasm.
70. Thus Lord Shri Krishna the master of the universe removed all the doubts of Yudhishtira regarding the performance of Rajsuya Yajna.
71. Then the Lord Shri Krishna talked to Bhima and Arjun, assured them of their success and got ready to leave for Dwarika with a light heart.

CANTO V

Hastinapura

1. Later, Lord Shri Krishna eager to leave for Dwarikapuri discussed all important and relevant matters with his respectable friend Yudhishtira and left for Dwarikapuri on chariot.
2. He convinced Yudhishtira regarding the performance of Rajsuya Yajna and receiving the praise of the middle Pandva (Bhima).
3. Thus when Lord Shri Krishna the bearer of the Sudarshan Chakra, and most intimate friend of the Pandvas, left for Dwarka, the citizens of the kingdom of Yudhishtira were drowned in deep sorrow.
4. For a few minutes he was so much depressed due to the departure of his intimate friend Lord Shri Krishna that he stood motionless.
5. At the same time Bhima who was capable of producing new water carrying stomach and an iron-build body, also fell into grief for his omnipresent friend Lord Shri Krishna.
6. Even Arjun remembering his intimacy with Shri Krishna- the divine trotter of all times- found all worldly peace was as a waste in the absence of his most intimate friend.
7. Here even Draupadi was aggrieved at heart and who often remembered Shri Krishna- her most dependant well-wisher and defender whenever she was in trouble.
8. Only Nakula- wise and sober- was the only Pandava who remembered his friend, Shri Krishna as the Lord of the worlds controlled himself though his eyes were full of tears.
9. It was only Sahdeva who could foresee and read what was to come and know that the departure of Shri Krishna, who was present in every soul, was inevitable.
10. Suffering separation from their most dear relation, Shri Krishna, they all remembered Purna- Purush, Shri Krishna and were completely merged

in the ocean of sorrow. However, Kunti always chanting Shri Krishna's name in her heart did not lose the balance of her mind and remained calm and cool.

11. Thus Lord Shri Krishna, supporter of the Yadvas climbed on the chariot with Uddhava and as the chariot moved Shri Krishna's glory and splendour spread around like moon along with mercury rising behind the Udayachal mountains.
12. Slowly the chariot proceeded ahead toward Dwarika and Shri Krishna saw Indraprastha, the capital of Pandva receding.
13. and
14. It was in this Indraprastha that the royal palace of Dharmaraja Yudhishtira was situated. The domes and the minarets of the palace made of gold and touching the sky had red flags fluttering in the sky, which looked like thousand shacking tongues of a bull trampling his feet to break the sky.
15. Indraprastha was noted for its palaces and pinnacles. These buildings served as the resting place for birds flying across the sky when tired.
16. The windows with arches indicated the boundaries of these palaces and Shri Krishna from his chariot could still see the upper story of these buildings.
17. The running boundary looked like a chain surrounding the fort as strong as a mountain.
18. While on his way to Dwarika Lord Shri Krishna also spotted the specially constructed passage ways facilitating easy entry to the palatial rooms of young buxom beauties.
19. Eager to have a glimpse of the splendour of the palace, the restless eyes of the people, were glued day and night to its windows.
20. The four golden staircases descending from the upper storey of the palace appeared serpentine converging on the parapet the front of the palace.

21. The city was beautified with mansions with huge terraces, door frames adorned with jewels studded in the wood and golden doors, with emeralds and of the precious stones.
22. The frontal gates of the Royal Mansion were accessible and were constructed in succession in pairs (i.e. one pair of halves of gates followed by another). In the same or similar loftiness of the stair cases and ladder steps seemed stunningly beautiful as if with the light of pearls and emeralds due to the mild sunlight cast upon it by half arisen Sun.
23. All the rooms and restitutes that were equally beautiful where armed guards stood for watch at an hour of the day and night. Also two elephants, who as if were intoxicated by the smell of nectar in their foreheads stood by in the forecourt of the palace.
24. Lord Krishna saw the walls which were white washed and then artistically painted by master painters with great skill and labour. These frescoes were cause of huge attraction of masses and created sense of excitement in their minds.
25. For the guests and visitors to the Royal Mansion, rest houses replete with articles and equipages needed to cater to their needs added grace to the palatial beauties.
26. The mass of sound encompassing the forecourt of the palace cools down during the nights but betray a golden hue due to the sunlight in day time. This is the view seen by Lord Krishna.
27. The elephants who mightily excavate the huge and massive stones with the help of their huge heads and tusks appear to be vomiting some unnatural substances because the task is performed by heads (mouths) and tusks. This what Lord Krishna saw when he looked at the palace.⁵³
28. Airavat the celestial elephant in the service of Lord Indra is famous for the whiteness of its body but even Airavat is put to shame as its beauty is diminished by those elephants who always soak the forecourt of the palace with the divine nectar. This is what Lord Krishna saw at the gates of the palace while leaving for Dwarika.

29. The welcome arch originally in golden colour is clad by the cloth pieces of colours likened to the colour of a pigeon's neck and the surrounding land which can be accessed by people from all sights and corners was so flooded by people holding streamers that it was impossible to see the land - else it was only through great effort that the streamer could be hung in its place.
30. In the royal palace just below the height flying streamer there is a special kind of powder and where there are lined up three chariots laded (loaded) with gold. This is what was seen by Lord Krishna.
31. In the royal palace of Hastinapur stand stallions of high breed evinced by black and white, red and skin colours with their heads bowed down. But when they are made to run their heads are held high. The stables of these high breed horses never belying with the sound of neighing of the horses, lend a peculiar charm. This too was seen by Lord Krishna.
32. In the palace, Lord Krishna sees that the cowshed is looking beautiful with hundreds of colourful, calm and well nourished cows lazing under the weight of their body and fat udders.
33. While going to Dwarika, Lord Krishna saw the grand 'Yajnasthalas' (the enclosure within which a yajna is performed), whose walls were darkened from inside due to the smoke emanating from the flames fuelled by dry twigs, which seem to diminish the effervescence of the Indraloka.⁵⁴
34. Resounding with the chants of sacred verses of the Vedas by priests, rising fumes from the continuous stoking of the fire, which causes the destruction of sins of living creatures, were the effervescent features that Lord Krishna saw in the Hastinapur palace, while going to Dwarika,
35. Where with the gathering of the saints, noble men and worshipful learned people, the palace was assuming sacredness like pilgrim centres.
36. There the Lord Krishna saw the Brahmins well-versed in scriptures and scholars having knowledge of sacred religious oblations and people strictly adhering to the rituals in performing the yajna.

37. While the royal court of Hastinapur was all aglow and there were shops full of rare and precious stones and valuable gold, not found in the three worlds;
38. Gorgeous and resplendent attire found only in celestial world and other articles were adding to the beauty of the shops in the markets of Hastinapur.
39. Where abundant food articles and sea of fruits enhanced the glamour of the bazaar. Extraordinary blessings of nature on the vast expanse of Kuruvansha's land could be felt clearly.⁵⁵
40. In the cultivable areas of Hastinapur, after withered grains left uncollected from the ground (for the saints and birds), food grains were filled in sacks and taken to the market yard for trading.⁵⁶
41. In Hastinapur, the wide tracts are partitioned into two on the highway, which are spread with fine sand and appear better than other streets.
42. Where the prominent highway, look like reflecting the pleasing sight of a tributary of a big river gushing its fast flowing water into small streams.
43. On that main highway, where many other paths mingle - the roads are always full of people – and leaving that of chariot, pleasing sounds resembling that of the melodious chiming of hundreds of temple bells can always be heard at the crossings of the streets.
44. Also, on the high columns standing on either side of the highway, well planned lighting, spreading their bright beams during the nights can be seen.
45. Where at several points arches with flags aflutter have been erected to welcome Shri Krishna, the Lord of Dwarikadhish, which even today resonates with the affection of the king.
46. The central portion of the great city where great reverence could be felt, in such a big street crossing, a temple of Saraswati or building has been established for all eager to learn the wisdom of life.

47. Where a large number of learned scholars of the Vedas, who have acquired knowledge of the scripture in a formal manner, with correct description in all their eight manifestations, were growing every day.
48. Where Pitru-yajna (obeisance to departed souls), Brahma-yajna, Purusha-yajna, Deva-yajna and Bhoota-yajna are performed every day, and as if due to these sacred rituals, egged on by Lord Indira's dictate, monsoon breaks out every year without fail.
49. Where a friendly sun rises on the earth to nourish large plants with its brightness and befriends the mighty and big mountain. Being a friend, big mountains do not prevent the sun rays coming from the space.⁵⁷
50. While the full moon with all its lunar crescent was nourishing all the medicinal plants till the dawn,
51. There at the centre of the road crossings dressed in attractive apparels, charming women were playing amidst the beautiful garden full of attractive trees.
52. Where the royal abodes were lined on both the sides of the royal avenue decorated with several artful objects were glistening like gold and looked more beautiful than even the heavenly Indraloka;
53. There in the palatial mansions lived poets and learned scholars, who had knowledge of sacred scripts and who with their poetical recitation entertained everyone.
54. And on the terrace of the palace, famous poets and scholars gathered to create their works of prose and poetry.
55. Where (Hastinapur) lived experts, who with the skill that of swans, selected gems and precious stones that adorn the ornaments worn by beautiful women.
56. Where in the beautiful palaces, shining like gold and looking sacred, pretty ladies - whose marvelous beauty is more enchanting than that of amorously beautiful women of 'Devaloka'—play daily with their husbands.
57. Where everyone was strikingly beautiful like Rati (Cupid's wife), led a life of consummate bliss and peace.

58. Where romantic women yearning to be closer and coveting for union with their consorts,
59. Tempt even the Moon, who roams there awaiting his turn to enjoy the company of the lotus faced beautiful women.
60. Where during the night, even the stars in ecstasy long to get a taste of nectar or potion of beauty, and seeing the moon in dalliance, they with their twinkling eyes start imagining seductive scenes of romance .
61. Where even the pleasant whiff of air coming from Malaya mountain were residing, while enjoying the company of women immersed in the game of love and releasing a heavy breath of hissing noise slipping into trance. ⁵⁸
62. Where, as in the game of romance, the smiling lotus crushed by their beloved bees, rests on the bed of pond and moves with the ripples of wind, passionate women were tired after the amorous sport and were relaxing.
63. Where even the couples after their passionate union during the night are tired and have gone to sleep, the lamps keep burning, anticipating eagerly for the dawn so that they can take rest.
64. Where the slow moving wind turns the odour of the sweat trickling down the body of the women tired from their nightlong ecstatic coitus experience into a fragrant smell
65. And where in the early morning even the bees, attracted by the women with lotus like faces, starts waking them by their stirring noise in quest for honey.
66. Near the Hastinapur border, an attractive garden is located where bees keep flying for tasting honey from the pollen grains of the flowers.
67. The garden is splendorous with its ponds wafting fragrance spread by the buds of row of lotus in full bloom and swans hovering over the Kadamba tree.
68. Where the mango trees with fresh shoots and bending down with the weight of fruits (mangoes) and also beautiful lines of innumerable flower plants in the gardens, lending a unique fragrance to the orchid.

69. Sacred and sweet water of ever full river Yamuna, the daughter of Kalindi caressing the borders of Hastinapur edifies the ultimate beauty of the city.
70. One can see Hastinapur in its full glory of being surrounded by water on its four sides and the buds of lotus flowering in the ponds filled with rain water.
71. Where even the high mango trees were seen bowing to touch the ground because of the burden of the weight of the ripe fruits.
72. The Kadamba trees buzzing with the sweet twittering of birds like Cuckoo, Parrot and Crane and Peacock besides Swans, Ducks and Peacocks were blissfully enjoying the bright day.
73. While on his way to Dwarikapuri, riding on his chariot along the banks, Shri Krishna, threw his affectionate glances at the ashen coloured river Yamuna, whose natural flowing force is stilled by the dense growth of fully bloomed lotus.
74. Thus, seated in the chariot and admiring the beauty of the city of Yudhishtira, Lord Krishna bade farewell to each of his devotees with a smile.
75. The Kauravas land in its fulsome endowments of rich crops of grains and green grass, were awestruck and forgot their existence admiring the handsome Krishna like the love struck girls.
76. While leaving for Dwarika Lord Krishna, the protector of lives, feeling very happy at the prosperity of Kauravas' land, left with a lightning speed of the sun rays.
77. Like forlorn women yearning for their beloveds' return, city of Dwarika was hopefully awaiting Shri Krishna's return home.
78. In such an atmosphere, pleased and thrilled Shri Krishna entered the city acknowledging the greetings of his subjects.
79. At the entrance of Dwarikapuri, the people wished Shri Krishna, "Oh Lord! May your valour become stronger by the day." These welcome words by the cheering crowd gave Shri Krishna immense happiness.

80. Thus, entering the Raj Bhavan happily soon after the citizens welcomed him, Shri Krishna met Naradji, who had been greeted and made to rest comfortably in the Palace by his elder brother Balrama.
81. Lord Krishna gladdened the hearts of people who wanted to perform Rajasuya Yajna. Shri Krishna, the lord of even ascetics, felt excited at seeing the supreme Muni.
82. Naradji, who was determined about performing religious sacrifice and oblation, was eager to narrate the tale of Jarasandha, who intended to completely destroy it, so that Shri Krishna takes up the job of killing him.
83. After this, to extend special greeting to the supreme guest (Naradji), Shri Krishna along with his elder brother Balrama seated himself showing eagerness to hear the account from Naradji, albeit the omniscient God already knew about it.

CANTO VI

Birth of Jarasandha

1. In the days of yore, there was born a king named Brihadratha, who was heroic lord of Magadha. He was matchlessly powerful who always treaded on path enlightened by Dharma (righteous motion) his fame encompassed all the ten directions in the universe, fame being caused by valour as also the loyalty and love and adoration of his subjects.
2. The ruler king whose weal was glory alone was bestowed with noble qualities, worship of Brahmins devotion to God and always intent to ensure the best in life for his subjects. His reign was motivated by selflessness and his praises were sung (by his people) as an acknowledgement of his manifest virtues. (Ballades prompted not by amazement but out of sheer respect.)
3. The king vanquished the moon in his beauty, the sun in brilliance the ocean in profundity as also Indra in ethics and morals, and Brihspati in eloquence.
4. His character was bestowed with abilities to silence his detractors defeated his force in warfare and diminished the values of the brave. He was such a great king who controlled all the people.
5. The king had amply demonstrated his valour and had adored the whole kingdom as Magadha was adapt in providing benevolent governance and acquired the grace and brilliance of mid day sun.
6. He was able to reach the apex of each activity coupled with unbounded fame. He was able to appreciate the might of mighty acknowledged the benevolence favour. He was the only refuge for the virtuous persons.
7. Even he traversed into the advanced years in age his physique was the abode for Kamdev (god of physical love/passion). The body acquiring the naturally the enticing glow. The beauty and handsomeness came naturally to his physique and thus he was able to defeat the younger

persons in alluring charms and had been an epicenter of attracting charm for all people.

8. He was a king who was an embodiment of courtesy to all, justice and support for all the people and was respectful for all the brave souls on the earth.
9. He was a king who deserved deeply emotional worship for his sincerity of dutifulness always willing to abide by auspicious moments worthy of salutations by the learned, always benign in heartfelt emotions and offered salutations to each and every deserving person.
10. He was a Shiv Bhakt- worshiper of Lord Shiv frequently undertook the Yajna rites and even prays both the manifest and conceptual beauty- that is physical and aesthetic beauty.
11. He solemnised his intimacies with a pair, twin born maids just as the moon traverses for nearly two nights in a Raashi. The noble and holy king adept in providing conjugal bliss and in return experiencing the sensual gratification.
12. Soon, embarked on continual physical relationship with both of his wives each day and night, though his love for both the wives as his infatuation for them was in equal measure yet he was not bestowed with any offspring and was affected by grief and despair.
13. The king though conscious of himself being immersed in ocean of grief was dutifully and peacefully ruling his state and passed the days and nights of his life.
14. Some years were gone in this routine and there after a muni-sage happened to visit the place. The sage was not only well versed in the knowledge of the Vedas but was equally bestowed with granting the wishes to the noble and good people and caring for the best interest of all the realms of the worlds.
15. Learning about the advent of the 'Tapasvi' and the noblest soul the king accompanied by his wives made a courtesy call on the sage in humility and hospitality.

16. He sincerely and devotedly praised the sage, saying "O the greatest jewel, the best among the sages and hermits and one who has risen above the human kind and benefactor of the world your holiness and conquered your own soul. I bow before you holy saint in obeisance."
17. A true believer of religion and morality and even engaged in wel-coming the visitor with best services the king was also seeking to do good for all living beings was desirous of having a male progeny and hence he expressed his desire of the blessing before the greatest of all sages.
18. On having been welcomed by the king in the best tradition and also having been gratified by the best traditions of hospitality, the sage told the king, "May your desire come true!" These words cooled and satisfied the king's mind.
19. Coming to know about the sage who was worthy of love and respect of all who had travelled to the city from the woods the people of the city of Magadha offered the folded hands in 'Pranam' as a token of due respect.
20. The sage noticed the withered countenance and in his mind realised the despair and grief of the King. The all knowing sage begin to speak to the King in sweet and benevolent words for the welfare and happiness of the King.
21. "O king! Capable of holding your name at higher level, keeping the wives content, and amasser of religion, keeping ethical sanctity by good deeds may your kingdom flourish with wealth and grains. May your subjects be happy and contented and may you also be ensuring a conduct and discharge of the duties of the state, aimed at welfare of the people!"
22. Hearing the best and noble speech of the sage the king in reply spoke thus. "When a brilliant and luminous sage such as your holiness blesses us with a visit to the city which of our grief or adversity can survive."
23. The sage on hearing these words intended to test the king by tact and effort and began to speak thus.
24. "O King! Are your subjects content with your reign? O king, conqueror of your adversaries, as also earning glory and adoration and also cause of

joy to the learned and equally eloquent before your wives. O the great ruler your visage does not look happy.

25. "Therefore O king, do take this opportunity and tell me what you desire to speak about if only to make it materialise through the power of Yog which it has not been possible even by destiny.
26. "O noble sage! Sages, Sanyasis and holy men, traverse this earth simply and naturally for the welfare of mankind. A swelling of compassion is always evinced in the bosoms of holy sages such as you. May you shower your blessings so that our welfare - a physical, worldly and spiritual - can be assumed."
27. "Muni Khand Kaushik the noble sage heard the king's words appreciating the emotions of his heart and also sense the desperate state of the king's mind evinced by stuttering speech. Again the king said,
28. "O saint, as an outcome of your blessing we are immersed in all pervasive happiness. But O sage you know everything worth knowing. Only I do not have a son and thus deprived of that bliss. This bliss does not come my way in nemesis or the result of my ill deeds or karmas enacted in the previous lives. So may your holiness reveal to me a means measure to outcome this deficiency."
29. "Only your holiness can ensure the furtherance of my/our clan. You are in all manner capable in bestowing filial bliss and happiness upon me and hence I have come to your refuge or moral sanction. Your blessing and concurrence may be extended to me. I am deprived of this thus I have come to you along with my wives for your blessing."
30. Suffering the feverish impact of the extremely scorching grief and gloom of his inability to have any offspring the King went to the refuge of the sage laid prostrate and narrated his woe and gradually calm down.
31. On hearing the words of the king the sage started to think intently and thereafter soon in presence of all handed a fruit to the king.
32. Embellished and empowered with Yogik mantras, the sage, while giving away the invaluable fruit said his words of blessing sagacity- spoke thus,

33. "As an outcome of the empowered fruit you shall be blessed with a son who shall vanquish armies of his foes (herds). He shall also grow up to be the sustainer of the earth.
34. "May you be blessed soon with an offspring! His noble virtues will be many and more such as love for superior existence (Brahma) yearning to comply with demands of one's own religion bravery, adventure, fame and glory on earth, and learn to rule by the tenets of religion and morality dispelling of poverty and granting of wishes to the poor persons all this will be the attributes of this child that shall born in your family.
35. "These (above mentioned) virtues will come naturally to your son. This blessing of mine shall redeem you of unsurmountable calamity of your life."
36. On hearing these grand and noble words of the sage the royal couple bowed to him in obedience with a smiling countenance, their minds being swept by the tide or waves of happiness and the souls being replete with deep feeling of satisfaction.
37. The king along with his two wives offered exceptional hospitality to the sage and also on being blessed in return, proceeded back to their royal palace.
38. The sage, who possessed fruit of divine qualities bestowed it to the king and both the queens were given this fruit by the King. Thereafter, each of his two queens ate the fruit with immense and unshakeable faith in the words of the holy sage.
39. The king sat between his two wives and feeling a surge of happiness and reflecting his heartfelt happiness and firm faith in the words of the sage and told his queens- "The words of the sage can never be untrue that is his blessing would surely ensure the fruit of the boon".
40. "The sage who has conquered all his senses and followed his Guru who has attained a state of disinterested existence has revealed the mystery of the fruit", said the king to his wives.

41. By the grace of good luck, the king who was till now enamoured of his wives began to feel emotions of deep affection and attachment.
42. Prompted by the desire for conjugal bliss the queens too found and experienced happiness with kings attitude had later both conceived, as evinced by there mind and thought reflecting a happy state of mind and physical character of conception came to be noticed.
43. With the passing of days a soul came to be permeate the physique of each queen and also it started to develop physically- feet, chest, eyes, hands, stomach, and genitals all parts of human body came to be divided into two and each part developed in the ovary of each queen.
44. The child bestowed by the blessings of the sage divided into two sections because of the fruit was consumed by two queens. Both the queens were aghast on sight of a human child comprising of two amazing vertical divisions.
45. After mutually parleying the queens took assistance of a mid wife and decided to throw away the infant boy. The helpless child was soon consigned to garbage by the chamber maids of the palace.
46. The very night a demon femme Jara who had been wandering nearby happened to hear the crying of the child lying on garbage and looked upon it.
47. The Demon femme in sheer bewilderment took both the divides of the child and joined them.
48. By this sheer act of benevolence the accursed demon femme was instantly absolved of (Mukti) some ghastly curse earned earlier by her and transformed into damsel of havens and proceeded to her abode.
49. After the departure of Jara the forsaken child shouted to wail loudly in a voice comparable to the thunder of the clouds and soon caused all the persons sleeping in their homes to wake up from slumber.
50. In sheer curiosity the men and women flocked into various groups and experienced the wail of the extraordinary. The wailing turned into high pitch deafening.

51. The news of this event soon reached the palace and the king after consulting his ministers went to the place where the child was lying.
52. The king was taken aback by the huge headed obese child with brilliance of sunshine.
53. The people gathered there were happy to see their noble king at the spot and told him "O king you are extremely fortunate that you who are devoid of any child so far have blessed you with such an offspring."
54. On knowing this that child is a heavenly gift bestowed by the God himself the king felt an inner surge of happiness and accepted the child as his own offspring blissfully.
55. Affectionately the king snuffed the head kissed the head of the child and took it upon his lap. The king then proceeded to his palace. Who does not feel happy and elated on obtaining ones object of desire?
56. Both the queens alarmed at the sight of this child with liberated limbs regarded the child as a horrible creature and regarded the child only as burden on its kith and kins and at a right hour spoke to the king.
57. The king, on hearing the words of both the queens, was lost in a solemn feeling of uneasiness and bewilderment and curiously at the same time mind full of the feel that the child was born as a boon from the holy sage and became happy and for a while forgot the mental state of his palace habitants.
58. The king having learnt the story of the birth of the child and being reminded of the blessings of holy sage became worried and perturbed. Truly he who hesitates has to face unsound state of mind or intellect.
59. Realising that it is very difficult to solve the riddle of the birth of this child and driven by the desire to ascertain what mystery lays in the days to come. The king decided to organise a conference for deliberations extending over seven days and nights where in the learned seers and persons with scientific temper and exploring minds participated.

60. In the conference an astrologer on hearing the tale sounding the stronger birth of the prince child though for a while and bowing to the king spoke to the royal assembly and said,
61. "O king this child has twin body right since his conception and therefore has been discarded and thrown away from a window but that apart this child has been saved by your highness and born to your queens.
62. "A demon femme named Jara was wandering about the same night and out of curiosity saw the lying child and joined both fractions of his physique and having done this good deed of benevolence disappeared from there.
63. "O King ! The physique of the child joined together by Jara the demon femme, has become strong and fortified. O King, you were told about the blessing (in the shape of fruit) as a means to bestow a male child to your highness and this is the very same child- Jarasandha."
64. The king listened to the highly amazing narration of the astrologer and being happy and contented ended the conference and felicitated the astrologer.
65. Hearing the complete detailed narration and realising it as a factual story the king called for an another astrologer when he came he bowed to the best of the Brahmins and narrated the tale as desired to know what lay in future of the child. The astrologer disclosed his identity to the king and spoke to him thus.
66. "O king, I am a disciple of the sage Kaushik and may you please know that he himself has sent me to your court at an appropriate time.
67. "O king, your son is but a complete symbolic identity and I pray, do not regard him as an abnormal or ill omen. And do not also see in him any dark shadow of coming calamity, do not burden yourself with unwarranted anxiety and worry.
68. The astrologer who was aware of the mystery of the prince's birth happily blessed the king and departed from the palace.

69. After giving respectful farewell to the disciple of the sage the king happily named the child as Jarasandha. As he was physically joined by Jara the demon femme.
70. All the people ensured utmost care and comfort for this child. The king too ensured his upbringing with special efforts and concern. His growth which can be said to be like the growth of Moon in 'shuklapaksha'.
71. The child in its playfulness and growth went on to be the very dear to his sire's heart by such infancy characteristics as crawling etc. The king Brihadratha who saw the growing child with deep concern and affection passed the happy days of his life.
72. Adapt as expanding the childhood pleasures the royal child grew to acquire strength and guts just in the presence of his elders and rapid progression. Gradually youth came like the heat of the Sun traversing to midday.
73. Consulting his state council of ministers and subjects also in consultation with his two wives the king declared the child as his heir, apparent amidst the rituals of chanting the mantras by the holy Brahmins.
74. Observing the Kumar indulging in the unbounded pleasures in his youthful days who can be compared to an intoxicated elephant.
75. Thereafter king Brihadratha formally established him as the king of the state of Magadha by holding religious and ritualistic ceremonies.
76. Having seated the son on the throne of the state the king forsook all the cares and the worries of the world.

CANTO VII

The Slaying of Rishbha 'Rakshas'

1. Later on, Jarasandha, the son of Brihadratha when naturally inherited the ancestral kingdom from his father, was excited like the water in a small puddle.
2. Whatever he had been learning from his childhood from professors, led him to practice them in order to acquire proficiency and expertise in the art of morality.
3. Accordingly, he was given training in different activities and the art of ruling the kingdom. He became expert to be called the master of all arts and as such acquired unforeseen expertise in the arts of morality. Like the moon he grew more and more perfect as the moon of the full moon day to shine brightest amongst the stars.⁵⁹
4. He became highly wonderful and extremely skillful in giving unexpected blows to his foes, he became an unforeseen expert in duel fighting and established himself as the greatest warrior. He was considered the strongest man in the world.
5. He had unusual and unparalleled prowess and sagacity in politics. He was friendly to the devotee of god on the earth, that is, he loved those who loved their country and mother earth. In return, he was loved by one and all, young and old alike with his good deeds and valourous actions!⁶⁰
6. The king was considered God on earth whom all worshipped with all respect and reverence and praised him wholeheartedly as though he were God Himself! They worshipped him with utmost love and honoured themselves by bestowing various gifts on him with utmost happiness and love. He received the kings with utmost respect and reverence and gave them gifts of love!
7. The king offered feast with special sweetmeats that were so alluring even to those who do not like sweets at all. He behaved in the most tender hearted way to all other kings. The king offered love and respect through the feast despite their offering nothing to him from their heart!⁶¹

8. As mentioned before, Jarasandha was excited since he was bubbling with his youthful spirit. Brihadratha concentrated on his son's youthful qualities. The son followed the instructions of his father to the letter and spirit!⁶²
9. The king, having been influenced by the sages, was known as the beloved of the wise. He praised the prince, his son as the beloved of the sages but also of his subjects, who esteemed him as the man of sterling qualities.⁶³
10. His qualities of head and heart won him admirers from sages to the subjects. The subjects noticed that the King praised his son, even they wished to step into his shoes in praising him as they were also impressed by prince's qualities of head and heart. They received the king's approval through the glow of his eyes.
11. The wise, who had witnessed the deeds and actions of Jarasandha could evaluate him as a successful ruler as they were thoroughly convinced in the matter. As such, they praised him to the skies and showered their sincere and wholehearted blessings on him!⁶⁴
12. Brihadratha's enemies noticed that his son's fame and name were growing minute by minute. They began burning with utmost jealousy in the heart of their hearts. They could also foresee his bright future and hence they became all the more jealous.⁶⁵
13. He ruled the people of Magadha to the satisfaction and happiness of one and all, none of their hearts' desires remained unfulfilled. The king never showed indifference to his people when they approached him for help. They never returned uncared for and unattended to.
14. The forests surrounding Magadha were densely populated by the wild animals and as such became impenetrable. It was always resounded with the terrible roaring of the lions and also infected by the most poisonous king cobras. Thus entire forest area gave impression to humans that the world was coming to an end with impending danger around.⁶⁶
15. The trees on the high mountains seemed continually worried since they were shaken to the roots by the hurricanes that made the trees on the awe-inspiring mountains bestow the impression of a terrible terrain.⁶⁷
16. This tall and huge mountainous terrain presented the impression of huge bulls to some rogue night-walkers, who spent their nights there and gorged on the animals there. But the animals roaming around had abandoned their

fear. The dichotomy of this forest life is that the animals abandoned their fear and had their food to their fill without any fear, but they were gorged by the nightwalkers!⁶⁸

17. There in the dense forest, Jarasandha was in his composed stature. He started, as usual, for hunting in the company of his youthful friends bubbling with enthusiasm, despite his having reverence for Brahmins and enjoying their love.⁶⁹
18. Jarasandha was addicted to the hunting of the deer, especially the rare black ones i.e. 'Krishnasaram' and the golden deer 'Kanchanam' which had become dear to him. These deers were available for hunting only they were lost in roaming in the terrible paths of the wilderness and mountainous terrain.⁷⁰
19. This man of stupendous strength killed many a wild animal on the mountain terrain and in the forest with hundreds of keen arrows that touched the target unflinching. The animals went about in this wild sanctuary quite freely without any fear. The heroic hobby in the days of yore, was to go on hunting which Jarasandha enjoyed fully in the company of the friends of his own age!
20. The wild animals here, roused by fear raised a shriek, all of a sudden; on hearing this night walker, were roused to the poison called wrath and roamed about in fury in the immovable mountains.
21. The night-roamers saw from the far off mountain peak that the prince was arriving into the terrible mountain terrain galloping on a horse for the purpose of hunting his own food.
22. It's evident from the present instance of nature that enmity should be eliminated gradually, as night is dispelled by the brightness that had been hidden so far. The night walker, who was roused by hunger to wrath, noticed that night was approaching which is the time for him to be engaged in nefarious activities.⁷¹
23. The demon Rishabh was roused to the utmost wrath which he expressed by stamping his feet heavily which sounded like the cyclone which shook the palaces and ordinary houses alike like the blind without any discrimination.

24. The locks of the houses were broken open in hurry, but the sound sleep of the people was undisturbed. The loving embrace of the humans was undisturbed, too. ⁷²
25. He gorged in that human flesh despite it's being prohibited from eating but he enjoyed that eating! Unattainable are the profits unprofitable. He drank human blood like a thirsty person who drinks water in excess.
26. The nightwalker thought that he would gorge on that human flesh and drink his blood to quench his thirst. He would distribute the same to others on his own mountain. ⁷³
27. The pot bellied king of the demons was extremely contented with the feast that he had. He was over appeased with it and spent the night in sound sleep induced by over eating.
28. He stamped his feet on the ground, the sound of which was resounded at the mouth of the valley. There was no sound; even the mountains seemed asleep in the night. The belching sound of the nightwalker sounded like the roar of the wild animals which frightened even the mountains which became silent out of terror. ⁷⁴
29. The king never allowed the lives of his own beloved subjects to be taken; it was not easy for him to allow them to be killed. When they saw their grief stricken master they could not help saying thus:
30. "Please do not consider yourself stricken by grief. Please take it as the test of the Almighty. We can learn from life that carking cares and corroding anxieties are given by the Lord just to test us. There's no other purpose of cares and anxieties except to make us realize that they are meant to test man's faith in God,
31. The nightwalkers had strong limbs to destroy others and also those who were pretty bodied and timid by nature.
32. The war between the protectors of the earth and the demons belonged not to the present but to the past. It is like innumerable elephants' killing ants more in number! It's the irony of fate that the demons were unsuccessful in killing the king, the divine representative! ⁷⁵

33. Brihadratha spoke in utmost and uncontrollable anger and distress on hearing the unbearable words of his minister about the menace of the demon.
34. "It's known to me that many an animal supported by you had been killed on the Chetak mountain where the demon lived. It is to avenge me that the demon has killed my subjects.
35. It is proved that hunting animals was a waste of energy and also an act of cruelty, too. The demon said "My subjects consider your prince as a bad son since he had hunted in the domain of the demon." This was the root cause of all problems I
36. You wait even in difficulties like the proverbial rat. You have reason to be satisfied despite your difficulties. One should use brains to escape from dangers without suffering. It is not the size that matters but the way we think to get out of difficulties.
37. Having noticed that the words of his father were replete with ire and stained with anger, he immediately replied that it's a waste to lose temper which will only lead to worries. It would be known only through experience in future.
38. In his wrath the king ordered his minister to get his army ready without any delay. On hearing this he ordered his army which was famous to be powerful.
39. Entire army got ready, decorated with armoury without delay since they were confident that the prince would take proper decision. They requested Brihadratha with utmost obedience. The subjects had implicit faith in the regime of the king and the Prince whom they considered as divine representatives on the Earth and disobedience to them is profanity for them!
40. Having closely checked the entire army, the king, along with his son, ordained strong code of conduct based on his own long standing experience. "We can see that discipline was stressed upon as essential quality of an efficient army."
41. Having been advised thus by the ministers, the king invited even Brahmins who were equally revered. When they were about to embark upon war-journey they were roused to innate erotic feelings.

42. The outlets of the city were controlled by the king the army was in possession of praiseworthy armoury. The chariots hoisted their flags of victory and started off on their journey of war to attain victory.
43. Then the demon believed only when he heard with his own ears that the army was fast approaching to occupy his place, which was unbelievable, as it never occurred before. The demon could detect in the midday that he went in to the very extreme point of wrath induced by acute hunger.
44. The demon was roused to uncontrollable ire by the hunger of the midday. He gave outward expression of the same by uprooting big trees one by one just by giving them blows with his strong and powerful hands and heaped them all up in the impenetrable forest, infested by poisonous cobras.
45. The demon looked very ferocious in his protruding teeth with their extraordinary sheen. Despite sheen, his face looked ugly and fearful. He started uprooting huge trees in his mad wrath
46. The demon started burning with the fire of enmity and as a result all the ten directions were echoed with his wrathful shrieks, which were echoed in king's palace and fell in the ears of the King, the lover of fighting.
47. The demon, like a big tree falling from the roots, with the terrible sound of breaking, fell to the ground. His servitors terror-stricken at the sight, even started trembling .
48. The demon lost the control of his senses as the time ticked away. He went on stamping the ground with his strong feet and dug it his sharp nails of on the toes.
49. The bull among the demons and the master of innumerable servitors, is described here wearing arms, they did not know the secret behind the wrath of their master, though. The demon roared like thunder inducing terror. It was so awe inspiring that it looked as though the sky would fall to the ground.
50. The roaring of the demon was so terrible that not only the roamers in the wild but the servants of the demons too trembled in terror. Moreover, the sound of the roar was unbearable to their eardrums. As such, all of them embarked upon waging war against the demons. The terrible roar of the demon unintentionally invited the residents to wage war out of terror!

51. That was how the king of animals, the lion, came to the field and all others sped the field like the deer, the timid animal. Similarly, all in the field fled when the king of Magadha came to the field to fight his enemy. The demon immediately showed his muscle strength in his mad anger and shrieked helplessly.⁷⁶
52. The demon was excited with the idea of getting human flesh, as though it were a ball of delicate flowers. He imagined he could easily tackle the assault of the enemy with the help of his servants. As he noticed the king galloping, he imagined that he could easily defeat him and gorge him in quite successfully.⁷⁷
53. Brihadratha noticed the very sorry state of his army and was very much disconcerted and spoke to Jarasandha thus: "What a sorry state of affairs. It appears there is no valour anymore".
54. "Why is this demon's audacity not a bit reduced despite his being pierced constantly by arrows, he goes on spewing venom like king cobra."
55. Jarasandha understood his father's words very clearly. He could see that they were dipped in the clay called 'Doubt'. It was perhaps his father's order that he was bound to which angered him all the more.
56. He thought over for a moment and his mind was filled with grief and gloom which incited him to aim his sharp arrows at the breast of the mean minded demon.
57. The nightwalker lost his life with a loud shriek when sharp arrows were aimed at him and pierced through his heart. There was a terrible flow of blood from his body and breathed his last within seconds.
58. There were springs of blood gushing forth every minute out of countless wounds on the body of the demon like the fountains that fall from the top of the innumerable mountains. He fell violently like a huge and rough mountain.⁷⁸
59. The demon's huge body thus falling prey to the ire of Jarasandha was noted by all and he was praised as the most valorous in the entire world.
60. The king was excited by the victory he won over the demon to mark which he got the three types of kettle drums made out of the sweat-wet skin of the vanquished demon, and got them hoisted on the top of the chariot of victory while going back to his capital.

61. Three-folded kettle drums, made of sweat soaked skin of the devil, were hoisted on the chariot of Victory as the only symbol of victory of the king. The servants of the king were on the top of the chariot to show the sovereignty of the king
62. "It is certain that this word of mine will always remain in your heart as these kettle drums make the metallic sound, what other kind of welfare is required? This sound itself means welfare of the kingdom-no other kind of sound is required."
63. He reached the pinnacle of fame today on the heights of these mountains. He received not only the veneration of his subjects but also the utmost respect from the world outside. He received recognition of his subjects and the world outside for his valour in killing the ferocious demon.
64. The king, having said like that made victorious cry and entered the city along with his son. Is there not a saying that happiness is great when we achieve success in our sincere efforts?
65. The king eulogized the prowess of his own son in the battlefield. He thought it was time to look for his wife. He consulted his ministers and Brahmins in the matter of getting his son married soon. The king realized his responsibility as a father to look for a suitable wife for him now that he was strong and sagacious enough to manage himself and his kingdom.
66. The king envisioned that his son's bride would be beautiful in figure with lotus like eyes coming from a respectable and renowned family, would marry the prince with full approval of his subjects.
67. The posture of the bride was as though she were bitten by the snake called love, that is, the god of love was dominant on every limb of her body. It was evident of her falling in love. As she was thin, her total structure was attractive and alluring the young mind. As such, she had all the attractive features of becoming the wife of a young and valorous prince.
68. Jarasandha, thus enjoyed his bubbling youth and the sight of his would be enough to attract his wife. Even Brihadratha cast his looks on the bride of his son and was elated at the sight. The bride of Jarasandha was endowed with a beautiful figure and lovely looks to attract the attention of the onlookers, leaving alone stealing the heart of Jarasandha, the prince.

69. One day the king of Magadha cast a look at the delicate and peaceful face of his beloved grandson at the auspicious moment in the morning and was very much pleased. There were tears of joy tripping from his eyes.
70. Whatever was predicted about the fate of his grandson by those who could foresee the future, had predicted that the young man would be leading a very perfect life which made him extremely happy since he was the root cause of the growth of his clan.
71. The kingdom of Jarasandha was endowed with plenty and prosperity. He performed the duty of a householder and looked after his subjects to make them happy. But he was not very much pleased with his dearest grandson being a weakling. He had doubts about his seriousness when he would become the king in future
72. The king was extremely happy with the qualities of his son's head and heart, and his ability to rule over the kingdom. He was delighted to see his own image in his son in the sharpness of his intellect and in his skill to rule over the kingdom.
73. The songs were sung in praise of his son's victory. Though the senior king was pleased by his own son's performance as king, he was indifferent to his grandson's playfulness.
74. The king discussed, as per rules, the matter of the crowning of his own son, the prince, with the ministers and decided. Gradually he got peace of mind in watching his moon like face and getting drowned in the waters of love.
75. Then the king, along with hundreds of Brahmins, anointed his son, the prince with utmost pleasure and dedicated the self sufficient kingdom unto him. And then he, with his two wives, left for the forest in the company of great sages, to spend the rest of his life in penance.

CANTO VIII

Jarasandha Prays Lord Shiv

1. Then the happy Jarasandha, who was shining like Indra, having attained wealth along with the kingdom, left to him, by his father, fixed his mind on Shiv, and blazed on the golden throne like the sun on the mount Meru.
2. At that very moment, the Goddess of Kingdom wedded that youthful new king who had all the auspicious signs, and on seeing him who was shining like the sun and able in ruling his subjects, the enemies were frightened and shaken very much.
3. Later the king, who made the 'dharmashastra' the authority, honoured much the Brahmins also, like the gods, and captured the hearts of people also.
4. As his father gradually retired to the forests new, the subjects also considered the new king efficient, and did not remember the old one.
5. Though surrounded every day by his followers, and became deaf with the words of hundreds of counsellors, he heard the poor ones only.
6. Thus the valourous Jarasandha, the expert in administration, was engaged day and night with no other thought.
7. Having made all the agitated worlds removed of all the fears by the amicable rule of Jarasandha, who ruled with a feeling of serenity caused by the utmost gentleness, the one with firm order, made even independence also thoughtful.
8. Thus as king Jarasandha, who had defeated the armies of his enemies, was busy day and night in the royal duties,
9. His passionate wife, afflicted by separation, and eager for the youthful dalliance that was promised at the time of marriage spent some days somehow.
10. Then once at night, the lustful king, having found an opportunity, came to his beloved wife whose body became tormented by the eagerness caused by separation.

11. Having perceived his wife, who was thin in body because of long separation, and becoming kind hearted, he embraced her tightly, and kissed happily her fair face.
12. Sporting a shining body having drops of perspiration from that effort, though herself frightened, she could not however, stop the fearless one.
13. The lady was very delicate in body, the lover was unbridled, the solitary night was very much beautiful, Manmatha ⁷⁹ alone was the ruler, and thus the young couple experienced the highest ecstasy.
14. Thus the delicate one, having been enjoyed by the young one, gradually exhibited the signs of pregnancy that would please the king of Magadha.
15. Later, at an auspicious time, the queen of the lord of the kingdom gave birth to twin daughters, who were like two lotuses with sweet beauty radiating from their well structured bodies and faces.
16. Thus the king of Magadha begot two daughters. The king named one of them as Asti and the other as Prapti.
17. As the king of Magadha was again engaged in his royal duties, days passed like minutes. There his two daughters gradually attained youth like the blossoming creepers of Cupid.
18. On seeing his daughters who attained glowing puberty, the concerned father desired to search for a worthy suitor to them.
19. The king of Magadha, having decided in his mind Kansa, the king of Mathura as the selected groom, invited immediately the intelligent old ministers to discuss that matter, and spoke thus to them.
20. "Oh, the best of my ministers, as the princesses have attained healthy youth that is suitable for wedlock, a groom shall be searched for.
21. and
22. and
23. "But a person, who is impatient, not victorious in war, whose mind is indulged in the royal luxuries, unkindly intolerant, sick with the fear of the enemies, merciful, valourous in boasting, weak, and feeble-bodied can never become son-in-law to me, the brave lord of Magadha, who

is ever proud of war, and very much a lover of war. Hence please listen to this.

24. and

25. and

26. "Kansa alone is suitable to them on this earth. Once as all the kings who attended the sacrifice were looking, the arrogant Kansa, playing with a blue lotus, tamed forcible the highly intoxicated elephant Kuvalayapida that has the strength of thousand elephants, and thereby caused astonishment to us. And this is my opinion. Tell me what your view is."

27. As the king asked them thus, an intelligent and impartial old minister Sumantra by name got up, and having bowed his head, spelled out clearly and truly what he thought.

28. "O king, my approval will not be for the son of Ugrasena. Though a devotee of Siva, his conduct is not said to be good.

29. "By whom his old and venerable father has been imprisoned, the wise have been rejected, the noble have been tormented, the innocent and sinless nephews have been killed, and whose death is imminent as declared by the voice in the sky.

30. "So, O king, you shall not perform the marriage of your daughters with him, if you heed my word. It's difficult to have beneficiary and pleasing words."

31. As the old minister said these words and kept quiet, Jarasandha, who was agitated at hearing unpleasant words, replied somewhat angrily.

32. "Oh, by the noble ministers other than you, accepting with joyful hearts my intelligent thought flow, silent approval has been expressed.

33. "The ministers whose mind-animals have been captured by the great prowess of the king of Mathura, who has tamed mighty elephants, and whose gait is like that of an elephant.

34. "I don't know how you alone, having a different outlook, for what purpose, finding faults in Kansa, overlooking his greatness, speak smart words?"

35. "Ho, ho, One having decayed intelligence! Realize that you have become old. You seem to have a doubt that verily the eighth child of Devaki, who has been declared by the Fortune, will someday kill this Kansa. But tell me, who (which tiger-soldier) on this earth can rise to kill Kansa even when he sleeps, while I, the lord of Magadha, violent like a cloud and the only warrior in a duel stand here?"
36. "A wise person will go on pilgrimage when he reaches his sixtieth year. I don't want to speak more. Silence is better for people like you."
37. As he thus angrily chided the old minister, who spoke thus to him, the others, out of fear, and considering their instable position, spoke in concurrence to his speech.
38. In this world the worthy who want to achieve extraordinary wealth for prosperity should not ignore the words of their master.
39. "Hence, O king, our approval is given in this regard. Your reasoning is highly proper. Except Kansa, who alone shines in the three worlds, no one else is worthy of respect for you.
40. "If even the new born babies of his sister have been killed by him for self-protection, say O king, there but he is blamed. A man well versed in polity will kill the young enemies?"
41. "By those acts, his political shrewdness is known. One should not find fault with that. Only the evil see abuse there."
42. Thus approved by those ministers, the pleased king, who had no doubt, fixed at that very moment the marriage of his two daughters with the proud youth named Kansa.
43. As the mean again reiterated (or elated) the neutral ones with impartial thinking became calm (silent). The noble were not happy on hearing about the decision of the king from other people.
44. Then at the auspicious time fixed by the Brahmins, without any announcement, the adventurous trickster performed quickly the marriage of his daughters with Kansa.
45. This Kansa, who had excessively afflicted mind of romantic dalliance caused by the bright and strong youthfulness, happily married the king's daughters, who had breasts that were like the peaks of shiningly fresh youth.

46. Thus Kansa, the king of Mathura, having been married, honoured and given send off by Jarasandha, departed.
47. The king, though pleased, feeling that he was relieved of a great debt, still was sorrowful at the separation from his daughters.
48. Later the shrewd Jarasandha, applied the rod of justice to suppress his evil adversaries who were putting obstacles in his administrative works.
49. He served always the noble and became very happy. Jarasandha, who knew about the customs, even venerated the Brahmins also according to the tradition.
50. The Brahmins also, satisfied and pleased much by his devotion, drenched the pious king with streams of blessings.
51. Thus, having attained all the distinguished wealth of Magadha, the unconquerable warrior, who cut down all his enemies shone on the earth, always pleasing the lord of the earth.
52. In this way, the king of Magadha whose intellectual powers were scattered by the pride of well established authority ruled the earth, overshadowing (not caring) the other kings.
53. Then, once, a superior follower of his son-in-law Kansa, approached Jarasandha running hurriedly, shivering and his speech broken with fear.
54. As the king of Magadha, doubting something unpleasant, asked, the servant much agitated with the burden of fear, spoke with halting words thus:
55. "Ha, Alas, Alas, the proud one was killed by the arrogant Krishna, the cowherd, O king, know, caught by hair, quickly dragged from the throne, the husband of your daughters that Kansa.
56. "Having thus killed Kansa that haughty cowherd released immediately the unworthy Ugrasena from the prison willfully, and made him again the king of Surasena."
57. Thus the follower of Kansa revealed in solitude to the king the unpleasant news. And the king became motionless.
58. Thus these words fell from the mouth of the follower of Kansa on Jarasandha like the thunderbolt on a mountain.

59. The king of Magadha, whose heart was filled with sorrow of the death of his son-in-law, and whose pleasure was lost by the blow of the trouble of unpleasantness, spoke aloud angrily to the follower (of Kansa) as if burning him with his words.
60. "Fie, fie, the one with burnt face! Go away immediately from my presence. Fie on me, fie on my strength and pride, fie on the workings of the misfortune!
61. "How can the king of Magadha live, not knowing what to do now, even though he be the only warrior in the three worlds."
62. Chattering so, his heart burning with sorrow, his mind distraught by the widowhood of his two daughters, angrily raising his hand with fist clenched, he made a promise loudly.
63. "I will take revenge (*literally* release from enmity) somehow surely by killing that Krishna, the murderer of Kansa."
64. Having uttered these words burning with the forest fire of kindled pride, desiring the grace of Lord Shiv, the lord of Magadha, the warrior who took pride in his prowess, thought to himself.
65. None other than Shiv can grant me a boon by which I shall kill my enemy, and become the victor of the three worlds.
66. Having thus decided firmly that his enmity would subside only with the grace of Shiv, and having relinquished wealth along with kingdom, he desired at that very moment to leave for Chaitya to perform penance.
67. Having delegated the burden of the administration to his ministers, he went to the Chaitya Mountain accompanied by some Brahmins.
68. Hooded by the pride of his strength, bound tightly by enmity, Jarasandha, the old hand in warfare, who robbed the pride of his enemies, and worn the serpent of Cupid, desiring boons from Shiv did not step away from his resolution even when persuaded by his kith and kin.
69. The devout and self-controlled Jarasandha, disciplined in adhering to the rules, started the vow of Shiv according to the rules at the time stipulated by the Brahmins.

70. The king, having abandoned all the royal comforts and having controlled his senses always honoured the Brahmins and dutifully engaged himself in the worship of Shiv.
71. Many were the hindrances for him in that, but still the strong and resolute son of Brihadratha, who was solely devoted to his vow, did not move away from the path of duty.
72. Thus Jarasandha, the enemy of Vishnu, blinded by his ego performed for one year the hard vow of Shiv.
73. The three eyed Lord Shiv, the sight auspicious, the ruler of the three worlds, the wealth of penance and the one with great shoulders observed the king's austerities.
74. Having observed him performing severe austerities, being very much kind hearted, Shiv was well pleased and appeared there.
75. Jarasandha, who accomplished his task, who bound his locks, and who destroyed the cities of his enemies saw with amazement immediately before him the smiling Shiv, the destroyer of Cupid.
76. On seeing the pleased Shiv before him, the king whose oath was fulfilled, bowed with bent head to the lord of the beings.
77. The kind Shiv, the destroyer of the misfortune of the beings thus said to the bowing Jarasandha. "O son, I am pleased with your austerities that have endured many hardships. Ask any boon of desire."
78. and
79. Having heard those words of Shiv, Jarasandha replied: "O my Lord, the renouncer of wealth, the one who can remove the feeling of defeat, the holder of Trident, the one without births, (the birth and the non-birth), the cause of births, please bestow on me your extraordinary strength, by virtue of which I can become immediately the victor over the ten quarters.
80. Jarasandha having said this to the enemy of Andhaka, bowed to him. Shiv gave him the desired boon and disappeared from there.
81. The proud Jarasandha, who accomplished fulfillment in the worship of Shiv, having received the desired boon from the lord of the gods, had become unconquerable even to the great foes, and carried a tremendous radiance.

82. The king of Magadha waited for an opportunity to defeat Krishna, the cause of widowhood of his daughters.
83. The kings in the three worlds could not bear the valour of the lord of Magadha, who accomplished everything by the grace of Shiv just as the owls could not bear the rays of the sun.

CANTO IX

Jarasandha Challenges Lord Krishna

1. Jarasandha, considering himself as unconquerable in the three worlds, respectable to gods and demons, blinded by pride, and rejecting the strength of all other kings as useless, behaved improperly everywhere.
2. There also, blinded with rage, bearing a body became strong with the flesh of goats, having particular enmity, and his desire unfulfilled, he openly abused even the lord of the three worlds Krishna, the enemy of his son-in-law.
3. All his friends in evil deeds, the inauspicious minded Shishupala etc., having heard this truly great enmity, immediately assembled there.
4. Jarasandha was captured immediately by Chaitya and others who surrounded him, and served him at the behest of Sumantra, offering falsely sweet strong advices.
5. His radiance circled by the evil group of the moving kings like the king of Kashi, Shalva, Shishupala, Paundraka etc., the king fed evil schemes every day, became averse to the advice of the good council of ministers.
6. Even though his heart was the crookedly evil disc, that proud one, who found residence in the palace of the grace of Shiv never insulted the Brahmins, who purified the three worlds because of his birth in the eminence of the ancient law.
7. Once sage Narad, while wandering the three worlds visited him, who was ruling at will thus tyrannical heart being the source for hundreds of thorns of violent strokes.
8. On seeing the Brahmin, the purifier of the worlds, who placed his foot on the earth with kindness, with joy unbound, Jarasandha went forward to welcome the honourable one with due hospitality.

9. The king, the slayer of the lion and the one devoted to Shiv, respectfully made the guest sit on his royal throne considering the Brahmin as Shiv.
10. As the sage was seated comfortably on the seat, the proud king with a smile asked him thus: "O son of Brahma, the unblemished one, why have you come to our palace wandering around the worlds?"
11. "Why my palace has been made a sacred place with your footsteps which can purify the three worlds?" As he was asked thus, the sage, who knew everything, with a smile thus replied to the king.
12. "O king, by the grace of Hari, I am usually safe and sound without any problem. Please listen carefully as I tell you why I have come here now.
13. "I've heard strange news that passed from mouth to ear of the people, during the course of my tour of the earth that you have been spreading ill and harshness about Krishna who killed your son-in-law.
14. "O, one worthy of courage, this indeed is an unworthy infamy that has spread, even when considering that rumours contain no truth in them. You also should not utter mean words. The noble do not unnecessarily create controversies through allegations.
15. "Unbridled wasteful blabber will not bestow eminence on strong people like you whose bees of fame murmur in all the quarters, whose elephants drench in ever flowing rut (whose hands are moistened with waters of continuous donation), and who are triumphant in the battles.
16. "O lord of the earth, know that the path of spreading rumours about others is condemned by the brave in this world. O lord of Magadha, don't put your foot in vain in that way by following it quickly, which is fit for the mean only.
17. "So abandon immediately this wasteful criticism of the enemy, and O lord of Magadha, if you have strength, do fight. The brave do not indulge in boasting. Only victory becomes the touchstone for manly prowess.
18. "With your own prowess very soon having defeated the enemy in the battle, enjoy great and pure fame in this world. Or silently adopting the

middle path, make peace and stay without being puffed up with a happy mind.

19. "Offered this advice, O king, so that without any reason ill reputation should not spread in the world. For, the indifferent noble people do not speak uselessly even though they are on the side of deeds done truly?"
20. As the sage became silent, Jarasandha, who was highly arrogant suddenly swelled by people mouthing sweet and pleasing praises that were half true, laughed a bit and spoke haughtily thus.
21. "Fortunately O sage, truly on your own, generously you have advised me beneficially for my sake. But I am not able to do that. The noble become well wishers always by the greatness of their nature only.⁸⁰
22. "O this is strange. But I did not hear anything by rumour or from you when I started the vow of Girisha, which is extraordinary in the three worlds, even when widely known.
23. "I have abandoned all the riches that are attainable by the kings, and having taken up the yearlong vow, I have worshipped Shiv well.
24. "As I stayed on the hill thus, having considered the difficulty of the penance, and the devotion of his devotee, unable to stop the great generosity of his mind, the pleased Shiv had bestowed on me the ability to defeat Hari.
25. "Now, all at once I, who can wander in the three worlds have thus become the opponent in this world to defeat Hari by the boon of Shiv. O Brahmin, what is strange if I can do anything?
26. "But what you said about keeping quiet, how can even a sleeping warrior consider that? Thus when we take up the acceptance and prohibition rule, the acceptance will be for fight by the law of the remaining one.
27. "O divine sage, your meaningful advice helps me, the undisciplined one, at the right time. The noble are praised for helping others always." Saying so the king bowed to Narad.
28. Having heard that the divine sage, whose mind was untouched by anything, spoke to Jarasandha. "You are not capable of defeating the noble one. But who will call you a fool, O devotee of Shiv?

29. "Still, going to battle without a reason is not proper. So find a pretext to defeat Hari. Or by taking refuge with Hari be prosperously happy. Enjoy comforts on the earth. Enough with enmity.
30. "May good happen to you! O king, the auspicious shall be started quickly. May Shiv remove all your misfortunes everywhere." Having said this, not considering the bowing one, the sage disappeared immediately with his hand stretched upwards.
31. As thus the sage had left, the king consulted his ministers regarding victory over the enemy, and having decided that it was time to make war, ordered that his army should be prepared very soon.
32. Having made his youthful son the heir-prince, as he was not sure about the time of victory, the battle-proud Jarasandha, with his drum-beating army marched towards Mathura.
33. Jarasandha, the arrogant one in the battles, very soon attacked Krishna, the killer of his son-in-law, who was staying in the city with his people, expecting no harm. He surrounded the city.
34. The clever Krishna, the lord of all sentient and insentient beings immediately came to know about the evil deed of the evil one from his spies, and along with brave soldiers, and also Balrama, came out of the city to fight with him.
35. Thus tumultuous battle, with roaring army clouds broke out between the army of the mighty Jarasandha, who was encircled by the snake of vain pride and the army of Krishna which had Balrama, and who was surrounded by the whole worlds.
36. In the battle thus, facing a great army, the Supreme One, with divine weapons pierced the heart of the victor of the quarters.
37. Thus tasting the fear of defeat, his chariot of desire broken, failed in his attempt, along with some well advertised devoted soldiers, who were bent on running away crushed under the weight of fear,
38. Pleaded, and taken away from the battle field, his mind unpleasant, riding a speed horse, heavy with strong enmity, reached Magadha much disgraced.
39. After some time passed, with his full force, again the arrogant one, who was attracted towards unhappy deeds, got ready. Even the

Brahmins, who were asked for their opinion, permitted him for battle with minds full of anxiety.

40. Having worshipped according to the rites the Brahmins who uttered words of blessings on the occasion of the journey, and considering the affectionate feelings of the womenfolk, desirous of victory, Jarasandha again marched towards Mathura.
41. Having learnt again about the advance of the king of Magadha from his agents, Krishna along with Balrama and army, came out to the battle fields immediately to fight the enemy who had a difficult time.
42. As again a tumultuous fight occurred, Krishna killed the army of Jarasandha with his disc. The angry Balrama destroyed the chariot. The horses slumped and the flag fell down.
43. Jarasandha who was blinded with pride did not accept defeat just as a snake that was beaten up. Getting down from his chariot he faced Krishna and Balrama, uttering a deafening 'humkara'.
44. Balrama forcibly caught the enemy clutching at his hair and dragged him down from the chariot. And he raised his plough to hit the arrogant one.
45. Meanwhile, Hari with tender compassion ran towards Balrama quickly saying, "O Balrama, don't hit Jarasandha with your plough", and having pacified him, released him kindly as if he sought his protection.
46. Having tasted such a defeat, which he never experienced, having lost his horses, elephants and soldiers, alone like an orphan, the lord of Magadha went away from the battle field verily disgraced.
47. The wretched king, living for days in caves, afflicted by hunger, eating roots and fruits, running on the path, and taking rest during nights entered the forest of Chaitya mountain.
48. Having spent there some days somehow, the mean and wretched one became silent and peaceful. And time moved gradually.
49. While the people slept at night, the king entered the capital through the western gate. Covering his face with shame the emaciated one reached the royal palace.

50. "Long time since he set out for war," thus thinking about him his son had been waiting. Sahadeva was not happy imagining something undesirable.
51. On seeing Jarasandha, who appeared unexpectedly at night, weakened in body by not eating for a long time, his face distorted with the overgrown beard, and who was not in danger, his son became comforted.
52. Thus even though, he was defeated in the battle, as again he went to attack Hari, the evil who are like the tail of the dog, obstinate in minds do not bend.
53. As one whose boat wrecked forcibly, and who was desirous of crossing the ocean of unfortunate calamities, Jarasandha tolerated the intolerable pain, somehow spent some time.
54. Later one day, Sahadeva, who was distressed at the loss of fame of his father, on observing Jarasandha, the one warrior in the three worlds, who was bent on defeating Hari, but whose heart was broken, spoke to him thus.
55. "O father, how were you, who are capable of tearing the arrogant ones, and the one warrior in the world even though having a great army, defeated by a child? For this reason with astonishment I am disappointed in my heart.
56. "O king, thinking by what reason it has to happen like this, I have understood that Krishna, who has been accepted by the scholars as the Supreme Man, even though a child is very powerful along with Balrama.
57. "Even Lord Shiva, who was well worshipped by you through austerities, has become dissociated from you. Whom anyone approaches in private through meditation, meditating upon him, O king, be released from births.
58. "I suppose that you have unnecessarily gone to war with Lord Krishna with obstinate heart. Wasn't Kansa killed by his own sins being a killer of children for no reason?

59. "Father, this is my opinion. Hence I plead with you." Saying so, Sahadeva became silent. The noble do not speak sweetly for the sake of accomplishment.
60. Having heard his son's words, which supported the enemy, Jarasandha, blinded by rage and filled with hatred, shouted at Sahadeva thus.
61. "Ho fool, indirect enemy, you praise now my sworn enemy. How can it will be acceptable to someone like me, the one without any competitor in this world?"
62. "O Alas, great misfortune, it is really strange that even to me, the great warrior in the world, how come a son like you, who are meek, not interested in fighting, a devotee of the enemy of your father,
63. "An advisor in vain, a minister not truly, fearful of the enemy, an advocate of peace, having no foresight and of foolish behaviour. O Shiv!
64. "O evil one, if you want happiness, then don't speak such enemy-praising words to me. O fool, the self-prided ones die happily rather than bending."
65. Thus censured by his arrogant father, Sahadeva, his heart full of great suffering, silently went away.
66. The stone-hearted father, having thus rebuffed with unreasonable anger his learned son, himself decided again on battle with Krishna. The proud do not stop because of obstacles.
67. Even though his own army was destroyed, the arrogant one, whose pride was puffed up with Chaitya etc, started his efforts to build army. What is impossible to the striving ones in this world?
68. To defeat his enemy Hari, the unconquerable one with whom he did not want peace, the intelligent Jarasandha appointed the king of Saubha, who was efficient in stealthy activities and the best of the crafty people.

CANTO X

Shri Krishna Reaches Dwarika

1. Thus, Shalva, who was appointed personally by the king of Magadha to plan a cunning move for the defeat of the enemy, went to meet Pavanapati, the strong Kaalyavan with reverence.
2. Yavanaraja Kaalyavan also, with utmost respect told the ruler of Saubha kingdom, Shalva: "O friend, with whatever expectation you have come here, please tell me and it will be fulfilled".
3. On hearing Yavanaraja's statement, happy and excited Shalva said, "Magadharaja (Jarasandha) has himself sent me to you to seek the support for Magadha.
4. "Because of Krishna, who hates Kansa (like an enemy), and who has defeated the thoughtful and compassionate people like us several times, Magadharaja's enmity towards the people of Mathura has heightened.
5. "Because of this reason, Jarasandha seeks your help to defeat the two enemies, who are proud of their muscle power and are invincible in the battle field, the brave, clever, young and robust Balarama and Krishna.
6. "So, without any hesitation you prepare yourself to launch an attack at the right time on Mathura with all weapons and armed soldiers.
7. "Magadharaja also will arrive there at the same time along with his armed soldiers and those two enemies will surely accept their defeat in the strategic battle.
8. "With this Brihadratha's son and Krishna's enemy Jarasandha will definitely get enormous happiness and my efforts and my friendship will time and again please you and your fame will spread in the world".
9. After Yavanaraja had given his consent, and receiving a firm answer, and after fixing the date for the battle, with a proud feeling in his heart Shalva, the King of Saubha, left soon for Magadha to inform the Magadharaja.

10. When the king of Magadha heard from Shalva that with the arrival of Yavanaraja, the battle will yield significant results due to their mutual co-operation, he felt very happy within his heart.
11. At the same time, Magadharaja's pride started growing with the very thought that with such a small enthusiastic attempt and getting the armed force help from Kaalyavana, all the trouble will come to an end.
12. While on his way to the battlefield, the King Jarasandha, lost his temper towards the egoistic and crazy gentlemen and with a frown, addressed them in anger:
13. "You cheats and liars, firstly I am unable to believe what you have been saying. It is an insult to me that you have come here after facing humiliating defeat at the hands of the enemy in the battlefield.
14. "I will tell you what happened to me while I was going to the battlefield for our benefit. You listen to the tale being narrated by me carefully.
15. "It is surprising that even when my army is quite large in number, when Krishna, armed with a Chakra and Balrama, armed with a plough, shattered them and all of you retreated in different directions.
16. "Thus, blinded with anger after watching the destruction of an accomplished army in the battlefield, I got fearful and was devastated by the pride of Balrama, when he roared and invited me for the fight.
17. "That extremely furious Haladhari (the one, who is armed with a plough) Balrama who was effervescent and haughty like an ocean, immediately lifted my royal chariot with a flying flag with grit and broke it.
18. "Krishna, like a lion in the battle field, broke my bow with his arrow and at the same time, Balrama holding my hair with his plough, pulled me out of the chariot.
19. "Then like an intoxicated elephant I also shouted abuses at him and the angry Balrama lifting his plough, advanced with the intent to hit me.
20. "Thus, the strength of strong-armed Balrama blunted my senses to visualize a hapless situation, where none of my friends or relatives was seen to come to my rescue or sympathize with me.

21. "Exactly at that moment, good hearted Krishna, even in a bloody battlefield showed pity on me and tactfully deflecting the plough, saved me from death.
22. "Hey! Evil men, today your King is surviving because of enemy's blessing and is carrying this deep misery in his heart. Not only this, I have borne the scars of insult meted out by the soldiers of entire world and my own son.
23. "It is disgraceful not only to me and the vast army, but to your wisdom that are renowned and usually held in high esteem in the universe. Today I have become a subject of ridicule.
24. "Despite all these happenings, if I still have trust in you, it is because of the influence of the saints, and not because of any other reason. My sense of gratitude is counted among the best characteristics, even higher than my pious habit of worshipping Brahmins.
25. "Yet, today I am on my way to preparing my army to fight Krishna again, as unfortunately a brave soldier never turns his face against his commitment in a battle.
26. "Everyone listen to me with open ears. If I am unable to defeat my enemy Krishna in the battle, then on my return to the kingdom, I will definitely destroy all the rulers, due to the anger over defeat and benumbed mind.
27. "As Jamadagni (Parashurama), who was born out of Agni (fire), had freed this world of all the Kshatriyas earlier, likewise as a defeated king seated on the throne, I shall clean the Magadha land of Brahmins.
28. "Therefore, to escape certain death, I ask you all Brahmins to use your wisdom to decide the auspicious time for me to successfully depart for the battlefield to vanquish my enemies."
29. Thus the evil-minded Magadharaja became peaceful after giving his order that spelt fear among the Brahmins, Seers and assembled noble men. On listening to the scaring announcement, even the people of the town were trembling.

30. After fully discussing among them, Brahmins in trepidation told the King, "Hey Lord! The auspicious time has come and now you can go to war with complete confidence.
31. "The enemy will certainly run away after the defeat and there is no doubt that the victory will be yours." The wise men who understand the opportunity, never speak ill words towards their master.
32. Thus the king, who was a devotee of Shiv, worshipped Lord Shiv with many Bilva leaves as per prescribed rites and upon serving the scholars, left with his great army.
33. After the evil minded King of Magadha departed in this manner, the eminent Brahmins, who were disheartened and had become emotional due to death-scene, thought of the divine brilliance of Krishna and reached King's (Jarasandha's) son, who was respected by them.
34. By just seeing the Brahmins accompanying the divine men, he indicated with his gesture that I have already sent an expert horse rider to Shri Krishna. "Hey wise Men! Do not fear."
35. "The spy will definitely inform him about the misdeeds of my father and the support of Yavanaraja's army and your state as well and the Lord of the Universe will certainly do well to you."
36. The wise Brahmins were pacified with the brief and good words uttered by the righteous prince, who is respected by gentlemen. At the time of crisis, the determination makes the hopeful state of mind a virtue.
37. In this manner, sagacious Krishna, who is aware of ethical laws, learnt through the spies about the strategies of his enemies and tactics of Kalyavan's army comprising of lakhs of soldiers.
38. To save the people of Mathura from the violence of rebellious soldiers of evil minded Kaalyavan, who were over a lakh in number, Vishwakarma, who maintains the people of this universe, created city of Dwarvati (Dwarika).
39. With the help of his soldiers, ensuring the protection of the men and women of Mathura by shifting them to the city of Dwarvati, soon Krishna,

the lord of the universe, remained in Mathura along with a small force of his soldiers.

40. At the same time in the afternoon, in blazing heat of the Sun, Kalyavan's group of soldiers was surrounding Mathura.
41. Krishna, who is very well aware of diplomacy and an expert in the battlefield, stood silently along with Balrama. Then he heard the roaring sound of Kalyavan's drum (war-trumpets).
42. The terrible sound emanating from it, with its reverberation appeared as though the entire city had become empty. At that time, losing his patience, with his head bowed down in front of Hari (Krishna), a spy anxiously, in a polite manner said -
43. "Hey, the saviour of grief-stricken! Kalyavan, whom Shalva encouraged to support him, is standing before Mathura city with his army of more than a lakh soldiers.
44. "O lord! From the top I can clearly see the fast approaching Magadharaj's army producing sequence of thumping sounds, along with the skillful horse of Brihadratha's son with flying flags.
45. "So I think it is time to take an appropriate decision on action to be taken against the enemy. But you are the master to decide." Speaking thus, the spy remained silent.
46. At the same time, a spy sent by the prince of Magadha, tired from his journey in the hot sun, came to Krishna with the authentic tale of the death knell sounded for the Brahmins.
47. On hearing this, Balrama told Krishna that before the Magadharaj's army, wielding all kinds of weaponry is exhausted, somehow Kalyavan should be killed.
48. After listening to Balrama, the energetic Krishna, after silently pondering over the matter, tactfully explained his strategy – because the virtue of gentlemen is to have patience at the time of crisis.
49. "I will go outside and take that enemy (Kalyavan) tactfully near the mountain, while you just tackle the enemy's army by staying in the city."

50. Right in front of the enemies Shri Krishna started hurrying into the cave situated in the mountain outside the city. Seeing him retreating, the tormentor of the weaklings, Yavanaraja started taunting him.
51. The proud Kalyavana, got down from his elephant with a roar ready for a duel without a weapon, and started running after the enemy in anger and fury.
52. With such a disorderly attack, Kalyavana's vast army became leaderless and in spite of being stronger and fully armed, the best warriors seemed like an elephant stuck in a slush and were under a spell of confusion (dilemma) in the war.
53. Despite indecisiveness and wavering mind, the soldiers were intuitively driven to fight and were killed by the determined and powerful soldiers of Gopala (Krishna) inside the fort.
54. In this manner, all those who forgot to give directions and orders were killed, while the few committed soldiers who suppressed their ego, took the brunt of the fight by suffering arrows on their chest, while others were petrified and started running away from the battlefield.
55. "The accomplished warriors in the fort and the people of Mathura fought a dogged battle with the aimless soldiers of Kalyavana, who were easily distracted.
56. In the meantime, Shri Krishna soon went into the cave and became invisible, even while Yavanaraja in pursuit of him made his entry into the cave. Shri Krishna saw the figure of a noble man with vigour and virility, sleeping in a beautiful yellow coloured attire.
57. The noble man, who was found sleeping there, was the person known by the famous name Muchukunda, who was considered to be an incarnation who would kill Kalayavana, the great warrior of the battle between gods and demons and who was blessed undisturbed sleep by Brahma.
58. Kalayavana, in the darkness thought it was Krishna pretending to be sleeping and so told the King: 'Hey! Expert in trickery (Deceitful), stand up' and roaring in anger forcefully kicked his head.

59. The moment the terrible legs touched him, the enraged King scoured at him and with his flaming eyes, Kalayavana was reduced to ashes within seconds.
60. After the death of Kalayavana in this manner, the perpetrator of evils, Yogeshwara appeared in his usual body, then King (Muchkunda) chanting praise and paying obeisance to the divine Shri Krishna left for the Heaven.
61. Chakradhari Shri Krishna, who is considered to be greatest among kings, after killing the enemy came out of the cave and used his Sudarshana Chakra (his weapon) to send a few young soldiers to the abode of Yamaraja (the lord of death).
62. Thus, after killing Kalayavana, Shri Krishna entered the city earning praise from the learned men, and at the same time Jarasuta (Jarasandha), the strong ambitious king dreaming of conquering the world, arrived.
63. With the appearance of the enemy, Shri Krishna thought if he defeated Jarasandha, who resurrected himself from Jara, then the destructive devil will unnecessarily kill the Brahmin Rishis and innocent people.
64. Therefore, for the protection of people, suppressing his massive ego, and despite being strong, Shri Krishna immediately retreated from the battlefield, and went out of the city as if he was powerless.
65. Thus, despite the presence of the plough-wielding powerful Balrama, the Chakradhari Krishna suddenly left his arms and in spite of the desire to fight, suppressing his wish, walked past the enemy to leave the battlefield.
66. Thus, the slayer of Chanur, very powerful and brave in the battlefield, the young king Jarasandha could not understand the reason behind Shri Krishna's running away from the battlefield, was staring at those two helpless warriors.

67. Right then, wearing an amusing smile on his lotus like face Shri Krishna glanced at the jubilant Magadhraja and slipped out of the scene of the battle.
68. Watching the unarmed Chakradhari Krishna going with Balrama, Jarasandha, the evil-minded and acquirer of Magadhbhoomi, in a loud voice started cursing him in anger.
69. "Hey! Cunning soldier, where are you going deceptively? Hey, wicked minded, stop for a while and tell me again whether you can confidently revive yourself in this world?"
70. The arrogant Jarasuta told these slanderous words in a high pitched voice to the plough-wielding Balrama and though eager to escape from the place, he showed eagerness to capture (his enemies) by issuing the orders to his army.
71. Jarasandha while seated in his Chariot with his furious mind in quest of killing his enemy, along with his soldiers started vigorously chasing the charmer of the world, the great Yadava (Krishna).
72. Jarasandha saw Krishna with a smile on his face, as though playing hide and seek, dodging past his chariot, stepping away from his elder brother Balrama like he was eager to run away.
73. The Lord of the Universe is amazingly playful and due to his phantasm over the entire world, Shri Krishna dodged the wicked Jarasandha's attempts to catch him.
74. Mesmerizing the enemies, Krishna reached the Gomantaka Mountain, which towered over one hundred caves and was surrounded by a dense and inaccessible forest.
75. Unsure of his own capability, Jarasandha stopped his soldiers who were climbing the mountain from the west side and said:
76. "It will be difficult to search for those two men, because it is like wasting time on an impossible exercise like finding the rats in a stack of food grains in a market."

77. With the help of many soldiers, who had the intention of killing the two enemies there itself, Jarasandha turned the mountain into raging fireball by setting fire to the dry trees in the forest.
78. Imagining that his victory was certain, the cruel generous man (Jarasandha) returned to his prosperous kingdom and worshipped the Brahmins.
79. Jarasandha believing his quick action helped him defeat Krishna felt very pleased. In reality it is common for wicked men to miscalculate their hasty actions as wise moves.
80. Even after Jarasandha left, a few cowherds (Gopala) stayed back and lived there for few days extinguishing the fire.
81. Shri Krishna climbed down from the hill along with the plough-wielding Balrama and sat comfortably in the Chariot, which was readily parked in front of them, near the banyan tree and soon left for Dwaravati town to save the Brahmins from the wicked men.

CANTO XI

Naramedha Yajna

1. Thereafter, on learning from the spies that Krishna and the people of Dwarika were living happily, Jarasandha started feeling disturbed.
2. Jarasandha with his fearful eyes and in a state of trepidation and restlessness sent for Shalva and his best friends and ministers to meet him.
3. His Ruler friends from other regions reached Magadha to meet the ruler of the kingdom, Jarasandha.
4. Ignoring the grim news of the destruction of Yavanesh along with lakhs of his soldiers and learning from his friend about his enemy's welfare,
5. Jarasandha summoned the King of Chedi (Shishupala) to discuss the situation along with Dantavakra, the king of Kashi and Paundraka.
6. Thereafter, King of Chedi, learning of Jarasandha's fury and on being invited to meet him, rushed to Magadha along with his ministers.
7. After learning from Shalva about the enemies' attempts and Krishna's unperturbed life in Dwarika and
8. His friendly disposition towards Pandavas, they simply mutually exchanged curious glances and were silent.
9. Seeing them quite, who were considered to be great warriors, somewhat disappointed Jarasandha feebly said:
10. "As I see you warriors in absolute silence, I have become nervous like an owl which trembles during the evenings.
11. "What else can I say? Notoriously deceptive and the heartless Krishna will be at peace only after my death. Because, he is angry with the hatred,

12. "Krishna looks like a wounded serpent to me. If the serpent like vengeful Krishna is left free, he will succeed in his objective. In this situation, it is a curse to your and my bravery."
13. After saying this, breathing heavily, the mentally upset King of Magadha kept quiet, because when the mind is in tension, the brain does become inactive.
14. Hearing such nervous utterance, the restless and unwise King of Chedi said something sensible.
15. "How do you want to kill Krishna, who is an expert in playing a clever game of myriads of tactical duels in the Magadha battleground?"
16. "You and the entire world know that he is the Lord of the Universe. Besides, it is as impossible to hope for his destruction as hoping to see a hare with a horn.
17. "From his younger days the mischievous boy with his cunningness has committed several misdeeds.
18. "He was born in a mysterious way in a jail and in a twinkling moment left for the house of Nanda.
19. "He killed Pootana, who had come disguised to breast feed him with poison.
20. "In a playful manner, he killed Shakatasura by stamping him with his legs in a festival of Gopas of Kataka.
21. "When his mother tied him to a hard stone grain pounder, he dragged it and felled a big tree in his playful prank.
22. "He killed Trinavarta, whose strength is like a raging storm, even when the demon had shrunk his neck to slender grass size.
23. "Playing with the calves of cows, he killed Vatsasura, Bakasura and other demons sent by Kansa in a casual manner.
24. "Hey, it is a secret that he entered the mouth of Aghasura with his fearsome teeth and killed him.

25. "He tamed the giant and poisonous Kaliya serpent, which tried to spew its poison into the river Yamuna and gave (Moksha) salvation.
26. 'He lifted the giant Govardhana Mountain on his little finger to use it as an umbrella and save the people of Braja facing fury of incessant rains caused by the wrath of Indra.
27. "Thereafter, this love struck youth sometimes used to spoil the wives of others.
28. "He attacked Raja Bali (during Vaman Avatara) by resting his strong foot to send him to Yamaloka.
29. "Hey Rajan! To kill Jarasandha in his hateful mood, your son-in-law called this boy (Krishna) to Mathura along with his elder brother (Balrama).
30. "After reaching Mathura, this powerful Krishna while playing with the cowherd boys, killed the elephant named Kuvalayapeeth, as if it was a mud toy.
31. "After this in the company of Balrama, an accomplished wrestler, he felled even the cunning Chanura and Mushtika while people were watching the sport.
32. "While Balrama was punching him, Krishna just spun Chanura in the air and killed him.
33. "Hey Rajan, He (Krishna) caught hold of your son-in-law Kansa's lock of hair and dragged him like a bull with broad shoulders and killed him by bashing his head on the earth.
34. "The universe knows that Krishna made Ugrasen the king and hey King of Magadha, you were also vanquished through him.
35. "So, hey Magadha King: you should take any step against that worst enemy, who is like a lotus enticing bees, only after careful planning.
36. "I have only given the descriptions of the cruel characteristics of his tactics of destruction and not the qualities of the person.

37. "Hey Rajan, even today we are still pondering over the first vow you took to kill your great enemy Krishna, after your son-in-law was killed.
38. "In this context I feel that this biggest enemy is undefeatable- without the divine power he cannot be vanquished.
39. "Also, like you invoked the Purari Shiv earlier for granting his blessings, you should undertake much more intense prayer.
40. "Hey Jarasandha, as Lord Shiv is known to give great boons, you should pray to him for killing Krishna.
41. "After giving a thoughtful attention to all these suggestions, you can take the most appropriate decision." After saying all these things, Shishupala went into silence.
42. After Shishupala's submission in this fashion and his becoming silent, taking support of a wall with both his hands, Paundrak, pronounced the nickname of Vasudeva.
43. "Oh! I am reminded of a ritual which is auspicious. I am telling you about that. Therefore, you should listen to it properly.
44. "Hey, the ruler of Magadha! To please Lord Shiv, you should start the Narmedha Yajna (a sacrifice involving killing of a human being).
45. "The goal of the yajna should be focused on to achieve victory over your greatest enemy against whom you have not scored a victory or killed him.
46. "You perform the ritual by choosing to kill the ruler of minor stature likely to interfere in your administrative affairs, making them the sacrificial objects for the Narmedha Yajna.
47. "Similarly, you should perform the Narmedha Yajna to tame those enemy kings who are anxious and priding themselves about their valour.
48. "I have come to the earth as a part of Lord Vishnu's incarnation, so placing me in front; you may perform the Narmedha Yajna.
49. "Actually I am the real Vasudeva, with his attributes of four weapons and four arms. To reduce the weight of the earth you must perform the Narmedha Yajna.

50. "Even at times of extreme necessity you should not ask any Brahmin. Kill those holy beasts that chant Vedas and perform the Narmedha Yajna. Hey Magadha King, perform the Yajna following the rituals calmly.
51. "After Lord Shiv is pleased with your prayer, you will defeat Krishna and kill him.
52. "I am the real Vasudeva, he is a useless Vasudeva. The entire world knows about it.
53. "He is an imaginary Vasudeva and hence he can be killed. With my existence what use of having him here, while the real Vasudeva is present here.
54. "Hey King of Magadha! Sooner he should be killed by you; otherwise I will definitely kill him. If you don't kill him quickly I will kill him."
55. Making such senseless comments Paundraka stopped his speech and people all around him started praising the views expressed by him.
56. Jarasandha also felt happy and praised the views and without asking the Brahmins promptly resolved to perform the Narmedha Yajna.
57. Thus, taking cue from the words of rulers like Shalva and Shishupala etc. they left to pursue their individual duties.
58. After this, Brihadratha's son Jarasandha got his aides to pronounce the decision about the performance of Narmedha Yajna in every house in the capital.
59. To follow the norms of Narmedha Yajna, Magadha King arrested several innocent kings quickly and put them in the prison.
60. Blinded by the urge to perform the ritual with the severed heads of human beings, Jarasandha subsequently locked up the rulers of Andhaka Dynasty and other kings in his prisons.
61. In the dark chambers of prison, the King of Andhaka Dynasty and his royal followers felt they were like living dead as the animals without defense system.

62. Thus, Jarasandha charged with the arrogance (joy or pride) from an anticipated victory and Jarasandha, who wanted to unnecessarily kill people, became extremely rebellious.
63. Thereafter, feeling very sad over the consequence of the Naramedha Yajna in shattering the peace, Sahadeva told his father (Jarasandha) in seclusion these words:
64. "Even though you are my father and I am your son, and it is not proper for me to caution (or give any suggestions) to you-- albeit unsolicited to comment on your unjustified act (Naramedha Yajna) has compelled me to tell you.
65. "Hey insensitive! My dear father! You told me that you have decided to perform the Naramedha Yajna—by killing innocent people for the act, will you be able to live peacefully even in Heaven?
66. "Unfortunately, even those like me and pious Brahmins, who always obey your orders, are not happy at heart to approve of your act (Naramedha Yajna)
67. "Similarly, Hey Rajan! Even your subjects, who follow the path 'dharma' and have compassionate hearts, are saddened by your misdemeanor.
68. "Thus, by your cruel act (Naramedha Yajna) you are committing a great sin by hurting the sentiments of the minor kings, Brahmins and your subjects.
69. "Some will become robust, some gods will be satisfied, other kings will envy but gentlemen will condemn you.
70. "So, father, if you want your welfare on this earth, then give up this cruel act and start making peaceful prayer to Lord Shiv."
71. Thus, the self respecting divine Sahadeva, kept quiet after making his offensive comments.
72. Enraged by his beloved son's unpleasant words, King of Magadha shrunk his eyebrows in anger and told Sahadeva:

73. "Hey Pitrudrohi! Impotent and disgrace to the Magadha King's family, wicked minister, harsh speaker, do not tell words that will make me unhappy.
74. "Earlier, by the grace of Lord Shiv when I attacked Hari (Vishnu), even then you used poisonous words but fortunately I succeeded in my mission."
75. Thus, Jarasandha using harsh and sinister remarks, ordered saying 'Don't show this face of yours to me. Leave this place at once'.
76. On listening to the painful remarks of his father, the divine-like Sahadeva, with a heavy heart and choked voice became silent.
77. Behaving like an invincible, cruel and proud elephant, bathed in rut, as though he has conquered the earth only to destroy it, the king with such an arrogant attitude, shot up like a comet.
78. Thereafter, the fearless son of Brihadratha (Jarasandha) left for his kingdom named Girivraja, which had huge palaces, gardens, ponds and mansions of different varieties found in 'devaloka' and which has a prestigious name in Magadha Kingdom.
79. Thereafter, blinded with the pride over anticipated victory, Jarasandha decided to go ahead with Narmedha Yajna and by binding hundreds of kings, went to reside in a fort that was impregnable by any enemy.

CANTO XII

The Faith of Imprisoned Kings in Lord Krishna

1. Thereafter, the kings lodged in the Magadha prison, spent their miserably unbearable time counting on their fingers.
2. The kings in the prison were gripped in fear with the Naramedha Yajna day fast approaching.
3. Those kings suddenly thought that this mean and evil person will definitely kill the humans on the pretext of sacrificing them to observe the Naramedha ritual.
4. With the atrocity committed by torturing the human saints, the sinful Magadha King will go and fall into the Raurau hell. ⁸¹
5. It is unfortunate that the impudence ascending in the heart of the king, who otherwise shows respect to Brahmins, has suddenly changed his mind.
6. 'Will it not be futile to think that he will take pity and yield to our prayers to spare our lives, because, an inhuman person can never be softened by politeness.
7. "Despite our innocence, it is our misfortune that we have to suffer imprisonment on this earth. Who else but Lord Krishna, who rescued a (highjack) stolen elephant, can save us? Like Lord Vishnu descended in his true manifestation to save the elephant from the mouth of the crocodile, Krishna will rescue us too."
8. Consoling themselves with this thought, the hapless, weakened kings felt that now it was useless to hope for them to escape from Jarasandha and finally thought that it was wiser to fall at the feet of the unerring, immutable, eternally divine Krishna, who is also known as Jagadeesh (lord of the Universe).
9. Another set of kings thought of fighting for those kings seeking their freedom from a predicament.

10. Confined in Magadha, this group started discussing a plan to secretly reach the place where Lord Krishna would be.
11. With wisdom striking their mind, they were soon disappointed and helpless but the learned group of kings was once again drowned in their own sorrow.
12. Thus, gripped by conflicting thoughts and their happiness snatched away, the divine kings of men with grief stricken heart, went to seek the help of Shri Krishna, the saviour of their kith and kin.
13. Those kings (or men lodged in the prison), who can stun even the most wise men, with their bowed heads, with resoluteness started invoking the Chakradhari Krishna for peace and to get them released from the crocodile-like Jarasandha.
14. "O Lord! It is a well known legend that earlier, for having remembered you once, you had saved an elephant from the crocodile trying to prey on it by killing the crocodile.
15. "Therefore, O lord! The attacker of the elephant devouring crocodile, kindly take your weapon, the Sudarshana chakra, once again to save your devotees and to rescue them from their misery and Hey unflinching! Capture the King of Magadha.
16. "O lord Krishna! Please save those of us, who are awaiting premature end to our lives and facing the imminent destruction by the cruel Magadha King, Jarasandha.
17. "Hey, Janardana! Hey gracious Lord Krishna! Anyone who comes to you (with sincere feelings) seeking your help, will you not readily give them your blessings?
18. "Actually, you are spontaneous in showering your kindness. You are the benefactor of the living beings and we the helpless kings have surrendered to you totally. O lord, you may please protect us all.
19. "O lord! We are at your feet in all sincerity and please do not delay in accepting us. It is not right to ignore us who have surrendered without any hesitation.

20. "You do not ignore calls in anguish for help 'Hey Nath! Hey Nath' and your reputation for being the first to come forward in protecting your devotees can be heard in all the three worlds. Hey saviour of the universe, you may disprove your reputation of protecting the people who beckon your "Hey Nath! Hey Nath!" call by ignoring your resolve to protect your devotees. ⁸²
21. "If you choose to ignore the very universe that exists under your protection, then no one can protect it from destruction. And what can one say about the plight of the people who are under your refuge.
22. "O mendicant! The demon, who is acquiring strength to have control over everything, shall kill your own kith and kin despite your presence."
23. "Jarasandha, who makes the universe tremble with fear, who is given birth by Jara (a female demon) and who acquired great power from Lord Shankar, will definitely kill your own people despite the presence of saviour like you.
24. "Craving for victory, king of Magadha had in the olden times won the regards of lord Shiv by his intense prayers.
25. "Before this, he had run away after his army had lost the war with you. He was very worried (by the incident).
26. "Thereafter, without thinking much about it, Bhutapati Shiv granted the boon to his devotee Magadha king a victory in the battle. One can believe the saying to be true that `Ascetics or divine beings are simple'.
27. "Excited by the accomplishment of his objective and blinded by haughtiness, the evil Jarasandha equipped with various arms and armed men has taken a vow to kill his enemies.
28. "O lord, the destroyer of evils! When you were living with your elder brother (Balrama) in Mathura, even then this insolent Jarasandha without any reason had suddenly attacked you.
29. "Despite being defeated by you several times, this senseless king of Magadha became mad and like a kite dangling over a burning lamp, was confronting your fiery self.

30. "This Jarasandha, who with his reputation for his dreadful, contemptuous and inimical traits, despite his earlier defeat from you, has collected again the immoral people (lowly kings etc.), to set them against you and wanting to destroy them.
31. "For this reason and for the protection of the Brahmins, showing pretence of fearing Magadha King, you ran away from the battlefield with Balrama.
32. "It is against the reputation of those who run away from the battle field. Despite being the Lord of the Universe, you did it because giving protection to the innocent people is the dharma of great people.
33. "Mistaking your retreat from the battlefield as his victory, the depraved Magadha King became wild.
34. "Drunk by the hallucination of victory, he wishes to invoke Shiv to perform the ritual of Naramedha Yajna, sacrificing thousands of heads as 'akshata' (whole grain of rice).
35. "Hey Lord! For the same reason he has won over us and thrown us into the cells to use as the human sacrifice.
36. "That time is nearing slowly. Oh! The days are passing by slowly, barring you who can protect us innocents?
37. "O lord! Please change the mind of the evil Magadha King soon through your wisdom to make him realize that the sinful act of sacrificing kings is improper. He should not kill them unreasonably.
38. "Otherwise, O lord! Please enlighten us in such a manner that we can successfully execute a secret plan for our own rescue.
39. "O lord! How are you ignoring your innocent and devout followers like us, who are caught in a vicious ocean?
40. "Hey Prabhu! Please tell us what will be the plight of those who have no other source of help other than you?
41. "O Master! Excepting you, who can be the lord of the Universe? Is our appeal senseless?

42. "O lord! When you are the arbiter of Brahma's deeds, if we don't seek refuge in you, we can at least chant your name. It is left to your wish.
43. "Whether you bless us or not, your name is enormous strength for us-- biggest strength, because we can cross the vicious ocean only by chanting your name.
44. "If your physical presence is not there, certainly it is not "I and It is Mine" (ego, a common attitude among people) but chanting your name of Jagdeeshwar (lord of World) that can redeem us.
45. "Hey Krishna! Give us the wisdom that shall embed your name on our tongues always and our minds should be rid of any sorrow.
46. "O all powerful! You are the Lord of Universe. O Master! Your all pervasive image is well known. Yet, to us a conflicting moment has befallen. Hey Prabhu! Despite your omnipresence and omniscience, we have to suffer this problem.
47. "Hey Hari! we are your own people—if you feel we have uttered anything wrong please forgive us. Is it not true that dirty water also mingles with the ocean? ⁸³
48. "O Master! In this worthless world engulfed with filth, where cruel acts of untruthfulness abound which has uncertainties like the painful sorrow pours like the incessant from the clouds! You are the only saviour.
49. "Hey redeemer of the world! Please drive away the fears of your devotees. Like a friend, please save us from the wicked and ill fate (Remove all our miseries)
50. "Hey Krishna! Remembering your name in any manner only helps in changing the ill fate of people.
51. "Hey Dev! In this way, who is Jarasandha to kill us and offer as sacrifice for Narmedha Yajna, while we live under the protective shadow of your feet and worshipping you daily with all sincerity.⁸⁴ A demon like Jarasandha cannot kill us—this is our belief!

52. "But, we have been captured by the Magadha King for offering us as sacrifice and he wants to kill us with his cruel hands holding the sword within one year.
53. "Hey Nath! You are the master of all the Three Worlds. Please show us your kindness and keep up your promise to spare the lives of your fellow beings.
54. "O lord of the universe! You are present in every living being's heart. You are aware of the happenings of the whole world. What is the point of repeating again and again (we can't keep appealing to you).
55. "In this world of uncertainty, people believe that you are the only substance of this world.
56. "Hey Nath! Therefore we have invoked you with our sincere belief, so listen to our prayers and do whatever seems appropriate to you."
57. Thus the devotees appealed to the Lord who burns down the forests of distress and reciprocates the affection of his devotees and who is the concentration of their meditation.
58. Thus bowing to the Chakradhari Vishnu, all the kings having complete faith that they will be released from the bondage became quiet.
59. Thus, it is only Shri Krishna who resides in the hearts of devotees who worship him in their praying voices. Becoming silent like the rescued Gajendra (elephant)—chanting his name they also suddenly went into trance like Gajendra.
60. Thus, going through distressful moments in their life, these kings also attained purity like gold turns to its true quality after being treated in fire. They assumed lord Krishna in their hearts, after renouncing the transient mundane worldly thoughts.

CANTO XIII

The Brahmin Reaches Dwarika

1. Shri Krishna, who has the powers to wipe out the sorrow of all the people in the universe, who in the human form is laudable, transcending the senses and unattached with mundane world like unaffected by water despite being surrounded by it.
2. He heard the prayers of the forlorn and helpless Kings in the prisons of Magadha, as if it were implored by Brahma himself.
3. He showed his concern for the helpless devout kings in the custody of Magadha King like a weakened bull forcibly overpowered and anticipating its death.
4. With a deep sense of concern, like day-break kindles fresh hopes in the birds, for quickly rescuing kinsfolk by granting boon like the Kalpavruksha, ⁸⁵ Hari (Krishna) started thinking about the unthinkable subject.
5. Magadha King had intensely prayed to Lord Shiv and unsuspecting Shiv must have definitely granted him second boon.
6. Thus Magadha King must have received a boon from Shiv for his victory, and by going against the same how can I kill him, as Lord always supports the actions of his own clan.
7. The Supreme self, who finds solution both ways, will certainly kill Magadha King, the devotee of Shiv, by some other means.
8. With such thoughts in the mind, the one who controls the wisdom of learned-distinguished men of the three worlds inspired few devout Kings who were engrossed in intense meditation.
9. Just as the kings were pondering, the supreme Yogiraj, Yadupati Lord Krishna, true to his reputation, started thinking on some remedy.
10. Then, after a long contemplation, soon with the hope of their survival the Kings came to the guards and told Upashruti,

11. "You with the right sense of time, prescient of fortune, may your arrival be auspicious, impressed with your work the King may evaluate your efficiency and give you promotion.
12. "When the downfall comes, even the wise men get carried away by pride. Unfortunately, the fate of Magadha King appears to be similar.
13. "He has organized this wrong act of performing a sacrifice. This king has kept thousands of Kings captive like animals for sacrifice.
14. "Hey supreme commander! Though you are adept in your work and able minded, still is there no approval from you on the violence suffered by hundreds of kings? ⁸⁶
15. "Great men have said that even the ones helping those commit wrong are also considered to be sinners—there is no doubt about this.
16. "This fearsome misdeed is being committed by Magadha King. You should not support this, if you love Brahmins, otherwise, good people will also be provoked to indulge in misdeeds.
17. "We the innocent kings, surrounded by the guards, if somehow we are able to escape from this cruel imprisonment, then Hey Guard! The follower of dharma, please do not get angry with us today."
18. Thus, listening to the innocent kings' inexpedient but solicitous statement, the supreme guard became perturbed.
19. Not only it is just said, but actually such an act against powerful men is not proper, yet killing may be fair in a battle due to enmity with Shri Krishna, but not during a religious sacrifice.
20. "We also do not heartily agree with the slaying of the Kings in this manner, but our appointment is for guarding these prisons and we are performing our duty.
21. "You should give up the idea of escaping from this place and if you have another wish you may say that could be achieved because by failing in his duty no person can attain salvation."

22. Listening to such words of wisdom from the guard, the kings became sad for a moment but because of their resolute mind and belief in Yadupati (Krishna) they understood the words of the guards.
23. Please understand calmly that condemned by the materialistic minded Magadha King who is lacking farsightedness, the death of the kings is hovering before them.
24. "Hey friend! If our death is certain, then despite being weak, if we are hoping for a life, we must have done some act of benevolence – we want to do some more good deeds.
25. "By some misfortune if we are destined to die before our time, then Hey Friend! If our acquittals in this life become a waste we still will be hoping for fruits of our benevolent deeds in the nether world.
26. "We, who worship Brahmins with unflinching respect to rituals, want to continue with our offerings to them until our death.
27. "You should fulfill this ultimate wish of ours and at the appropriate time you must convey our just appeal to the Magadha Raja —Hey Noble man! You go.
28. "In this world, even a person awarded death sentence by a king earns the right to express his last wish. This is just. You should try to express our appeal.
29. "Your commitment to your duty as a guard is praise worthy. Performing your duty with love and regard and your continued belief in your responsibility may further fortify your resolute mind."
30. With good hope, the kings sent such a kind hearted guard immediately.
31. The success is very near—with this pleasant thought, the kings spent the crucial night of fear assuming as if the darkness vanishes before the bright sun.
32. After this, riding his horse in a lightning speed and bearing the heat from the sun on the way, he went to the royal court.

33. After entering the court, the guard saluted the king on the seat with deer skin and paid his utmost respect to him.
34. Before even the guard, whose unexpected arrival raised suspicion in the mind of the otherwise cautious king and much before the guard could say anything he asked him.
35. "O ever alert supreme guard! Tell me why have you come here suddenly? Hope you have maintained the protection of the impregnable prison intact."
36. To his polite enquiry, the obedient guard, who enjoys the regard of his master, told the Magadha King with a smile -
37. "Hey Magadha King! Who can break out of the strong gate and the impregnable prison of Magadha kingdom? Who can dare attack it?"
38. "Hey Dev! I have come to convey truthfully as to what I have ultimately determined for those kings kept in the dark and deep cells."
39. Thus, after proper deliberation of the appropriate and inappropriate, the guard presented the facts in an unimpaired manner before the ruler of Magadha, who was present in the royal assembly along with Sahadeva.
40. On hearing from the guard what the Kings desired to convey, Magadha King, with a frown and looking enraged and with large teeth, said in a raised voice.
41. "Learned people do not trust the enemies. The hooded snakes, even though immobilized, do not deserve our sympathy. And they are strong and cunning. No, it is no possible. They are bad people."
42. As he was uttering these words, Maharshi (Narad), progeny of the four-faced Brahma, arrived there before the King with the Vichitra Veena in his hands.
43. Thereafter, seeing the king's eagerness to greet him, Narad told the King with a smiling face—
44. "Though Yajna (sacrifice) by itself is a good deed, but since the welfare or happiness and killing of the imprisoned kings is linked to the evil and

inauspicious, it will not help in improving the welfare of the people of Magadha.

45. "Hey Rajan! Please realize that if you have evil intentions, the consequence will be destructing for you. Sooner, the world will stop worshipping the Brahmins, Gurus and divine beings and it will end up in the shunning of righteousness or virtues.
46. "To sacrifice such kings, who worship the Brahmins and keeping them in custody, Hey Rajan! Will not offering them as sacrifice for the Narmedha Yajna (Human Sacrifice), be a greater sin!
47. "Besides, despite considered just and appropriate to kill those sentenced to death for grave offences, their last wish is sought to be fulfilled. This has been an accepted duty of the Kings.
48. "By stopping that sinful act, Hey Learned! not only will bring prosperity to the kings, but you will also gain. Do not get angry."
49. When such benevolent words were spoken by Devarshi Narad, the Magadha King remained silent for a moment. Such wisdom from an ascetic (Narad), put some sense into the head of misguided King.
50. He thought for a while and said – "O noble guard! Go and tell the kings that they should make all arrangements tomorrow itself for deifying the Brahmins." Thus the King gave his order.
51. Acknowledging what Narad said, the King extended a pleasant welcome to him. The guest left for his abode after accepting his hospitality.
52. After sage Narad left, the Magadha King dispersed the assembly after happily sanctioning the right to worship. The Chief Guard bowed his head to pay his regards.
53. In this manner, after obtaining the Magadha King's orders, to fulfill the kings' desired goal, sentinel left the shining palace for the high prison in the blazing heat.
54. As the night broke, the guard musing over the fact that a sincere employee never neglects his responsibility reached the prison astride his speeding horse.

55. After reaching the prisons, the guard narrated King's version of happy and pleasant words to the sad and powerless kings.
56. Despite the deceptive countenance of Brahmin friendly King of Magadha, the kings heartily offered prayers to Shri Krishna.
57. Thereafter, as per regular norms, the Brahmins were extended traditional honour in the prison cells itself and were profusely rewarded with 'dakshina'.
58. Brahmins also responded by blessing the kings with long life.
59. There in the prison, the kings were receiving the Brahmins endowed with powers of sages and celestial beings and as if they had been sent by Krishna were blessing them in the prison day in day out.
60. After this, the kings offered their worships in the traditional manner to the powerful Brahmins. Pleased with this, the Brahmins also gave their blessings for their victory.
61. The imprisoned kings secretly expressed their wish that the Brahmins should give such blessings that will truly strengthen their life.
62. 'Oh Brahmin! Please do not waste your beautiful blessings. Sooner, we are going to be done to death by Magadha King. Even Brahma cannot protect us.'
63. Listening to the words of the kings, who had lost any hope of fighting out of the throes of death, the superior Brahmin with a radiance on his face smilingly said:
64. "Oh, please do not think in this manner. In this world you will be saved by Lord Krishna, whose power transcends that of destiny."
65. "For us the Magadha King is like God, though he is like us mortals but because of his powers and blinded by lust for power assumes himself to be divine. This is his mistake."
66. Feeling pleased with such pleasant words and reflecting on the wisdom of Brahmins, the Kings happily said -

67. "Hey 'Bhudev' ! You are great, learned and wise. You have a kind heart. Brahmins by nature are kind.
68. "Hey Eternal Spirit! You can understand the plight of us innocent.
69. "Without the protector Hari in this world there is no saviour of us, who have been pushed into the cruel hands of death.
70. "Hey respectful, it is difficult for us to break the Chakravyuh (impregnable battle-array) and reach Krishna to convey our plight. For us you are having a privileged position.
71. "You are the right means to take our message from here secretly, because Brahmins are all powerful to do anything.
72. "In this, there is no possibility of being untruthful towards Magadha King. Because you will earn a lot of goodwill by preventing the destruction of lives.
73. "So, Hey Lord of the Earth! The most divine, please do go to Dwarika in your eternal guise. May your journey be pleasant!"
74. Saying this and writing out their request and handing over the same to Jagadeeshwar, the kings exchanged the letter amongst themselves.
75. This letter was sent through trusted Brahmin by the kings.
76. Promising he will hand over the letter to Krishna, the courageous Brahmin left after exchanging pleasantries with the guards.
77. Intoning the versions of Krishna as Bhagwan, Saharaanshu, Vibhu, the Brahmin left the prison.
78. The kings carried out this exercise with such secrecy that even the guards keeping a day and night vigil could not find out.
79. Assured that the confidential letter will be delivered by the Brahmin, the kings became contented.
80. Following their invocation of Krishna, the kings, wishing for a pleasant journey of the Brahmin, they once again relieved of trepidation.

81. Carrying the letter given by the Kings, the Brahmin, secretly swiftly left for Dwarikapuri, the abode of Krishna.

CANTO XIV

Dwarika

1. He prayed Lord Krishna throughout the way to Dwarika and decided to stick on to His name with least diversion. He would spend his time in meditating on the name of the Lord.
2. The people of Magadha, though fierce, had discrimination in regard to the whereabouts of the matter. Despite their first hand information and hearsay about the place and its location they had always been attentive to whatever others had to say. The Brahmin had pleasant surprise to view Dwarika as the most beautiful city on the earth, against all descriptions they had heard before.
3. There was good relationship established by the wedding and ladies had warded off the evil eye. The Brahmin arrived in the city of Dwarika unaffected by any other faith in the Almighty. The devotion of Brahmin stemmed in his belief in oneness of God as per the Vedas, God is one.⁸⁷
4. As the city, Dwarika was protected by Achyuta himself, it looked very beautiful and pleasing to the eye even from a distance. It gave to the humans of the world as good a result as their good deeds and on the whole a pleasant view to the viewers and thus happiness to all.
5. Ultimately he entered the abode of Hari in comparison to which everything else appears as slight as a stalk of grass! And so, it was worth worshiping and bowing in reverence and hence the source of happiness!

(All in couplets)

6. The army of the king consisted of sturdy elephants, innumerable to count, which gives an impression to the enemy that it was impossible for it to defeat the mighty army of the king.
7. Moreover, the fort was impenetrable due to the great circular trench around and strong and high walls which made it impossible for the strangers to enter the fort. The king understood that the city was called Dwarika which was protected by Krishna as it was occupied by

Brahmins.⁸⁸

(Entirely)

8. There was plenty of water since there were innumerable lakes in and around the city. The water of which was crystal clear and the pools filled with water provided the impression of being the sea by itself. There was water everywhere giving the impression of the city that it had plenty of water sufficient for living beings including trees.
9. There were hundreds of lakes full of crystal clear water from the water falls with waves touching the banks. There was the free movement of hundreds of herons playfully swimming on the crystal clear water of the beautiful lakes.⁸⁹
10. The gardens, which were replete with fully blown flowers, were very much pleasing to the eye. The birds were intoxicated by feeding on the foliage of the trees in the garden and sang pleasantly in intoxication. The garden was surrounded by beautiful trees, and hence presented panoramic view of the city.⁹⁰
11. The city presented a stately look with its tall towers shining with precious stones studded on them looked like a beautiful lady clad in a saree with bright stones studded on it. The city looked like a white flower shining in the darkness of the night.⁹¹
12. With arms and ammunitions, hundreds of soldiers of the country of Dwarika with elephants ridden to madness, and with well decorated coaches seven in number, the procession was a feast to the eyes of the spectators!

(Entirely)

13. The coaches had been decorated with flags of different hues, and were ridden with utmost speed, like the terrible stormy winds, by sturdy horses, which looked very pleasing to the eyes of the spectators around the city called Dwarika. The beauty of the healthy horse-ridden coaches decorated to please the eye. They not only pleased the eye but exhibited the prosperity of Dwarika!

(Entirely)

14. The city was full of cow pens habited by innumerable cows with teats heavy with milk. They were seen in different colours like brown, black, rust

etc. They were well cared by owners. They were, in fact, the symbols of prosperity of the city.

15. The city was sanctified by the smoke from the fires of thousands of holy yajnas performed in the city. It was resounded by the recitation of the Vedic hymns by scholars. The sanctity of the city was enhanced by the smoke emitted by the fires at the yajnas performed by the Vedic scholars and their recitation of the mantras.
16. The doors of the city were decorated with linen curtains of varied hues. The name of the city "Dwarika" stems from the well maintained and decorated doors of the city. The description of the decoration of doors with the curtains of different colours made the city named 'Dwarika' quite meaningful.
17. The king's way was decorated on both sides convenient for computing on the road. They had streamers studded with rubies hung on both sides of the public road with best wishes written and displayed on them. ⁹².
18. The granary of the king held plenty of grain for continual business and flow of money. The City was replete with gold plated towers as an evidence of successful business in the kingdom. The secret of their prosperity lay in their successful business.

(Kulakam)

19. The best brides of the world, and the brightest brides of the City were lustrous and bright like gems which could steal even the hearts of the resident of heaven, and as such, all gods had their trust in them. The ladies of Dwarika were extremely beautiful which could steal the hearts even of the residents of heaven
20. They were adorned with long and pitch dark thick hair like dark clouds and with a partition on the beautiful and bright forehead of the white face like the moon. Her eyes and brows which were frivolous, though, killed the lusty looks cast on them. The eyes of the ladies of Dwarika were very much attractive to men.
21. The eyelids were killing even the fish, and like the wings of the raven they could kill the man of desire. Those attractive eyes rained ambrosia like the lotuses that bloom untimely, though. ⁹³

22. The ear rings of the ladies, made of the purest gold and studded with the most modern and the newest of the rubies covering the full lobe of the ear, stopping the sweat caused by their involvement in love making in the wee hours of the morning. ⁹⁴
23. The chains hanging from the cheeks of the ladies shared the kisses stamped on them by their lovers. Their sharp noses had the golden jewelry hanging from them whereas they fulfilled the desire of stealing the heart of the lover!!
24. The earth was engaged in faint smile roused by the defeat of desire. It was always the case with people for whom the earth, the repository of all that is best in the world, is bestowed on humans. ⁹⁵
25. They were created by God to be loved, as such, they were soft and sweet spoken women meant to be loved. The speech of the women of Dwarika was very sweet like the song of the cuckoo (koyals). They had thin throats attractive to men and their hands were as tender as foliage and the arms were like thick bushes. ⁹⁶
26. The ladies of Dwarika were endowed with beautiful figures. The breasts were hard and heavy which made them look very attractive. The navel was deep and decisive with three wrinkles above it make it look deeper and attractive and bestow a look of voluptuous on her.
27. The ladies, with their thin waists gotten due to long time exertion looked as vivacious as proud and delicately beautiful as peacocks. They were conquered by the God of Love, Cupid. They looked like painted pictures with their deep navels and big and heavy buttocks which were kissed by long hair.
28. The ladies of Dwarika were very attractive to the mind with their heavy and fleshy buttocks which were inviting like ambrosia fallen to the ground on a full moon day and attractive and alluring like the mirage. The women of the city were alluring but not at all of yielding type.

(Entirely)

29. The ladies of Dwarika were endowed with attractive breasts which were tender yet heavy, though looked like twin pillars in strength. They were like golden temple in which the idol of the lord of their heart was situated and protected by the moon.

30. The feet of the ladies were like the lotus leaves the nails of those feet had the sheen of the ruby. Their throats were very beautiful to steal the heart of the onlookers and the walk was like that of the swan to make the spectators lose their hearts.
31. The faces of the ladies had the luster of the full moon on lotuses, which had all the qualities of well shaped duo of thighs which looked like a faded lotus and like the lotuses involved in erotic action.
32. The ladies who were involved for the first time in love making appeared heartless in their urge to enjoy. They were like voluptuous women. They were respectable despite their sleeping on the chest of their lovers since there was genuine love between them not lust.
33. The ladies, who occupied the bed, looked like pictures. They were ready to accept them and shower blessings on their worshippers by granting their desires.
34. Those ladies of Dwarika spent their nights in the company of the wise and they had reverential awe for their lovers and they were always engaged in the duties ordained by religion.
35. As the minds of the couple were tortured by the God of Love and became dirty to be cleaned by waters. There were many attractive places meant for picnic to please their wives.
36. They were very particular about their religious duties and they evinced interest in their duties and in women as well.

(Entirely)

37. Their pastime was to talk about women and their voluptuousness and mysticism as well. And there was jealousy as well of those who knew the secrets of women.

(All specials)

38. Small enclosures were filled with the postures and poses of women who were engaged in the talk of union and copulation, though mocked at the people who were not adept in such talk.⁹⁷
39. and ,
40. That atmosphere of the night was very sensuous and inviting. The nature with beautiful tall palm groves in the moonlight of the winter and the night lotuses were in full bloom. There was cool breeze blowing over the blooms

and the butterflies, fully fed on the honey from them, were hovering over them. The intoxicant bees made the gestures of satisfied happiness which were very much expected by the ladies.⁹⁸

41. The good hearted humans do live all the time with great ideals and the wise and talented people know how to enjoy life. The people with charitable disposition do always behave in a praiseworthy manner.
42. The rule was so perfect that it had no opportunity to raise their banner against anybody and as it was an accident free regime, people were happy and complacent with government. Aditi, the mother of gods, became well known as beloved of all and the most loved by her son, Hari, the god of gods !
43. When he looked at Dwarika, as described earlier, it gave him extreme pleasure! The Brahmin was inclined more towards knowing more, he was inclined to get more and more knowledge. He was eager to visit the king's palace first.
44. The huge banner that the people carried gave the greatest sound to mark their arrival into the city. The sound of the horns of the cows was more powerful than the fierce sound produced by the intoxicant Oxen. The sound of the banner signifies the fierceness of its owners.
45. The palace shone in gold colour and it looked so strong that it resounded strong. There were glittering precious gems of different hues studded all over the palace. It was like the ocean whose waves rose to the level of touching the windows at the appearance of the moon.
46. The building allocated was decorated for the purpose of staying of the guest who had just arrived. The windows of this palace had been decorated with the golden curtains made of transparent tissues through which the movements of the maids could be checked.
47. The curtains had the pictured snakes on them which were as though to be killed by the elephants on either side of the door with hanging daggers as though they were created there only to kill those snakes and protect the inmates!
48. The palace was decorated with various frescos that were the best of all. The pictures of all the buildings. They exhibited with the special qualities of the best artist, Vishwakarma, the divine artist.

49. The Brahmin being a scholar and had the knowledge to distinguish good from bad, went inside the palace and sent the gatekeepers to welcome the Lord with due respect and to beg Him to come inside (the palace).
50. Having been informed of the permission accorded to him, he entered the palace with the king and his retinue. The Brahmin, the angel on earth, followed the king, the bearer of the earth into the beautiful palace.

(The couplets of Kulaka)

51. As fast He approached so fast was mercy born in Him and he was installed on the golden throne studded with all kinds of precious stones which He richly deserved, indeed!!
52. Hari, the Lord of the three worlds was blessed with holy rice. He was served by the foliage-like tender hands of His consort, Padmini.
53. The golden crown was shining on the head with the peacock feathers and the rubies shining bright and they presented a pleasant show like the early morning sun in the cool breeze.
54. The ladies with broad and high foreheads had sandal paste applied, over which red vermillion was applied to enhance their beauty. Both the eyebrows were so beautiful that there was possibility of viewers getting lost in the brightness exuded by them!
55. The twin eyes of the ladies were replete with the luster of the butterflies there on the nose which could be likened to the collection of flowers not yet blown, put together and the nose looked as though ready to loot the sweetness of those flowers and also that of the face.
56. The earrings hanging in the shape of crocodile duo, were made in gold and studded with rubies, which shone bright on the twin shoulders of the ladies.
57. The pink colour of the roses fully blown in the spring, bestows pleasure of enjoyment to the bees of its honey. The ladies of Dwarika had drunk the honey gluttonously from the bees! ⁸⁹
58. They wore jewelry like stars in different kinds of gems in different hues like blue, red etc and their ornaments of the head, made of conch and pearls and other precious gems from the ocean.

(The couplets of Kulaka)

59. The bracelets of the ladies were made of pure gold with varied kinds of Gems studded in them with extraordinary sheen, specially made for them. Despite their extra sheen presented by precious gems and yellow gold they were given extra sheen to attract ladies by the makers.
60. The shoulder duo was very high and strong and looked proud of being the highest of all. They looked like bulls that were intoxicant but peaceful, not belligerent since attractive ladies liked only valorous but not fighting type of men! ⁹⁹
61. The glory lay in the elevated breast duo, though separate, express strong heart within. Both the shoulders were very strong, might be, because they had to handle the demons, if need be !
62. Both the hands were endowed with strength enough to hold the chariot even earlier, The Lord who was born by himself, took His mother like Lotus from the navel. ¹⁰⁰
63. The waist of the ladies was very attractive with its thin and narrow but like the strong waist of the lion. The twin thighs were attractive with the hips like the reflection of the hips balancing on them!

(The couplets of Kulaka)

64. The ladies looked highly attractive in their dalliance like fully bloomed lotuses. Their lovers had them rested on their chests. They had their nails shone like the pink lotuses and drove their most extreme fear out of their minds since they won the hearts of their Lovers.
65. The ladies set their feet on the foot stools which had been studded with precious gems in gold. She had all the three worlds touch her lotus like tender and soft feet.
66. As described, this ancient Man had been worshipped in the heart of every one present there since he was the only One who could be Pleased by doing sacrifice since it was he who would receive anything that was given with dedication. The Brahmin, present there, was very much pleased by watching how all were drowned in the ocean Lord's mercy.
67. The Brahmin was more than consecrated his body containing three qualities called 'Sattva' (virtues), 'Rajas' (liking for all worldly Pleasures) and 'Tamas' (all qualities that are unbecoming of a human). All humans

are prone to possess them since they are bound to the earth. Others who are able to live beyond are divine.

68. All of them were ready to enter Dwarika which had already been described. But All Knowing Hari had not yet revealed the reason for not entering the city as yet despite being asked by those who were anxious to know about it.
69. As soon as being asked, the Brahmin determined to felicitate him with eulogies. The king (the bearer of the earth) delivered up to Hari, the Lord of the World, in privacy.
70. Hari, having observed their anxiety stricken faces on which sincerity in approach and anxiety for redemption were writ large, had now moved to kindness and He decided to deliver the people of Magadha.
71. "It is indeed certain that all the three worlds under my control would be saved, provided they surrender to me. Let us wait till all the kings of the empire come for help and surrender themselves.
72. "Don't be afraid, oh kings, this earth will definitely be saved by me" On hearing this assurance from the Lord, the Brahmins were overwhelmed with those affectionate words of concern and left off their worry the very moment.
73. Having thus acquired Lord's blessings ¹⁰¹ the Brahmins immediately went incognito to Magadha, keeping their previous acquaintance with Magadhans in mind. The King passed orders that Brahmins should not be withheld. Even in the nights they should not be held back from the entry even into prisons.
74. One of the Brahmins explained to Hari how he would visit the prisons in Magadha and inspect the security measures there and suggest measures to be taken, after inquiring first about the well being of the king to gain his confidence and gain entry into the prison where tight security is expected to be there.
75. Hari, the Lord of the three worlds collected from the detailed talk of the Brahmin as to how he would gain entry into the palace through the nearest gate of the palace, in the most secret manner, the vital breath of the kings was revived and their faces were lit up with hope.

76. Even the boys forcibly smashed and were ready to surrender life. The trees were broken into pieces by the terrible demonic serpent since there was none to kill or at least control him. Having won the duel he clung to Kansa to squeeze out his life. ¹⁰²
77. Great men make their country very great and sweet to live despite reports against it. Despite losing the battle and running away from it, is not a mistake. It is certain that the kings are considered steadfast in their determination to stick on.
78. Having been thus informed by the Brahmin, the angel on the earth, the Kings were extremely flushed with ecstasy. They expressed their happiness in uttering the words of joy in a choked voice. They expressed their confidence that they could abandon their fear and repose their trust in the kings.
79. Here and there in the offices of Magadha verifications were made and the statements were proved correct as expected.
80. Having kept their fear of untimely death in their mind itself all of them reposed their strong and infallible faith in Lord Krishna himself. They went on meditating on the Holy name of the Lord and established His Idol in their hearts and went on reciting His Name.

CANTO XV

Water Games

1. Then, after making the Brahmin return immediately, paying him the due respect, the Lord of the world was desirous of meeting Dharmaputra soon, who was wise and his friend at the same time.
2. At that moment, all of a sudden, the son of Pandu sent one of his messengers to the Lord Krishna who possesses club. Indeed what cannot be accomplished if decided by the Lord?
3. When Krishna asked him about the wellbeing of his friend, that well behaved, noble one also bowed his head and reported to the Lord what was told by the Kuru king.
4. "O Lord, firstly, an affectionate reverence is offered again humbly at your feet by this son of dharma, who is not different from your own younger brother.
5. "O omnipresent one, even if the proclamation of kuru king about the Rajasuya was earlier briefed to you respectfully, alas, why is it not pleasing your majesty now?
6. "O younger brother of Indra, to achieve the highest place of glory is surely difficult for the kings but there is no doubt that this can be achieved only by your majesty's favour. ¹⁰²
7. "Hence, O lord, your devoted friend Yudhishtira indeed requests for your auspicious arrival at Hastinapura in a short while.
8. "O Lord, whatever if once ascertained in heart by you then indeed that all surely becomes fruitful. Bestow your favour on this son of Tapas also."
9. Thus, this messenger of Kuru king told Krishna that was expected by the Lord of universe as much as was appropriate and saying this to Krishna, the messenger who was a knower of time ended his own speech for a while.

10. Hearing this gathered from the mouth of the messenger of his best friend, Krishna immediately said 'yes' and sent him quickly with proper felicitation.
11. After the messenger was gone, Krishna also entrusting his ministers with the work responsibilities left blissfully for the Pandavapura.
12. and
13. In the morning, that king of Yadus who was resisted largely by the people rode the chariot, named hayarathagajaigaja, colourful due to the new jewels having the core part as red as the rays of the rising sun, having garlands of swinging fragrant flowers , having seven white horses, moving with erected flag, with Uddhava etc. good ministers.
14. to
16. Krishna saw in front of him his own town which was surrounded with more than hundred white flags which were swinging due to the wind, which was as glorious as the jewel of the sky, the sun as if broken into pieces with a gold jar, which was with its glory surpassing even Amaravati, which was adorned with trees having clusters of fruits and the earth green with grass, which was surrounded by junctions with breaking high tides, as if washed from all sides with the ocean water, which was possessing the markets filled with abundance of grains, which was made up of hundreds of houses, dwelled by elite people.
17. Then going on the chariot, on the way at once Krishna passed the time blissfully watching mountains, trees, forests and ponds which were pleasing to heart.
18. That omnipresent one came across mountain named Raivataka having the glory of giant elephant intoxicated with rut. Indeed, long time praises coming from the heart attract the heart.
19. While going to Hastinapur Lord Krishna sees the beautiful scenes of nature which eradicates the complete burden of Shri Krishna.

20. While proceeding rapidly with the speedy chariot which was led on a particular road, in front, was seen by Krishna, divinely beautiful, surpassing rati, beloved river.
21. Just like a lady who with wineglasses in the form of eyes makes drink the 'rasa' of love, Yamuna caters even better 'rasa'.
22. Like the lover attracting the heart of beloved, beloved river forcefully attracted the heart of Krishna with the multitude of breezes of mildly fragrant wind, as if giving an embrace.
23. At the same moment, river as if offered lotuses full of fragrance to the beloved Krishna with hundreds of small hands of multitudes of tides
24. Even if he was the Lord, was conquered by the daughter of the sun with heart. This mountain also with the desire to see did not move even a single footstep.
25. As if the sun saw his own young daughter, intoxicated by cupid and desiring to meet her lover soon, hence he descended quickly.
26. When father, the sun was gone, lady Yamuna who was filled with emotion of love, leaving aside the burden of shyness of the heart surrendered to Krishna with the hands in the foam of waves.
27. The river at once with the waves with the tossing water drops desiring to embrace as if going to meet the beloved, slowly touched body of Krishna many times.
28. Thus, he was almost bathed with the emotion of love by the river as if to enjoy his body continually. Did not Lord desire this too?
29. When Krishna saw, in the eastern sky one of the moon rays as if desiring, kissed the glorious skyline again and again.
30. Then the moon was raised who was the leader of the multitudes of the white water lilies, who was oozing the cooler and delicate splendour, who was expert in robbery of heart of the ladies with crooked eyebrows.

31. After that Krishna, who was the leader of a group of young ladies; came near the river desiring to enjoy, just like a bee, who is thirsty to taste the Rasa of love or honey.
32. The group of beautiful ladies which like multitude of innumerable moons, which is possible rarely, also followed the greatest one, Krishna, like the herd of female elephants following the chief of the herd.
33. He like an intoxicated elephant, belonging to Indra, slowly came to the water of the river Yamuna who was daughter of the mountain Kalinda, the water which was kissed by the swinging kadamba trees, conch shells and the lilies with the bees.
34. Then seeing the son of Nanda, in the water, the river who was the daughter of Kalinda, offered the gift of love by joining the hands in the form of multitudes of waves.
35. For a moment the river, overwhelmed with emotion of love embraced Krishna her abode of love deeply with her own curved hands in the form of cluster of creepers without any hesitations.
36. The river which was turbulent with tides, which had the rows of multitudes of water lilies which were bent by the weight of flying bees, which was full of wind giving deep fragrance, always looked beautiful.
37. The son of Nanda, Krishna and daughter of Kalinda, the river formed a beautiful pair like the night and the darkness united with each other. At night, united with each other both of them were carrying with some most charming beauty.
38. Following Krishna, the waters which had become fragrant due to the fragrance produced from the lotuses from the bodies of charming ladies entered the river from all directions.
39. Then the moon also bearing multitudes of digits, as it descended from the sky in the water looked charming with its curved reflection like speech of Krishna.

40. The proximity of the cool rays of the moon who is the enemy of the cloud, produced in Hari the coolness, who had lotus like face, which was beyond the words.
41. Those beautiful ladies who with their faces, more beautiful than the moon of the 'Sharada', had taken away the sleep of the group of water lilies behold the glory of the moonlike face of Krishna with their eyes which were just like the flowers of Champaka.
42. The river, the most favourite beautiful lady of the lord, appeared beautiful as a love struck woman who is showing all the 'vibhavas' for the pleasure of her beloved.
43. After this here, in the river, Krishna taking away the pride of geoses started to enjoy, sinlessly with love with those, 'ratis' without incarnated bodies.
44. The beautiful ladies possessing emotion of cupid which was enhanced by lovemaking, also went closer to their beloved, undertook, various tricks, for they were desiring to encourage lovemaking.
46. One of the ladies formed a crown on the head of Krishna with water lilies. While some other applied 'tilaka' with red water lilies on his forehead.
47. One of the ladies created excellent variegated hairstyle of Krishna with the hair locks like the bees that kissed the edges of forehead.
48. One of the ladies, intoxicated by the emotion of love, who has applied fragrant sandalwood paste on the forehead, with the desire of unsteady senses, doubled, the intoxication, due to cupid.
49. One of the ladies, unable to bear the arrows of glances which were crucked due to crucked eyebrows quickly kissed his eyes by skillfully pretending to arrange pearl in his beard.
50. One of the ladies, who had won an embrace, without any hesitations kissed the pair of eyes of Krishna that were having the glory of herds of bees adorning water lilies, which were overwhelmed by love, which were adorned with of the pearl. One of the ladies placed blooming bud of

Yuthika, on the nose of the beloved that soon took away beautifully the charming glory of the pearl itself.

52. And some lady, with love offered bracelets with the pairs of lotus stems in the pair of hands like sprouts of the one who was dear to heart.
53. One of the ladies offered Krishna with love a betel leaf mixed with Khadira, betel nut etc. properly and which was made fragrant with pollen grains of flowers.
54. One of the ladies applied with her palms quickly the powder of camphor mixed with pollen grains of lotus on the beautiful cheeks of the crest jewel of Yadu family, Krishna.
55. One of the ladies coloured the pair of lotus like hands which has lustrous fingers in red with designs made with budding saffron which were like the lines of the tides of the ocean of cupid.
56. One of the ladies with emotion of love applied 'harichandana' which was pleasing the heart of Krishna on the chest of Krishna that was possessing the garland named Vaijayanti which had become red due to the glory of jewel named 'kaustubha'.
57. of the one possessing bow, Krishna some charming lady placed garland of a line of lotus buds which is oozing fragrant honey which was tied up with her own hands in the neck of the one possessing bow, Krishna.
58. One of the ladies who was expert in painting drew the wing of bird with a brush with the juice of musk on the palm of hand of Krishna which was like sprout.
59. Another lady with emotion of love drawing the couple of fish indulged in sexual intercourse on the palm slowly Krishna crookedly.
60. Not being able to bear the prominence of the arising tides of the ocean of cupid, one of the ladies rested upon thin, firm west of beloved.
61. Some love struck woman presented with pair of beautiful breasts filled with the emotion of love as if a pair of coconut to the beloved who was sacrifice of cupid.

62. One of the women who churned the bow of cupid with the movements of eyebrows with amorous gestures and smile and whose lotuses in the form of breasts are fully blossomed offered handful of flowers to the beloved.
63. One of the ladies who was like the lotus with the clusters of bees and was as tender as lotus wore new garland on the breasts since Krishna liked it in lovemaking.
64. One of the women having flower like nipples on the well bloomed breasts whose beautiful 'anchal' was blown away forcefully placed the hands of Krishna which were like sprouts and as tender as lotus slowly on her chest.
65. One of the ladies, placing the lotus like hand of Krishna near girdle, observed him like a woman afflicted by cupid with astonished eyes crookedly.
66. And some lady with modest lovemaking placing the chin on the shoulder of Krishna kissed his round cheeks.
67. Some beautiful lady with love kissed arm of Krishna which is touched by the peak of breasts which were like pot and which were tied with a bit moving 'anchal'.
68. One of the women who was resting on the tree in the form of beautiful and nourished arms, thrilled Krishna by scratching continually on the body with the edge of budlike nipple of breast that was like a fully bloomed lotus.
69. One of the ladies like an intoxicated woman clinging closely to the broad back gave an embrace deep with the weight of beautiful breasts, encircled hands of Krishna.
70. One whose necklace was burst open was swinging like a creeper on the shoulder of Krishna by clinging to every part of body and by tying creeper in the form of her hands.
71. And some giving a forceful deep hug to the nearby delicate woman glancing went slightly near Krishna.

72. And one of the women as if overwhelmed by the burden of cupid, enjoyed by removing her garland and by crushing the petal of lotus like hand of Krishna on the breast as firm as a stone and having beautiful nipple.
73. And one lady placing her creeper like hands on the shoulder of Krishna with love coloured his cheek like sprouts with red colour by giving hundreds of kisses.
74. Another one whose fortitude was carried away due to the churning of cupid, erotically holding tightly the firm arm of Krishna slowly touched him with her hands as tender as sprouts.
75. One lady, placing cloth that was blown away on the heart as if being favourable , cursing the multitude of tides like the one intoxicated with amour did not tie the knot.
76. One woman knowing the liking of Krishna and having the same skill forcefully and quickly tied strip of cloth on the firm and lustrous breast.
77. One of the women placed the straight cloth that was wet and was blowing away quickly, on the side of the hips waiting for a long time deliberately and breathing heavily near Krishna.
78. Some woman could not close the eyes of the beloved that had become more desiring on seeing the vivid glory of breasts which were resembling balls in the wet cloth.
79. One lady deeply inflected by cupid erotically embracing, forgetting all the skills, forcefully drank sweet lip of the enemy of the demon named madhu, Krishna like a thirsty woman.
80. The lord also enjoyed with love those women extremely intoxicated by cupid extremely intoxicated by cupid many times, charmingly by kissing and by giving forceful embraces.
81. For the enjoyment of those having eyes like the eyes of deer, smart Krishna strikes the beautiful breasts with erected nipples with mouthful of water and in a moment washed away the saffron on the breasts.

82. When the charming ladies, unable to bear the strokes of water, turned away their faces, Krishna strikes again their broad and supple hip region, with abundance of mouthful of water.
83. Then, owing to horripilation arising from that, instantly when those beloveds turned again towards him, he made them afflicted by cupid instantly by striking them with mouthful of water.
84. After this, by going near those beloveds who were bewildered by water, he calmed down them by giving deep hugs and kissing them smilingly.
85. Thus, they also, who were having horripilations due to the thrill of emotions arising because of deep hug of lover, encouraged the greatest of charmers for lovemaking instantly.
86. Krishna, who was as if offspring of cupid also removing the cloth of the strip of breasts, loosened girdle for union with them who were having beautiful eyebrows and who were as if the charming sights of the palace of cupid.
87. The ladies who had the swinging necklaces that were churned due to the crushing during an embrace were as if hiding their beautiful breasts which were fragrant with sandalwood and coloured with pollen grains with their hair.
88. Suddenly, Krishna pulled the hair along with the garland. The breasts with erected nipples appeared as a pair of lotuses kissed by a bee in the form of mouth.
89. In water, instantly Krishna crookedly took away the clothes of the ladies who were having the eyes resembling female deer, and whose minds were absorbed by extreme shyness, and accomplished the erotic pleasure.
90. Thus, the great charmer, Krishna, overwhelmed by excessive amour, accomplished sexual union in a perfect manner as suitable in water with the women loosened by the burden of lovemaking.

91. Those women intoxicated by the overwhelming emotions of excessive lovemaking, acquiring the divine union with the greatest, yadu, Krishna, which is rarely acquired even by yogis, were infatuated.
92. The women exhausted by the war of intense lovemaking and whose bodies were loosened with the intoxication of lovemaking with love- plump arms.
93. Those also stretching their bodies, as charming as creeper of water lilies and that were intoxicated and were glowing with fatigue of crushing during lovemaking on the broad chest, slept.
94. The lady sleeping on that chest of the beloved for a long time with love acquired ultimate good luck exceeding limits of even all the three worlds.
95. Following inappropriate manner, here, the divine union in water, very much enjoyed by Krishna, exceeding the nine 'rasas', became object of criticism.
96. Then enjoying fully those beloved women many times in water with love Krishna blissfully rode upon the boat which had an excellent speed and which was encircled with garlands of flowers.
97. Krishna along with those his young ladies rode upon the boat which was ideal for sleeping due to the fragrant newly bloomed flowers scattered on all sides when they were offered hand with love.
98. Krishna who had eyes like buds saw different beauty of those having eyes resembling eyes of female deer and whose shyness is increases due to the clothes that were revealing being wet with water which clinged to their thighs.
99. Following this, the beloved and his lovers enjoyed the ocean of cupid in the boat in the river continually till the sun arose in the sky.
100. When Krishna, the only support of three worlds, was absorbed in lovemaking, came themselves there and showered with flowers.
101. Thus, in the boat, in lovemaking excited by gods, the Krishna who was like cupid having intoxication as weapon and who surpassed the sun blissfully enjoyed fully the beautiful ladies who were his beloveds.

102. In the sky when the sun shines, oh Lord, please rest from lovemaking because now when the world will awake, the creatures, are waken up by you who are support of the world.
103. Your union, which oh Lord is beyond senses and which is difficult to understand for Yogis, should not be easily acquired, for those having sluggishness and for the evil people even for a moment.
104. Oh! Lord let inactivity not be displayed, even for a moment, by you, the illustrious one, (since) on you becoming inactive for a moment; this world indeed will cease to exist.
105. Lord! On you leisurely relaxing on the wide illuminated way under the sun, how will he, the son of Penance who was initially encouraged by you bring about the success of the sacrifice.
106. “Oh! Enemy of Madhu, so quickly cast-off the fatigue resultant from lengthy love sport and take charge of three worlds”, he, the master of the worlds thus requested by the divine prisoners, was very pleased.
107. When the sun rose, Krishna, thus requested by the divine prisoners soon consented the departure of the beautiful women contented by sexual, pleasure lovingly and felicitously.
108. Then the luke-warm rayed father having risen in the sky, the extraordinarily beautiful Yamuna, whose feeling of bashfulness had increased naturally; also went away to a water body not very far from (her) beloved.
109. In this way joyfully relishing the pleasure of divine sexual enjoyment and having brought those beloveds to the bank on the sun having kissed the sky, the Lord, ready, ascended on the chariot, followed by a group of good soldiers and enchanted by the steady flow of the breeze quickly went to the city of the son of Prutha / Kunti.

CANTO XVI

Shri Krishna Resolves to Kill Jarasandha

1. Thus, reaching the town governed by the eldest son of Kunti and the chief of the Yadus, Krishna, whose mind was absorbed with the emotions of affection coming from the heart experienced bliss by heart.
2. He who did not give much importance to his welcome entered the town which was evidence of the affection of Yudhishtira and which was adorned with beautiful gateway that possessed flag from the same gateway.
3. The chariot going obliquely that was adorned with the charioteer who was obedient and skillful about horses and that was made up of gold and that resonated with the charming sound of hundreds of tinkling, swinging gold bells, slowly resounded on the road.
4. Which lady did not touch the ears for a moment in front with the hands possessing bangles that were scattered by the big sound of uncountable gold bells that had delicate sound.
5. Then hearing that Krishna has come, the urban ladies afflicted by cupid, as if to drink the sweetness of the countenance of the beloved, blissfully running came out of the house quickly.
6. Leaving aside their own work, the ladies those were hit by the cupid on their vital parts, stayed on the sides of the palaces drinking Krishna with their sight as if the Chakoris to the moon.
7. Some young lady whose eyes were like a lotus and who was adorning herself by placing mirror, did not tie her falling hair.
8. Some beautiful lady even if desiring to see the beloved's face, did not open her eyes that were full of anjana and were closed due to shyness, that were guarding the good conduct and were proving deep love inside.

9. Some lady who was eager to see the beloved eliminating the long lasting intense heat, eliminating the long lasting intense heat applied laksha juice that was desirous for the touch of the feet.
10. One woman having the unsteady eyes, leaving aside the lilies on the ears for a moment, like a female deer ran like a very much thirsty person to drink the nectar of the sight of beloved for a long time.
11. One of the ladies whose breasts hardened hearing about the coming of Krishna, even when told, did not tie the bodice that had the rows of design on the beautiful breasts like balls.
12. Some lady the one with a slow gait due to the heavy buttocks yet quick, whose round hips were visible due to the wet clothes, recollecting the intense lovemaking recollecting the intense lovemaking of Krishna did not wear the clothes even if she had finished her bath.
13. One lady whose youth was shining, and the one who was unsteady, who was perplexed due to the intoxication of the arrival of the most beloved, whose lower lip was slightly red, even if prepared the 'Tambula' did not have it.
14. The woman whose waist was as slim as an antelope, and who was not able to free her mind on the arrival of Krishna, chose the braid tied together even if with efforts she had arranged her hair.
15. Some lady leaving the necklace, colourful with nine jewels tied even more tightly the strip that was already tight, that was as if the table land of the mountain of her breasts and made it having a single necklace.
16. Some lady who was making the braid of her hair beautifully with the desire to see the beloved held the garland of lotus which was brought by her friend, hastily in the hand like a lotus.
17. One of the ladies was somehow able to carry the big jewel that was swinging and glowing in the neck, and sank between the two large breasts, which she wore to please the beloved.
18. One lady whose stomach was as soft as the newly bloomed lotus, looking for a moment reddened the knot that was falling slowly from the

beautiful heavy thies as delicate as the leaf of fully bloomed lotus with sprouts like fingers.

19. One lady who was tormented by love could not somehow carry the girdle, made up of gold, hanging from the bank in the form of hips that were wet continually like the tides of ocean of cupid.
20. The lady with beautiful hips who surpassed the moon and who banked upon cupid due to excessive love, with crooked glance as if kissing the face of the beloved kissed the bloomed lotus.
21. A woman forgot to blink and with fixed eyes, watching from a round window, thinking about the union with Krishna as if drank the beloved with the glasses in the form of her senses for a long time.
22. Some lady, who has raised her creeper like hands to tie together her black hair as dense as the clouds, kissing the sides of hips, whose bottom of the breast was seen from the armpits, approached the beloved.
23. A lady throwing her limbs bearing the west as if broken down briefed the affliction of cupid to whoever that went to Krishna from her house.
24. Some lady whose eyes resembled with that of deer, continually drinking the sweetness of Krishna with one eye which was closed a bit, slightly appearing in the gallery approached him as if to a lover in the privacy.
25. Some charming lady, whose crooked glace was like a row of ants on the lotus, aiming at Krishna, with the pretext of looking at lotus, smiling a bit, closed her mouth again.
26. Seeing a long line of clouds, a lady whose breasts were trembling with affliction of cupid as if frightened slowly stuck even more together pair of thighs resembling the stem of banana tree with each other.
27. A woman very much tormented by love as if wandering in the forest of bloomed youth whose fortitude was loosened by intoxication due to cupid touched the finger ring in her hand again and again.

28. As a part of the love of the women with beautiful hips, that was born due to love seeing the arrival of Krishna like a cuckoo that is pleased with 'rasa' made charming, slow and soft sound.
29. Like parched 'chataka' bird who is looking forward for fresh water droplets of 'swati nakshatra', some lady, as if unconscious, drank him, her lord of life and her abode of love, with unblinking eyes for a long time.
30. Thus Krishna, in the abode of the lotus of whose love, all the urban ladies are like bees, soaking with love, with the streams of emotions in the form of gentle smile, the most charming in the world went.
31. From the ocean of cupid the lord whose mind plunged properly in the ocean of the emotion of love for a moment embracing those beautiful ladies himself elevated those beloveds from the ocean of cupid.
32. Somewhere offered a bow with joining hands, joining the hands satisfying people with the streams of nectar of the eyes and somewhere threw the arrows of glances on the hearts, intoxicating, the beautiful ladies with gentle smiles.
33. and
34. Thus the supporter of three worlds whose fame was sung about in the world wandering reached which was the best in the world whose stream of sweetness of the countenance is drunk by the beautiful ladies of the town having beautiful hips with fixed eyes appeared as if surrounded by attendants praised by the enthusiastic people of Magadha, in the course of whose welcome, the road was scattered with the parched grains, went to the royal palace.
35. Hearing that Krishna has arrived who was the ocean of the nectar of friendship, the great one who eradicated the confusions of the heart, Yudhishtira instantly came out of his palace.
36. There the son of Dharma followed by the younger brothers went near the Krishna who was descending from chariot step by step and embraced him tightly. Indeed, the formality is inappropriate in friendship.

37. Meeting the dear friend of him properly, Krishna slowly bringing him by holding his hand, he made the greatest king to take a seat and he took a seat.
38. Krishna who was supporter of those guarding the good people and imperishable resource of the world, the imperishable one, governing the world, asked Yudhishtira, the greatest of kings and his brothers, are the subjects doing well?
39. "Tell me, is your government managed well along with the other federal kings, whom you have bound together with friendship due to your soft nature.
40. "In your government, oh king, in the land that is successful, in the state that is prosperous with abundance of wealth and grains, the lord showers according to the course."
41. When Krishna uttered these formal words, pausing for a while, the son of Kunti who was affectionate one, answered with false anger. Indeed, only near ones can be the object of anger.
42. "Oh friend, here everything is fine due to your favour. Why you have not approved yet what I had briefed about the Rajasuya.
43. "Oh lord, if such a disregard is offered to the friends like us, then my efforts for the great sacrifice are now mostly useless.
44. "Hence oh Lord, since, displeasing words are never uttered to the dear ones, please undertake according to your choice. In this world, who is mightier than the lord?"
45. Hearing this speech that was with anger owing to love, from Yudhishtira who always spoke the truth, as soon as the king stopped, smiling gently Krishna said his answering speech. Really, the sweetness is adornment of good people.
46. "Oh my friend, please don't speak incorrectly with intellect that is not that firm. I may have behaved with disregard but the reason is absolutely different.
47. and

48. "Oh friend, something unpredictable occurred that I will tell you instantly to which you should pay attention. The messenger of the evil minded king of Pundra, who calls himself Vasudeva had come there and announced, "Oh Krishna, you do not have the name, Vasudeva. Anyone who suits as Vasudeva here is the Lord with four hands, the king of Pundra.
49. and
50. "Hence O Krishna, immediately leave the false name Vasudeva modestly. Ascertaining this in your heart, place all four of your weapons with worship in the cage in the form of lotus like feet of actual Vasudeva, always invoke that lord, the king of Paundraka, possessing four arms, and a pair of forearms as strong as a wall.
51. "Or else, in the war face defeat by the divine great weapons that adorn the arms of Paundraka king and thus killed by the lord, on your own reach the heaven."
52. When messenger went saying this absolutely unbarred extensive speech spoken by his master, I thought in my mind, by meeting him, its easy to know the foolishness.
53. Then through the messenger, quickly that false Krishna Paundraka king was called upon for war by me and the friend of Magadha king was killed. Even if the enemy is foolish, he is not for good.
54. "Thus, for your sacrifice, this is the auspicious beginning arranged by me. Hence oh friend, before the 'digvijaya', according to the practice, kill the enemy, king of Paundraka."
55. "Thinking these proficient thoughts, deciding in my mind, O Yudhishthira, I thought staying there that why not your work should be achieved O dear!
56. "This only is the unreasonable reason of your friend's sudden arrival. Please understand this and not otherwise. The fate acts unpredictably."
57. When saying this, Krishna was silent, giving a meaningful smile the king answered, the actions of the friends can be inferred from the gesture.

58. "O lord, you are telling me the whole incidence as it occurred merely as a formality, however, that is not sinking my intellect because your narrations about the fate are beyond the capacity of a man.
59. "O protector of the world, the scholars of the scriptures and the sages have praised your majesty, the lord of movables and immovables, as the one capable of doing anything, not doing anything or doing differently.
60. "O lord, considering you as a mere friend, and with a false anger and with extreme friendliness, in vein I uttered that was inappropriate. Hence, o lord, please forgive me and favour us.
61. "At proper time or at improper time, I spoke in a soft or harsh manner. When the unpleasant incidence is over, please remove the memory also because in a close friendship, even the things against rule become a rule."
62. When he, the one having no enemies, said this, Krishna smiling slightly said, "Great people no more associate with their own people who due to bad fate have lost control on themselves."
63. "O friend, hence I think, don't express regrets in vein, even in case of enemies. You are my close friend. Anger is objected to our own people.
64. "Hence O friend, consider our dispute as arisen out of affectionate friendship. Now tell me what particulars you have to state about Rajasuya."
65. Hearing this admirable speech of Krishna, Yudhishtira, with mind absorbed with the emotion of friendship, bowing down to Krishna who was a great ocean of compassion, said this afterwards.
66. "O Krishna, that time after advising me, you went to Dwarika. Hence now know what is decided about Rajasuya.
67. "Some kings who agree to the course of sacrifice modestly, with affection obey my government; this harmony is the result of your influence.

68. "Some arrogant kings like Shalva, intoxicated with pride, encouraged by Magadha king who is blind with pride with rivalry, do not agree with the course of sacrifice; do not stand in front of me.
69. "Remaining there is the king of Magadha who openly opposes my sacrifice. Hence please understand that his destruction that is planned by you is somehow for my, your friend's sake."
70. Saying these words, modestly to Krishna who was the endpoint of all the calamities, who was the lord of all the worlds and, the king of the earth, the excellent speaker the enemy of Mura stopped.
71. The lord of the world hearing that clear speech of the king of the earth, Yudhishtira, instantly smiling gently Krishna looked at Draupadi.
72. Draupadi bowed down told blissfully with heart full of devotion to Krishna who eradicate the desire of devotees, "O lord of lords, the work of people like us can be achieved by you only."
73. "Indeed, O lord, before this everywhere and every time, I am protected by your majesty. O Krishna, now and here also you should be the same.
74. "Hence the sacrifice of the son of Dharma should be accomplished properly. The king of Magadha, who is dishonest, should be killed deceitfully.
75. "As you had said earlier to kill any evil deceitfully."
76. "O friend, where the lord of the worlds Krishna himself appears continually there variety of troops of army and abundance of weapons are of no use.
77. "Where there are Krishna, Arjuna and Bhima like three fires, who eradicate enemy and are prepared to kill the enemy, there every desired thing is achieved.
78. "Then approach the one that is hard to be defeated, with the army, don't increase the dispute that is unnecessary. In the duel combat, all you three who are conquerors of all directions, the Magadha king should be defeated

79. "If you three like three 'diggajas', who prepared to win all the directions, who do not have any enemy with an equal strength, are surely capable of killing that enemy whose enmity is without any reason. Who will doubt this?"
80. "O enemy of Madhu, Krishna, when the enemy is killed according to your opinion, will not be the success sure in the sacrifice."
81. "Thus, as long as the son of Dharma is the supreme ruler due to your favour, I will also achieve the position of supreme queen"
82. "O Krishna, hence I, the one included by you in your own people soon, firmly request with devotion only one thing that this my desire which is a desire of all the people, should be immediately accomplished by you."
83. "O Krishna, soon bestow favour on myself and arrange for this plan properly. You three almighty taking the disguise of Brahmana, should go to Magadha."
84. "O lord of three worlds, this only thing is being requested by me again and again. O god, henceforth your majesty is the authority. In this world, who is mightier than the lord of the universe?"
85. Hearing this miserable speech of Draupadi, lord Krishna who was overwhelmed with compassion, answered with pleasing speech.
86. "I am extremely pleased by your devotion and you will surely be the sovereign queen. I myself will go to the Magadha for you surely."
87. Saying this, the Lord Krishna who was requested by heart by daughter of Drupada with devotion, was ready to kill the king of Magadha.
88. Then seeing Krishna prepared to kill the enemy, the two, son of wind and son of Indra, when asked by the king to be present with all the weapons quickly, were also prepared.
89. Thus Krishna, the lord of three worlds, lord of living beings, when requested and called upon with dedication by Draupadi instantly wished to do to Magadha to kill the Magadha King. Indeed, the heart of people melts due to the request of the dear ones.

CANTO XVII

Departure for Magadha

1. Thereafter, both, Bhima and Arjuna left to kill the enemy through Lord Krishna and for the auspicious act before setting out to achieve victory.
2. To kill the son of female demon Jara, the two fearless brothers, Bhima and Arjuna, one after the other boarded the chariot and left with Krishna.
3. Thus, all the three astride the Chariot, started breathing fire to burn down for complete destruction of the noisy, wild or the boisterous group of people belonging to wicked lineage.
4. On seeing the threesome, glowing in radiance of fire, moon and sun, the wise people understood that the end of Jarasandha is in sight, as the enemy of noble men never lives in peace or happiness.
5. These three, due to seething anger against their enemy, failed to appreciate the beauty of the forest on the way, because hatred disturbs the mind.
6. Thus crossing the Kaurava's border, they entered Magadha. And thereafter, saw Girivraja town, situated afar from the Peak of Goratha Mountain.
7. Even after viewing the magnificent and prosperous Magadha Kingdom's capital with the fluttering flag atop, they could not feel happy because who will be interested in a person they hate? ¹⁰³
8. After this, the brave men of the universe, parked their chariot on the Goratha mountain safely, and walked up to the Chaitya mountain with their chariot driver.
9. On reaching there, those three enemy- destroyer men, who looked like the peak of a mountain holding collectively all the glory of the three worlds, saw three leather-made drums of the demons.

10. They had a good look of the tall peak of the renowned Chaitya Mountain properly, where the famous Brihadratha, riding a big chariot had killed a demon in a battlefield.
11. After thoroughly viewing the scene, these three men, who were confident of their strength, even while following restraint, could not tolerate their enemy's fury that was pronounced more famously than his personality.
12. Thereafter, suddenly overcome by intense emotion, they began beating the three drums very loudly.
13. Finally they broke the drums that were made on the orders of King Brihadratha and were spread over the mountain
14. The furious and noisy sound that spread across the sky deafened the mind of the King of Magadha and all other citizens of the town.
15. Then the three hid their bows and weapons in the small cavity of an old Banyan tree, covered by its large branches, located in the valley.
16. Shedding their Kshatriya attire cautiously, they transformed themselves into Brahmin's get-up, in which they were looking very handsome.
17. Killers of this strange Brahmin-lover demon, in their disguised form as Brahmins, these three checked themselves of their appearances and entered Magadha with confidence.
18. Soon after, to inspect more carefully, the threesome took their steps one-by- one, strolling outside the town in confidence, as if they had already defeated their enemy, entered the town from the Western gate.
19. When these warriors entered the town, the devout Brahmins of the town saw the dangerous portents of Magadha and with great sense of regret they explained it to the King of Magadha.
20. Soon after, the spies also gave a new information to Jarasandha about three aggressive Brahmins, who were like fire personified and who had arrived from some unknown place.

21. Mentally agitated with the sounds of three drums, the King (Jarasandha) after hearing that sad news, got engaged in worshipping lord Shankara for driving away the probable calamity.
22. Here the determined and resolute (towards Jarasandha), the warriors in the god-like get-up observed the palace.
23. The flag on the top of the Palace, that was white-washed with the bright touch of moon-light and stars of 'Pausha Month' of Hindu Calendar, was fluttering in the air that was following the unsteadiness of river water.
24. The palace that was located in the middle of the town seemed as though the luster of the gem woven in between the string of pearls and which had the splendour like the peak of Himalaya Mountain.
25. Thus the Royal palace surrounded by many houses and palaces looked as if it was like a fully glowing Moon amidst a cluster of stars on a Full Moon night of the Season of Sharada.
26. On the palace walls, the mural paintings depicted scenes reflecting the battle-field and the various postures were revealing the secrets related to the special art of wrestling, which were an outcome of day and night labour of various artists.
27. On viewing directly the white peak of the palace, which was as elevated as the mountain Indra of the Paradise, its various features aroused curiosity in abundance.
28. In the Magadha Kingdom, all Brahmins manifest like divine beings, enjoyed freedom everywhere. As per the prevailing orders of the King, none of his attendants could stop the men in Brahmin's robes.
29. Respecting the royal order, the sentinels of the royal gate also did not stop them on their way to the palace. Thus, strolling freely and seeing the palace they entered the royal palace.
30. After entering the palace, these so called Brahmins, saw the son of Jara (i.e., Jarasandha) sitting on the large throne along with his ministers in one of the sections of the palace.

31. They saw Jarasandha in his entire attributes of a strong armed wrestler, a benign figure of a devout of Lord Shiv, blissful because of being a worshipper of Brahmins and the evil-minded person, who performs human sacrifice ritual.
32. They (the Brahmins) saw, the devout of Lord Shankara, wearing three stripes mark of ash on his forehead, with a face blinded by the strength of arrogance and dense hair over forehead and eyebrows akin to a twisted serpent;
33. With small pupils and naturally dilated eyes with angry looking rotund figure with red eyes and who looked like a drunken elephant, the fearsome Jarasandha.
34. The disguised Brahmins saw that Jarasandha, who had an ugly face, a big jaw with uneven teeth, fat and long neck and (body's) central part which was lean. The Brahmins saw such Jarasandha.
35. These so-called Brahmins saw the wayward and extremely brave Jarasandha, whose chest looked like a big rock, shoulders resembling the splendor of a mountain, and arms as if capable of plucking the trunk of elephant Airawat.¹⁰⁴
36. The Brahmins in disguise saw Jarasandha, who alone was fit to lift the club and swirl around in the battlefield, which others failed to do, and the one whose strong and sturdy arms were like lightening.
37. Jarasandha, who is a devout of Shankara, and who has a strong body and has thighs as strong as two big pillars and who can shake and destroy the roots of the earth by just kicking. (the three disguised Brahmins saw him)!
38. They saw Jarasandha, who looked like the moving black clouds, a figure with thick skin like that of an elephant, the one who could destroy his enemies and shatter the clouds with just his angry sighs. The Brahmins saw such an aggressive and sagacious Jarasandha.

39. The Brahmins saw Jarasandha, a fearless and broad-chested, well built person, who would kill anybody at will, breaking into laughter without reason on any matter with his servants and dear ones.
40. Thus, seeing the well developed body of Jarasandha, these three brave creatures were excited upon learning about his restless nature, felt that they can accomplish their task comfortably.
41. Peace loving and glowing like sacred fire, these three extraordinary men, noticed the disturbances as per advance information provided by the spies (on the happenings in Jarasandha's kingdom) and the King (Jarasandha) also went by his spies' advance information (about the entry of these Brahmins into his kingdom).¹⁰⁵
42. King Jarasandha was a bit upset with the entry of these unexpected guest Brahmins in the kingdom, on which issue a debate had ensued between learned men and astrologers and the destruction of the drums.
43. "Those whom I have not seen before—yet they seem like familiar people (the three Brahmins)—who are causing confusion in my mind- and why have they come here (in my kingdom) in the guise of Brahmins—(With this thought) many doubts have arisen in my mind.
44. "Suspicion is a sin, and by nature a wicked and fickle mind restricts the wisdom. But, I should not succumb to the vacillating mind and ever show disrespect to these respectful Brahmins."
45. It is only a Brahmin's blessing that really helps one to overcome difficulties. So, one should not imagine a blemish in these Brahmins, whose nature is as pure as a cow's milk. These Brahmin's blessings are really capable of destroying all the hardships – therefore like naturally pure cow and naturally pure water, one should not entertain any doubt about naturally pure Brahmins.
46. Thus King Jarasandha pacified his mind and with pleasant feelings prepared himself to greet the guests with the traditional offerings befitting the stature of Brahmins.

47. Brihadratha's son Jarasandha, with love and respect, duly offered them things that are worth offering a deity, and Jarasandha, the eloquent, knowledgeable about discrimination and differentiation, spoke to them on meaningful matters.
48. "O sacred Brahmins! Your face has the same splendor and glow that a King has, I bow to thee and please tell me whatever purpose you have come to me now.
49. "With the grace of lord Shankara, people like you, who are born for this land are worthy of worshipping. Therefore, please say quickly whatever you have come to me for, so that people like me get redemption from our miseries."
50. This way, on hearing Jarasandha's deceptive and peculiar words, Bhima, forgetting his resolve, started getting angry, because fighters always have the habit of getting excited.
51. Lord Krishna, who is capable of accomplishing all tasks through secret signals, deliberating rationally pacified Bhima and smilingly answered King Jarasandha.
52. "It is your duty to properly greet and offer hospitality to your guests – still O King! Is it not that the wise men of your kingdom are satisfied just listening to your affectionate words? (i.e., learned and Brahmins are contended with your affectionate speech – then where is the necessity for other things?)
53. "Like a person, who is hungry needs food – like a poor person needs money from the King and like a warrior wants a battle – in the same manner is it not a Brahmin who seeks donations befitting his stature etc.?
54. "O thoughtful! Although the very secret desire of Brahmins like us, who are interested in accepting donations, is worth disclosing in a secluded place, but it is not proper to reveal it right now before you.
55. "O King! Who entertains his guests in the above manner, although the way you have welcomed us is worth remembering, please offer us a peaceful and sacred place."

56. After listening to the wishes of the Brahmins, Jarasandha said like this:
"O Brahmins! Now all of you please come to my Yajna Mandapa." ¹⁰⁶
57. "Where at the end of the day, O supreme Brahmins! There is absolute solitude and peace. I myself will come there and meet you at proper time."
58. Thereafter, as befitting the most sacred and respectful Brahmins, after greeting the King (Jarasandha) of unworthy character, in their own style, they left for the Yajnasala through the passage guided by the security guards.
59. After the three disguised Brahmins left, with great difficulty and efforts, the suspicious minded King, started softening his heart filled with strong hatred towards the Brahmins.
60. From here, the three clever (Brahmins) reached the Yajnasala and secretly started thinking of discreet plans that would bring a definite end to the sinful demon called Jarasandha.
61. With his knowledge about underhand maneuverings, lord Krishna thinking that it is not wrong to deal with the wicked in cunning manner and to be kind to the good souls, preached Bhima and Arjuna that like Draupadi had implored with utmost devotion:
62. "O Partha! (Bhima and Arjuna), it is not proper now (to take any step to attack Jarasandha), but we have come in the garb of Brahmins to use tact to kill the enemy.
63. "King Jarasandha punishes only the bad elements and enemies and does not entertain any suspicion towards Brahmins. For that the reason we have taken a vow to fight with him in the disguise of Brahmins.
64. "We shall send him forcibly to Yamraja, (the lord of death) when his right time comes. But this is not that right time, because the virtue of those, who are unnecessarily excited to do the work without opportunity, becomes a noose of rope.
65. "Both of you, please listen. I am going to tell you that important secret which relates to Bhima and how to vanquish Jarasandha—whose body is

unshatterable even by a fatal weapon—through the tactics adopted in a battlefield.

66. "Dwaipayana was kind enough to come to my place and share the secrets of Jarasandha's life with me and my elder brother.
67. "Earlier, due to the efforts of his father and as a consequence the effect of powerful Muni's split fruit and seed, this child was born in the night to two mothers in two portions.
68. "Wandering in the night, a female demon named Jara with an accursed form, used her magic powers to bind the two sections of the strong body like Vajra, of this wicked child.
69. "He (the child), with the effect of Kaushika Rishi's speech, was joined (Sandhi) into one body by the female demon Jara, from his own two sections, was thus came to be known as Jarasandha, a name given by his father.
70. "O! Accomplished wrestler Bhima, you may definitely and very easily succeed in attacking Jarasandha, who has a strong body like a fatal weapon, by choosing to hit him suddenly on the mark found in the middle part of his body.
71. "It is not correct to think that by attacking in a deceptive manner the terrorizing King Jarasandha, we will be committing a betrayal. Because, with the death of a terrorist ruler like this, lives of thousands of people could be saved and it will actually be a good deed."
72. Thus, lord Krishna explained to Bhima and Arjuna about adopting such tactics as per the norms of governing fighting the enemy and destroying him, which contained the remedy for all ill effects.
73. Thus, rationalizing the wrong consequences of even an untruthful means to free the world from the cruelty of Magadha King (Jarasandha) by his early destruction, the strategic thinking smart warriors disguised as Brahmins, spent the day in peace.

CANTO XVIII

Decision for Duel

1. Thereafter, king Jarasandha whose personae was adorned beautifully, to make it resemble to moon and whose valiance of physique had a brilliance of the sun, approached the Brahmin who had been there by the ceremonial Yajna Mandap.
2. On completion of proper salutation these three Brahmins stood up in unison and since the king did not bother to stand up as a measure of courtesy Lord Krishna smiled and said to him,
3. "O king we welcome your highness with auspicious feeling. May the worship of God increase in your domain. It is our utmost desire that may Lord Shankar (Shiv) bless you with fame comparable to the rays of the Moon.
4. "You, O king, are known to be adapt in prompting the mind to engage in good and noble deeds and, are able to keep away from evil deeds which are despicable by the holy and noble sages. You never ever think about any evil deed.
5. "Strangely it is you, O king who desire to perform Narmedh Yajna. This ritual Yajna would entail destruction of the entire universe.
6. "O king thou art apparently bent upon the Vedic rituals on Yajna and may Lord Shiv protect thee.
7. "Since Lord Shiv who has the sanctity to destroy the world which fact can't be altered by any other deity.
8. "Then how and by which power can you destroy the world by performing the Narmath Yajna?
9. "Any one who engages in unsanctioned exercise of performing the destructive, annihilative Yajna, shall be destroyed by Lord Shankar.
10. "Further, why Lord Shankar would not oblige some one who is ill intentioned to perform such a Yajna by giving refuge in his world (Dham).

11. "O king, upon being pleased with the due performance of the Yajna- Lord Shankar will ensure a place for you in the land of the dead. Something which is not attained even by any mental pursuit.
12. "Thus by the means of performing this yajna, O king, you are expecting to attain the Shiv Lok, who in this world will not be shocked to know this?
13. "O king, we Brahmins are thinking seriously to find out and suggest to you some means whereby you may be able to fulfill your desire by performing such Yajna to attain the status and abilities of Lord Shiv.
14. "O king you have already been granted our blessings for performing and fulfillment of the Narmedha Yajna (Ritualistic Yajna on the altar of which a human being is sacrificed aimed to please Lord Shankar) and these blessings from us - Brahmins - shall soon be fructified. You have attained glory in this (physical) world by performing Yajna to please Lord Shankar.
15. "O king you are the blessed one to have obtained a blessing which in essence is like holy Nectar and assure to you perpetuity.
16. "Thou art never touched by sin. Can a Brahmin residing in your kingdom ever be dissatisfied?"
17. The king some how could understand properly the words of Lord Krishna which were pregnant with deep and serious imports and spoke thus, "O Brahmin, if this prediction which is coupled with your blessing come true. It will be extremely fortunate for me.
18. "No doubt some 'Punya' (benevolent return) has come to rise as a boon for some good deeds of earlier life and as a consequence of which holy sages like your holiness, happened to be in my place for the betterment of my subjects and you are feeling comfortable in my palace.
19. "Just as Lord Vishnu is adorned by the Goddess Lakshmi, Lord Shankar is adorned by his matted hair on his head, Pusha Dev through his brilliance and because of the quality of silvery whiteness and nectar, the Moon is adorned by mere arrival in this world (that is birth). The universe is doubtlessly adorned.

20. "By the grace of your holiness' appearance before me, people with little or no intellect soon acquire a keen prosperity for understanding and appraise the full import of your serious, spiritually meaningful words- no doubt about it.
21. "Oh! The one who possesses the best attributes (i.e. grace, virtue and beauty) bestowed by God only upon the very best of Brahmins (the indication is towards Lord Krishna). Only you appear to me to be eloquent in theological discourse and imitating the gestures the other two Brahmins seem to be superior to the grand ocean by the show of serenity and tranquility.
22. "The other Brahmin whose divine physique appears to be a sea of milky substance and thus very attractive and beautiful for a moment seems to be defeating a pulled bow by his eyebrows.
23. "This third Brahmin who has a huge body and large intellect seems to be in possession of qualities of sages and a down right straight mind appears to be like Bhima in appearance replete with divine and unbounded luminescence.
24. "A glimpse of the raised shoulders which are the marks of a brave warrior and his wide beauteous bosom has welled up feeling of joy in my mind.
25. "That along with these two Brahmins with fiery brilliance you who possess an unmatched erudition have fortunately visited me is a matter of great joy and happiness.
26. "O Brahmin, your appearance which illuminates by its very existence naturally the whole universe is omnipresent and naturally visible to all the people, has a quality of capability viz. though the holy visage has a light dark hue the divine face is total in shape of full moon and its hue puts the divine 'Nilkamal' to shame.
27. "O Brahmin, your divine body and its movements and postures have a mystic aura around it. So equally divine is your enthralling charismatic smile. Both these heavenly qualities have captivated my mind so strongly that those dark clouds floating around in the sky are not able to release the mind from that bondage.

28. "O Brahmin! I am able to see some extraordinary attributes in your glimpse in having a 'Darshan' of your divine countenance. This little finger on your right seems to have something like Chakra intended to those bent upon intimidating the noble and pious people.
29. "O Brahmin, those fortunate humans who would be able to have a Darshan of this beautiful countenance (having a darshan of Lord Krishna who holds Sudarshan Chakra) would renounce all the enjoyments of this cycle a material world and ultimately attain 'Moksha' the ultimate communion with the God head.
30. "It is only but quite appropriate though your attire proclaims you to be Brahmins and learned ones, possessing the marks of Kshatriyas. But it is not objectionable because Sadhus or benevolent human being are even free to act in an independent and unattached manner.
31. "I do not hold you to be Kshatriyas or warriors just because the marks on your arms caused by rustle or friction of the strings of your bows, however, as you have presented yourself in the guise of Brahmins I submit to you in all due respects.
32. "This is imperative for me because saints and sages are able to exhibit the characteristics or specific virtues of the good deeds of their previous lives or/and regenerate the natural holiness into this life from earlier life. O, what is unattainable for holy saints?
33. "Is it not a fact that a Brahmin by birth and yet you are adept in the science of warfare, are engaged in the practice of the sage Parashurama (attempting genocide of Kshatriyas however strenuous that path may be) Just out of compulsions of the state craft. I understand following the tradition of Parashurama you desire to annihilate all the Kshatriyas.
34. "All that abominable feeling of jealousy has been washed away out of my heart because of the torments of happiness and pleasure caused by the 'Darshan' of your holiness. Because the very vision or 'Darshan' of a Brahmin is sufficient to transform scheming and crafty mind into simple ethically behaving minds and souls.

35. "How can the Kshatriyas, confident in the physical prowess and might and ardent believers in self esteem, be compared to the holy Brahmins? Infact there is no doubt that I have got an auspicious opportunity to serve the Brahmins.
36. "Sincere blessings from the noble hearts of holy sages such as your holiness who are fortunate to have seen all the three worlds how can such blessings be devoid of fruition?⁹⁸
37. " Though your Blessings are not granted by Brahmins and yet in a sense granted by Brahmins- by persons who have donned the garbs of Brahmins may prove to be fortunate for me and the offering lain at your holy feet may remain for long like wasps surround flowers.
38. "May you therefore be kind to accept the offerings given by me! Further I pledge that any object from all the three universe that may be desired summarily by Brahmins shall be made available to them even at the risk of my life.
39. "Therefore I present myself to be of service to you as it is only a consequence of my some good deeds that you who represent the entire divinity have chosen to become my guests."
40. Thereafter the King who was prompted in extending hospitality, adept in deciding long time course of action after speaking doubtful yet satirical words instantly lapsed in to silence.
41. The serious words of Jarasandha had impact as reflected on faces of the Brahmins, comparable to a lotus which is withered by particles of ice on its petals. Perhaps the mystery of their secret plans was disclosed and it can be said to be something like shattered earthen ware.
42. Bhim and Arjun were appalled on hearing these words and fell devoid of any further direction in the matter. Seeing Lord Krishna who is devoid of any physical desire said thus, "Holy and noble people by their nature are mindful of the turns of eternity"⁹⁹
43. "In fact, prompted by the feeling, emotions of your heart your have conjured a state of mistrust in our blessings. Rest assured that this

mistrust will cause without doubt the downfall destruction of one more enemy.

44. "O king! The Brahmins who are but charitable by nature when pleased shower 'Amrit' like blessings upon noble saints but when they feel angry and humiliated become cause of a curse which have sea like abundance of ill - bounding and floods of misery.
45. "O you are a devotee (of Brahmins) and yet you do not seem familiar with our unbounded limitless power. Is that so? For the Brahmins are adept in showering blessings as well as curses. Those who deserve to be blessed or accursed by Brahmins do get blessings and curses.
46. "Our behaviour is gentility - nobility with those who are meek and noble, enmity and punitive rage for those who are by nature evil in the same friendliness with friends and simplicity and straight forwardness with those who are noble, simple and kind hearted. Our appraisal of people is always categorised by these three principles.
47. "We are not such Brahmins who are poor and downtrodden- are well versed in only offering blessings to those who are blinded by pride and who strive to please these kings and seek our wishes.
48. "We are the swans from Mansarovar who feast upon pearls only. Can a young offspring of swan who is nurtured only on invaluable pearls ever think or imagine to pluck and eat a stem of lotus?
49. "Even as a sporty frivolity if we accept the 'Suryakant and Chandrakant' (sunshine and moonlight) jewels to adore the necklace, the pearl which is owned by some other persons it is feared we shall instantly become uncontrollable and haughty.
50. "Therefore, let beautiful jewel and gold respectfully offered by you may go to the royal treasure where they shall remain like fragrance of a lotus beckoning the wasps.¹⁰⁷
51. "O humble king Jarasandha you are also bestowed with virtue of giving alms to one and all. Though no object of desire is unattainable to us. Yet

there is one secret desire which you intent to furnish and fulfill even at the cost of life. Therefore you will be capable of providing such a thing. ¹⁰⁸

52. "We have heard about the vow taken by your holiness that you are ever ready to lay down your life for fulfillment of it and hence we have come to you with full confidence and assurance that our desires shall positively be fulfilled."
53. On saying these words by Lord Krishna Jarasandha the son of Jara smiles and says I have no doubt whatsoever about your being Brahmins and as such I shall be ready for capitulation for you.
54. "O Brahmins, now kindly cut off all the strings and bonds of doubts and hesitation immediately and tell me about your objects of desire." On hearing this what is spoken by the King Jarasandha with no hesitation nor doubt, Lord Krishna smiled and said.
55. "Now lets there be full and proper revelation of our true identity so that your mind may neither be perturbed nor vitiated by slurry of doubts.
56. "O king, you now stand committed by your promise may now be fully acquainted with us who have disguised as Brahmins and have entered the Kingdom of Maghada as Brahmins that innumerable guesses in your mind about our being the Kshatriyas are entirely cleared.
57. "O, the King of Maghada, now behold one who is master in the art of duel this Bhima who can surpass the divine snake King of 'Swarga' in the swiftness of movement of his powerful arms.
58. "O, the king of Maghad, behold one who is standing in front of you who happens to be the very incarnation of Indra on the earth and capable of vanquishing the entire race of enemy, adept in archery.
59. "Thereafter may you see in me who is destined to kill your beloved son-in-law, I am not only the preserver of all the 'Lokas' (worlds) also now know me to be the mighty and powerful Krishna (who is master preserver of Brahmins)

60. "Now with eyes open and awoken in intellect fully fine tuned and heart pressed with both your hands (lest). It may miss a heart beat. O you king of Maghada, be appraised that our desire is for nothing but a duel.
61. "O the master of all the rulers, our vow is to have a duel. Therefore please accept this inevitable duel as it is only with sheer good fortune that invitation of a duel is extended
62. "Or as you have said earlier O king, you aspire for Moksha so you may choose to fight with Chakradhari Krishna.
63. "O king, please express properly and adequately whether you intend to participate in a duel with these two younger brothers of Yudhishtir- who are as ferocious as Yamaraj or the Lord of death." Lord Krishna who holds a Sudarshan Chakra became silent with these words.
64. The young King on hearing the inciting words from the warriors in deceitful attire of the Brahmins, was a bit irritated and spoke thus,
65. "This challenge to have a fight with the brave, such an offer is indeed a matter of grate luck. However, my heart is pained and shattered by your falsehood and lies and mistrustful towards Brahmins and thus I am greatly pained.
66. "O fie upon you who pronounce yourself to be wasps surrounding the Lotus - you who have deceived me. Today the pious garb of Brahmins is disgraced for no reasons at all.
67. "O crafty Brahmins, you have stooped so low as to perform an abject of disguise. O I pray to Lord Shankar that despite being deceived by you all, may my heart have no place for contempt for Brahmins!
68. "Though I am capable of engaging in war (duel) with you three crocodiles like deceitful Brahmins but rules of warfare do not permit waging war against a Brahmin or a learned person.
69. "Now a duel however ought to be conducted as laid down by marshal rules. O Chakra wilding Lord Krishna, I don't wish to be engaged in duel with Arjun who is but a naive artless in such a duel. Because the brave do not fight against the feeble.

70. "O, If it happens that you may choose to run away from the place of duel fearing defeat and shame. It does not matter because the brave do not attack the cowards. A lion does not prey upon deer as long as there is an elephant. Though only a child I am as brave and courageous as a lion who would not kill a deer if both an elephant and a deer are present. He kills the elephant alone.
71. "My aim is to kill Bhima who has a body comparable to an elephant. I have no wish to kill feeble deer like Krishna who is disguised in attire of a Brahmin.
72. "Oh! It will be a great opportunity to fight with Bhima who has strong and long shoulders. The sound made by the slapping of arms will give me great satisfaction."
73. Lord Krishna on hearing these indignant words from haughty Jarasandha had a faint smile and replied,
74. As we all know great sages and souls have abundant forbearance. "May good fortunate come to your way"!
75. "All good deeds should be accomplished soon. Hence this duel may be carried out tomorrow. Bhima our companion is very eager to fight duel. For the brave and powerful have a natural liking for a fight."
76. King Jarasandha on hearing these words from Lord Krishna had a wily smile and replied, "It is not feasible to arrange duel tomorrow for it is necessary that information of this duel should be announced to every house in the city."
77. The King of Maghada who was not much pleased at the proposal of duel announced the acceptance of challenge of a duel. On a day after the next day and on this being accepted by the Brahmins took their leave and proceeded to his palace.
78. The young king felt swelling of extreme anxiety and despair after returning to his palace intimated the whole matter to his friend Shalva through a messenger.

79. The king had his view by strains on his forehead. His anxiety was evident as the strain was clearly visible on his forehead. The king overpowered by the gloom was thrown in the mud slurry of doubts. Therefore, physically tired and loose body left his messenger and entered his palace.
80. He rested on a stead like an alligator in a pond washing frequently, had lost his sleep totally and spent whole night in sheer anxiety.
81. Shalva for whom a special room had been constructed, went into his room where the royal messenger from Jarasandha narrated to him the whole episode of craftiness and villainy of Lord Krishna and his companions.
82. Shalva by nature was not able to hear about the fame of other persons, mentally agonized, was seized by anxiety, which burns like a wood stick in fire and always takes a long time to burn out and has tragic consequences.
83. Some thoughts then passed his mind and he smiled to himself and thought that total peace can be attained only by certain device and measures. It is meaningless to worry for this.
84. Shalva who was quite capable in resorting to unfair and deceitful means to achieve desired ends decided to indulge into action where by fire of Kama- the desire- gratification of conjugal desire and then he became quite sound mind free from any worry or anxiety.
85. As a part of this plan or scheming Shalva the ruler of that magical city (Saubha Naresh) dispatched a femme fatal to Bhima to disable the warrior and drain him of all the power before the duel.
86. The damsel whose beauty was like a full moon secretly proceeded to Girivraj the capital of the state of Maghada. All the while how she should perform the task of seducing Bhima i.e. by which means under what pretext and what manner be adopted for this task.
87. The damsel chanced upon to see the wonderful city of Girivraj when she heard the drum beat of the royal announcement of duel next day and all

the people desirous of witnessing this duel between the two warriors, worried about her own safety.

88. This woman feeling with exquisite beauty wished to stay at a place entirely lone some and devoid of mankind for an unholy mind is necessarily feeble and unstable one.
89. The Damsel adorned with deer like eyes, one whose eyes put a deer's eyes to shame, whose body fragrant with smells of sandalwood from the celestial mount of Malyagiri, who herself was as thin and twiggy as a deer.
90. This beautiful woman found before her eyes a new garden embellished with dense greenery and beautiful plants of vegetation. She found out a place usually not visible to man's eyes. Keenly observed this place adorned by the plant shelter and sonorous with the humming of wasps started waiting for Bhim.

CANTO XIX

Vishkanya

1. In the eastern horizon of the town there occurred the dawn by the reddish rays of the sun, simultaneously with beatings of two kettledrums of the king.
2. That moment, while the former touched the sights (eyes), latter the ears of the awakened residents of Magadha.
3. Their beholding got pleasant, their faculty of learning (ears) opened their mind surmised at once at this pleasantness and the despondency (occurring together).
4. There spread in the space more swiftly than that of the wind, the rumours (hearsay) as numerous as the mouths present in the town.
5. In the town the vile uttered maliciously of the consequences while the pious men spread happily (the news of) imminent war by beating a small drum thus.
6. The sound of the small drum announced the fortitude of the Magadha king. How did the iniquitous men think of the courage of the Magadha king?
7. Indeed the virtuous man of Magadha got delighted, also did the other virtuous (man) in his heart; the man of Magadha who was scared of the imminence transpired the same in other Magadha.
8. Some wise people kept themselves composed; some thought this was caused by fate; some people of evil speculation feared of this; some had remained regardless of the happening.
9. Some took to the party of pacifism; some were desirous of strife; some remained neutral; rest was happy to be curious of (the whole affair).
10. Some said favourably of the death of human-killer Jarasandha in the war; some said 'it should not happen that way'.

11. Some sighed 'alas! Who is that fool striving to kill the warrior of Magadha, whose protector being Hara himself'.
12. Some uttered loudly in turn 'alas! Who is that ignoramus trying, to kill powerful Bhima whose protector being Hari himself?
13. With Hari's constant might helping and safeguarding the deed of pulverizing the blemishes (of the wrongdoers,) the furious warrior ready to wage the battle, instantly would annihilate the foe.
14. Others said who knows not the formidable and fierce koushika (the army-in-chief), whose influence has made our Jarasandha the most puissant one?
15. Someone said "Who could prevent the wicked one who is born of wind (Bhima) going near the god of death alas! When the lord himself the slayer"?
16. Actually Jarasandha is Jarasandha no doubt. In the past he was conjoined by Jara (A harpy), now also joined by Jara (old age). (Jara-daughter of death).
17. Someone spoke, 'this wretched-king will be extirpated in the war, who is miserly in his compassion, would kill many a kings with his sword'.
18. 'This Jarasandha intoxicated by pride, vindictive by nature, if killed by ill-fate, there is nothing wrong in it' said someone thus.
19. One other supported this opinion 'this mean minded man could be restrained in a deceitful way, he should be killed thus, it is apt to have tit for tat'.
20. Other one cried out loudly with fury 'O' who is that fool speak thus', when liberal and high-minded people are there for the sake of Magadha king alas!
21. 'Let Bhima or Mahabhima be victorious, or Magadha or Vagadha be victorious, what is there for us to be interested in?' Thus prated some others.

22. Thus in Girivraja, many in their capacities blew their words of opposing agitated opinions, reciprocally.
23. There in the morning Jarasandha becoming worried sat in privacy. To ward off all the evils, he took to observing a vow in the name of Shiv.
24. On the other hand Krishna who is prudent in setting up disguise, spoke confidentially to Bhima and Arjuna, who were joyous with their free will, thus.
25. "Let this be known to both of you, you will have a duel with Magadha for certain, on the morrow, and also look for our military force as well as of the king's.
26. "Let our force be kept ready, as there is a probability of war of weapons by some reason, with the enemy camp of kings, accidentally.
27. "Or in the event of death of Jarasandha, the Chedi kings who are difficult warriors, clever in making guise, impiously may venture out a war with us with rage.
28. "Hence, our arms and ammunitions, competent soldiers, have to be (marshalled) brought in at the earliest, from Chaityaka Mountain.
29. "Therefore, with that purpose in mind 'O Bhima, I will go there with the son of Shakra (Arjuna) you while in your dwelling never confide (make a sound) anything by mistake.
30. "Whence a mischievous foe moves freely at will without being hindered, perhaps when the expedients of politics of 'Sama' (negotiation) and others become futile, then 'Bheda' (dissension) is desirable to be employed."
31. Thus advising Bhima, Shri Krishna followed by Phalguna (Arjuna) watching the town on the way, went to Chaityaka Mountain.
32. Bhima looked resplendent; desirous of seeing the town, he adorned with beautiful ornaments, left his place of stay.
33. Seeing the wonderful town of variegated colours on the way his composure melted away; stopping at some distance on the way, like an elephant in rut, with rush of thoughts (in him).

34. As it happened by the wandering son of Pandu moving ahead in the open, there came the new woods that were touched by falling ruddy rays of the sun.
35. As the end of the day approached, the lustrous consort of the western horizon caressing his love's quarters, intensely in solitude, pervaded the entire region.
36. The multitude of soft chirping birds rendered a marvelous sight, ever soothing to the eyes; the gentle breeze wafting over blossomed blooms set the entire Magadha, sweet-scented.
37. Seeing the swiftness of movement of flock of birds in contrast with the splendour of the sun; listening to the hum of bees helped by lustrous sun, likened to the speed of an elephant;
38. Wandering secretly in the delightful woods that are mind capturing: recollecting in his heart his wishful sweetheart (he) became elated.
39. The hero wandered about the forest unrestricted, Bhima being fearless roamed there at (his) free will; perhaps the valiant men are self-intoxicated.
40. In this manner, he who being curious of gazing at the forest, anxiously desirous of pleasure, overjoyed in the abode of love where he saw the bees intent on kissing the lotus.
41. At that time, the son of Wind (Marut) happened to hear a strange jingling sound coming from somewhere, produced out of ornaments like girdle, bracelets and anklets.
42. Having heard the sounds reaching the ears, wondering as to where from they were coming, at that moment, he being fascinated and attracted by a woman, wished to acquire.
43. He waited, watched valiantly, thereupon, there appeared before him a luster like thunder; descending from the sky some celestial damsel a receptacle of love.

44. Dark though in complexion, she was lovely of sixteen years, stood indeed like a tree on the ground; she looked like a bank of clouds with her face round like a moon, her hips so beautiful,
45. Bhima (Vrakodara) having seen that beautiful young maid in that secluded place though astonished as he was, having looked her negligently moved ahead slowly.
- 46.47. Seeing him proud of youthfulness exhuming in every limb, like a lordly elephant, going forth without care at the same time thieving the mind copiously; the lady with elegance of gait, of gorgeous lips, of eyes of doe, following him, indeed spoke thus softly and slowly.
48. "How, in this remotely wonderfully tranquil forest this youth should create desire in any beautiful woman?"
49. "Even as the moon-lord very much intent on kissing the face of his consort, this privacy where mind tend to melt in the union of a young lady.
50. "Likewise you also seeing repeatedly at the splendor of the woods as well as your love's eyes, being passionate with love, joy is derived in the heart.
51. "What are you looking at, the moon that gently touching the earth, the beautiful pinnacles of bosoms of lovely woman with his cool rays, there upon rising above gradually, for our sake.
52. "Be pleased to watch those birds cuddling their mates' bosoms intimately, are joyously sleeping (together) in the tree-nests.
53. "Be pleased to behold minutely at the beautifully enveloped lotuses wherein couples of bees milking together the nectar, how making movements with delight?"
54. "Look at the herd of antelopes on the grass-beds seemingly are rubbing their consorts' limbs pretending to be scratching the itch.
55. "Somewhere the fragrant breeze from Malaya Mountain combined with that of austral gently touching the limbs often making them thrilled."
56. With this invigorating ambiance, the cupid-lion would kill even mind-dear (heart) of celestial being, what to say about earthly men?

- 57-58 Hearing her words as sweet as elixir at that instant, Bhima knowing well the intent of the impassioned lady for pleasure; In remembering god of love (cupid), whose composure got slackened a little, Bhima spoke thus to that desirous lady as though counseling her with love.
59. "O! Thee of lovely-brows, as charming as you are with blush yet daring, feeling deserted in a secret place; Alas! It is unbecoming of thee to obstruct a strange-man vehemently in this manner.
60. "When I am unaware of your acquaintance as to whom you are, or wherefrom you come, there shall be no deeds of flattery, Hence O! Gorgeous maiden get back, do not impede me in vain."
61. Thus curbing his mind (instinct) that got perturbed for a while by the god of passion (cupid), he a man of valor moved ahead with a desire to see the wilderness.
62. She overwhelmed with passion (smitten by lust) again having reached Bhima's proximity swiftly, who had disregarded her and kept moving forth, spoke to him thus.
63. "O! Hero what you said was true that it was unbecoming of a women to act that way, Alas! But whose constancy in this world is kept intact from fetish for sensual passion?
64. "Furthermore, O! Knower of secrets of Dharma (righteousness), whether in the book of codes, do men of piety defend women's entreaty for pleasure being turned down?
65. "What is there to be wondering, having gotten you in this solitude if a woman longs for sensual passion (love-making) being enjoyed through chakrabhandha and other postures of coition, O! my hero!
66. "Perhaps when even the sages were infatuated with love, how passion becomes undesirable to ordinary men?
67. "You are all- knowing, powerful, competent, and dear to all, O! My most beloved- man, I should not be abandoned who adore you thus;

68. "Your prowess as well as fame have gone far and wide reaching all the ten quarters; As lovely woman as I am who to be enjoyed, you have got (her) in privacy, by virtue of that valour.
69. "As though stung by morning-bee I am whose passion has grown intensively, indeed a lovely woman of this kind could be obtained by one endowed with great fortune.
70. "There is no bliss greater than loosing one's virginity, men those who are deceived from this pleasure by chance are unfortunate ones for certain.
71. "Drink quickly the succulent juice of mango at once O Lord, this celestial bliss from cups of gratifying organs.
72. "This lovely-browed heavenly maid with succulent juice is desired by celestials even; though I have come to you utterly surrendered yet being wearied of pleasure-starvation.
73. "In this wilderness I have become yours fully blossomed, O! Thee of great valour, the god of love (cupid) stealing my heart, making it heavier in this privacy, so be adventitious.
74. "He the cupid taking seat in my hairs, he who adorns bow of flowers. Alas! Indeed this young damsel's body is getting lethargic with her aspiration lost for a man.
75. "Brilliant-faced likened to a swan as I am, overpowered by the cupid, my breasts intoxicated as it were, as do the nipples of mine.
76. "With hips corpulent round like Bimba, the waist being slender, widely opened fine-looking thighs, lovely loins splendid and well built.
77. "My body smeared with hue of love, as tender as lotus stalk, enjoy this verily in an uninterrupted amorous play, and please take this dear of yours.
78. "Take away the weight of cupid pervaded me, for this lovely woman who shines forth in sensual union, begs of you to begin the act in privacy."
- 79-80. 'Sarvobhadra and Ardhabhramak' - play on words. From front and back side auspicious all round - (same words).

81. "Myself would wish to be verily placed as though bound by cord from both sides, and then with your grace admit me in the amorous Chitra play.
82. "Many combatants have been won by you before in great battles; today O! Hero this woman is to be won in great amorous encounter.
83. "In heightened friction of weapon of limbs, I have been rubbed and rubbed well, I do not make sound derived out of pleasure as I'm yours for I know there happens to be the moon (in front)
84. "Even after this if there happens to be no confidence, test yourself embracing me compactly again and again, O my dearest, and then myself be accepted.
85. "If this woman overpowered by sensual passion driven by the god of love is not taken, I will leave my breath, being tormented by passion in the burning fire of god of love."
86. She being impassioned continued her deed of expression that flowed with sentiment of love; her words of passion were persistently followed.
87. He who did not halt even then suddenly was obstructed on his way by her whose mind got agitated by scores of cupids at once, as though becoming blind by the wind of lust.
88. She with love in her eyes, smiling gently, with passion did hold her lover's hands persistently, who was eager to go from there.
89. Watching this happening in wonderment, he who having gone forth untied by the cupid, Bhima though valorous and valiant as he was, neither stood nor moved for a second.
90. Taking shelter firmly in the broad and high shoulders of him, likened to a yoke – post, she was eager like a Chataka bird for 'Swati' rain, with her arms posited garland on his neck.
91. She a slender beauty leaning upon Bhima shone more brilliantly now, swung like a Madhavi – creeper holding onto huge Shala – tree.
92. Thus seized by the cupid as well as by the charming lady tenaciously Bhima embraced her, men of piety indeed are innocent of sucking.

93. Embracing him intensely she (and he) both shone more splendidly in the woods, creeper and the tree were well knit in harmony.
- 94- and
95. She who cuddled him, her soft chin shone radiantly; her lovely innocent face blossomed, like a lotus in the proximity; having kissed her copiously, intoxicated by passion (god of love) like an elephant in rage, Bhima, trussed his love with various postures of coition. (Padmabandha and other postures).
96. She, whose clothing disheveled in the amorous sport oozing pleasure of passion, causing a gentle smile, was exquisitely fondled by him who was blinded by the cupid.
97. Kissing lavishly her lotus like face, stroking smoothly her round hips with sprout like fingers, He conversed with her who was held in one of the postures of coition (Padmabandha).
98. O! (My consort) play like playful bee O! One who is desirous of Bhima, be cheerful always, be pleased to pour down pleasure of joy, thou art homed with cupid be generous to transcend me who is seeker of pleasure to culmination.
99. Having heard him prate about passion for the pleasure of union with the consort thus, she with love said to him who was after pleasure of union with his consort.
100. "I am favoured by you in this forest by good fortune my dear! Who could that be as a female bring on her face refusal, O my dear."
- 101- and
102. "You have begun hurriedly in the middle of amorous encounter; I am wearied so is my sentiment of love, thou desirous of pleasure stop your on the fatigued; as I am no more eager to have pleasure, I have become wearied as though a swan; O one who is intent on venture, promise me that, who am in the middle of the mating."
103. Having said thus, she who was adept in the art of making love taking him like a moon, she played, the most beautiful among women.

104. He made that forest before him look brilliant like a moon instantly; she with all her elegance ornamentations, shone splendidly with the woods.
105. She who indulged in the amorous play like a she-bee with him a he-bee swinging to and fro she being pushed wholly by the wind, plucked variously by him, she fondled (him), herself as tender as a lotus indeed.
106. He who had his faculties absorbed in his consort, settled in her girdle in a ceaseless pleasure trip; she who was intent on pleasure spree did stay with her consort.
107. He becoming forgetful of his younger-brotherhood to Dharma, kinship with Krishna, recollecting repeatedly the cupid alone (the god of love), Bhima deeply took his sweetheart in his soul.
108. He did not remember himself to be born of wind in this manner continually. He did engage in copulation smitten by god of lust in the woods.
109. He who was made to shine splendidly by the cupid, having luster of molten gold thus, sporting with the damsel in the forest, the one who was born of wind looked brilliant.
110. In this manner Bhima having engaged himself in novel way of deriving pleasure being too passionate, created delightfully an agitated sea of lust.
111. His consort (mate) being idle in his intimate passion that produced sweat in their toil of lust, though fatigued as she was, effort-fully sustained her lover's carnal gratification.
112. Muraj bandha - in the shape of 'Mridang'. (Musical Instrument)
113. He, the son of wind (as lovely as moon-stone) as lovely as moon and she, his sweetheart of the hue of a ruby (lotus) both (paused their act) becoming resplendent under eastern ruddy rays.
114. Whence Bhima being excited by the god of love again getting intoxicated, at that time he happened to hear some deep-sounding words of courage.

115. "O Hero! Not in this manner, becoming submissive to the will of nefarious god of love (cupid) uselessly, while moving in an enemy's town Alas! You had completely deviated yourself."
116. Hearing the deep-sounding speech leaving the beautiful damsel in confusion, He saw Hari appearing himself before him in reddish hue of the sun.
117. He recollecting repeatedly his friendship (with him), a sense of shame grew in him; for contemplating not repeatedly upon his Lordship of the world his heart slightly felt for a blemish.
118. The great Lord charmingly handsome shone magnificently in a lotus-hue having made the sun simple, the supreme-soul appeared before the latter the individual-soul.
119. He who had his face bent downward paid obeisance to him the Lord of those who are reverential, whose agitated mind being pushed afar.
120. He duly prostrated before Krishna, the Lord of yogis, of the power scores of horses (or of the splendor of innumerable swans), appearing himself like god in the disc of the sun.
- 121-122. 'Dwaya Akshar' use of only two words - (T and N)
123. "O Bhima, if you are desirous of victory over the class of unconquerable foes like Chaidya, Magadha, Shalva, king of Kashi, and Paundraka (if it should come true) you have to conquer the class of six inner foes.
124. "Those belonging to the class of men of fortitude who are on righteous path never become ill-disposed; likewise your intellect should never fall (descend) from scrupulous path.
125. "Remember O! My friend (the one) blinded by god of love, that warrior of Shalva, adept in (setting up) fraudulent tricks, for safeguarding the son of Jara, this lure had set up this lure.
126. "O! Bhima, the woman who you are lusting after, be pleased to know that she a wanton lady being sent by the foe for thinning your excellent might."

127. Having heard, these words of truth thus, the son of wind being shameful and feeling low prostrating Krishna with all humility at his lotus feet appeared before him.
128. "Alas! My friend, having disregarded your words of command meant for me I have committed this disgraceful act being overpowered by the god of love (cupid).
129. "Hence protect (me) O protector of the world from (who is smeared with) the pigment of pernicious blemish O Lord, (me) whose intellect obscured by god of love, this is your friend who has come to you seeking your refuge.
130. "Be pleased to advise me O! Hari, what is essentially good in this current of worthless mundane world, the philosophy that which would make for my welfare."
131. Thus having been requested by him thus, God Hari, with compassion, instructed him the means of attaining the highest bliss (Salvation).
132. 'Ek Akshar' i.e. use of one word (H)
133. Those who are fallen into pleasure hunting perish; pain for pleasure never would suffice; those who are mad of women perish; women's madness would never go off.
134. "Hence, be pleased to return home being humble (subdued of intellect), be not intoxicated by pride, is that not? O! Son of wind." Having advised (him) affectionately in this manner who was overcome by a sense of indignity, he was led by the foe of Madhu himself to the mansion, soon.
135. While the one born of wind began to go being advised by Krishna; this deceitful woman who had her deceitful trap futile (ruined) and her mind deprived of sense, dreading her own ties of wrong-doing, she having gone to Shalva, told him all the exploits of Hari.
136. Thereafter hearing at once the deed of Hari in safeguarding Bhima from the mouth (jaws) of venomous girl, the king of Saubha, becoming as if confounded, he bore in him much wrath combined with delusion.

137. Here, having seen his elder brother with Hari, returning back safely, learning his friend's exploits during Bhima's clandestine rendezvous with a smiling beauty sent by evil design, Arjuna bearing a sense of shame for a moment, at that instance, there happened a rain in the sky caused by the class of gods with grace.
138. In whose righteous king, he who happened to be his devotee, to whom it was proper to instruct about things to be abandoned, as he was intoxicated by passion, taken near by a foe in guise of an unassuming female, eventually he who took resort in pleasure deriving ways, to him as well as those infatuated with attachment in midst of worldly current, the proper restraint of Hari laid upon them, his solitude, sportily-demeanor, his gentle smile, all these the men of noble disposition ponder over again and again.

This verse, which is arranged in 'Chakrabandha' shows as follows.

'Hariraya Jarasandhavadham Kavyam'.

CANTO XX

The Slaying of Jarasandha

1. Hence, even as the Lord of the day touching with his rays the form present before him by way of the son of wind (Bhima) paying obeisance with a desire of victory, scattered his vigorous splendor.
2. Having obtained the warmth of radiance of the sun that gives essential vitality to three worlds, the son of Pandu wore in him much enthusiasm fit for battle that perhaps was a sign not good for his rivals.
3. Thereafter anticipating high-spirited Arjuna (the middle-most of the five Pandavas) great-minded Hari having thought of some auspicious omen spoke inspiring words to Arjuna for combat.
- 4-5. Being instructed in this manner here, the son of Indra (Arjuna) along with the slayer of Madhu and one who followed them, moved to outside city where a high ground was put up by the order of the king for the combat of duel; that ground prepared with the mass of excellent soil, with a pavilion situated around, (spectator's gallery), thereafter he who was originated from the wind (Bhima) now took his seat that was assigned to him separately.
6. With his curly mass of hair moving slightly, he having a broad forehead, which was moistened by essence of fragrance, with raised eyebrows looking aptly for a hero, both eyes likened to a red bloom with a bee (in it).
7. He of attractive nose, and lips marked with a string of fine moustache above, looking splendid as though an enraged tusker, his temples moistened with perspiration of pride, his arms swinging about armpits, and his two ears likened to lotuses, his face formed of wide jaws and neck in the shape of a conch looked beautiful.
8. (His) Hands as though possessing the noose of death for foe's neck; paring with his might of shoulders; the luster of the shoulders declining on the large hunk (region), (his) broad chest ornamented with oscillating string of precious gems.

9. The extensive back (of his) resembling to a table-land, his mass of waist mocking even that of a lion's; His rear robustly built, loins and thighs rotund with flesh, extended by powerful shanks, and finely composed pair of foot.
10. He who had prominent forehead, a man of might as he was in tearing apart the chest-doors of a fraudulent combatant, he who was wholly enthusiasm personified in fighting a wrestling-duel, began to move with gestures of a royal tusker from below.
11. He who was without any restraint, indicating catastrophe for the adversary, by way of his quivering right eyebrows and he, followed by Krishna and Arjuna, came to the arena of wrestling-duel.
12. Here, Jarasandha, a devotee of Lord Umesha (Consort of Uma) who had taken ritualistic ablution for the victory, being enjoined by the twice-born (Dvija), offered worship to Lord Mahesha with handful of Bilva leaves.
13. In this manner, he who was desirous of slaying the foe, having secured Pashupati's grace abundantly, he who possessed of might par with might of the rival, strength par with that of the strong, himself got ready, wished to combat.
14. Thereafter on account of performing specific rites on the occasion, he having made charities amiable to the saintly people, he who was longing for a battle getting himself ready, fixing his girdle, swiftly came to the appointed place.
15. Even as reaching there accordingly were those two warriors (combatants), stood there, both recollecting their favourite deities in their hearts for a moment, got ready for the duel, and came to the area.
16. Both of them profusely, stroking their shoulders, thighs (loins) and chests with palms repeatedly, both desirous of killing each other, warriors of great might as they were, came close.
17. Firstly pressing each other's hands, then slowly having kept them on each others neck, intent to test opponent's strength mutually, for the moment, they began to play like two young elephants.

18. Testing (each other's) the strength every moment both of them who were competent warriors in wrestling, having held each other's neck with (their) hands quickly, both intent on causing each other's fall down, suddenly engaged in conquering (each other) they caused to fall the enemy on the ground.
19. Clashing against each other with their shoulders, at the same time holding each other's neck with arms to conquer, striking heavily with their palm's edge, pounding each other with their bodies heavily, both mighty men as they were, indulged in rubbing each other as well.
20. Then jumping (in the air) with fury, again swiftly tried to take control of each other with their chests. In quick succession both grasping each other with their fists, with their toes locking the feet to fell each other, they both fought, who were skillful in the art of wrestling.
21. Even as intensity of blows increased hit on each other making both of them even more enraged, gradually the duel turned terribly violent; both keen to throw some tricks, both warriors of prominent built, pushed each other to the boundary line of the battle ring (arena).
22. Lifting each other uprightly, tossed each other to some distance on to the ground repeatedly; both becoming more vexed by virtue of blows caused by the fall they roared like lions.
23. Thus both the rivals, becoming more incensed towards each other in the duel, both the warriors, having their body bound, those two maddened men often producing heartbreaking roars, caused by the numerous strikes of hands.
24. Repeatedly they both jumping aloft in air at times seemed like wrestlers in the sky; swiftly in quick succession, kicked each other in opponent's chest with their foot atrociously;
25. Both the warriors now having been exhausted of throwing every contrivance up the sleeve in assaulting each other, both having their wisdom burnt in the fire of fury, both being terrific in the combat, both having disregarded all the rules of wrestling, indulged howsoever to kill the enemy.

26. Both overpowered by anger, having lost their resolve, infatuated by arrogance, as if two great elephants driven by animosity, again and again making heartbreaking roars, engaged in hurting each other severely in many ways.
27. In this way, both of equal gallantry did fight ceaselessly, greatly intent on to be victorious; the tussle being exceedingly terrifying to the three worlds, took to terrible proportions even more, there was tumult all over caused by their exchange of thud.
28. Thus the combat between the son of wind and the resident of Magadha where both continually did keep hitting each other in many ways; the tussle between those two warriors of firm resolve, at once shook the moving as well as unmoving world, hinting at a deluge to come.
- 29- and
30. Both intent on causing destruction of great magnitude, roaring like thunder clouds of deluge; though the entire world is saddened, these two great combatants did not cease their battle; they both of expansive trunks, of wide prominent head (like pots) of drenched chins due to perspiration, both having opened chapters of war; both of corpulent legs likened to the pillars, indulged in decimating each other's arrogance, of great might, who were the crème of warrior class.
31. This way, the time lapsed in the act of curbing each other with their haughtiness of might of those two warriors; fighting thus for thrice the time of seven days span, were the son of Brihadratha and the son of wind.
32. The best of Yadus having seen the strength of the two powerful warriors in battle that excited the world, as well as their intellect being blinded by rage, and their volition to obstinacy of 'Hatayogis', the god creator of the world (Krishna) thought thus.
33. "Nonetheless son of Jara has obtained strength from the overlord, a valiant warrior by himself, whereas the son of wind (Bhima) is not par with him as such. Hence a part of my splendour which is surpassing three worlds, be imbibed in him (by me).

34. Having thought thus, Hari caused to move his essential power of great magnitude, which is unsurpassable, beyond three worlds, into the son of wind whose body had become flaccid in torque of the war.
35. Thenceforth the son of wind (Bhima) having got Hari's splendid valour instantly, that which causes destruction of the enemy, he indeed became more incensed to kill the foe, like an ignited log of wood.
36. Even he (Jarasandha) of foolish arrogance, whose mind has been badly disturbed, deliberately disregarded Bhima as an elephant does a blade of grass. Valiant warrior (Bhima) was not at all surprised, as he had gained supreme faculty, a man of self-respect never makes his proud reputation thin.
37. Bhima being a terrific combatant incensed by rage, inflamed, battle-intoxicated, mighty, having obtained divinely strength of Shourī (Krishna) roared vehemently.
38. Not tolerating Bhima roaring like a cloud that causes universal dissolution, Magadha, a let-loose, inflamed exceedingly with the fire of anger, hit hard on the foe's head.
39. Even Bhima becoming irresistibly vexed with the strikes of adamant Magadha, prepared to kill him who was cruelly wicked, by hitting on his head with fists.
40. Alas! He (Jarasandha) remained unwearied in the combat even after being terribly thrashed by Bhima that made him acutely painful; the intoxicated king in the process of displaying his pride would not look for pacifying ways.
41. Though he lost his heart by virtue of fold foe's strikes of fist causing injury, yet he remained irresistible, at the same time enduring his unbearable pain, the pride-intoxicated king was held under control.
42. The son of wind striking his great foe with clenched hands variously, violently with force, on his moistened forehead, face, and chin and in the abdomen (belly) without break that made him slacken.

43. He, who had his tongue as well as fingers quivered, having him tied by hands like rope with hood and arms likened to a dreadful serpent! His body was made to churn like a great mountain as it were in the episode of churning of ocean, Bhima enacted this again thus.
44. Slowly and slowly, he, whose frame was weakened, vitally bruised, still was persisting obstinately, (He) who prepared to resist the strikes of Bhima, was not able to endure it with his feeble arms (hands).
45. He who had become languid having fallen on the ground in the combat crookedly thinking for himself that he should not be defeated, indeed, he who was verily skilled in the art of wrestling, kicked in the chest of Bhima with his feet.
46. Thereafter Bhima, who was intent on getting hold of (foe), with himself on top of his ire, but remaining unperturbed, forcibly got hold of the toes of the foremost of the wrestlers.
47. Having seized him firmly, lifting one of his legs upright at once with hands, Bhima twisted it as though a wet cloth, which made every limb of him frail.
48. He (Bhima) throwing him like an elephant - an uprooted tree, placing the loins of Magadha on his rear; grasping both of his legs upright Bhima did split them into pieces.
49. Thereupon turning the foe inversely with ease with his foot, alas! Bhima verily dominant as he was, having placed one of his legs on (Jarasandha's) the broad chest for a moment thundered vehemently set the entire space reverberating.
50. He who was shattered in this manner but being a self-conceited warrior, Jarasandha fuming like a snake, having threatened Bhima arrogantly without fear, impudently, loudly laughed (at him) several times.
51. Even though he who was confined thus (Him) being of false pride, billowing forth forcibly contemptuously kept looking at the enemy. Magadha did not admit his downfall for wicked men befall themselves into calamity.

52. He, who was defeated thus even then vehemently kept laughing arrogantly, though bleating at times, having seen Jarasandha the foe, Bhima became, uncontrollably irritated.
53. Exasperated Bhima, having attacked first of the legs of the one who had fallen on ground, with his foot, grasping the other with (his) hands, at once seizing it like an elephant does a sugarcane staff, pared it vertically without a second thought.
54. In this way Bhima, who had obtained extraordinary bodily strength from the Supreme Being, having decimated his enemy's vitals completely in the combat, verily tearing the rugged body in the middle, threw away those two halves in the air, two miles afar.
55. Here, though the son of Jara of strength obtained from the three-eyed (Shiv), and being an ardent devotee of Brahmins and also a world-class warrior as he was, the malicious king was destroyed by his own misdeeds, what indeed despite misdeed is the seat of disaster (misery)?
56. Jarasandha is killed now by Bhima in front of witnessing citizens (residents), with the grace of Krishna, all the three worlds delighted.
57. The glory of the victory of Bhima over great warrior of Magadha in the combat grew thenceforth all over heaven and in the woods of Kapalis as well.
58. O! Valliant one, you are indeed blessed; you are blessed, let your valour increase forever, thus the overlords in heaven, Brahmins on earth, vehemently uttered these words.
59. Disposing his rival as destined in this manner Bhima, the warrior, who was rained upon with flowers by a band of celestials, whose mind-bee was overwhelmed with joy in the rain of flowers, bowed his head to Krishna, the Lord of three worlds.
- 60- and
61. He who had his entire cheeks resplendent with the ornament of droplets of perspiration born out of toil that he went through combat, whose strand of curly hair slightly moved, whose face streaming out a gentle smile, he

who was victorious and mightily strong. He of stout arms (shoulders) likened to posts, that which tore the rival apart, his pendants oscillating on the shoulders (hanging) from two ears, he a jewel in Pandava-clan was bosom-hugged by Gandivi (Arjuna) at that instant.

62. In the demise of sire who had slain tens of hundreds of kings, (his) courageous son Sahadeva bearing weight of joy and sorrow together in his heart, with his face bent, paid obeisance to Krishna, immediately.
63. Hari himself with compassion, having given insignia of kingdom to wise Sahadeva who stood prostrating (before him) in this manner, established him as the new Lord of Magadha.
64. Thereafter, immediately Hari came along the way as told by the king Sahadeva to the prison of Magadha followed by Partha and the son of wind.
65. Having gone there, Hari himself quickly released these kings, who otherwise were in anticipation of death. Now that having their fear gone; they took refuge in his holy feet alone.
68. "O! Hari of plaint nature, with your essential nature (being) the crème of the preponderance of enemy has been diffused. Oh! Now it is ascertained in this world the importance of your renown."
69. Thus there is respect everywhere "O! Friend in this world due to your compassion, indeed my wish of performing a Rajasuya sacrifice, which is inferred to be difficult to perform, soon will be accomplished."
70. The king of Kurus there made numberless charity of gifts and presentations; with his face bent, having extolled the holy feet of Hari, which are sought after by three worlds he requested thus.
71. Thereafter the king, having seen those two (men) pleased with the win helped by Kaitabhajit (Krishna), Bhima and Arjuna, was filled with little tears of joy in his eyes.
72. Nakula and Sahadeva paid their salutations with love to Krishna and to those two who were mightily talented (as young elephants), intoxicated by the grace obtained.

73. Thus Kunti, having seen all her people who were graced upon by way of slaying of Jarasandha, heartily paying obeisance to Krishna, said to Draupadi.
74. "O! Draupadi, the god (Krishna) of dark complexion, of great compassion, being asked by you devotedly, him being pleased at that had gone himself to Magadha.
75. "You are blessed O! Panchali, by your numerous virtues, Hari, was made to incline and drawn to your words; Hari, for a win, having designated Bhima in pretext, himself indeed did slay Jarasandha."
76. Having spoken to Draupadi who offered salutations, graceful Kunti, having bowed to Krishna (the Lord of universe) repeatedly, took leave off them.
77. Thereafter the king also (Yudhishtira) paid homage with a heart full of love, to Krishna, who was his (soul-kinsman) intimate kinsman, who being eulogized, offered salutations and worshipped indifferently by demons (sons of Danu) mortals as well as celestials.
78. Paying obeisance to Krishna the Lord of the universe, repeatedly, the king (Yudhishtira), being free from envy, did engage in Rajasuya affair.
79. As the bee reaching the head of Lord Parashiv by virtue of its taking shelter in a flower, likewise even a diminutive creature by taking shelter in the mighty will accomplish its end, for certain; He who was born of Dharma, desirous of performing sacrifice upon whose grace had accomplished it thus, may that god Shri Krishna, the guard of all, protect this world from calamity.
- 80- and
81. Indra and Brahma in a fine, clean attire, to go near him (Krishna) even for a moment, situating on their horse and swan respectively, deeply engaged like Panini in formulating his aphorisms; Bowing to him alone the highest being Hari, who is the source of joy, the delight (son) of Nanda, poem namely 'Jarasandhavadha' is completed by me, deftly who is his servant.

82. Let wicked men speak whatever they wish dolefully; for me, there is no volition, who am of free disposition, with the grace of Hari, the poem named 'Jarasandhavadha' had been composed by me.
83. The work and its author who is I: sometimes, somewhere the poetic convention has been overlooked by me. Let that not be pondered over by men of wisdom who are free from envy. It is admitted the breaking of poetic convention has happened, but by myself (itself).
84. Though the wise are able to point out shortcomings (literary) of the poets, but not shown by the wise;(or the potential mistakes of the poets are not exhibited by the wise); those who speak falsely, they magnify these; In this poem of mine mistakes if any were to be found somewhere; let all of them be disproved (excluded) by the grace of the god.
85. In this poem, let the knower of principles of poetics, who are not spiteful, look for my creative genius without any barrier, for I have followed Magha.
86. In rendition of this literary work in contrast to the work of Magha, I have treaded the path of glorifying the consort of Lakshmi in a narrow way; we both go only glorifying (his virtues), if it seems partial to the former ways in style, may it not appear improper to the men of discretion.
87. May this new great work of mine; come to light by its propounding of subservience to Krishna, with the grace of Krishna, verily give delight to good men.
88. Having subordinated the aspect of (poetic) sentiment, to make it taste differently, this work is composed by me exerting, by arrangement of verses in various new shapes, in every respect; that is meant strictly for the knower of principles of poetics, not again for the bad-hearted who tend to lay hand on deficiencies, may bees become discernable not the mad monkeys.
89. (My) mind creeper blissfully holding onto the best of trees, Krishna the ornament of Vraja, with the grace of Hari as well as by good fortune that association with the good has made me wholly succulent from within indeed like a mango. (Here that Hariraiji and his work be known to discerning people.)

90. He who is of dark complexion, splendid like a dark cloud, who has borne entire universe, the earth, of high shoulders, whose mind is engrossed only in his devotee, the only shelter for the unprotected (shelter-less), the unparalleled one in effecting deliverance for beings from sorrows, perhaps He who did bestow compassion upon a mortal like me a receptacle of wrongs, He who is eternal, veracious, immutable, His lovely form be shining in my mind constantly.

Foot Notes

1. Naradji is eulogized here for taking the trouble of helping others and doing good to others without caring for his personal trouble or inconvenience.
2. The simile is appropriate since man is in the delusion of the world that it is real but does not realize that it is transient. The picture that he takes of the world sullies his mind to that extent.
3. The poet uses allusions from Dasavatar, the present one from varahavatar, not only to enrich his poetic output but also to show that the Lord has no discrimination between Big and Small, all are alike to Him.
4. When Mandara mountain and Vasuki serpent were used to churn the ocean for ambrosia, it was Sri Krishna in the guise of the hard skinned turtle that saved the mountain from melting away in the ocean.
5. Mohini being the very embodiment of tantalizing beauty, the concentration required for getting into trance is shattered in her presence. The sage Narada alludes to this dichotomy.
6. Narada alludes to Sri Krishna's assuming different roles whenever the 'Good' is hurt / violated! (yadaa yadaahi Dharmasya....) from the Gita.
7. This is Ramavatar of Dasavatars!
8. The poet now switches over to the Shri Krishna after all the other incarnations (avatars) of the Lord taken up whenever there was chaos in the world and establishes order !
9. This Raslila shows Gopikas in their ecstasy when the Lord dances with them when they reach the pinnacle of joy which is considered the zenith of Yog.
10. Naradji alludes to Jarasandha who is proud and arrogant.
11. It is usual that whatever is given for good is rarely taken willingly.
12. The fact that some on earth do not believe in god's supremacy and inscrutability which is highlighted here!
13. Jarasandh's arrogance and lack of faith in the Almighty is alluded here.
14. It is natural that the existence of bad does enhance the goodness of the good. The blackness of the blackboard is enhanced when there is writing

with a white chalk piece. This illustrates the coexistence of good and bad in the world which is unavoidable and inescapable!

15. The support that the Magadha king seems to have is outward and insincere since he disbelieves in god.
16. Naradji argues that Krishnaji should accept to go to the war against Jarasandha.
17. It is indicated here that the unruly governance should be put to an end.
18. Naradji argues that Bhimasen is a stronger and more capable person to kill Jarasandha than Arjun, though he is renowned both as a great friend of Krishnaji and as a warrior, too.
19. Here Narad reminds Lord Krishna of his prowess so that he may think how to vanquish Jarasandha. You are the creator and controller of these three worlds and it is with the illusion created by you that the creation thinks that it (creation) is responsible for the action in this world, but You are actually wielding the power and holding the control
20. It is like taking the medication in a capsule which may be difficult to swallow but sure to cure the malady.
21. The intensity of their love for their Lord is described here in exaggerated terms-ati Shayokti alnkara is used.
22. The acuteness of their separation was such!
23. The theory of One in many Is implicit in this stanza.
24. The similes used here are very realistic and reveal very close observation of the ladies in love and in their inability to reach their lover!
25. The description of the restlessness of the maiden girl is described in a very realistic manner.
26. The first experience of love bug on a maid is described in a realistic manner.
27. There is pun on words like 'dharadharah' and 'stanita'.
28. Vipralambha shringara-taunting type of love is described in this sloka.
29. Romantic lovers as they are Gopikas - the ladies are helplessly and hopefully in love, go into imagination which might sound quite irrational in real life, but quite real in dream world!

30. This 'shloka' is meant for those who are sceptic. But even they can reach the Reality by doubting what exists and reach the Truth - It is by breaking the nut open one can reach the kernel.
31. The Alankar virodhabhas has been used here to express the struggle in the mind of Gopika in yielding to her physical desire.
32. The verses use the Alankara called Atisayokti or hyperbole) to describe the heavenly beauty of the Gopikas that attracted Krishna, the Lord of the Three worlds!
33. It was destined that Gopikas were attached to the Almighty Krishna despite their being married and were leading a life in the real world. They considered Krishna as their real husband and missed him a lot. The Gopikas are the beloveds of Gopala (Krishna) in the spiritual sense of the term, whereas they have already been married to their husbands in the physical sense of the term. The spiritual sense of the marriage does not apply here. They were wedded to Krishna, in the spiritual sense, which entails their union-the union of individual self with the Universal Self, with each other. As this is not physical, only psychological, should not be taken in physical sense. It is the Union of individual Self with the Universal Self!
34. Whatever the Gopika did was meant for her Lord (spiritual husband) not to her physical husband who had to suffer the consequences for being just physical.
35. The women (gopikas) knew full well that their Lord would do much better with his four shoulders. They knew that their Lord was the only one who could shoulder the burden much better since He is endowed with fourfold capacity.
36. Infallible faith in the Almighty should be the real quality of a real devotee which is very much evident here in this verse.
37. When there is absolute faith in the Almighty that He needn't be sought for anywhere else but in one's own heart. One has to make worthy of viewing Him; one has to be awakened to the Reality.
38. The shloka tells us implicitly that either separation or union from or with the Lord is not physical but spiritual.
39. It is very natural for one who was interested only in spiritual life to dislike what is physical.

40. This would be the natural declaration of the one who is interested in living a spiritual life! The Gopika in this stanza declares categorically that she is interested only in the metaphysical life, not at all in the material.
41. The verse is a glowing example of the Gopikas who were separated from their Lord, lived in a dream world of romance, since they can be happy, only if they are away from the stark realities of life!
42. The restlessness of the individual soul (jeevatman) with Universal soul (paramatman) is described here in a realistic manner.
43. As an extra careful lady she explained to the censure of her husband.
44. The imprints caused by constant kissing made her cheeks red in the shade of the foliage!
45. Gopikas thought of only Krishna, (Oneness of God) and hence their dislike for others!
46. If everything, including one's own self is submitted to Krishna, who Himself was the embodiment of enjoyment itself: (रसोवैसः)
47. Though Lord Krishna was far away from them they could win Him to themselves with the strength of their astute Yog which is the communion of the individual self (soul) with the Universal Self (soul), which is otherwise known as jeevatma merging with Paramatma. The physical meaning, i.e. outward meaning should not be considered here, since It is metaphysical meaning that is important in the context of Bhakti yog - the union of individual soul with the Universal Soul through Bhakti.
48. The attainment of the unattainable communion with Paramatman, which is the wish of the Gopikas, is expressed here.
49. They lost their consciousness and went into 'Yognidra' -the sleep induced by the spiritual union with the Lord. This is considered the final stage of Yog which is the consummation of the Spiritual Love!
50. Nishedha is the act which is not approved by the holy Granthas and forbid us to perform-just as- don't kill any living being.
51. This is what Shri Krishna said in the Gita to Arjun. Exactly this thought is conveyed by Yudhishtira too. In the Gita Arjun uttered these words to Lord Shri Krishna in the context of war and Yudhishtira repeats these words with reference to Jarashandha's murder.

52. Actually the performance of Vedic Yajna is a part of Dharma. Once if just for a moment it strikes your mind that you have to perform it and you resolve it. Thus Lord Shri Krishna advises Yudhishtira to perform the Yajna. Actually the performance of Vedic Yajna is a part of Dharma. Once if just for a moment it strikes your mind that you have to perform it and you resolve it. Thus Lord Shri Krishna advises Yudhishtira to perform the Yajna.
53. The terms vamadhun vaman-denote a single act of vomiting. The comparison shows trait of unintelligible narration. Enamoured by the allegory of words and shlokas the poet has entirely ignored the reality of poetry or else he has ignored it by fault.
54. The celestial abode of Indra.
55. It was not dependent on rain for cultivation because modern irrigation facilities like canal system had been prevalent since the time Yudhishtira ruled the place
56. In olden days, Sages and seers used to survive on the supply of left over grains gathered by them from the threshing fields after the farmers have harvested the crop.
57. With its warm temperature the sun not only provides the nourishments to the vegetations, also when sunlight crosses the mountains to fall on the plants to vitalize them that signifies its friendliness towards the mountains. Being a friend, big mountains do not prevent the sun rays coming from the space. This is how the friendship between these two (Sun and the mountain) is reflected here.
58. The muffled spirant sound expressive of intense joy made by the pretty women, appeared like the whiff of cool breeze coming from Malaya mountain.
59. Accordingly, in different activities and arts he was given training to rule ever since he was young. He has become expert in all arts to be called as the Master artist of all arts! Like the moon he grew more and more perfect as the moon of the full moon day to shine brightest amongst the stars. There are similes that describe the heroic qualities of Jarasandha through similes.

60. The theory of Divinity of kingship was prevalent in the days of the *Mahabharata* which is given expression here. The theory of Divinity of kingship authorises that the king is the representative of God on earth – ‘bhudeva’ and obeisance to him was mandatory and going against the king was considered going against God. The king, in return, considered his subjects as his own since Rajabhakti was mandatory. As such, absolute faith in the king was warranted of the subjects in a kingdom for smooth running governance!
61. He gave to all without expecting anything from them in return. The heroic qualities of Jarasandha are highlighted in the last two verses, his “Dheerodatta” character is highlighted in these stanzas, though. The purpose of the tragic hero is to win the hearts of all to intensify the feelings of tragedy.
62. Jarasandha’s father guided his all round development and the son followed his father’s advice to the letter since he was an obedient son. The friendly relationship between Jarasandha and his father is revealed here.
63. They had the least doubt in considering him the best of men. Jarasandha’s relationship with his father was that of a friend based on mutual understanding!
64. The all round appreciation that Jarasandha could win from the wise is highlighted here.
65. Jarasandha’s impending tragic end is indicated in the ever growing qualities of his head and heart only incited jealousy in the hearts of his enemies.
66. The description of the forest with all its wild animals and poisonous cobras shows that the Magadha kingdom was impenetrable to the enemy.
67. The area surrounded by hundreds of big and small mountains and hills, presented a glorified and terrific look!! The scenery, on the whole, inspired awe in the hearts of the viewers
68. This stanza contains the description of the awe inspiring aspect of nature.
69. Jarasandha fulfilled his kshatriya dharma in hunting animals as a sport despite his having reverence to the wise Brahmins who were against animal killing.

70. Jarasandha was choosy in his hunting. He never killed ordinary animals. That was his royal taste, indeed.
71. We have symbolic description of nature to associate the night for sinful activities with the nightwalker's wrath.
72. The scene of the cyclone created by the wrath of Jarasandha, is described here - no harm is intended to the common man, he is safe, despite a tumultuous tempest caused by the hero's wrath.
73. The brutality of the night walker is highlighted in these lines.
74. We can perceive the baneful influence of the supernatural on the natural
75. The futility of the fight of the 'rakshasas' (demons) against the king, is pointed out in this stanza. The anointed king and his soldiers were like elephants and the demons are like ants which can easily be crushed by the mighty elephants which were greater in number and stronger in might.
76. The simile of the hunt and hunted is beautiful, indeed!
77. Such were his demonic thoughts! The simile of the ball of flowers is appropriate to describe a human in the hands of a demon, in the last shloka is very beautiful.
78. There is a skilful use of appropriate similes to describe the rough stature of the demon and his innumerable wounds from which blood was gushing forth like the water from the waterfalls.
79. Kamdev
80. Or the noble do not become well wishers always by the greatness of their nature only, if we take the negative न हि तत्र शक्तः with the last line.
81. the worst hell according to Hindu Mythology.
82. Here it is an expression of sorrow of devotees and it implies that if you do not wipe out the miseries of your devotees and if you leave your devotees hapless and allow them to be killed by Jarasandha, then you will prove as untrue your known resolve for protecting your devotees. It is the right of devotees to express their anger to their God.
83. Similarly even if your devotees have ill will, they seek your feet for refuge. Therefore, please take pity on us and save us.
84. It is their belief that they who are under Lord Krishna's protection cannot be killed by Jarasandha.

85. A mythological tree that is supposed to grant all desires.
86. It means you (Krishna) also have a role in this unjust act.
87. Brahmin is the one who knows Brahma, and is well versed in knowledge, is evident in this verse.
88. The view of the city from a distance and the safety measures taken to safeguard the city are described here, in the stanzas 6 and 7.
89. The two stanzas above are replete with the description of life-sustaining water which is the symbol of life itself in Dwarika, the city bubbling with life and prosperity.
90. The stanza presents the flora and fauna of Dwarika, the city created by the Almighty Himself. After all, there was God's plenty.
91. There are beautiful similes to describe the illuminated city in red and white streamers of light which give us the impression of the prosperity of the city.
92. The description of the well planned and decorated roads tells of the civic sense of the people of yore.
93. The attraction in the eyes of the ladies was described through the beautiful and appropriate similes of the fish for describing their beauty but with the raven for their killing quality.
94. The similes used in this verse and in the verse below exhibit the closest observation.
95. The description of the pleasure of the earth at her multifaceted beauty is appropriate.
96. The beautiful description of the ladies in Dwarika is very subtle and realistic. To describe the unearthly with the earthly through similes is quite common with the poets of yore. We find beautiful description of the unearthly beauty of nature, both scenic and human beauty in these verses.
97. All the above shlokas are replete with the description of the women of Dwarika endowed with divine beauty. The poets of yore used similes quite extensively since they had to describe divine beauty they had to take the help of similarly beautiful things from day to day life to explain !
98. Here is extensive and excellent use of 'Anyapadesa Alankar' in the above three shlokas. It is through the description of butterflies and their intoxicant

condition that we are made to imagine the condition of the women of Dwarika on one hand and the devotees of Lord Krishna who were intoxicated of their divine love for Him.

99. The simile of the gentle 'bull' is worth noting, Virodhaabhas alankar is effectively used here.
100. God is not supposed to have been born of a mother but from the lotus sprouted out of the navel and hence one of His million Names is Padma (lotus) naabha (from the navel)
101. Sri=Lakshmi, pati=husband, the giver of wealth assurance and instruction, which were all for the welfare of all.
102. The younger brother of Indra, in the dwarf or Vamana Avatara.
103. No one has a feeling of love for a hated man—Jarasandha was also like this hated person, for whom no one can have love.
104. Divine elephant of God Indra.
105. These three Brahmins sensed Jarasandha's intent to disturb the peace and Jarasandha also realized the possibility of disturbance to peace due to the entry of these three Brahmins, as informed by the Brahmins of the kingdom and secret intelligence information.
106. A place where sacrifice is performed.
107. The purport is that like wasps humming with melody surround the fragrance containing part of Lotus these jewels would continue jingle in your royal treasure. We have no desire or use of this deceitful object.
108. That is if your boons are sincerely granted to me they would be surely fruitful.

-: Chapter Three :-

-: Conclusion :-

III

Conclusion

Translation has been rightly understood as a process of semiotization of texts. The texts are codes and a translator tries to maintain that code while transferring and transforming that code from the source language to the target language. Translations are made from one language to another within the same culture and often across the cultures. The task of translation across the culture is obviously more complex and challenging, because the task of maintaining the purpose, situations, nature and effect of the source text in the target text is very difficult.

Literal translations are not so difficult, but the literary translations are quite complex. Among the literary translations, the translation of poetry is perhaps the most complex task, particularly when both the languages i.e. the source language and the target language belong to two different cultures. Three things are intricately involved in translation across the culture i.e. inter-cultural understanding, trans-cultural interpretation and the trans-cultural evaluation. As a translator, one has to pass through many situations where the translator has to take crucial judgements, which may prove to be correct or incorrect. He has to see to it that the intellectual and cultural strength of the source text does not lose due to the cultural gap in the target language. He also has to fix up his priorities and accordingly take decision.

The translation embodied in this dissertation is firstly a literary translation. Further, it is translation across the culture, as it is done from Sanskrit to English. Thirdly, the source text is an epic poem, which is rarely written in the modern times and hence capturing it and translating it becomes three times more complex. Of course, the text is composed by a contemporary poet in Sanskrit and hence the translator is fully conscious of the modern sensibility and has been trying to address the contemporary audience/readers and so uses language in such a way that it does not become ungraspable.

Nevertheless, an important challenge in the translation of this text had been the fact that the poet has chosen the theme from the Indian mythology. He has taken up the story of the killing of Jarasandha, the *Mahabharata* character, the other central characters being Lord Krishna, Arjuna and Bhima. Thus, the sensibility which is attempted by the poet to capture in the poem is classical one. Moreover, the poet has followed the typical style of the classical Sanskrit poets and endeavored to use language that way. Such a type of language is no more in use these days. Even the ethos and morality depicted in the poem happen to belong to that period and capturing that in an alien language was a tough task. How to say something which has never been said in a language and further, how to say that in that style was almost next to impossible at this juncture of time. Hence, the translator has dropped to capture the metre and rhythm of the source poem in this translation, but has strictly stuck to the spirit of the poem. In history of translation, there are instances when the translators have done what they have tried to do here. Some very well known texts like *The Divine Comedy* has been translated without following the poetic structure and features (metre and rhythm) of the poem. In future, some other translator may take up the task of putting the target language text in the original metre and rhythm.

Whenever there was a need to take judgement on whether to capture the overt features or the covert ones, or whether to capture the body or the spirit of the text, the translator has preferred to capture the spirit and the soul of the poem and has thus prepared a ground for better poetic translation of the poem in future.

The translator has also tried to introduce the epic traditions as employed by the contemporary Sanskrit poet to the readers in English within the country as well as outside through this translation. The poet has thus been introduced to the English readers through this translation. How does the poet handle the mythological material and use it to fulfill his poetic intentions is an interesting issue. May be the readers and critics would find it interesting to critique it in their own way.

The points, that Sanskrit language is not at all dead and creativity in Sanskrit literature is not at all behind any language, would be proved by this

translation. The translator hopes that this translation will serve many literary as well as cultural purposes. He hopes that it will influence positively the English language and enrich it at least in the sense that the Indian users of English will have new idiom to articulate their sentiments in English language.

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