

Ratnākara's *Haravijaya*:
Critical Edition, Including Commentaries, and
Annotated Translation

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Abstract

The *Haravijaya*, composed by 9th century Kashmiri poet Ratnākara, is the largest surviving Mahākāvya. It is not only an important milestone in the development of its own genre, but, together with its commentaries, it also bears important testimony to a wide range of śāstric knowledge, as for example in Spring's long hymn to Śiva in canto six. In it the deity is praised as the true nature of highest reality according to the diverse teachings of all major religious and philosophical traditions of the time, alluding to and paraphrasing their authoritative texts, testifying as it does to what a learned author in Kashmir in the 9th century knew and presumably expected his likewise learned audience to understand. Extensive manuscript material, unavailable to the editors of its 1890 editio princeps, including Alaka's commentary, in the Kāvya-mālā series, is now at hand, such as a 12th century palm leaf manuscript from Jaisalmer, and manuscripts of commentaries by Utpala and Ratnakaṇṭha, the commentaries many times providing the key to the understanding of this challenging poem. By supplying citations from the many texts alluded to in it, they are important textual witnesses in their own right. So far, cantos one, two and six have been critically edited, including the commentaries, and a richly annotated translation has been prepared of them. The text of the poem and the commentarial situation could be improved substantially, particularly where, as for a major portion of the sixth canto, Alaka's commentary does not survive. Cantos three to five and seven to fifty are awaiting revision, and a more thorough manuscript search, particularly for Utpala's commentary, appears to be a promising endeavour. Considering the magnitude of the task, and the recent advances in the field of digital humanities, an approach of collaborative editing is advised.

1 Introduction

The *Haravijaya*, and its Author Ratnākara

The *Haravijaya* is the magnum opus of Ratnākara. It contains fifty cantos and 4351 verses, and is thus the largest surviving exemplar of its genre. Its plot is based on the purāṇic myth of the demonic offspring of Śiva, Andhaka, who, having gained power over the world, terrorises it. The gods turn to Śiva for help, who finally defeats him, after due diplomatic exchanges and warfare, before the background of which plot many other topics are dealt with by the poet.

In the *Haravijaya*'s colophons Ratnākara is referred to as *bālabṛhaspatyanujīvin*, a dependent of young Bṛhaspati, an epithet of king Cippaṭajayāpīḍa, about who the *Rājatarāṅginī*, the chronicle of the kings of Kashmir, informs us that he was a boy-king, son of the licentious Lalitāpīḍa and his concubine Jayādevī, the daughter of a village spirit-distiller. While he was a boy his uncles actually shared the rule over the land, the king growing up, led to his uncles fearing for their position, and thus they had him killed by black magic. An unstable period of infighting between them followed, ending with Avanti-varman's ascension to the throne in 855 CE. The *Rājatarāṅginī* then mentions Ratnākara as one of the poets revered at his court.

Possibly Ratnākara's only other preserved work is the *Vakroktipañcāśikā*, fifty verses of dialogue between Śiva and Pārvatī, teasingly quarelling with one another, all employing the device of *vakrokti*, "verbal distortion".¹ A *Dhvanīgāthāpañcikā* mentioned in some secondary literature is probably not by him.²

The Commentaries on the *Haravijaya*

The editio princeps³ of the *Haravijaya* includes the *Viṣamapadoddyota* commentary of Alaka up to somewhere in the 46th canto. Alaka's date is uncertain.⁴ The colophons name his father Rājānaka Jayānaka, from which title we

¹It has been commented upon by Vallabhadeva, who in his commentary on its concluding verse glosses *ratnākaraḥ* with *kavivaro haravijayakāraḥ*, expressing his high opinion of him as a poet, or possibly Ratnākara's own self-regard, and identifying him with the author of the *Haravijaya*. The *Vakroktipañcāśikā*, including Vallabhadeva's commentary, has been edited by Durgaprasad and Parab in 1886 in Number 1 of the Kāvya-mālā Anthology Series (Durgaprasad and Parab 1886); for partial translations and discussions of it see Bernheimer 1909 and see also Bronner and McCrea 2001 for a literary analysis of it.

²Masson and Patwardhan (1974) have edited a part of the *Dhvanīgāthāpañcikā*, and discuss its authorship. It deals with the Prakrit verses contained in Ānandavardhana's Dhvanyāloka, appearing to be an abridged form of the concerned sections of the *Locana* of Abhinavagupta, who lived after the Haravijayakāra, making the identity of him with the author of this work practically impossible.

³The *Haravijaya* has been edited by Durgaprasad and Parab (1890) and Rama (1982). Smith (1985) and Sharma (1990) have written literary studies of it. For shorter synopses see Bühler (1877, 43f.), Keith (1920, 134f.), Rama (1982, Vol. I, 16–20), Smith (1985, 127–131), Warder (1988, 140–146), and Sharma (1990, 136–143).

⁴Some (e.g. Peterson 1883, 13) hold him to be a junior contemporary of Ratnākara, others (e.g. NCC 1968, 395) date him to the 12th century.

can assume him to be from Kashmir.

Of Utpala's *Haravijayasāravivarāṇa* three manuscripts are known to me: MS Stein 294 covers 1.1.–3.42, BHU CN 312 the end of the fifth canto, and BHU CN 1565 covers the entire sixth canto. The colophons do not help in finding out more about him, only the one of the sixth sarga gives him two attributes: *śrīvīpaścīdvāra* “venerable, best among the wise”, and the title *bhaṭṭa*.

MS Stein 188, an autograph MS of Ratnakaṇṭha's *Laghupañcikā* from 1681/82, covers only the first canto. Sharma (1990, 11) speaks of his commentary as being complete, without giving a comprehensible reference, which could lead to many a speculation.

The Current Edition Project

The editio princeps of the Haravijaya, by Durgaprasad and Parab, came out in 1890 in the Kāvyaṃālā series. It was based on a few manuscripts, among which an old Śāradā manuscript from Kashmir. It also includes Alaka's commentary. In 1982 Goparaju Rama has published a critical edition of the Haravijaya, based on a wider range of manuscripts. It does not include any commentary. Compared with these two editions, my current project mainly has the advantage of access to a 12th century palm leaf manuscript from Jaisalmer, and Śāradā manuscripts from M. A. Stein's collection in Oxford, further the inclusion of all available commentaries. Thus it improves the commentarial situation significantly, and the text of the poem itself also is improved in many places. The annotated translation I provide does not aim at the almost impossible task of reproducing the aesthetics of the poem in English, but serves mostly as help to the reader to appreciate this difficult poem in its original Sanskrit.

In 2011 I had already edited the first two cantos of the Haravijaya, together with the commentaries by Utpala and Ratnakaṇṭha, the latter available only for the first canto.⁵ I am currently revisiting this part, consulting the material I acquired since then, such as the manuscript from Jaisalmer. Ideally one would for this part also use MS Stein Or.d.72, old shelf mark 244b, birch bark fragment, Śāradā, 12 folios, which features rich marginal and interlinear annotation. But unfortunately it is in a very fragile state and cannot be consulted before repair, thus it will take some time and money until that happens. So far only photographs of its first folio are available to me.

The *Haravijaya*'s first canto, named **Purīpurārivarāṇa*,⁶ starts with three benedictory verses to Śiva, Viṣṇu and Brahmā, followed by descriptions of

⁵See Pasedach 2011.

⁶I have yet to edit the chapter colophons of the Haravijaya's first two cantos. *Purīpurārivarāṇa* is how the editio princeps calls this canto. The subcompound *purārīpurī* could be resolved in two meaningful ways: As a tatpuruṣa “the city of the enemy of the [three] cities”, or as a dvandva “the enemy of the [three] cities and [his] city”, although we would want its two elements in reverse order then. Ratnakaṇṭha refers to the first chapter of his *Laghupañcikā* commentary as *Jyotsnāvātīpurīpurārivarāṇa*. D_A and \dot{S}_C add *purīvarāṇanam*, as a kind of subcolophon after 1.33, and use the name *Purīpurārivarāṇa* in its colophon of the entire canto, which I thus provisionally accept.

Śiva's royal city Jyotsnāvātī, and of his own iconography. Canto two is a description of Śiva's Tāṇḍava dance performance, (*Tāṇḍavavarṇana*) in places using terminology of the *Nāṭyaśāstra*.

For my yet to be published doctoral dissertation I edited the sixth canto of the Haravijaya together with the two commentaries by Alaka and Utpala.⁷ Alaka's commentary being lost for the major portion of this canto, and Utpala's commentary not having been edited before, this edition for the first time provides a commentary for this part.

In the sixth canto (*Bhagavatstutivarṇana*) the seasons, together with other deities, approach Śiva to ask him to do something about Andhaka's terror making their lives miserable. Before bringing up the matter with Śiva, he is duly praised by spring, this hymn forming the major portion of the canto.

Future work

Re-editing the entire Haravijaya and its commentaries is a gigantic task, so that I would be more than happy if a team could form and approach the task systematically, taking advantage of the technical progress such as the automatic collation of diplomatic transcripts.

I hope for further manuscript material, particularly of the commentaries, to surface. A recent search of the database of the National Manuscript Mission presented me with three new hits, among which a complete *Haravijayakāvya-vyākhyā*, written in Devanāgarī on clay tables.⁸ One never knows what one will find.

Promising tasks based on manuscript material already at hand would be the following ones:

- Utpala's commentary is available up to 3.42 in codex Stein Or. d 70,
- and from 5.135–151 in BHU 312.
- Where the text of the Kāvya-mālā edition is lacunose, such as at the beginning of the 47th chapter, considerable improvement can be expected. For this chapter, unfortunately, no commentary is available as of yet.

⁷See Pasedach 2017.

⁸https://bharatiyakritisampada.nic.in/manus_view/562644.

2 Some Sample Verses

The Maṅgalaverses Haravijaya 1.1–3

kaṇṭhaśriyaṃ kuvalayastavakābhirāma-
dāmānukārivikaṭacchavikālakūṭām |
bibhrat sukhāni diśatād upahārapīta -
dhūpotthadhūmamalinām iva dhūrjaṭir vaḥ || 1 ||

Having the beauty of a neck on which the deep coloured Kālakūṭa poison resembles a lovely garland of water lily bunches, [the neck thereby looking] as if stained by smoke arising from incense, inhaled during worship, may Dhūrjaṭi⁹ bestow fortunes on you!¹⁰

Utpala: [fol.01v, 1.8] **dhūrjaṭiḥ** śaṅkaro yuṣṣmabhyaṃ **sukhāni** śreyāṃsi dadyāt diśyāt vitaratu. kiṅṛśaḥ? **kuvalayastavakair** nilotpalagucchair **abhirāmaṃ** cāru yad **dāma** sragdāma tattulyo **vikaṭacchavir** bahalakāntiḥ **kālakūṭo** viṣaṃ yasyās tathāvidhāṃ **kaṇṭhaśriyaṃ** dhārayan. ataś ca **upahāreṣu** pūjāsamayeṣu bhaktajanadayālutvāt **pīto** yo **dhūpadhūmas** teneva **malinām** ity utprekṣā. atha dvitīyo 'rthaḥ: **dhūrjaṭiḥ sukhāni** śobhanāni svakāryakṣamāṇy aviṣayāpavartīni khāni indriyāṇi **diśatāt** sampādayatu. kiṅṛśaḥ? **kuvalaye** bhūmaṇḍale ye **stavakāḥ** stotāras teṣāṃ **abhirāmasyābhilaṣitasya** **dāmā** dātā. stavakā ity atra stautīti stavaḥ stava eva stavaka iti vyutpattir draṣṭavyā. kiṅṛśiṃ **kaṇṭhaśriyaṃ?** **anukāḥ** śṛṅgāriṇas teṣāṃ **ariḥ** kāmas tathā **vikaṭacchavir** bhīṣaṇakāntir yaḥ **kālas** tayoh kūṭāṃ dāhikāṃ **upahāraṃ** hārasamīpe yaḥ **pītaḥ** kapiśo **dhūpas** santāpo 'rthāc ca hāroragaphūtkṛtāgnisambandhī tadutthena dhūpeneva **malinām**. etena vakṣyamāṇaśabdabhaṅgādi kaṭākṣitam || 1 || [fol.01v, 1.21]

jṛmbhāvīkāsitamukhaṃ nakhadarpaṇānta -
rāviṣkṛtapratimukhaṃ gururoṣaḡarbham |

⁹Śiva, the commentators supplying different etymologies of the name.

¹⁰The commentators present a second meaning as follows, appearing to be a rather forced interpretation, not necessarily intended by the poet himself: “May Dhūrjaṭi, who gives (*dāman*) to those on earth (*kuvalaye*) who praise him (*stavaka*) what they desire for (*abhirāma*), and who is bearing a beautiful neck which performs the burning down (*kūṭ*) of [Kāmadeva,] the enemy (*ari*) of the lovers (*anuka*) and terribly coloured Death, [and which neck is appearing] as if dirty from the smoke originating from the orange (*pīta*) fire (*dhūpa*) in the vicinity of Hara, (*upahāra*, the idea is that of the hissing of Śiva’s serpent producing fire.) bestow you with good sense organs (*su-khāni*, meaning control over the sense organs, as a means to liberation)!”

1a stavakābhirāma°] $\Sigma_{\zeta}DA$; *stavakābhirāma* Σ_E . **1b** dāmānukāri] $\acute{S}_{ABPc}ERDDA$; *dhāmānukāri* $\acute{S}_{Bac}ERB$. **1c** diśatād] Σ ; daśatād J. **1d** dhūpottha] Σ ; dhūmottha \acute{S}_B .

Utpala 1.3 vikaṭacchavir] em.; viṣamacchavir C_U . **Utpala 1.5 pīto**] em.; pīto C_U . **Utpala 1.6 svakāryakṣamāṇy**] em.; svakāryakṣamāni C_U . **Utpala 1.11 dāhikāṃ**] em.; dāhikāṃ C_U .

rūpaṃ punātu janitāricamūvimarśam
udvṛttadaityavadhanirvahaṇaṃ harer vaḥ || 2 ||

The mouth wide open, the reflection of his face appearing in the mirrors of his claws, full with heavy fury, causing fear in the enemy's army and carrying out the killing of the immoderate demon, may Hari's form purify you.

Utpala: [fol.01v, 1.21] jṛmbhā: **jṛmbhāvīkāsitamukham** ityādiviśeṣaṇasāmarthyād **dhariśabdenātra** narasiṃhamūrtir bhagavāṃl lakṣyate, 3 **tadrūpaṃ vaḥ** pavitrīkarotu. **nakhā** eva **darpaṇā** ādarśā **āviṣkṛtaṃ pratimukhaṃ** mukhapratimā **garbho** 'ntaḥsthita □ **nirvahaṇaṃ** kāryasiddhiḥ **rūpaṃ** naraṣiṃhaṃ bhīmo bhīmasena ityādivat tatrāpi mukhapratimukha- 6 **garbhāvamarśanirvahaṇ** - [fol.02r, 1.1] ākhyāḥ pañca sandhayo bhavanti | iha ca kānye mukhādyāḥ sandhayo niṣpannā iti kaver abhiprāyaḥ || 2 || [fol.02r, 1.2]

rūpa has a double meaning here. The obvious meaning is the Narasiṃha "form" of Lord Viṣṇu. A second meaning is "play", a piece of theater, for which *mukha*, *pratimukha*, *garbha*, *vimarśa* (also *avamarśa*) and *nirvahaṇa* are the names of the five divisions or *sandhis*. Cf. BhN 19.37: *mukhaṃ pratimukhaṃ caiva garbho vimarśa eva ca | tathā nirvahaṇaṃ ceti nāṭake pañca sandhayaḥ ||*

paryantavartiparipāṇḍurapatrapaṅkti
padmāsanāsanakuśeśayakoṣacakram |
yuṣmān punātu dadhad uddhatadugdhasindhu -
vīcicchaṭāvalayitāmarāśailalīlām || 3 ||

May the circular seed pod of Padmāsana's¹¹ lotus seat, which with a row of dazzling white petals around it resembles the mountain of gods¹² surrounded by the lustre of the waves of the stirred up milk ocean, purify you.

Utpala: [fol.02r, 1.2] parya: **padmāsanasya** brahmaṇa **āsanapadme** yat **kośacakraṃ** karṇikā tad vaḥ **punātu**. **cchaṭā** cchuraṇacarcety arthaḥ. tathā 3 **valayito** veṣṭito yo merus tena līlāsāmyam || 3 || [fol.02r, 1.4]

¹¹Brahmā, "the Lotus seated one".

¹²Both commentators name the mountain as Meru.

3a °paṅkti] [Σ_E add a hyphen here.] **3b** °kośa°] $\Sigma_E \acute{S}_C$; °kośa° $\acute{S}_{AB} J D_A$. **3d** °valayitāmara°] Σ °balayitāmara° D_A .

Utpala 2.2 dhariśabdenātra] em.; dhariśabdenānya C_U . **Utpala 2.6 nirvahaṇ** - [fol.02r, 1.1] ākhyāḥ] em.; nirvahaṇamadhyāḥ C_U . **Utpala.3.1 parya**] em.; *paryu* C_U . **Utpala 3.2 punātu**] em.; panātu C_U . **Utpala 3.3 valayito**] valayito C_{U_A} . **Utpala 3.3 veṣṭito**] em., cf. C_A ; °vaṣṭhito C_U .

The Description of the City

After the maṅgalaverses Śiva's city is described with an incredible wealth, the palaces constructed from jewels, and inhabited by beautiful young ladies, this description forming a long *kulaka*, syntactic unit, all its relative pronouns finding their correlative in *tām*, referring to the city, in 1.33.

yasyām aśaṅkiṣata śaṅkaraśekharendu -
saṁdarśanotsukatayopagataṁ suraughāḥ |
jyotīraseṣṭakacitāambaracumbidīpra -
vapraprabhābharanibhena ca dugdhasindhū || 13 ||

and in which [city] the multitudes of gods suspected the abundance of light in form of her crystal-brick-constructed, sky-kissing, shining rampart to be the milk ocean which had come near in disguise¹³ because of the desire to see the moon on the crest of Śaṅkara;

Utpala: [fol.02r, 1.27] yasya : sphaṭikeṣṭakābhiś **citā** ye [fol.02v, 1.1] abhraṅliḥā bhāsvarās ca **vaprās** tat**prabhā dugdhā**dhiṁ candradidṛkṣāgataṁ **surā** ūhāṁ cakruḥ | iṣṭakāśabdasyeṣṭakeṣīkamālānām iti hrasvaḥ || 13 || [fol.02v, 1.2]

Canto Two: Śiva's Tāṇḍava Dance

tena vyadhīyatatarām iva vellitāgra -
dordaṇḍabhasmakaṇarājibhir ujjvalābhiḥ |
nirmitsyamānanijanṛttabharābhiyoga -
yogyāntarālabhuvanāntarasūtrapātaḥ || 37 ||

With the shining lines of ash particles from his club-like arms the ends of which were shaking, he was as if very much laying down the outline for another world to be created, the inside of which would be suitable for the exertion of the burden of his own dance.

Utpala: [fol.05v, 1.25] tena : nirmātum iṣṭasya nijanṛttābhiyoge yogyāntarālasya [fol.06r, 1.1] paratrabhāgasya sūtrapāta iva bhagavatā sthapatineva kṛtaḥ || 37 ||

¹³Actually *nibhena* forms part of a compound with *prabhābhara*, lit.: "they suspected the milk ocean to have come in disguise of the abundance of light".

Utpala 13.3 iṣṭakeṣīkamālānām] Aṣṭādhyāyī 6.3.65.

13c jyotīraseṣṭaka] Σ; jyotīraseṣṭika Ś_A, possibly only *p.c.* Just below there is a marginal insertion *ṣṭi*.

Utpala 13.3 cakruḥ] em.; cakre *C_U*. **Utpala 37.1** nijanṛttābhiyoge] em.; nijavṛttābhiyoge *C_U*. **Utpala 37.1** yogyāntarālasya] em.; yogyāntarālasya *C_U*.

Canto Six: Śivastotra

In HV 6.21 Ratnākara starts a series of eleven verses dedicated to the Yoga philosophy, praising Śiva as its Īśvara:

dadhatīha karmaphalabhogavarjite
 sakalārthatattvadṛśi puṁviśeṣatām |
 tvayi śabdām Īśvara iti vyavasthitam
 kathayanty ananyaviṣayam maṅṣiṇaḥ || 21 ||

The wise say that, having no other object, the word “Lord” stands for you here, who, not experiencing the fruits of actions, and seeing the real nature of everything, are a special soul.

Utpala: [4r6] dadha || **karmaṇaḥ** śubhāśubhasya yat sukhaduḥkharūpaṃ **phalaṃ** tadupab**hogavarjite** draṣṭṛmātravāt **sakalapadārthatattva-**
 3 jñe ca sarvavyāpitvāt puruṣa**viśeṣatvaṃ** dadhati **tvayy** eva, **ananyagocaram**
 “**īśvaraḥ**” iti **śabdam** pātañjalāḥ **kathayanti**. yad āhuḥ: “kleśakarmavipā-
 kāśayair aparāmṛṣṭaḥ puruṣaviśeṣa īśvaraḥ” iti || 21 ||

This verse is an allusion to YS 1.24, which provides the Pātañjalayogaśāstra’s definition of *Īśvara*: *kleśakarmavipākāśayair aparāmṛṣṭaḥ puruṣaviśeṣa īśvaraḥ* || “A special *puruṣa*, untouched by *kleśas*, *karma*, [its] fruition, and [its] stock is [called] *Īśvara*.” *karmaphalabhogavarjita* in the verse corresponds to *kleśakarmavipākāśayair aparāmṛṣṭa* in YS 1.24: Ratnākara omits the *kleśas*, *karma* is picked up, *phala* is an equivalent to *vipāka*, the Bhāṣya glossing *vipāka* with *tat[=karma]phala*, but of course this is a very common concept also outside of yoga philosophy. *bhoga* might also have been drawn from *bhoktā* in the *Bhāṣya*. Utpala explains the *īśvara*’s freedom from desire by his being only a seer (*draṣṭṛmātravāt*), the term *draṣṭṛ* frequently being used in the Pātañjalayogaśāstra. *puṁviśeṣa* in the verse stands for *puruṣaviśeṣa* in the sūtra.¹⁴

¹⁴For the change from Pātañjalayogaśāstra’s *puruṣaviśeṣa* to *puṁviśeṣa*, as well as from *aparāmṛṣṭa* as a separate word to *varjita* at the end of a compound we find a striking parallel in *Śiśupālavadhā* 14.62:

sarvedinam anādim āsthitam
 dehinām anujighṛkṣayā vapuḥ |
 kleśakarmaphalabhogavarjitam
 puṁviśeṣam amum īśvaram viduḥ ||

Yogis recognize him as all-knowing, beginningless, embodied in order to aid mortals, free from afflictions and the consequences of action, the supreme self, the lord. [Translation Dundas (2017, 469).]

Already Jacobi (1890) had noted, although in a rather unfavourable way, the influence of Māgha’s *kāvya* on the *Haraviṣaya*, giving quite a few examples, but not this one.

21a dadhatīha] Σ; dadhati SN757. **21b** °tattva°] E_DŚ_CSN757D_{BCDE}; °tatva° E_RJD_A. **21b** °dṛśi] J., cf. Alaka *sarvārthatattvadarśini*; vidi Σ. **21d** kathayanty ananya°] Σ; kathayanti nānya° J.

Utpala 21.1 sukhaduḥkharūpaṃ] em.; sukharūpaṃ D_A. **Utpala 21.4** kleśa°] em.; deśa D_A.

A few verses on we have a *yugmam*, a syntactic unit of two verses. It features the topic of *Īśvara*'s not being limited by time, apparently containing an allusion to Pātañjalayogaśāstra 1.26:

dadhato 'vyayānudayadharmarūpatām
 suranāyakaikagurutām upeyuṣaḥ |
 upavartate ya iha na vyavacchide
 tava śarva carvitacarācaraḥ kvacit || 25 ||

kriyayā kramād avayavaiś ca saṃkhyayā
 nijalakṣmaṇā ca ya ihopalakṣyate |
 tvam anādimadhyanidhanaṃ svamāyayā
 smarakāla kālayasi kālam eva tam || 26 || yugalakam

Oh Śarva, you, who are without perishing and arising,¹⁵ you who have become the only *guru* of the leaders of the gods, [time¹⁶], grinding down [everything] moving and unmoving, does not come anywhere close to limit you,

which [time] is perceived by action, by its parts in sequence and by counting, its own characteristic, that time even which is without beginning, middle and end,¹⁷ you, who were the end of cupid, impel¹⁸ by your own Māyā.

Utpala: [4v4b] dadha || he smarāntaka evaṃvidham api kālam tvam

¹⁵Lit.: “you who are bearing the state of being of a form whose nature is to be without perishing and arising.”

¹⁶Literally translated the construction of the sentence is: “Which [time] (*yah*) ... that time (*tam kālam*) you impel.”

¹⁷Utpala's commentary expresses a doubt regarding time's being eternal. He gives further explanations regarding *kriyā*, “action”, “long, short etc.”, then he seems to qualify *kramāt*, “in sequence” by “belonging to today, belonging to the morning, etc.”, *candrārkhādīgama* refers to the movement of celestial bodies such as moon and sun. Unfortunately our MS breaks here.

¹⁸The exact meaning of *kālayasi* is unclear. Utpala glosses with *kṣipasi*, lit. “throw”, possibly conveying the idea of time being set in motion by Śiva. Alternatively, taking *kālayasi* to be a denominative of *kāla*, in its meaning of “end”, parallel to *smarakāla*, one could understand it to mean “you make an end to time.” Either way Śiva's superiority over time is expressed.

25a °dharmarūpatām] E_{DP} SN757JD_{ADPcF}; °dharmaśūnyatām E_{DR}Ś_CD_{BCDac}. **25d** śarva carvitacarācaraḥ] JD_{BC}; śarva carcitacarācaraḥ E_DSN757D_{Dac}; sarvacarcitasurāsuraḥ E_{DP}E_RDA; śarva carcitacarāś caraḥ Ś_C; śarva carcitasurāsuraḥ D_{DF}. **26c** tvam anādi°] Conj. Isaacson, cf. *tam* J; samanādi° E_{DR}Ś_CSN757D_{BDC}; śvasanādi° E_{DP}D_{ADPF}; tam anādi° J. **26c** °madhya°] E_{DR}Ś_CSN757JD_{ABF}; °matha° D_{CD}. **26c** °nidhanaṃ] E_{DR}Ś_CJD_{ABCD}F; °nidhane SN757 **26d** kālayasi] E_RŚ_CSN757JD_{ABCD}F; kālayati E_D. **26d** tam] E_{DP}J; tat E_{DR}Ś_CSN757D_{ABCF}. **26d** yugalakam] E_{DR}Ś_CD_{BCD}; [missing] SN757D_{AF}.

3 **eva svamāyayā kālayasi** kṣipasi, iti dvābhyāṃ kriyā. nityatvād **anādima-**
dhyāntaṃ sarvadā sthitaṃ. nanu, sa evaṃvidho nāstīty āśaṅkyāha: **kriyayā** ci-
 rakṣiprādikayā **krameṇa** adyatanaprātastanādinā candrārkaḍigama [Commen-
 tary breaking off here, continuing at 28.]

Utpala’s commentary has a lacuna, starting in the middle of his treatment of this yugmaṃ, extending into his treatment of 28. Thus we do not know if any of the commentators identified the likely allusion to Pātaṅjalayogaśāstra 1.26, the sūtra being *pūrveṣāṃ api guruḥ kālenānavacchedāt*: “[īśvara] is the guru also of the forefathers, because of his not being limited by time.” Here *suranāyakaikagurutāṃ upeyuṣaḥ* loosely corresponds to the first three words, and *tam kālam, ya īha tava vyavacchide nopavartate*, “that time, which here does not come near for your limitation” (words rearranged) is picking up the last word of the sūtra, or, rather we can suspect that the word *upavartate* came from the Bhāṣya: *yatrāvachchedārthaḥ kālo nopavartate, sa pūrveṣāṃ api guruḥ*.

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Utpala 26.2 nityatvād anādimadhyāntaṃ] *D_{Ap}*; nityatvādinādimadhyāntaṃ *D_{Ac}*.

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