

## Raghuvansha Canto XVI.

Notes and Translation.

1. अथ—thereafter i. e. after the departure of Râma. It is with this that the Ramayana ends. सत्तरद्युप्रवीराः—viz. लव, तक्षक, पुष्कर, अङ्गद, चन्द्रकेतु, शत्रुघाति and सुबाहु. ज्येष्ठं—the eldest viz. Kusha. पुरोजन्मतया—in consequence of being born first and therefore being the senior. गुणैः—in consequence of the virtues such as bravery, charity, etc: being possessed by him. रत्नभाजम्—the sharer of everything specially good. सौभ्रात्रम्—brotherly affection. The affix अण् comes after the words हायन and युवादि in the sense of 'it is the nature of that' says *Pāṇi*. V, i, 30; and the word सुभ्राता belongs to the युवादि class which comprises in all 40 words. कुलानुसारि—कुलं अनुसरति तत्—one being found as having a family trait.

*Trans:*—Then, the other seven brave princes of the Raghu family made Kusha—the eldest both by his being born first and by his possessing virtues—the enjoyer of the best of every thing; for, good fraternal feeling was their family-trait.

2. सेतुमुद्यैः—सेतु = a bridge; दातां = see *commen.*, and Manu X, 80, cultivation and protection of cattle. The protection of cattle from an agricultural point seems to have been an important subject even in such olden days as those of Kusha. गजबन्ध—the seizing and taming of wild elephants. Malli. speaks of आकर = a deep pit covered over with brush-wood. This is exactly the method of the well-known Kedda operations of Mysore at the present day by which wild elephants are caught. अभ्युद्धिताः—distinguished for. अन्योन्य—see VI, 65; प्रविभाग—see *commen.*

*Trans:*—They were distinguished by [their] successful operations of which the principal were construction of bridges, agriculture, and the seizing of elephants; they did not [however] overstep the boundary of the tract assigned to each, just as the seas do not go beyond their shores.

3. चतुर्भुजः—चत्वारः भुजाः यस्य सः in reference to the four hands of Vishnu; or भुक्ति इति भुजः, चतुर्णां धर्मार्थकाममोक्षाणां भुजः; for further see *commen.* दानप्रवृत्तेः—(1) of the tendency to charity; (2) of the flow of ichor. This dual meaning of the phrase results from the two meanings of दान and of the word प्रवृत्तिः for which see *commen.* अनुपारतानां—of those who were incessant, unremitting. सुरद्विपानां—द्विपानां द्विपः celestial elephants, the guardian elephants of the quarters. सामयोनिः—see *commen.* which quoting from Pālakāpya gives the

springing up of elephants from the Sâmans. अष्टवा—The affix वा comes after a numeral when it means the mode or manner of an action by संख्याया विधायै वा *Pāṇi. V, iii, 42.*

*Trans:*—That family-stalk of theirs which sprang from the portion (i. e. Râma) of Vishnu (*lit.* four-armed one; or enjoyer of the four aims of existence) was on account of their being ceaseless in their charities, being sub-divided into eight branches, spread widely like the race of heavenly elephants whose flow of rut never ceased and who were sprung from the Sâmans.

4. अर्धरात्रे—see *commen.* and notes XIII, 79 on क्रोशार्ध ). अर्ध रात्रे: By *Pā. II, ii, 2* अर्ध is always 'neuter' and is compounded with a word signifying a thing to be halved, provided it is numerically one; the *comp.* so formed being a Tatpurusha. Then again, the word रात्रि: becomes रात्र when preceeded by अहन्, सर्व, or a word denoting a 'portion of a night,' or संख्यात or पुण्य by *Pā. V, iv, 87.* The Tatpurusha ending with रात्र, अहन् and अह is *masou.* by *Pā. II, iv, 29.* स्तिमितप्रदीपे and सुप्तजने—qualifies शय्यागृहे. स्तिमिता: (motionless, steady) प्रदीपा: यस्मिन् तद्, तस्मिन्. शय्यागृहे—°गृह as the last member of a *comp.* generally conveys the sense of 'an apartment' *s. g.* सूतिकागृहं, स्त्रीगृहं, कोषगृहं. प्रबुद्ध:—wide awake. प्रवा० वेषाम्—प्रवासे स्थित: प्रवासस्थ:; तस्य कलत्रं ( भार्या ), तस्य इव वेष: यस्या: सा, तां see *commen.* It has been a very common practice among Indian women to neglect their toilet and decoration whenever their husbands are away from them on a journey, since according to Indian ideas a wife considers that all her toilet is only for the delight of her husband & none else; such women are known as विरहिणी or प्रोषितभर्तृका. For a graphic picture of a विरहिणी read *Megha. II, sts. 10-27.* अदृष्ट-पूर्वाम्—see *commen.*

*Trans:*—Once upon a time at mid-night Kusha, who was wide awake [ while ] his servants were fast asleep and the night-lamps were steadily burning in [his] bed-chamber, beheld a female who was a stranger (*lit.* not seen before ) dressed like one whose husband is away on a journey.

5. साधुर्द्धैः—पार्थिवस्य ऋद्धिः पार्थिवर्द्धिः; साधूनां साधारणा (commonly seen in a good man) पार्थिवर्द्धिः यस्य तस्य. पुरुहूतभासः—पुरु ( प्रचुरं ) हूतं ( आम्हानं ) वक्षेषु अस्य or पुरुणि हूतानि नामानि अस्य पुरुहूतः = Indra. It is a practice to invoke the aid of Indra in all sacred ceremonies especially in sacrifices. पुरुहूतस्य इव भाः यस्य सः; तस्य. जयशब्दपूर्वम्—This is not to be taken as an *adj.* to अञ्जलि; see *commen.* बन्धुमतः—बन्धवः सन्ति अस्य इति मत्पु प्रशंसायाम्.

*Trans:*—She stood before him—whose royal splendour was common (just what it ought to be) to the good, who had the radiance as that of Indra, who was the vanquisher of his enemies, and who had good brothers,—and folded her hands to him with an exclamation in which 'may you be victorious' were the first words.

6. अनपोढार्गलम्—न अपोढम् अनपोढम् (not drawn on); अनपोढम् अर्गलम् (the wooden bar which can be drawn across behind a closed door, see I, 79; III, 39) यस्य तत्. अगारम्—also आगारम्—the house; 'भवनागारमन्दिरम्' *Amar.* विसृष्टतल्पः—see *Bhā. Vilāsa* I, 78.

*Trans:*—Now the wonder-struck son of Dāsharathi raised the upper half [of his body] from his bed and said to her who, just like a shadow on a mirror, had entered the mansion the bars of whose doors had not been drawn away.

7-8. लब्धान्तरा—one who has gained entrance. अन्तरम् has various senses; see VI, 66. सावरणे—आवरणेन (by obstruction, bar) सहितं, तस्मिन् agrees with गेहे. योगप्रभावः—योगस्य प्रभावः power acquired by Yoga. It is believed that a man can acquire superantural powers by the practise of Yoga; see Patanjali Yogasūtras. Yoga is the name of the second of the two divisions of the Sāṅkya system, its chief aim being to teach the means by which the human soul may attain complete union with ईश्वर. In fact Yoga is mental concentration. Here in the text the word appears to have been used in the popular and not in its philosophical sense. परिग्रहः—see *Shd.* notes p. 120. उपरागम्—blanching, blasting.

*Trans:*—You got an entrance into the palace in spite of its doors being barred, and yet there is no indication of any Yoga-power in you. You have the appearance of those who are troubled, and look like a lotus blasted by frost. Oh good lady! who are you? whose wife are you? and what is the cause of your coming to me. Tell me all this remembering that the mind of the self-restraining Raghus is wholly averse to any love towards the wives of others.

9. नीतपौरा—agrees with सा. अनवद्या—न वद्या अवद्या ('that which is not fit to be spoken,' वद् being the *pot. p.* of वद् to speak. There is another form also *viz.* अनुद्य = 'that which ought not to be spoken,' see *Pd.* III, i, 101); न अवद्या अनवद्या = faultless, unblemished स्वपदोन्मुखेन—स्वस्य पदं स्वपदं; स्वपदाय उन्मुखः 'one eager to go to his region', तेन. अधिदेवतां—see XII, 17.

*Trans:*—She said to him—Oh king! know me, who am now lordless, to be the presiding deity of that faultless city whose denizens were taken away [with him] by your sire who had become anxious to go to his original place.

10. वस्त्रौकसाराम्—The city of the God of wealth known as Alakā; see *comment.* वदन्तां ओकः (this word though generally ओकस् has been noted as अकारान्त by क्षीरस्वामी); तस्य सारः (essence, anything best; generally found at the end of a compound in this sense *e. g.* I, 14; VIII, 77) यस्वास्ताम् or वदन्तां ओकैः सारा (श्रेष्ठा), ताम्. अभिभूय—see VIII,

36. साहं—see note on सोऽहं I, 5; V, 22. सौराज्ये—सौराज्येन ( see V, 90 ) बद्धः ( स्थिरः ) उरुत्वः यस्याः तथा agrees with विभूत्वा. षडंशे—see I, 66; VII, 71.

*Trans.*—Here am I, having eclipsed the city of the God of wealth by [my] prosperity manifested in the festivities [that were] uninterruptedly going on in consequence of the excellent rule, (now) fallen to a pitiful condition although you, a scion of the solar race, possessing all power are ruling.

11. विशीञ्चतः—विशीर्णानि ( see IX, 56 ); तस्यानि च अट्टानि च, तेषां शतानि तत्पाट्टशतानि, now *commen.* Talpa is the single room on the topmost floor of a house; and अट्ट is *primly*, an addition to the upper part of a building, then a buttress or turret. Mark the reading noted by *commen.* निवेशः—abode; cf. निवेशकीर्यः *Ki.* IV, 19. The meaning here is different from that in V, 49; or VII, 9. पर्यस्तशालः—see *commen.* विडम्बयति—imitates, resembles; see IV, 17; XIII, 29.

*Trans.*—Without a ruler, my abode with, hundreds of broken turrets and terraces and with crumbling ramparts, resembles the close of the day having the sun (sunk) gone behind the setting mountain and the clouds scattered by high winds.

12. संचरः—path, route, particularly a difficult one; cf. दशौषधि-प्रकाशेन नक्तं दर्शितसंचराः *Ku.* VI, 43. अभिसारिकाणाम्—अभिसरन्ति भवसंकेत-स्थानं गच्छन्ति ता अभिसारिकाः see *commen.* भास्वन्नुपुराणाम्—glittering and making a light melodious sound. The Nūpura is a particular ornament worn on the ankles. It is called पैजण in Marāthi. It is now seen more among Marvādi women. Sanskrit poets generally speak of this ornament with an adjectival phrase alluding to its jingling sound—thus *Jāna.* III, 3 'रणन्नूपुरं'; *Kā.* 'हृणन्नूपुरं'. नदम्बिषाभिः—agreeing with शिवाभिः—नदन्ती (making a sound, yelling) च तानि मुखानि च; तेभ्यः निर्गताः उल्काः ( flames of fire 'उल्का स्यान्निर्गतज्वाला' *Amara* ), तामिः विधितं (अन्विष्टं searched (आम्बिषं) flesh; see II, 59) वामिस्ताः, तामिः. शिवाभिः—The she-jackals ( see VII, 50 ) are supposed to have fire in their mouths which they emit in the form of flames when they begin to howl. The hearing of the howl of a she-jackal at particular times is considered by the Hindus (who, like the Greeks of old, are believers in omens,) as auspicious, thus "कुबेरकाष्ठं प्रति वः प्रयाति ज्वालामुखी वामिमुखी विरीति ॥ तस्याप्यग्न्याभिमतायसिद्धिर्भवेच्च संपत्तिफलागमश्च ॥". वाह्यते—is passed over, traversed; cf. वाहयेदध्वरोपम् *Me.* 38. Mark carefully, the comparison between the 'she-jackals' and the 'Abhisārikās'. राजपथः—The King's high-way. Mark the similarity in the phrases in English and Sanskrit.

*Trans.*—That high-road, which had [formerly] been during nights the path of Abhisārikās having glittering jingling anklets [on their feet], is (now) passed over by she-jackals who seek carrion by the help of the flames emitted from their howling mouths.

13. आस्फालितं—struck upon as by a flap or a fan, see III, 55; VI, 73. वन्यैः—वन्य wild; see I, 45. शृङ्गाहतम्—शृङ्गैः अहतैः cf. शृङ्गैर्मृदुस्ताडितं *Shā.* II, 4. घोरः—deep, rumbling; see III, 43, 59. दीर्घिकाणाम्—see IX, 37. क्रोशति—wails, makes a lamentable noise. It is rather curious that the water of the cisterns should be made to wail, but the contrast between the light sportive striking by women with their hands and that by wild buffaloes justifies this *figurative* use of the verb with अम्भम्.

*Trans:*—That water of the cisterns which, when struck by the fore-parts [ palms ] of the hands of sportive women [ during water-sports ] imitated the deep resounding of a drum now sends forth a mournful sound when dashed by the horns of wild buffaloes.

14. वृक्षेणयाः—The rule ( *Pd.* III, ii, 15) quoted by *commen.* says that the affix अच् comes after the verb शी 'to lie down' when in composition with a case-inflected word indicating 'location'. Like-wise, *Pd.* VI, iii, 18 in the *commen.* explains the formation of the *Aluk-comp.*, and the rule says that the Locative ending is *optionally* retained before the words शय, वास, and वासिन् when the preceding word does not denote time and ends in a consonant or अ (short). वनवर्हिणवम्—वनस्य वर्हि वनवर्हि, वनवर्हिणः भावः—'the condition of a wild peacock'. Having peacocks, parrots, gazelles, and such small animals as pets in a house is very common among the Hindus. In the Meghadûta Kālidasa has the peacock ( see *Me.* II, 16 ) and the Shārikā ( *Me.* II, 22 ) in the house of the Yaksha; also see Ratnā act II.

*Trans:*—The [tame] peacocks (retained for sport), with their plumage that has remained after its scorching by the flames of the wild fire have, in consequence of the breaking of the sticks (whereon they perched) become the dwellers on trees, have given up dancing in consequence of the disappearance of the sound of the drum, and have thus relapsed to the state of wild peacocks;

15. हतन्यङ्कुभिः—हताः न्यङ्कुवः (न्यङ्कुः a kind of deer न्यङ्कुर्मने मुनी *Itāma*) ये स्तैः. पद्ं—feet; जालैकवचनम्. अस्रदिग्धं—अस्रैः (by blood 'रुधिरैःसुग्धोहितास्र' *Amara*) दिग्धं (besmeared *past. p.* from दिह् 2nd *Ubha.*).

*Trans:*—and on those flights of steps of mine where beautiful ladies [ at one time ] placed their feet dyed with lac do tigers, who have killed deer, now place their paws besmeared with blood.

16. चित्रद्विपाः—painted elephants; pictures of elephants; cf. स्वविन्धमालोक्य तत् गृहाणामादर्शमिती कृतवैधवाताः । रथ्यासु वस्यां रदिनः प्रमाणं चक्रुर्मदागोदमरिद्विपानाम् ॥ *Jā.* I, 6. पद्मन्तीर्णाः—see *commen.* संरुद्ध = agitated, enraged. The lions are irritated because of the disappointment resulting from the elephants being merely pictures and not real ones as expected by them. The idea is, just as in the preceding stanzas, to

narrate the change that has now come over the city of Ayodhyâ. The guardian deity says, at one time elephants were struck by the goads of their drivers; now however, their temples are struck by the paws of lions.

*Trans:*—The elephants in pictures shown as entering the lotus-beds and being presented with pieces of lotus-stalks by the female elephants, and their temples being (shown) there as pierced by being rowelled into by goads, have now to bear the striking of the paws of enraged lions.

17. **योषिप्रतियातनानां**—योषितां (योषित् a woman 'स्त्री योषिद्वला' *Amara*) प्रतिवातनाः (pictures; प्रतिवातना प्रतिच्छाया प्रतिकृतिः *Amara*) तासां Figures on pillars seem to have been a very common adornment, see *Nai.* II, 83; *Budha*, V, 52. **उत्क्रान्त...धूसराणाम्**—वर्णस्व क्रमः or वर्णानां क्रमाः (series of paints; the various shades of colour) वर्णक्रमाः, उत्क्रान्ताः (come off, faded) च ते वर्णक्रमाश्च; तैः धूसराः (greyish. A picture on a wall having parts of its paint peeled off is very accurately described) तासां. **निर्मोकपट्टाः**—see *commen.* the cloths in the form of the sloughs of serpents; cf. *विट्ककोटिस्वलिनेन्द्रसदृनिर्मोकपट्टैरिव वा बभासे' Jâ.* I. 4. **स्तनोत्तरीयाणि**—स्तनानां उत्तरीयाणि (उत्तरस्मिन् देहभारे भवम् उत्तरीयं; 'संव्यानमुत्तरीयं' *Amara*) the upper garments. It appears that they were something like the modern shawls or shêls used by Indian women. Probably they were not so elaborate but were simply white square pieces of cloth: hence the simile. **फणिभिः**—(फणा अस्ति अस्य इति फणी one who has a hood; i.e. a serpent. Serpents are known to periodically drop their sloughs by forcing their bodies through some crevices in unfrequented places. The city of Ayodhyâ having no longer the buzz of busy activity the serpents, says the poet, dropped their sloughs on the dilapidated rough pillars, and these sloughs served as upper garments for the bass-relief statuettes that were on those pillars.

*Trans:*—The broad sloughs, cast by the serpents on the pillars and in consequence of their remaining attached to them, became the upper garments covering the breasts of the female figures rendered greyish (i. e. faded) by the lines of the paint having gone away.

18. **कालाभुधेषु**—कालस्य अन्तरः (lapse of time), तेन श्यामा सुधा (plaster, white-wash सुधा लेपोऽमृतं खद्दी *Amara*) येषु तानि, तेषु; agrees with हर्म्येषु. **नक्तं**—see *commen.* and IV, 75. **इतस्ततः**—here and there. **रूढं कुरेषु**—वृणानां अंकुराः वृंकुराः; रूढाः वृणांकुराः येषु तानि, तेषु. **मुक्तांशुद्वयः**—मुक्तानां गुणाः मुक्तागुणाः strings of pearls; now see *commen.* **मूर्च्छन्ति**—reflect, न वृद्धिं गच्छन्ति says Hemâdri. **चन्द्रपादाः**—see VII, 19.

*Trans:*—Those very rays of the moon though white like strings of pearls do not now take effect (reflect) at night on the palaces on which are grown here and there shoots of grass and the plaster on which has become faded by the lapse of time.

19. आवर्ज्य—'bending down' from आवृज् 1st *Paras.* see XIII, 17. उपात्तानि—see VII, 63. सद्यं—दयया सह यथा स्यात्तथा. मदीयाः—मम इमाः. Mark the contrast—Those very creepers which were tenderly handled even by sportive women are now ruthlessly dragged by savages as if they were so many monkeys. One *commen.* takes इव in the sense of सह and says पुलिन्दैः शबरैः सहचरैः सह वानरैः छिद्यन्ते. I am however inclined to take it as a particle of comparison to liken the पुलिन्दसु to monkeys.

*Trans.*—Those garden-creepers of mine the flowers of which were plucked after tenderly beading them down by playful women, are now being troubled (i. e. destroyed) by wild Pulindas (savages) as if they were so many monkeys.

20. अनाभासः—दीपानां भासः दीपभासः (भा भाश्छविः *Amara*) न आविष्कृताः अनाविष्कृताः (see II, 7); अनाविष्कृताः दीपभासः वेपु ते. दिवा—*indecl.* by day. तिरस्क्रियन्ते—see *Shā.* VI, p. 189. गवाक्षाः—see VII, 11. गवां अधीव (the word अघ्नन् becoming अक्षु when not used in its literal sense by अक्षणः अदर्शनात् *Pā.* V, iv, 76; or it may be formed as गावः (किरणाः वाक्षन्ति) व्याघ्रवन्धनेन i. e. that by which rays enter. तिरस्क्रियन्ते—are covered over, concealed, see *Shā.* VI, p. 189. विच्छिन्नप्रसराः—from which there have been no more volumes of smoke issuing, indicating thereby that the houses were deserted.

*Trans.*—The windows, not any more sending out rays of lamps during night, being without the charm of the faces of fair ladies during day, and [likewise] being without any volumes of smoke issuing from them are concealed (covered over) by webs formed by insects i. e. by cob-webs.

21. बलिषैकतानि—बलीनां क्रियाः, तानिः बजितानि सेकतानि (see V, 8; X, 69; XII, 17) येषां तानि. स्नानीयसंसर्गम्—The word स्नानीय is formed according to *Pa.* III, iii, 113 noted in *commen.* सात्वनेन इति स्नानीय 'anything used as an application at the time of bathing'. उपागृहाणि—वानीराणां गृहाणि वागृहाणि (see XIII, 30 and *Mē.* I, 41); उपान्तानि (see III, 57; VIII, 50) वागृहाणि येषां. सरयू—see VIII, 98.

*Trans.*—I am pained at seeing the waters of the river सरयू having its sands without any rites of oblation-offerings performed on them, not gaining a contact of materials used in bathings, and having the cane-bowers on its banks deserted.

22. अहंसि—The verb अहं is generally used with the *infinitives* of the verb which indicates the action desired, to convey the idea of a polite but pressing request. इमां वसति—This place of residence *viz.* कुशावति where the young prince was installed, see XV, 97. कुराजधानीम्—राज्ञा धीयते स्वीयते अस्यां इति राजधानी, कुलस्य (of the family; hence, ancestral) राजधानी कुशानी *viz.* अधोप्या. कारणमानुषीं—मनुष्यस्य असी मानुषी (human,

mortal; see VIII, 80); now *commen.* The कारण or purpose for assuming the mortal form was killing Rāvaṇa at the earnest importunities of the deities, see X, 35-37.

*Trans:*—Hence you should give up this dwelling place and come [back] to me [who have been] the seat of government of your ancestors; just as your sire abandoning the human form assumed for a particular purpose went back to the form of the Supreme Soul.

23. प्रतीतः—pleased, see XIV, 27; 47. Mark the use of the *geni.* with प्रतीत. प्राग्रहरः—प्रकृष्टं अग्रं प्राग्रं, प्राग्रे हरति असौ the foremost, the best, see *Ku.* VII, 48. अभिप्रसादा—अभिव्यक्तः (manifested) मुखस्य प्रसादः यथा सा. शरीरबन्धेन—शरीरस्य बन्धः, तेन 'by the tie of the material or corporeal body'; 'by the body that ties down one to this world'; 'by the mundane tenement', cf. आसनबन्धः in II, 6.

*Trans:*—The foremost of the Raghûs being pleased with her (the presiding deity of his metropolis) accepted her request by saying 'alright'; and the city also with a beaming countenance disappeared in her bodily form.

24. *Trans:*—Next morning the King narrated that unprecedented occurrence [which took place] during the night to the Brahmanas in the audience-hall; they, on hearing that selection of his for the position of lord-master (*id.* husband) by the [presiding deity of the] hereditary metropolis in person, congratulated him.

25. श्रोत्रियसात् कृत्वा—The सात् suffix is (by *Pā.* V, iv, 53) added to words in the sense of the च्चि formation optionally in senses when something is changed into another (1) completely or partially; (2) when something is delivered over as to a master or lord. When the 2nd sense is conveyed the word with the affix is in conjunction with the verbs कृ, भू, अस् to be and संपद्; see VIII, 72. Hence श्रोत्रियसात् कृत्वा 'having made over to Shrotriyas.' The Shrotriyas are Brāhmanas fully versed in the study of the Vedas i.e. those who repeat the mantras, understand them, and practise the rites enjoined therein. Malli. quotes *Pāṇi.* V, ii, 84 श्रोत्रियंश्छन्दोऽधीते i.e. he who studies the Vedas is a Shrotriyas. Likewise see *Mā. Mā.* I, 5 where Bhavabhūti describes them. They appear on the whole to be the best and most deserving recipients of gifts. यात्रानुकूले—यात्रायाः (यात्रा=journey, see IV, 24.) अनुकूलः (suited, favourable), तस्मिन्. सावरोधः—see I, 32; IV, 68. अनुदुतः—followed; see III, 38; XII, 67. अश्रवणैः—by masses of clouds. The simile is between the wind wafting the clouds and the young King Kusha, as also between the clouds and the armies. अयोध्याभिमुखः—see V, 29.

*Trans:*—Having given over the city of Kushāvati to Brahmanas versed in the Vedās he with his wives started, on a favourable day, on a journey towards Ayodhyā being followed by his armies just like the wind by masses of clouds.

26. सेना—सह इनेन ( a host ) that accompanies a lord-master ; see IX, 5 for इन; or सिनोति इति सेना by *Uṣṍd.* III, 10. बृहन्निः नागैः—by large elephants ; see IV, 23. रथोदारगृहा—उदर = lofty, beautiful. जङ्गमराजधानी—for राजधानी see *st.* 22 *supra*; जङ्गमा ( moving ; in the formation of this word the वद् affix has come by निलं कौटिल्ये गतौ *Pd.* III, 1, 23, in the sense of 'crookedness', after a verb expressing motion. The armies did not move along in a straight line, hence the propriety of the expressions) चासौ राजधानी च.

*Trans:*—During his march the whole host became a moving citadel having its [ several ] banners appearing like gardens having pleasure-hills in the form of huge elephants and chariots as splendid mansions.

27. आतञ्जेन—see *commen.*, and IV, 5. पूर्वभूमि—पूर्वेषां ( of ancestors ; see I, 67 ; V, 14 for the use of पूर्व in this sense ) or it may be taken in the sense of पूर्वा ( former ) चासौ निवासभूमिश्च, तां; mark the use of the accusative with the verb प्रस्य in the sense of 'going towards'. वभौ—see II, 16. बलौघः—बलानां ' of the armies ' बलं गन्धरसे रूपे स्वामनि स्थौल्यसैन्ययोः *Medi.* ) ओघः ' flow, rush '. The use of this word may be noted, as it serves to bring out the comparison between the hosts marching onwards under the guidance of the young king ( whose white royal umbrella is compared to the disc of the moon ) and the armies to the tidal waters of the sea rushing onwards towards the sea-shore under the influence of the moon.

*Trans:*—The rush of the armies—started on their onward march to the laud of the residence of his ancestors [ as they were ] being conducted by him who had an umbrella which was a pure white circular one,—resembled the sea—[ waters ] forced on by the rising moon with her disc as clean as the white [ royal ] umbrella.

28. बरुथिनीनाम्—बरुथिन् = see IX, 11; बरुथाः ( armours, shields, etc. ) सन्ति अस्यामिति बरुथिनी; " बरुथिनी बलं सैन्यम् " *Amara*; accord: to *Pd.* V, ii, 115 the *geni.* is used here subjectively as explained by *commen.* अपर्याप्तवती—अप्राप्तं ( capacity, see IV, 7 ) अस्ति अस्यां इति पर्याप्तवती, न पर्याप्तवती अन्वती ' not possessing the capacity of '. विष्णुपदं—विष्णोः पदं आस्पदम् the sky; " वियद्विष्णुपदं " *Amara*. The *Matsya Purāna* gives the mythology of the three steps of Vāmana when he solicited three footsteps of ground from the demon Bali, where Earth was the space for one step, and the sky or aerial region for the second step, see VII, 35. रजइच्छेन—रजसः छलं ( मिथं semblance, see IV, 54; VII, 30 ) तेन.

*Trans:*—The Earth ( the holder of riches ), not possessing the capacity to bear the torture of the armies of him who was marching onwards,—appeared to ascend in the form of dust to the second foot-step viz: the tract of Vishṇu.

29. One *commen.* takes पश्चात् with गमनाय implying thereby the

idea of the army following the king but that seems hardly necessary or appropriate. उद्यच्छमाना—*pres. p.* of यम् with उत् = 'striving'; according to *Pd.* I, iii, 75 quoted by *commen.* the *Atma.* of the verb यम् to strive, is used when it is preceded by the prefixes सम्, उत्, and आङ् not referring to a book and conveying the result of the action indicated by the verb to the agent. निवेशे—see V, 49; VII, 2; निवेश = a halting-place on a march 'निवेशः क्षिप्रिं पण्डे' *Amara.* सामग्र्यमति—समग्रस्य भावः सामग्र्यं सामग्र्यस्य मतिः (idea), तां.

*Trans.*—That army of the king wherever it was seen, whether preparing for a march, or in the camp at the halting-station in front (i. e. the next stage) or on the route in its course, it conveyed an idea of being fully equipped.

30. तस्य—refers to Kûsha. द्विपानां—द्वाभ्यां शुण्डातुण्डाभ्यां पिवति असौ द्विपः. तुरंगमणां—तुरेण गच्छत्यसौ तुरंगमः by *Pd.* III, ii, 47; III, ii, 28 *Yâtika*; and VI, iii, 67. प्रपेदे—प्रपद् 4th *Atm.* to come to a particular condition; see IX, 7; cf. मुहूर्तकर्णोत्पलतां प्रपेदे *Ku.* VII, 81.

*Trans.*—In consequence of the sprinkling of the ichor-fluid of the elephants and the striking of the hoofs of the horses belonging to that leader (Kûsha) the dust on the road became mud, and the mud became [pounded into] dust respectively.

31. मार्गेषिणी—मार्ग इच्छत्यसौ मार्गेषिन् 'one who desires, is on the look out of, a path'. कटकान्तरेषु—कटकानां (of the sides of mountains; see *commen.* and *Ku.* VII, 52) अन्तराणि 'middle spaces; hence, the compound will signify 'hollows, dales, valleys'. वैन्ध्येषु—विन्ध्यस्य इदं वैन्ध्यं (appertaining to the Vindhyâ mountain). बहुधा—बहुप्रकारेण. महाविरावा—an adj. to be applied both to 'river Revâ' and 'the army'; महान् विरावः (see II, 9) यस्याः सा. बद्धप्रतिश्रुन्ति—see XIII, 40. गुहामुखानि—see II, 28.

*Trans.*—That army eager for a passage through the Vindhyan valleys, being divided in various ways (i. e. into numerous battalions) sending forth loud hootings made the mouths of the caverns full of resounding noises after the manner of the roaring river Revâ.

32. धातुन्नेमिः—The idea of the mountains having metallic ores is a very common one. It finds place in almost every Kâvya. प्रयाणध्वनिमिश्रतूर्यः—The bustle and hum of an army preparing to march, mixed with the sound of trumpets and clarions, can only be realised by those who have witnessed such a scene. Perhaps it will be seen and heard on the battle-fields of the European continent in the Austro-Servian conflict just begun. For तूर्य see III, 19, VI, 56. पुलिन्दैः—The Aryans who came from the N. W. took possession of the Gangetic plain and drove the aboriginies southwards. These naturally took shelter in the fastnesses of the Vindhyâ mountain and are spoken of as wild

tribes 'किरातशबरपुलिन्दाः'. उपायनानि—see IV, 79. पश्यन्—This reminds one of the system of offering Nazars which are touched and remitted at Viceregal and other Durbars.

*Trans.*—That king, whose charriot-wheel-rims were reddened by cutting through metallic ores and whose trumpets sounded along with the hum of a march, crossed the Vindhyā mountain after viewing the presents brought to him by the mountain-tribes.

33. तदीये तीर्थे—It is impossible to decide which तीर्थे is meant here; as also whether the तद् in तदीय refers to Vindhyā or to any stream. I am inclined to take तदीय as referring to गङ्गा by which I understand some stream taking its rise in the Vindhyā hills and joining the main stream of the Ganges. तीर्थे—तीर्थ 'a ford', 'a point in the course of a river where it is possible to cross the stream'; see XV, 101. It also has other senses viz. (1) a flight of steps at a particular spot on the side of a river or a pool of water by which people get into the water; as in कुततीर्थे: पथसामिवाशब्दः *Ki.* II, 3; (2) a sacred pool of water as in शचीतीर्थे in *Shā.* प्रतीपगां—प्रतिगता आपः अथ प्रतीपं; the word then *lit.* signifies 'against the current', 'in a refractory manner.' Hence प्रतीपं यथा स्यात्तथा गच्छत्यसी प्रतीपगा = one flowing in a wild furious course, and therefore, 'difficult to be crossed'. The word अप् becomes अप् in a compound by ऋपूर्वचूः यथामानक्षे *Pā.* V, iv, 73 and the अ of the *fem.* word अप् becomes ई accord: to ह्रस्वरूपसमंभ्योऽप ईत् *Pā.* VI, iii, 97 whereby the substitution takes place when the word अप् is preceded by द्वि, अन्तर or a preposition. उत्तरतः—*geni. sing.* of the *pre. p.* of त् to cross with उत्. अयत् व्यजनीवभूवुः—वालव्यजनं—The fan or fly-flapper which is one of the royal insignia. The compound expression is a च्वि formation. लोलपक्षाः having fluttering wings.

*Trans.*—The flamingoes whose wings fluttered to soar up in the sky became the white Chāmaras, without any [ special ] effort, for him who was crossing the refractory stream at its fordable point by means of a bridge formed of elephants [ made to stand side to side ].

34. कपिलेन—see III, 50 and IV, 32. भस्मा—see *Kṛ.* III, 32 and *Shā.* III, 2. अवशेषीकृतं च्वि forma.; विग्रह = body; विग्रहः समरे काये, see *Ratnā.* I, 5. सुरा—see *commen.* निमित्तं=कारणं, 'means'; the word at the end of a *comp.* has the sense 'occasioned by' or 'of which the cause is, by 'निमित्तकारणहेतुषु सर्वोसं प्रायदर्शनं' *Pā.* II, iii, 27. cf. महीसुरनिमित्तं गतजीवितोऽम् *Dasha.* त्रैस्तोतसं—appertaining to the 'three-streamed.' The river Ganges is called the त्रैस्तोतस् because she is supposed to flow in three streams,—(1) मन्दाकिनी or सुरनदी; (2) गङ्गा and (3) भागीरथी. नौलुहितं—सेनोत्तरणवशात्त्रौकाभिः इतस्ततः चालितं, see XIV, 30.

*Trans.*—He bowed to the waters of the tri-streamed river which rippled by the tossing of the boats on it, and which was the means of

getting (to) the abode of the gods in the case of his ancestors whose bodies were made to remain heaped up in the form of ashes through wrath by the sage Kapila.

35. कैश्चिद्दहोमिः—This *idiot.* use of the *instru.* in reference to time denotes *in what time something is accomplished* by *Pā.* II, iii, 6. *cf.* कृत्विष्यैरेवाहोमिः स बलवान् संवृत्तः, or कैश्चिद्दहोरात्रैरुपयाताः. वितताध्वराणां—वितताः (performed, *cf.* विततयज्ञः *Shā.* VII, 34; or *Ku.* II, 46) अध्वराः (sacrifices, see I, 31; V, 1) वैस्तेषां. वेदिप्रतिष्ठान्—see *commen.* and V, 63. शतशः—*inde.* 'by the hundreds'. The affix श्च् comes after the crude forms of numerals and words denoting units of a coin in the singular number, when a distributive sense is to be expressed and the word so formed is a *Kāraṇa* by *Pā.* V, iv, 43. For the Sarayū being studded with a large number of यूपः see IX, 20; and XIII, 61. A Yūpa, as is well known, is a sacrificial post to which the animal to be sacrificed is tied, and which is left behind after the sacrifice is over.

*Trans:*—Thus after some days at the end of the journey, Kusha having reached the bank of Sarayū saw hundreds of sacrificial-posts fixed in square pedestals belonging to the members of the Raghu-race who had performed sacrifices.

36. The wind laden with the fragrance of flowers and with the spray of water from the river coming to welcome the prince is quite an Oriental idea.

*Trans:*—The breeze from the very interior of the gardens on the outskirts of the family-capital having gently shaken the branches of the trees in flower and having passed over (*lit.* touched) the cool ripples of the river Sarayū went forth to receive him whose army was tired [ by the journey ].

37. उपशल्ये—see XV, 60. रिपुमग्नशल्यः—see *commen.* and VIII, 88.

*Trans:*—Now that powerful King, who was the banner of his family, who had implanted arrows in the hearts of his enemies, and who was a friend to his subjects, encamped on the outskirts of the city those armies which had waving banners.

38. शिल्पिसंघाः—Bodies of artisans (not artists). तथागतां—see *commen.* and VI, 82. संभृतसाधनत्वान्—संभृतानि (gathered together, see V, 5 and VIII, 3) च तानि साधनानि च संभृतानि, तेषां भावः संसाधनत्वं (a condition in which there is an abundance of means), तस्मात्. पुरं—*accu. sing.* of the irreg. word पुर *fem.* 'a fortified town'. see XI, 93. विसर्गात्—pouring down; *cf.* IV, 86. नवीचक्रुः—(a *च्* formation); 'brought a condition almost of newness' which is more than mere renovating.

*Trans:*—Bodies of artisans—employed by the King,—on account of an abundant supply of means made that city which had gone to [ its present ] dilapidated condition almost a new one just as the clouds by pouring down their waters restore the earth parched by heat.

39. सपर्या—see II, 31. सपशूपहारां—पशुनां उपहाराः (see IV, 84; V, 74). परार्थ्यंगृहायाः—*geni.* agreeing with पुरः; परार्थ्य (extremely rich; परार्थ्य may be taken to qualify either प्रतिमा or गृह; see VIII, 27). वास्तु-विधानविद्भिः—वास्तोः (वास्तु=the foundation, site of a building; or a house; it is used to signify the ceremony at the laying of the foundation-stone, or even after a thorough overhaul, of a building which is not like the modern custom but involves numerous ritualistic ceremonies) विधानानि, तानि विदन्ति ते, तैः. निर्वर्तयामास—mark the causal use of the verb निर्वृत् in the sense of 'caused to be accomplished, or performed.' रघुप्रवीरः—see XIV, 29.

*Trans:*—Thereafter the hero of the Raghu-line caused the performance of the worship having offerings of animals of the city containing splendid temples (*lit.* houses of images) at the hands of priests who had kept a fast and who were versed in the performance of the *Vāstu*-ceremony.

40. राजोपपदम्—उप उच्चारितं पदं उपपदं (a word prefixed), राजा उपपदं दस्य तद् (as in धनुरूपपदं वेदं *Kā.* XVIII, 14 or पंक्तिपूर्वं: रथः *Jā.* I, 64), in which the first term is राज, of course refers to निशान्तं—see *comment.* a dwelling-place, निशान्यां अम्यते स्म (a place of shelter which is resorted to at night). यथाहं—यथा अर्हति इति 'as is suitable'. यथाप्रधानं—प्रधानं यथा स्वात्त्या 'according to rank'. अन्यैः—with which निशान्तैः may be construed. अनुजीविलोकं—अनु जीवत्सौ अनुजीविन्, (a dependant, a follower) अनुजीविनां लोकः (body, group, 'लोकस्तु भुवने जने'); तैः सम्भावयामास—*lit.* the verb सम्भू in the causal 'to honour, to treat with respect', as in V, II; VII, 8.

*Trans:*—Having, as a lover does the heart of his lady-love, entered the palace, which [word] had the term 'royal' prefixed to it, appertaining to the city, he treated with consideration the body of [his] followers by assigning to each a residence as was required and according to his rank.

41. मन्दुरा०—सम्यक् चासी अयश्च संश्रयः (the affix इति comes in the sense of 'the agent having such a habit etc.', after about 10 verbs of which श्रि with वि 'to shelter' is one; see *Pā.* III, ii, 156); मन्दुरायाः (stables) संश्रयः शीलं येषां ते मन्दु०विणः, तैः. शालांगतैः—शाला = a house, a sheltered place, 'वासः कुटी इयोः शाला सभा' *Amara*; शालौकस्तत्रदेशयोः *Haima*. विधिना (according to proper arrangement or sacred rite) स्थापिताः स्तम्भाः विधि-स्तम्भाः; शालास्तु विधिस्तम्भाः शाला०स्तम्भाः; तान् गताः (the word गत at the end of a comp. has various senses; the sense here is more literal than any other; see III, 66); तैः.

*Trans:*—That city, with articles of sale arranged in the market-place, with its horses haltered in the stables, and with the elephants fastened to the posts properly arranged in the houses [for them], appeared like a woman having ornaments placed on all her limbs.

42. वसती—*loc. sing.*; in the place of residence. पुराणशोभां—पुराण (former, old) चासी शोभा च, तां *i.e.* the splendour of the city of the times of the predecessors. अधिरोपिता = restored. मैथिलेय—see XIV, 71. स्पृहयांबभूव—The verb स्पृह् and its derivatives are construed with the *dative* of the object wished for as in यवानां प्रसृतये स्पृहयति *Vai.* 45; hence, the datives (1) दिवः भद्रं of the lord of Heaven *viz.* Indra, and (2) अलकेश्वराय of the lord of the city of Alakâ *viz.* Kubera the god of wealth.

*Trans.*—That son of Maithili, living in the residence of the Raghûs which had been restored to its former splendour, did not covet for the [ city of the ] lord of Heavens or even for that of the God of wealth.

43. रत्नोत्तरीयं—see *commen.* एकान्तोहारम्—एकान्त (excessive; तीव्र-कान्तनितान्तानि *Amarâ*; *cf.* एकान्तशैल्याः कश्लीविशेषाः *Ku.* I, 36) पाण्डुः एकान्त-पाण्डुः (breasts of women in their youth are always described by poets as white, *cf.* स्तनद्वयं पाण्डु तथा प्रवृद्धं *Ku.* I); for *comp.* see *commen.* निश्वासो शुक्लं—निश्वासेन हायाणि (those which can be carried away by a breath, so light). वर्मः (the hot season 'वर्मः स्यादातपे ग्रीष्मे'). प्रियावेशं—प्रियायाः वेशः—the dress of the beloved; or, taking प्रियाः as a separate word as some *commen.* have done as an *accusa. plural* and उपदेष्टुं as governing two *accusa.* on the analogy of नृ, वच्, etc. but this is not a current idiom. If प्रिया were to be taken as a separate word it ought to be in the *dative*. But I take it compounded with वेशं, and take the *geni.* अस्य ~~के~~ an *indi. object* in place of the usual अस्मै accord: to चतुर्थ्यै बहुलम् *Pâ.* II, iii, 62 and on the analogy of भगिन्यास्ते मार्गमादेश्व *Shû.* IV or दुष्यन्तस्य न्देष्टव्यं *ibid.*, which on the whole makes a much better sense. We have instances in which animals, seasons, trees, etc. are by उत्प्रेक्षा made the teachers, and lovers described as adorning and decorating their lady-loves.

*Trans.*—Now, came the hot season to give him instructions, as it were, in reference to the ward-robe of his lady-love—[a ward-robe] in which the upper garment was studded with jewels, in which there were strings of pearls resting on the snow-white breasts, and in which the silken cloth was [ so light ] as to be wafted by a breath.

44. Mark the idea of the poet viewing the North and the South as two rival mistresses jealous of each other with regard to their lover, the Sun, who moves to and fro between them; and now that he is on his northern course the poet depicts the North as a *femina expectante* of her lord who had gone to the South and is now returning towards the tropic of Cancer, creating great delight in her heart. अगस्त्य—see IV, 21 and 44; VI, 61. अयनात्—from the Solstice. अयन may be taken in its astronomical sense अयने द्वे. भास्वति समीपं सन्निवृत्ते—*Loca. abso.* 'the sun having arrived near'. The idea of the snow on the Himâlaya

melting under the rays of the sun is well known; its comparison to a flow of tears of joy is quite Oriental. **वाप्यवृष्टिं**—the hot tears of grief, see notes on वाप्य *Shāku.* IV, 14. **हिमस्रुतिं**—हिमानि स्रवत्यसौ हिमस्रुतिः, तां. **हैमवर्ती**—हिमवतः ( of or appertaining to the Himālaya ) इव, तां.

*Trans:*—The sun having now arrived from the solstice marked by Agastya, to near the northern quarter, commenced to send a flow of melted snow from the Himālaya, as if it were a cool flow of tears of joy.

45. **अतिमात्रं**—मात्रां ( लोकां ) अतिक्रान्तं; **अत्यर्थं**—अर्थः निवृत्तिर्विषयः वा. अतिक्रान्तं and अत्यर्थम्—both mean 'excessive', 'extremely'; 'अतिवेल्ल-सृशालयानिमाधोद्गाढनिर्भरम्' *Amara.* **क्षणदा**—night. **विरोधक्रियया**—विरोधस्य क्रिया, तथा 'by an action or conduct of contrariety', i. e. conduct consequent upon a quarrel. **विभिन्नौ**—estranged. **सानुशयौ**—अनुशयेन ( भवेदनुशयो द्वेषे पश्चात्तापानुबन्धयोः *Vishva* ) सहितौ.

*Trans:*—The day with its heat extremely increased and the night greatly reduced, both were there like a husband and a wife [first] at variance on account of contrary conduct but afterwards smitten with remorse.

46. **दिने दिने**—see III, 23. **अधस्तात्** an *inds.* from the *pri.* अधः is construed with the *gom.*; but here we must take it as compounded with स्रोपानपर्वाणि and conveying the idea 'the lower rows of steps.' cf. **नेवानधोऽधो बृहत्तः पयोधरान्** *Mā.* I, 4. **उद्वृष्टपद्मं**—उद्वृताः ( risen up ) दृष्टाः येषां तानि उद्वृष्टानि, उद्वृष्टानि पद्मानि यत्र, तत् agreeing with अम्मः. **गृहदीर्घिकाः**—Cisterns attached to a house such as those we see even to this day in old houses in Poona; see IX, 37. **नारीनितम्बद्वयसं**—The sutra *Pā.* V, ii, 37 says that the affixes द्वयस्, दम्भ, and मात्रच् are used "when 'that where this is the line or measure' is to be indicated by the word to which it is attached." According to some grammarians the suffixes द्वयस् and दम्भ are used to denote measures of altitude and depths and not horizontal measures and मात्रच् is added in all senses. By saying that 'the water had gone down' the poet implies that there was no fear of being drowned.

*Trans:*—From day to day the water of the cisterns having left the mossy steps of the cisterns and gone down, [ whereby ] the stalks of the lotuses appeared risen up, it ( i. e. the water ) became [ only ] so deep as to reach the hips of the women.

47. **सायन्तनमल्लिकानां**—सायन्तनस्य ( see I, 56 ) मल्लिकाः ( a particular kind of jasmine whose flowers bloom out only in the evening ), तासां. **विजृम्भणोद्गन्धिषु**—विजृम्भणेन ( by the opening ) उद्गन्धः ( fragrance ) येषां तानि, तेषु. For the change of गन्ध to गंधि and explanation of the rule in *commen:* see I, 38. **सशब्दं**—an *adv.* शब्देन सहितं यथास्वात्तया.

*Trans:*—In the forests the bee, placing its foot on each of the

buds of the evening jasmine sending round fragrance by their blooming, and making a humming sound, counted, as it were, their (of the flowers) number.

48. The idea of the Shirisha flower being used as an ear-ornament is frequently spoken of by Kalidâsa, see *Sha.* I, 3. अङ्कः—'mark', see VII, 9.

*Trans:*—The Shirisha flower although dislodged from the ears of passionate women did not readily drop down as its filaments stuck fast to their cheeks whereon the nail-marks were wet by the perspiration which filled in the [mark]-cavities.

49. यज्ञप्रवाहैः—यज्ञाणां (i. e. धारायज्ञाणां of the fountains; see *Ratnā* I, 12 for धारायज्ञ) प्रवाहाः, तैः. परीतान्—*pot. p. p. acc. plu.* of परीत *fr.* परि all round and ई to go; hence, 'encompassed, surrounded'. मलयोद्भवस्य रसेन—with the juice or exudation of the trees grown upon the Malaya mountain i. e. the juice of the sandal trees. शिलाविशेषान्—Special stone-slabs such as the marble carved stone-benches that we see in some of the mansions even to-day. धारागृहेषु—Houses furnished with artificial spray arrangements along the walls. ऋद्धिमन्तः—ऋद्धिः (abundance, wealth) अस्ति येषां ते इति मनुष्य.

*Trans:*—The wealthy passed the hot part of the day by lying on specially prepared stone-couches which were washed by sandal-juice.

50. स्नानुकेषु—स्नानेन आर्द्राः अत एव मुक्ताः तेषु or as *commen.* स्नानार्द्राश्च ते मुक्ताश्च, तेषु. अनुधूपवासं—धूपवासस्य or धूपवासात् अनु 'after being [made fragrant] perfumed with Dhūpa'. The idea is that the influence of the God of Love on passionate persons had been weakened on account of the disappearance of the hot season. Now that gallants saw beauties in *dishabille* they were excited; hence, the poet says, the God of Love regained his ascendancy in the dishevelled hair of beauties.

*Trans:*—The God of Love whose energy had diminished on account of the departure of Spring regained his strength through (*lit.* in) the hair of pretty women which had been untied (let loose) on account of being wet by a bath and in which, after they had been perfumed, were evening-jasmine-flowers inter-woven.

51. अपिञ्जराः—ईपतपिञ्जराः पिङ्गलवर्णाः 'पीतरक्तस्य पिञ्जरः' *Amarśhesa.* 'yellow-red' i. e. 'orange' on account of the pollen. For अ in the sense of 'a little', 'slight', see VI, 17 and I, 5. बद्ध...ऋणत्वात्—रजसां ऋणाः, बद्धाश्च ते रजःऋणाश्च, तेषां भावः बन्धःऋणत्वं, तस्मात्—बद्ध=formed, filled, covered over; रजःऋणत्वं—for the formation of this kind of abstract noun by the addition of त्व see *Pā.* V, i, 119 *cf.* ईपद्बद्धरजःऋणाग्रकविशा चूते नवा मञ्जरी. उदारः—charming, splendid; see 26 *supra.* It may also mean 'long, tall': whenever a sprout shoots out in full vigour it is specially long. मञ्जरी—see IX, 44. अर्जुनस्य—The tree called in

Maráthi अर्जुनसादहा, Botanical name—*Terminalia Alata Glabra*—see *commen.* मनोभवस्य देहं दग्ध्वा—For the mythology connected with the burning of cupid by Shiva see *Kumdra* IV, and *Shivapurána*. गिरि-शेन—The word apparently formed as गिरि शेते, but this is only allowable in the Vedás and not in classical literature. In the latter it must be dissolved as गिरिः अस्ति अस्य निवासत्वेन according to the Sûtra V, ii, 100 (quoted by *commen.*) by which the three affixes श, न, and इलच् come in the sense of प्रतुप् after words of the लोमादि, पामादि, and पिच्छादि classes respectively. The word गिरि comes under the first class. खण्डीकृता—a त्वि formation 'broken into pieces.' ज्या—'the bow-string', 'ज्या शिञ्जिनी-गुणौ' *Amara*.

*Trans:*—The charming sprout of the Arjuna tree, slightly yellowish on account of its being covered with particles of pollen, looked as if it was the bow-string of the God of love (*i. e.* the mind-born) broken to pieces through rage by the dweller of the mountain (Shiva) who was [not satisfied] even with having burnt him.

52. मनोज्ञगन्धं—mark that the गन्ध (smell) does not form part inseparable of the three substances to which it refers, hence it is not गन्धि as in 47 *supra*. सहकारभङ्गं—सहकार is a particular variety of the mango which has a sweet fragrance. भङ्गं—a detached portion, piece. पुराणशीर्षु—old wine prepared from sugar-cane. The idea of age improving the boquet of wine seems to have been known to the people in the time of Kálidása. नवपाटलं—The new or fresh trumpet flower. This flower appears to have been largely used as an ornament, see *Shá. I, 3*. संबध्ना—*instr. sing.* of the *pre. p.* संबध् 'bringing together.' कामिजनेषु—कामिनश्च कामिन्यश्च कामिजनाः (by पुमान्त्विया *Pá. I, ii, 67*). निदाघावधिना—I do not see why it should be taken as the द्रीष्ण season. I would take it as merely निदाघस्य द्रीष्णस्य अवधिः, तेन; the latter (or limiting) part of the hot season.

*Trans:*—All the troubles [of the hot season] to lovers were removed by the latter part of the season which brought to them at one and the same time the fragrant mango-sprout, the old wine of rich boquet, and the fresh trumpet-flower.

53. विगाडे—*past. p. p.* of विगाह् 'to approach', 'set in'. I would take it to mean (the hot season) which 'had set in.' All commentators take it as तीव्र or प्रवृद्ध or कठिन=tormenting, as in विगादमन्मथः in XIX, 9. तापासेवौ—see *commen.*; the double meanings of पाद and सेवौ may be noted.

*Trans:*—At that season which had set in two things became specially delightful to people—the king and the moon—both standing in full glory, [the former] the service of whose feet was capable of dispelling the troubles of misery and [the latter] the enjoyment of whose rays removed the torturing heat.

54. लोल—Malli. takes as सत्पण probably on account of the season, but why so. If the royal swans were in the river there was no reason for their being thirsty. Would it not be better to take लोल in the sense of चल from the quotation from *Amara* by him in the sense of 'unsteady' 'sportive', as in लोलापाङ्गैः लोचनैः *Megha*. I, 27, or as in XVIII, 43. ग्रीष्मसुखे—agrees with अम्भसि. रोधोवहे—रोधसि or रोधसोः (on the banks) लताः, तासां पुष्पाणां (बहति इति) वहः = bearer. वनितासखस्य—see वनेचरणां वनितासखानां *Ku*. I, 10.

*Trans*:—Once it came to be his desire who was the beloved of his wife to sport in the waters of the Sarayū which were agreeable in the hot season, which contained (*lit.* on whose ripples floated) the royal swans who were eagerly unsteady, and which were the bearers of the flowers of the creepers on its banks.

55. विहि...कार्यी—see V, 63 and XI, 93. आनाविभिः—By the fishermen. विगाहितुं—to swim, to sport. अनुरूपं—see I, 33 and V, 34. प्रचक्रमे—commenced, *cf.* II, 15. नक्रान्—a misprint. It ought to be नकास्.

*Trans*:—He whose prowess was like that of the disc-bearer commenced to swim in a manner suited to his wealth and greatness in that [river] on the [level] grounds of whose banks tents had been pitched and from which alligators had been dragged out by (*lit.* net-workers) fishermen.

56. तीरसोऽरात्—तीरे सोपानपथः (see VI, 3); this is the तीर्थे in कृत-तीर्थेः पयसामिवाशयः *Ki*. II, 3. अन्योविघट्टिनीभिः—अन्योन्यानां (see VI, 65; VII, 23) केयूराणि (see VI, 68, VII; 50) विघट्टवन्ति ताः (see III, 8; IV, 9). सनुपुष्पदाभिः—नूपुराणां क्षोभाणि (agitations, shakings); see *commen.* and I, 58. उद्विग्नहंसा—उद्विग्नाः (alarmed, frightened, *pa. p.* of उद्विज् 6th P.) हंसाः यस्याः सा. If उद्विग्ना be taken in the sense of 'alarmed' then the word अङ्गना ought to have been in the ablative by भीत्रार्थानां भयहेतुः *Pā.* I, IV, 29); hence it would be preferable to take उद्विग्ना in the sense of चकित 'surprised'. अंगनाभिः—प्रशस्तानि अंगानि (limbs) यासां ताः, तभिः.

*Trans*:—That river (Sarayū) had its swans made wonder-struck by pretty-limbed women whose armlets brushed against each other while descending the flight-of-steps on the bank and whose falling of the feet were accompanied by the jingling of the anklets.

57. परस्पराऽपराणां—परस्परं (see VII, 14); अभ्युक्षण = sprinkling of water; तत्पर = bent upon, deeply engaged in (see VI, 16; VII, 5). मञ्जनरागदर्शी—मञ्जने रागः (fondness, eager desire) दर्शयति असौ. नौसंश्रयः 'he who was in a boat'. (संश्रय *espe.* when at the end of a compound, means 'habitation, resort, place of refuge', see *Sha.* V, 17; *Uta.* III, 17. पार्श्वगतां—पार्श्वे गता (गत at the end of a compound is used in different senses such as 'in reference to' as in सखीगत. Here, however, it signifies 'one who was standing at the side'. उपात्तबालव्यजनां—

उपात्तं ( गृहीतं ) बालव्यजनं ( see 36 *supra* ) यदा सा; तां. A *kirāti* is not necessarily a 'fly-flap-bearer'; hence, the expression उपात्त to indicate that she had taken it for the occasion. किराती—*a female attendant of the Kirāta class; see note on पुलिन्द st. 32 supra.*

*Trans:*—The king, sitting in a boat as he was desirous to view the diving in the water of those women who were absorbed in the sport of dashing water against one another, spoke to the Kirāti who had taken 'a fly-flap' in her hand and was standing by his side.

58. पश्य—The object to this verb is the whole sentence as said by *comment.* अवरोधैः—राजदरैः 'by the ladies of the harem'. 'अवरोधस्तिरोधाने राजदारेषु तद्रूहे'. शतशः—शतं शतं, see 35 *supra*. मदीयैः—मम अयं मदीयः mine, my own. गलिभ्रगैः—गलितः ( washed away; *lit.* 'dropped') अङ्गानां ( of the limbs ) रजः ( paint, dye ) येषां ते, तैः. साभ्रः—अभ्रैः सहितः साभ्रः accompanied by clouds. पुष्यति—exhibits, manifests; *cf. Shā. I, 19.*

*Trans:*—Mark! the flow of the Sarayū, being dived into (thereby stirred) by hundreds of females belonging to my harem the paints of the limbs of whose bodies have been washed away in the waters, exhibits a variagated coloured [appearance] like the rise of the evening twilight accompanied by clouds.

59. विलुप्तं—removed, destroyed. नौलुलित्वाभिः—see st. 34 *supra*. मदरागशोभां बह्वतीभिः—creating, producing the beauty of the [redness of the] eyes through passion. प्रतिमुक्तं—restored, returned. The general idea of the stanza seems to be this. The collyrium which is a favourite ingredient with Indian women and freely used to impart beauty to the eyes was washed away by the water of the river Sarayū in which they were sporting and their eyes would have appeared pale without it; but the poet makes up for it by saying that their eyes began to glow with passion under the excitement of the sport.

*Trans:*—That [prettiness resulting from] collyrium [in the eyes] of the beauties of my inner-apartments, which was removed by the waters agitated by the motion of the boats has been restored to them by the waters which have created a sparkling in them by the awakening of passion.

60. गुरुधरत्वात्—श्लोचः ( hips ) च पयोधराः ( धरतीति धरः, पवसां धरः पयोधरः ) च श्लोपयोधरं ( a Samahara Dvandwa by इन्द्रश्च प्राणित्वैसेनांगानां *Pā. II, iv, 2* whereby a compound of the parts of the body of an animal, members of a band of players and component parts of an army, is always *singular* ); गुरुः ( heavy, weighty ) श्लोपयोधरं वासां ताः गुरुधराः, तासां भावः गुरुपयोधरत्वं see I, 3 under उपहास्यता. आत्मानं—see X, 65. उद्धोडुं—to carry about, to support. गाढाङ्गदैः—गाढानि ( tight, close-fitting, fixed ) च तानि अङ्गदानि ( ornaments ) च, तैः. The ornaments became fixed in consequence of the different parts of the body having

been swollen under the effect of the cold bath, and as a consequence they became painful to the young ladies. •बालाः—This appears to be rather an inappropriate word here since according to बाल-स्वादासु *Amara*, it means a 'maiden', and the women of the harem sporting in the river cannot be said to be 'maidens' except perhaps a few of them but they too were certainly not गुरुश्रोणिपयोधराः. It may therefore be taken to signify 'young women' generally. क्लेशोत्तरं—क्लेशः उत्तरः यस्मिन् कर्मणि तथा. रागवशात्—through exuberance of passion.

*Trans:*—These young ladies unable to properly balance [support] their bodies on account of the heaviness of their hips and breasts swim purely out of excitement, though with difficulty, in the waters with their arms having close-fitting ornaments.

61. शिरीष—This flower, the Mimosa Siressa, seems to have been freely used as an ear-ornament, see *Shd.* I, 3. वारिविहारिणीनाम्—वारिषु विहरन्ति ताः, तासाम् is a subjective genitive. पारिप्लवाः—see XIII, 30. निमग्नताः—see VIII, 8. शैवाललोहान्—शैवालानां लोहाः (eager, fond of, see VII, 23; IX, 37; XI, 8). छलयन्ति—deceive.

*Trans:*—These Shirisha-blossom-ear-ornaments, of the females-sporting in the waters, falling into the flow of the river and being tossed to and fro deceive the fish that are fond of moss.

62. जलाभ्रत्पराणां—आस्फालन see III, 55; VI, 73; XVI, 13; भ्रत्पराणां see VI, 16; VII, 5. स्पर्धिषु—मुक्ताफलैः स्पर्धन्ते ते मुंस्पर्धिन्ः, तेषु. शीकरेषु—in the mist, spray, शीकरोन्मुक्ताः *Amara*, see *Shd.* VII, 7. पयोधरोत्सर्धिषु—Spreading about the breasts; see *commen.* and V, 46. The spray of water struck by the ladies spreads about their breasts and upper half of the body and benumbs it by its coolness. शीर्वमाणः—pre. p. of the *pass.* of ११ 9th *Paras.*—shattered, spread about. संलक्ष्यते—is felt, perceived. छिदुरः—broken, from छिद् with the suffix कुरच् which is applied to the verbs विद्, निद् and छिद् in the sense of 'the agent having such a habit'. हारः—The singular is used in the collective sense 'जालैकवचनं'; see note on पुष्य st. 87 *infra*.

*Trans:*—The pearl-necklace, of these women, absorbed in striking the water with their hands is though broken and shattered in the spray-particles [as large as pearls] and [the pearls] spread about their breasts not observed by them.

63. आवर्तेशोभा—the beauty of the whirl-pool. नतभ्रन्ते—नता चासौ नाभिका च, तस्याः भ्रन्ते (भ्रन्त = रम्य pretty, pleasing 'मृताववसिते रम्ये समाप्तवन्त इत्यन्ते' *Shabdā.* and *Vishva.* भङ्गः—ripples; the reading भङ्गवः 'small ripples' would be better, especially on account of the gender. द्वंद्वचराः—see VIII, 56.

*Trans:*—The standards of comparison with regard to beauty and the limbs are at-no-distance from (these) sportive women; viz. the

beauty of the whirl-pool for (*lit.* of) the beauty of the deep naval, the ripples for the eye-brows, and the Châkravâka birds for breasts.

64. For the idea of वारिमृदङ्ग *cf.* XVI, 13 and the opening stanza of the Dasharûpaka. तीरस्थलीबहिभिः—तीरयोः स्वल्पः ( see VI, 64, 72 ), ताम्र स्थिताः बर्हिणः, तैः उत्कलापैः—उद्गतः कलापः यस्य सः उत्कलापः. The peacock is known to spread out its plumage and to make a sweet long trumpet-like sound, at the rumbling of thunder and drizzle of rain. Bearing this idea in mind the poet seems to indulge in the hyperbolic description of the water-sport as if the striking of the water by the palms of their hands was in the first instance a beating of the drum and secondly the sound was mistaken for the rumble of rain-storm which made the peacocks spread out their plumage. वक्त्रेका—see I, 39. अभिनन्दमानं 'hailing with joy, welcoming', see II, 74; VII, 69; XI, 30. समूर्च्छति—becomes intense; gathers together. रक्तं—pleasing; charming; from रञ्ज् 1st and 4th. गीतानुगं—गीतं अनुगच्छत्यसौ 'following', 'keeping time to the singing' *cf.* कुन्दक्षेपानुग *Me.* 47.

*Trans:*—The pleasing water-tabour-music following the singing of these fair ones, and which has been hailed with joy by their sweet sounds by the peacocks on the slopes of the margins gathers together in the ears.

65. संदृष्टवक्षेषु—संदृष्टानि ( closely adhered, from संदृश् 1st *Paras.* *cf.* *Shâ.* VII, 11 ) बलाणि येषां ते, तेषु. इन्दु०तुल्याः—०अन्तरितानि 'covered over, concealed'. जला०सूत्रमार्गाः—जलेन आपुरिताः सूत्राणां ( of the strings ) मार्गाः येषां ते. मौनं भजन्ते—*cf.* *Ma.* VIII, 45. The garments may be said to be white and therefore compared to moon-light, while the small beads of the girdles are like so many stars.

*Trans:*—These girdle-ornaments whose intervals of strings are filled with water ( *i. e.* are wetted ) and which are like moon-light-covered-stars in the closely-adhered-garments on the hips of the fair ones have been silent.

66. करो०वारिधाराः—उत्पीडित = struck, propelled. वक्रैतराभिः—वक्रात् इतराणि ( *lit.* other than crooked; hence, straight ) वक्रैतराणि ( कञ्जनि ) अत्राणि येषां ते अलङ्कारः, तैः. चूर्णाख्यान्—see *commen.* वमन्ति—see *commen.*

*Trans:*—These young women who have been striking upwards streams of water with their hands and who have been wetted on their faces ( *i. e.* whose faces have been wetted ) proudly ( confidently ) by their companions—have been dripping down water-drops reddened with Chârpa ( kunkuma or red-powder ) from their hair the ends of which have straightened out [ in consequence of being wetted ].

67. उद्गन्धकेशः—उद्गतः गन्धः येषां ते, now *commen.* च्युतपत्रलेखः—च्युता पत्रलेखा ( 'painted decorations' ). Forming various decorations on the cheeks and bosom by red and yellow pastes " पत्रावली " was a very com-

mon past-time among lovers in olden times) वस्य सः. वेपः—(adornment, नेपथ्य as told in *commen.*) विश्लेषिपत्रवेष्टः—पत्रवेष्ट is the ताड(ट)क or ear-ornament; cf. किमिदं हि मधुराणां मण्डनं नाकृतीनाम् *Shā.* I, 19.

Up to here from Stanza 58 the poet supposes the King to be describing the scene to the Kirāti.

*Trans:*—The decoration—wherein the hair have been loosened, the painting has been washed away, and the pearl-ear-rings are loosely dangling—of the faces of these passionate women though disordered by this water sport is indeed charming.

68. स्कन्धापघ्निनीकः—स्कन्धे अवलम्बा स्कन्धावलम्बा 'stuck to the shoulder.' उद्धृता चासौ पघ्निनी च उद्धृतपघ्निनी; स्कन्धावलम्बा उद्धृतपघ्निनी वस्य सः स्कंधापघ्निनीकः—the affix क्प् is added to a Bahúvrihi the last member of which is a word of the नदी class (*fem.* words ending in ई or ऊ), or a word ending in a short क् *Pā.* V, iv, 153. अप्सु—may be construed both with the King as well as the Elephant.

*Trans:*—The King (कुम्भ) with his (हार) pearl-necklace moving to-and-fro coming out of the baloon-boat sported with those women in the water, as a powerful wild elephant with an uprooted lotus-stalk adhering to his shoulder does with female-elephants.

69. अनुगताः—followed by, attended by. Hitherto the women were playing among themselves; now they have been joined by the king. भ्राजिष्युना—भ्राजते तच्छीलः. The affix ष्युच् in the sense of 'having such a habit' is found in the Chhanda literature *Pā.* III, ii, 137. The Nyāsodhyotakāra observes that it is allowable in classic literature and Malli. by Sutra 'नुवश्च' *Pā.* III, ii, 188 endeavours to give the first rule a more comprehensive scope. नयोरामा—नयनयोः अभिरामाः pleasing to the eyes; cf. 'श्रीनाभिरामध्वनिना रयेन'. उन्मथुलं—उद्धृताः मथुलाः वस्य तं.

*Trans:*—Then these women accompanied by the majestic King shone forth greatly: pearls are originally charming to the eye; how much more so are they when coupled with the brilliant sapphire.

70. वर्णोदकैः—see *commen.* For the sporting with coloured waters see *Ratna.* I, II, 107-110. काञ्चमुक्तैः—शङ्खं = a syringe; a spray-discharger 'शङ्खं प्रसुत्वे शिखरे चिन्हे क्रीडाम्बुयन्त्रक' *Medi.* आयताक्ष्यः—आयते अक्षिणी यस्याः सा आयताक्षी 'one having long eyes'. cf. आवतन्वना *Shā.* III, 5. By बहुव्रीहौ सक्शणोः the word अक्षिन् at the end of a compound becomes अक्ष, and then may take the feminine affix ई (डीव्). Long eyes in women are considered a special trait of beauty. तथागतः—one in that condition *viz.* that of being sprinkled over with coloured waters. सधातुनिष्यन्दः—धातूनां निष्य (स्व) न्दाः (rivulets, streams of metallic ores or rather streams whose waters were mixed with ore-pigments) द्वैः सह वर्तते जसौ. अद्रिराजः—अद्रीणां राजा the king of mountains *viz.* the Himālaya also called नगाधिराजः *Kū:* I, 1. The word राजन् at the end of a

*comp.* becomes राज by राजाहः सखीभ्यष्टन् *Pā.* V, iv, 91. The Himālaya mountain is supposed to be full of metallic ores; see *Ku* I, 7. अतितरां—see III, 37.

*Trans.*—The long-eyed-damsels out of love sprinkled him with coloured-waters discharged through golden-syringes: in that condition he looked extremely bright like the king of mountains with streams full of metallic pigment.

71. सरिद्वरां—सरिस्तु वरा (the best among rivers), तां. अनुयात-लीलः—अनुयाता (imitated; see *Mā.* XII, 3) लीला (semblance, appearance; see VI, 72) येन सः. मरुत्वान्—the God Indra. 'इन्द्रो मरुत्वान्मववा' *Amara*.

*Trans.*—By that king, accompanied by sportive women of his harem [ while ] bathing in that best of rivers (viz: the Sarayū), was imitated the appearance of the Lord of Gods being surrounded by Apsarās sporting in the heavenly-stream (Ganges).

72. कुम्भयोनेः—see IV, 21. अधिगम्य—see XV, 55. दिदेश—gave over, bestowed upon; see V, 30; XI, 2. जैत्राभरणं—जैत्रं (जयति तच्छ्रीलः; see XII, 85; *Dasha.* जैत्ररथं जघने). अज्ञातपातं—may be taken (1) *adverbially* अज्ञातः पातः यसिन् कर्मणि or यथा स्यात्तथा or (2) as an *adject.* to आभरणं by making it a Bahuvrihi compound.

*Trans.*—That victory-bestowing-ornament which Rāma had got from the pitcher-born-sage, and which he had passed on to Kusha along with the kingdom, (dropped and) sank into the water without the knowledge of its fall by him (*lit.* of him) who was sporting.

73. यथाकामं—see I, 6 and IV, 51. सदरः—see II, 23. तीरोपकार्यां—see st. 55 *supra*. गतमात्रः—The word मात्र is generally put at the end of a compound with a participle in the sense of 'as soon as'; 'no sooner'. Sometimes it is, however, used even with nouns *e. g.* नाममात्रा न सिद्धे हि धनहीनाः नराः *Panch.* II, 35. अपोढनेपथ्यविधिः—अपोढः ('abandoned, given up' from अपवह्; see XI, 25) नेपथ्यस्य (प्रसाधनस्य of the toilet) विधिः येन सः; or it may be taken in the sense of 'what is done behind a curtain' नेपथ्ये न्यस्तभूपाद्भरचनादेः विधिः क्रिया. अपोढा ने०विधिः येन सः—The reading उपोढ—in place of अपोढ—also makes a good sense and is explained as आसन्नसंकल्पविधानः *i. e.* about to commence his toilet.

*Trans.*—This prince, along with his wives, having bathed to his heart's content, had hardly gone to the tent on the bank when even before he had commenced his toilet he observed his arm to be without the celestial bracelet.

74. जयश्रियः संवननं—the charm or amulet of (*i. e.* capable of bringing) the splendour of victory or जयश्री may be taken in the sense of 'the presiding deity of victory', see *Ku.* II, 32. आमुक्तपूर्वं—formerly worn, put on, see XIII, 21; XII, 16.

*Trans:*—The king did not bear its (of the charm) loss because it was the charm of (which brought) the splendour of victory and was worn by his father before him, nor because he was avaricious, for a firm-minded-person [as the king was] viewed flowers and ornaments as equal.

75. आनायिनः—see st. 55, *supra*. तद्विचये—तस्य (of the bracelet) विचयः (search), तस्मिन्. नदीष्णान्—‘dexterous in swimming in the river’, see *commen*. नद्यां स्नातीति. By *Pā.* VIII, iii, 89, quoted by *commen*. ए is substituted for the सू of स्ना after नि and नदी when the word so formed denotes ‘dexterous’. Moreover the word नदीष्ण is formed by the addition of क to स्ना preceded by the उपपदा नदी by सुप्तिव्यः *Pā.* III, ii, 4. अम्बान् प्रसादाः—मुखानां प्रसादः (the calmness, pleasantness of the faces; अम्बानः मुखप्रसादः येषां ते.

*Trans:*—Then he, at once, ordered all the fishermen and divers (those skilful in swimming) for its search. Having dived in the Sarayū they whose labours were unsuccessful but [all the same] who had the pleasantness of their faces unfaded, spoke to him.

76. लौल्यात्—through, out of, eagerness, greed; see VII, 61. कुमुदेन—By Kumuda (the name of the serpent living in the pool. उपात्तम्—seized, taken possession of; *past p.* of उपादा 3rd *Atma*. नूनं—probably; see *commen*. अन्तःवासिना—इदस्य (इद a deep pool of water ‘तत्रागधजलो इदः *Amara*. cf. इदे गभीरे इदि चावगाडे *Nai.* III, 53.

*Trans:*—Sire! All effort has been made, but your special ornament which sank in the water could not be obtained: perhaps through eagerness that was seized by the serpent Kumuda who lives in the pool.

77. आततज्यं—see XI, 45. धनुर्धरः—see II, 29. कोपः—कोपात् विशेषेण लोहिते अक्षिणी यस्य सः; mark the change of अक्षिन् to अक्ष at the end of a compound. गारुत्मतं—गारुमतः इदं presided over by गारुमत् the eagle. ‘गारुमान्गरुडरताक्षरः’ *Amara*. The natural antipathy between the eagle and the serpent is well-known. तीरगतः—तीरे गतः; गतः in the sense of ‘standing,’ ‘located upon’; see st. 57 *supra*. तरस्वी—energetic, vigorous; see XI, 89. भुजंगः—भुजेन कौटिल्येन or भुजेः गच्छति असौ by गमेः सुप्ति, and लख इद्वा *Var.* on *Pā.* III, ii, 38; see तुरग III, 38. अस्त्रम्—see III, 31 and V, 57.

*Trans:*—Thereupon, that energetic bowman with his eyes red with anger, putting the string to his bow, and taking his stand on the bank put up the *Garutmata* missile for the destruction of the serpent.

78. तस्मिन्—refers to अस्त्रम् in the preceding stanza. संहितमात्रे—see remarks on अमात्र in notes st. 73 *supra*. संहित *past p.* of धा 3rd *Ukha*. with सं to put together, to join. समावृष्टः—समाविद्धः *past p. adj.* (1) stirred up, put in motion; (2) thrown up, from आवृष्ट 4th *Paras*. तरंगः एव हस्तः (trunk, हस्तः करे करिकरे. cf. नागेन्द्रहस्तास्त्वचि कर्कशत्वादे-

कान्तरीलाः कदलीविशेषाः *Ku. I, 46*) यस्य सः. This interpretation seems to me to be more in harmony with the fact that the first thing an elephant does when he finds himself in trouble is to put up his trunk. The *adjcl. comp.* can be applied in this sense to वन्वः करी and as the *commen.* takes it to हृदः. रोधांसि—the banks, embankments; कूलं रोधश्च तीरं च *Amara*. अवपातमग्नः—अवपाते मग्नः even the modern Keddā operations are based on this plan of covering a deep pit with grass etc. परह्वं—*adv.* Harsh, furious.

*Trans.*—No sooner was the missile put up than the deep pool of water through agitation with its waves as if they were hands, struck down the embankments and began to furiously make a noise like a wild elephant fallen in the catching-pit.

79. तस्मात्—From that pool. उद्भूतनकात्—उद्भूताः (risen up, come to the surface) नकाः यत्र तस्मात्. The phenomenon of marine animals throwing themselves out of troubled waters is a usual one and its mention indicates the poets observation of course to be construed with तस्मात्. It may also be taken with समुद्रात्. For the comparison between the ocean while it was being churned by the Gods and the Demons see *Mā. Bhā.* सुरराजवृक्षः—The Pārijāta tree which is in the garden of Indra. कन्यां पुरस्कृत्य—a peculiar idiom *lit.* it is 'placing the girl in front' but it is no more than 'accompanied by' *cf.* शकुन्तलां पुरस्कृत्य *Shā. IV.* The कन्या here is not the daughter but the sister; the relationship between Laxmi and Parijāta was that of sister and brother inasmuch as both were two of the fourteen jewels gained at the churning of the ocean and were therefore sister and brother: hence the comparison is quite appropriate.

*Trans.*—From that troubled pool of waters whose crocodiles had thrown themselves out, came forth the serpent-king leading a maiden and thus resembling the tree of Indra which sprang out along with Laxmi from the churned ocean whose alligators had come to the surface.

80. विभ्रूहस्तं—*see common.* उपहार—*see IV, 84 and V, 74; and प्रक्षुपहार* = returned. उपस्थितं—standing in front, approached; *cf.* तपोचनं वेदित न मामुपस्थितम् *Shāku. IV.* विशांपतिः—*see I 93; V, 3; and X, 50.* प्रद्वेषु—नद्वेषु in the case of those who have bent themselves i. e. submitted; *cf.* एष प्रद्वेषसि भगवन् *Mahāvīr. I, 47.* अनिर्वन्धहृषः—अनिर्वन्धा (हृदरहिता, अनिर्वन्धा) क्व (कोपः) येषां ते. सौपर्णं—सुपर्णस्य हृदः सुपर्णः = Garuda सुपर्णः पद्मनाशनः *Amara.*

*Trans.*—On beholding him (Kumuda) with the ornament which he had brought to be presented in his hand standing in his front, the ruler of men retracted the Sauparna missile: for, the good are not with unlimited anger towards those who have submitted.

81. त्रैलोचनमव—see X, 53. त्रयः एव लोकाः त्रैलोक्यं. Here the addition of य does not cause any change in the meaning, see the Vārtika 'चातुर्वर्ण्यादीनां उपसंख्यानम् under Pd VII, iii, 31 and see *commen.* द्विपां अङ्कुशं—see XV, 97. The goading-rod of enemies i.e. one who keeps the enemies under check. The word अङ्कुश seems to have been used more for alliteration. अस्रविद्वान्—the compound is to be with the *accusa.* of the word अस्र according to Pd. II, i, 24 and not its *geni.* as stated by *commen.* according to Pd. II, iii, 69. 'The *geni.* is not used to express the *agent* or *object*, when the word is governed by an active participle. मानोन्नतेन—मानेन अहंकारेण उन्नतं, तेन. मूर्धाभिषेकं—मूर्ध्नि अभिषेकं crowned king. The अभिषेक is one of the ceremonies essential at the time of crowning a king. It is found even in England at this day when the king is sprinkled over with water and anointed by the Archbishop of Canterbury.

*Trans:*—Kumuda—who knew the power of the missile, having bowed, with a head though erect through pride, to Kusba who had been duly anointed on the head and installed as king; who was the son of the ruler of the three worlds, and who, on account of his prowess, was the controlling-goat of his enemies,—spoke [ thus ].

82. कार्यान्तरमानुषस्य—अन्तर need not be taken as अन्य but in the sense of 'concerning', 'respecting', 'for the purpose of', see *commen.* सोऽहं—see I, 5; V, 22. कथं नाम—The particle नाम and several others such as वा, नु, इव etc. are subjoined to interrogative pronouns, in order to express some interest taken in the question by the speaker. आराधनीयः—आराधयितुं योग्यः fit to be worshipped, respected, or propitiated; *pot. p.* from आराध 5th and 10th *Paras.* धृतेः—see III, 10.

*Trans:*—I am aware that you are only a corporeal image bearing the name of the son of Vishnu—of that Vishnu who had assumed a human form for a definite mission. Such a one as I am (i. e. one who am aware of this fact) how can I possibly act harmful to the happiness of one who is in every way deserving of respect.

83. कराकन्दुका—playing with a ball has been a vory common amusement with young damsels described in Sanskrit literature. बाला—Here the word is used in its accurate signification; see the use in st. 60 *supra.* अतिकुतूहलेन—see III, 54. हृदात्—see st. 76 *supra.* ज्योतिः—a falling star; see *commen.* जैत्राभरणं—see 72 *supra.* त्वदीयम्—तव इदं.

*Trans:*—This young maiden—whose ball had gone up by the stroke of [ her ] hand and [ who was ] looking for it, beheld the victory-giving ornament of yours descending like a meteor from the sky—took possession of it out of great curiosity.

84. आजानुविलम्बिना—see XVIII, 25. आजानु—an *inds.* = up to

the knees. There is a general impression that the arms reaching up to the knees in length are auspicious, probably on account of such arms indicating great strength. Mark the use of अ in the limitative sense आच्छर्वादाभिविध्योः. ज्याञ्छलेन—ज्याघात the striking or constant rubbing of the bow-string, see XI, 78. लाञ्छन—see III, 53. रक्षापरिव—protecting bar. परिव = a bar used across a closed gate called आडणा in Marathi; cf. एकः कृत्वां नगरपरिव्रामंशुबाहुर्गुनक्ति *Sha.* II, 15; *Buddha.* I, 38. योगं—joining. अंसलेन—see III, 34. अंसल = strong, sinewy.

*Trans:*—Let this ornament once more obtain the joining [of it] with your strong arm which reaches up to the knee, which has the inefficible line-marks from the strokes of the bow-string and which is the protecting bar of the earth.

85. नाहंसि नानुमन्तुम्—For the use of अहं in the sense of 'deserve, to be right' etc. with an infinitive of the principal verb, see III, 46, VIII, 79, 90; like-wise the use of two negatives to convey an affirmative sense is noteworthy, see *Rā.* XI, 85; and न पुनरलंकारभिवं न पुष्यति *Shā.* III. अनुमन्तुम् = to assent to, to grant, see *Shā.* V, 20; *Vairā.* 22. बुद्धी—see VI, 68; VIII, 40. चिराय—an *inde.* 'a long time'; the word चिर is used in this sense in all the oblique cases, see XIV, 59.

*Trans:*—And, it is not right, oh king! that you should not consent to accept this younger sister Kumudavati of mine who is anxious to atone for her fault by a service of your feet for a long time.

86. उच्चिवात्—one who spoke; *per. p.* of वच्. उपहृताभरणः—उपहृत (returned) आभरणं येन सः the ornament is of course the जैत्राभरण mentioned in 72 and 83 *supra*. स्वजनः—my kinsman. अनुभाषितारं—*Mā.* speaking after; replying (to the request made in the foregoing stanza). संयोज्यां आस—according to *Pā.* III, i, 40 no word ought to come between: read note on पाठ्यां आस IX, 61. समेतबन्धुः—समेताः मिलिताः बन्धवो यस्य सः This indicates the preparation of marriage. विधिवत्—see V, 3. कन्यामयेन—see VI, 11; and X, 22.

*Trans:*—Kumuda—who spoke in this manner, and who returned the ornament to the king who in turn replied "you are honorable and you are my relation"—accompanied by his kinsmen formed an alliance with the king by (giving over) in conformity to ceremonial rites his family ornament which was [no other than] the maiden herself.

87. साहचर्याय—not only 'constant living together' as would be literally implied, but for married fellowship which implies 'association in religious ceremonies' i. e. सहधर्माचरणाय as observed by *commen.* cf. *inter alia Veni.* I, 20; *Ku.* III, 21; *Mā.* XV, 24. It has been suggested that this phrase implies the प्राजापत्य form of marriage. माङ्गवलय-विनि—see VIII, 1. The ऊर्णावलय is enjoined by the ceremonial mantras, thus—कण्ठदेशस्थद्वयमुपरि निष्कास्य तं च ऊर्णावृतं कृत्वा तेन हरिद्राखण्डं बध्वा तद्रथुवाम-

हस्तप्रकोष्ठे बरो ब्रवीयात् etc. दिव्यञ्चनिः—see VI, 9. उदचरत्—from उचर्  
lit. to go upwards; hence, to rise, to appear; see XV, 46. 'कोलाहलध्व-  
निकदचरत् *Kā.* व्यदनुवानः—*pres. p.* of व्यञ् 5th *Paris.* to fill, to pervade.  
दिगन्तान्—see III, 4 and V, 67. गन्धोदयं—'rich in fragrance', see  
*commen.* तदनु—after that—तं अनु तदनु; see note on तदनु *Me.* I, 13; and  
*Mu.* I, 14. पुष्पं—a collective noun; hence singular, see *commen.*

*Trans.*—No sooner was her hand, which had the auspicious  
woolen wrist-let on it, held before the sacred fire flaming upwards, by  
the lord of the people for matrimonial companionship than there arose  
the sound of celestial trumpets reaching the various quarters to their  
farthest limits; and after that, wonderful clouds showered down richly  
fragrant flowers.

88. इत्थं—अनेन प्रकारेण; by इदमस्वमुः *Pā.* V, iii, 24 the suffix इत्  
indicating 'manner of being.' त्रिगुरोः—in the *Me.* I, 37 this comp:  
phrase is applied to चण्डीश्वर. मैथिलेयं—see XV, 63. औरसं—उरसा निर्मितः.  
The *commen.* quotes *Yādnya.* in support of the meaning implying 'legi-  
timacy'. *Manu* says स्वक्षेत्रे संस्कृतायां तु स्वयमुत्पादयेत्सुतं । नभौरसं विजानीयात्सुतं  
प्रथमकल्पजं. तक्षकस्य पञ्चमं—the fifth in descent from तक्षक. तक्षक was one  
of the principal serpents in the nether or the serpent-world. एकः  
and अदरः—exactly like the English idiom 'the one and the other'.  
पितृरिपोः—agreeing with वैन्तेयात्. He, Vainateya (Garuda), was the  
enemy of Takshaka on account the death of the former's father.  
पौरकान्तः—पौराणां कान्तः 'dear to his people'.

*Trans.*—In this manner the Nāga got as his kinsman the Mithilā-  
prince's-son who was the legitimate descendant of the ruler of the  
three-worlds; and Kusha too got him who was the fifth descendant of  
Takshaka: the one gave up the fear from the son of Vinatā who had  
been his enemy in consequence of the death of his father, and the other  
who was the darling of his subjects ruled the Earth where the serpents  
were now harmless.