

Raghuvansha, Canto VI.

Notes and Translation.

1. तत्र—In the स्वयंवरमण्डप or as Châri. says—'in the assembly.' मञ्जेषु—Sumati explains this as 'सिंहासनस्योपरि सिंहासनं मञ्जकं कथ्यते.' From the context this appears to be a fair interpretation; perhaps, there were *simhasanas* on separate daises (मञ्जः) for each of the assembled princes. उपचारचसु—उपचाराः विधते देषु तेषु—पुष्पप्रकारादिविच्छित्ति-वितानादियुक्तेषु; उपचार—(see V. 41) 'decoration', from उपचर् to wait upon, to honour *lit.* signifies 'any special attention to a thing or person' and has various senses. The possessive affix मत्, which becomes न् when added to words ending in म् or अ short or long or having either for their penultimate by मादुपधायाश्च मतोर्बोऽयवादिभ्यः *Pāṇi.* VIII. ii. 9, imparts the sense of 'the daises being adorned etc.' वैमानिकानां—विमानैः (विशेषेण मान्त्वस्मिन् or विगतं मानमुपमास्येति विमानः) चरन्तीति, तेषां. मस्तां—मस्तु a celestial being, see *comm.* आकृष्टलीलान्—आकृष्टा लीला (grace) यैस्तान्; mark the peculiar construction—the grace (लीला) of the मस्तु; and hence the compound ought to have been something like आकृष्टमरुहीलान्, or there ought to have been no compound at all; but instances like the present one are very common, see 'रतेर्गृहीतानुनयेन' in the next stanza or देवदत्तस्य गुरुकुलान् which are explained as सापेक्षत्वेऽपि गमकत्वात् समासः. नरं...पालान्—see *comm.*

Trans.:—There he beheld seated on thrones placed on raised daises, all the [assembled] kings who were charmingly dressed and who had the grace of celestial beings using aerial cars.

2. गृहीं...येन—गृहीतः (accepted) अनुनयः ('entreaty', 'supplication'; see II, 54; V. 54; *Shā.* IV) येन सः. For the burning of Kāma and the restoration of his corporeal frame see *Ku.* III and IV; particularly sta. 41, 42, 43 of latter. ईश्वरेण—ईशितुं शीलमस्य इति ईश्वरः, तेन. काकुत्स्थम्—See IV. 41. इन्दुं...राशम्—निर्गता आशा यस्मात्तत् निराशम्, इन्दुमतीं निराशं इन्दुमतीनिराशं.

Trans.:—On beholding Kākutstha, who appeared like Kāma with his corporeal frame re-conferred [on him] by Shiva in response to the supplication of Rati, the hearts of the (assembled) kings lost all hope of (gaining) Indumati.

3. वैद...ष्टम्—वैदभेण (by the King of the Vidarbhas, see V. 62) निर्दिष्टः (pointed out, assigned; cf. निर्दिष्टं कुलपतिना स पर्णशालाम् I. 95). तं. मञ्जम्—see VI. I. क्लृप्तेन—कृप्त *p. p.* of कृप् 1st. Atma. to arrange, to furnish. सोपानपथेन—(सोपानः—सह = विद्यमानः उप = उपरि—आनः = गमनं इति—a flight of steps, generally stone-steps or steps built up and not

moveable *cf.* सोपानालीमधिगतवती काञ्चनीमैन्द्रनीली) सोपानयुक्तः पथा सो०...पथः. The word पथिन् at the end of a compound becomes पथ by the rule क्वत्पूर्वः पथामानक्षे *Pāṇi. V. iv. 74.* शिलाविभंगी: see *comm.* Mr. Apte gives 'a step, a stair' as the meaning of विभंग but perhaps the reference is to the natural step-like juttings out of rock. मृगराजश्रावः—मृगाणां (of beasts; *cf.* मृगमीनसञ्जनानां etc. *Nīti. 61*) राजा मृगराजः. The word राजन् becomes राज at the end of a Tat. comp. by the rule राजाहः सखीभ्यष्टच् *Pāṇi. V. iv. 91*), तस्य श्रावः (a young one bigger than a mere cub, see *comm.*). नगोत्संगं—नगस्य (न गच्छतीति नगः) उत्संगः (the top *e. g.* सौधोत्संगप्रणयविमुखः *Me. II. 27*; or it may be taken to mean the hollow in the side of a mountain generally formed by erosion, see *Jd. I. 47.*)

Trans.:—By means of well formed steps this prince ascended the dais pointed out to him by the king of the Vidarbhas just as the young cub of a lion gets up to a hollow (situated at some) height in the side of a mountain by means of projecting step-like stones.

4. परार्ध्वं...पथम्—परार्ध्वाः (परसिन् अर्धे मर्धं परार्ध्वं *lit.* that which belongs to the upper-half. Excellent, most beautiful) वर्णाः यस्य तत्. परा०—वर्णं च तत् आस्तरणं anything spread out, hence, a carpet, तेन उपपन्नं (furnished with). आसेदिवान्—see V. 60. रत्नवत्—does not of course mean containing jewels but 'studded with jewels'. भूयिष्ठं—*superla.* of बहु the *compa.* being भूयस् by बहुल्लोपो भू च बहुः। इष्टस्य विद् च *Pāṇi VI. iv. 158, 59.* उप०...कांतिः—उपमातुं योग्या उपमेया, उपमेया कान्तिः यस्य सः. मयू... यिणा—मयूरस्य पृष्ठं, तदाश्रयो रूपस्य इति मयूरपृष्ठाश्रयी, तेन. गुहेन—by Senāni who is known to ride a peacock. The idea is indeed very happy. A peacock with his feathers resembles a work studded with jewels. The peacock has been celebrated for its beauty and used as a model for seats. Thus the celebrated peacock throne of Delhi.

Trans.:—That prince seated on a throne studded with jewels and covered with a gorgeous coloured carpet compared best in beauty with Guha riding his peacock.

5. राजपरंपराः—stand in comparison with पवोमुचा पङ्क्तयः प्रभा०... निरीक्ष्यः—प्रमायाः विशेषः (excess or any peculiar property) तस्य उदयेन दुर्निरीक्ष्यः (निरीक्षितुं योग्यः निरीक्ष्यः, दुःखेन—कष्टेन—निरीक्ष्यः दुर्निरीक्ष्यः (difficult, glaringly bright or dazzling to look at). आत्मा—form, *cf.* आत्मानमाधाय मधुर्नन्मभे *Ku. III, 24.*

Trans.:—In those rows of princes was manifested by Laxmi, the goddess of wealth, her form too glaring to be looked at on account of the peculiar radiance thrown out in innumerable flashes like a streak of lightning which distributes itself among rows of clouds.

6. महा०...तानाम्—महान् अर्हः (मूर्त्यं) वेदां तानि महाहोणि, महा०णि च तानि आसनानि च महाहोसनानि, तेषु संस्थितानाम्. उदा०...भृतां—gorgeously, splendidly dressed. उदारानि (splendid) च तानि नेपथ्यानि च "नेपथ्यं स्याज्जवनिका रंगभूमिः

प्रसाधनं" *Ajaya*) उदा०...ध्यानि, तानि विभ्रतीति उदा०...भृतः, तेषां. धाम्ना—by [his own] lustre. In the previous stanza we are led to gather that the princes shone by the borrowed lustre, as it were, of *Śart*; while रघुमनुः shone by his own lustre; he was so impressive. कल्पद्रुमार्णः—accurately speaking कल्पद्रुम is only one tree among the five celestial trees मन्दारः पारिजातकः सन्तानः कल्पवृक्षः हरिचन्दनम्, but the plural is here used in the generic sense; see I. 75 and V. 52. We find this word used by Māgha in *plu.* पारिजातः—पारमस्यास्तीति पारी, पारिजः अन्धेः जातः or पारिणि अन्धौ जातः पारिजातः. This tree was one of the fourteen jewels obtained by the churning of the ocean.

Trans.:—In the midst of those splendidly attired and seated on most costly thrones Raghu's son alone shone by his majestic lustre, like the Pārijāta in the midst of other celestial trees.

7. नेत्रव्रजाः—नेत्राणां व्रजाः (व्रज a group, a multitude, cf. अलिव्रजाः IX. 45; पथिकव्रजाः *Mā.* VI. 6; 'व्रजो गोष्ठाध्वकृन्देषु' *Medi.* मदोत्कटे—उद्भिन्नौ कटौ यस्य सः उत्कटः, मदेन उत्कटः (मत्तः furious on account of the flow of ichor; 'मदोत्कटो मदकलः' *Ama.*), तस्मिन्; see *Bu.* II. 3. रेचितपुष्पवृक्षाः—पुष्पयुक्ताः वृक्षाः (a comp. of the शाकपार्थिवादि class. Malli. takes it as an ordinary Tatpuru. but that does not show that they were trees in flowers; it only conveys the idea of flower-trees); रेचिताः (abandoned, from रिच् 10th Paras. to separate, to abandon) पुष्पवृक्षाः येः ते. गन्धद्विपे—गन्ध-प्रधानो द्विपः, तस्मिन्. A Gandha Dwipa is a particular kind of elephant whose very smell (probably of its ichor) is unbearable to other elephants. The Pālakāpya says यस्य गन्धं समाधाय न तिष्ठन्ति प्रतिद्विषाः । तं गन्धस्तिनं प्राहुर्नृपतेर्विजयावहम् ॥ द्विरेफाः—द्वौ रेफौ नाम्नि यस्य सः द्विरेफः a honey-bee. The two रेफौ are found in the word भ्रमर. The propriety of वन्द्ये is explained very fully by Mallinātha.

Trans.:—The rows of the eyes of the citizens disregarding all other princes were rivetted on him alone, just as the bees abandoning flowered trees [alight] on a wild 'scent-elephant' furious under the flow of ichor.

8. अन्वयज्ञीः—अन्वय (see I. 9, 12); lineage, family; तं जानाति असौ, one who knows the lineage; hence, one knowing the history of the family). वन्दिन् see IV. 6, VI. 8. सोमार्कवंश्ये—सोमार्कयोः वंशी सोमार्कवंशी, तयोः साधयः the suffix यच् cannot be added to compounds that end in वंश. Vāmana observes:—राजवंश्याः सूर्यवंश्याः इत्यादयः साधयश्च यो यत्तत्र साधुरिति तस्मिन्संभवन्ति । भवार्थे पुनर्दिनादि पाठेषुपि वंशशब्दस्य वंशशब्दादेव तत्र प्रत्ययः । प्रहणवता प्रातिपदिकेन तदन्तविधेः प्रतिषेधात् । The word अर्क ought to have been placed first, since the word अर्क is अजायन्त. Hemādri says the compound is of the राजदन्तादि class 'चन्द्रार्काविव राजदन्तादित्वात् श्वेयः.'

In ancient India there were two dynasties—the solar and the lunar. The solar race is traced from Bramhā—whose son was Marichi. Marichi's son was Kashyapa whose son was Sūrya: from him descended

Vaivasvata Manu the first of the kings of the solar race. In the Tretâyuga his son Ikswâku reigned at Ayodhyâ. Likewise Budha the son of Chandra took Ilâ the daughter of Vaivasvata for wife. From them was born पुरुरवा the first king of the lunar dynasty. नरदेवलोके—नराणां देवाः नरदेवाः, तेषां लोकः (समूहः) तस्मिन्. अगु०...योनिः—अगुरुणः सारः (the sap or essence of trees) सः एव योनिः (generating cause, fountain, source; see I. 64; cf. सा योनिः सर्ववैराणां *Uta. V. 30*) यस्य सः. वैजयन्तीः—विजयते इति विजयन् a conqueror; तस्य इयं वैजयन्ती a banner, a flag. पताका वैजयन्ती स्यात्केतनं ध्वजमस्त्रियाम् *Ama.*

This stanza along with the next two form what is technically called a विशेषक, the predicate विवेश being in stanza 10. See I. 5 for the definition of विशेषक.

9. पुरो०...श्रयाणाम्—see *comm.* and IV. 27, 34; and V. 69 for उक्कण्ठ. कलापिनां—कलापिन् a peacock. उद्ध०...हेतौ—उद्धतं (unrestrained) च तद् भूत्वं च, तस्य हेतुः (cause हेतुर्ना कारणं बीजम् *Amar.*). प्रध्मातसंज्ञा—see *comm.* Regarding the word शंख *Heinâdri* observes “शमयत्यमंगलमिति शंखः,” others have शं शिवं खनति जनयति इति शंखः शाम्बल्यलक्ष्मी वा. दिगन्तान्—दिशां अन्ताः, तान् The extreme limits of the quarters. तूर्यस्वने—तूर्य a kind of musical wind instrument whose sound is considered auspicious, see *Verf. I. 27; Ku. VII. 10.* मंगलार्थे—मंगलं अर्थः प्रयोजनं अस्य. मूर्छति—*loc. absolute*—pervades, influences.

10. चतुरस्रयानम्—चतस्रः अक्षयः (कोणाः) यस्य तत्. चतरस्रं च तत् यानं च a palanquin. The verb आय् with अधि governs the accusative (see I. 95). परिवार—also परीवार (see *Ratnâ. I. 25*) body of attendants, a following. If कन्या be taken as compounded with परिवार, it may mean female attendants. मञ्जा०...मार्गम्—मञ्जानां अन्तरं म०...तरम्, मञ्जान्तरस्वः राजमार्गः मञ्जा०...र्गः, तम्. The verb विवेश signifies motion, and therefore governs the accusative. Râjamârge is generally the high-road which is usually very broad and well-made and has a large traffic. cf. राजमार्गप्रदीपः *Mriccha.* Here, however, it means the broad passage left between the rows of daises. पतिवरा—one who chooses her own husband, see *comm.* There are a few words like पतिवरा which retain the nasal. They are विश्वंभर, रथंभर, शकुंभर, युगंभर, अरिंदम etc. formed by *Pâni. III. ii. 46.* ह्रस्व०...वेषः—विवाहस्य वेषः, कृतः (see VI. 3) वि०...वेषः यस्याः सा.

Trans.:—Now, while the whole assemblage of princes of the Solar and Lunar dynasties was being glorified by bards familiar with their pedigrees, while the smoke arising from the burning of Agarû was curling up (overtopping) the several banners, while the sound of auspicious musical instruments swelled by the dinning blasts of conch-shells spreading all round to the extremest limits so as to produce an impression was exciting the peacocks belonging to the gardens of the outskirts of the city to dance frantically, there entered the princess

who was to select her own husband dressed in nuptial-garments in a palanquin carried by bearers and attended by a retinue of attendants; she came up the broad road [left open] between the rows of the daises.

11. विधानातिशये—विधानस्य अतिशयः the highest degree of perfection in designing; see *Shaku.* and *Vikra.* कन्यामये—कन्या प्रकृतिरस्य कन्यामयः. The addition of मयद् in the sense of 'made of' is (see V. 2 *supra* मृगमय) according to मयद्वा पतयोर्भाषायामभक्ष्याच्छादनयोः *Pāṇi.* IV. iii. 143.

नेत्रं...लक्ष्ये—नेत्राणां शतानि । एकश्चासौ लक्ष्यश्च एकलक्ष्यः (The meaning of एक here is केवल 'only, sole.' For the various meanings of एक see V. 16. लक्ष्य is the object steadily gazed at, a mark as in लक्ष्ये चले *Shaku.* II. 5) नेत्रशतानां एकलक्ष्यः, तस्मिन्.

Trans.:—The kings fell down [vanquished] as it were, by their hearts in that *chef-d'œuvre* of the creator in the form of a lovely damsel who was the cynosure of hundreds of eyes, and in their corporeal forms alone they remain in their seats.

12. अभि...धानां—अभिव्यक्तः मनोरथः येषां तेषाम्. ताम्—of course refers to Indumati. प्रणं...दूत्यः—अग्राश्च ताः दूत्यश्च अग्रदूत्यः, प्रणयस्य अग्रदूत्यः प्रं...दूत्यः see *comm.* cf. स्थाने प्राणाः कामिनां दूत्यधीना *Mālavī.* III. 14. प्रवालशोभाः—प्रवालानां (of tender sprouts. see *Ratnā.* I. 20.) शोभाः. शुङ्गारचेष्टाः—the gesticulations indicative of amatory feelings.

Trans.:—Diverse were the amatory gestures—the first heralds of their devoted love, on the part of the princes who had betrayed an ardent longing for her that resembled the new sprouts of trees.

13. कञ्चित्—mark the addition of चित् to the *interro. pro.* in the sense of 'a certain', 'one.' उपगूढनालम्—उपगूढं (held, supported) नालम् (a hollow stalk, especially that of the lotus; cf. विकचकमलैः सिग्धवैदूर्यनालैः *Megha.* 76, also बालमृणालनालं *Jā.* I. 35 and for the general idea too) यस्य तत्. आलो...द्विरेकम्—see *comm.* अन्तः *inds.* in the interior. परिवेष-बन्धि—परितः विध्वजे व्याप्यतेऽनेन इति परिवेषः (a ring, cf. तनोति भानोः परिवेषकैत-वात् *Nai.* I. 14. परिवेषस्तु परिधिरुपसूर्यकमण्डले *Amā.*) परिवेषं दधातीति परिवेषबन्धि. लीला...दम्—लीलायाः or लीलयाै अरविन्दम् the lotus taken in the hand as an additional grace to his or her person.

The motive in whirling the lotus and its interpretation by Indumati are very shrewdly explained by Malli.

Trans.:—One [of the suitors] began to whirl round the lotus flower (that was held for sport), holding its stalk by both his hands, its unsteady petals striking the bees and its pollen forming a circle within it.

14. विलसत्—slipped down. अंसात्—from the shoulder. विलासी—विलासाः सन्ति अस्य इति, a beau: "धीरसंचारिणी दृष्टिर्गतिर्गोचरभाषिता । सितपूर्व य आलापो विलास इति कीर्तितः" *Bharata.* रत्नां...लङ्गं—रत्नैः अनुविद्धं (studded, set with); रत्नानुविद्धं च तत् अंगदं (an armlet, generally worn above the

wrist, अंगं दावति भूषयति, 'केयूरमंगदं तुल्ये' *Ama.*) च रत्ना ०...दं, तस्य कोटयः points (see VII. 46, VIII. 36, प्रदीप्तमंगदकोटयः *Jd.* II. 10) तासु लग्नम् (held fast). प्राङ्मुखम्—a garland worn round the neck and reaching up to the breast. उरुकुण्डलम्—holding up. इति *inde.* in its proper place. यथावकाशं—अवकाशं (स्वानं) अनतिक्रम्य इति. साची०...वक्रः—साचि *inde.* obliquely, sidewise; साचीकृतं to bend aside; *cf.* *Ku.* III. 68 and *Mālavī.* IV. 15. न साचि असाचि, असाचि साचि संपद्यमानं कृतं साचीकृतं (a *dviv* compound) for the rest of the comp. see *comm.* The reading प्रावार in place of प्राङ्मुख is explained by *Māli.* For the object of the princes' acting and its interpretation by *Indumatī* see *comm.*

Trans.:—Another voluptuary with his handsome face bent sidewise, extricated and put in its proper place the garland that had slipped down his shoulder and had stuck fast to the points of the armlets which were studded with jewels.

15. आकुं०...लिना—The analysis of the compound अत्रांगुलयः is either by the rule वाह्यताश्रयादियु as अंगुलीनां अत्राणि अत्रांगुलयः; or अंगुलीनामत्राणि अत्रांगुलयः by taking it to belong to the राजदन्तादि class which appears better than अत्राश्रय ता अंगुलयश्च. For the remaining portion see *comm.* किञ्चि०...शोभः—नेत्राणां शोभा नेत्रशोभा; किञ्चित् समावर्जिता (inclined downwards *cf.* प्रेक्षिष्यन्ते गगनगतयो नूनमावर्ज्यं दृष्टीः *Megha.* I. 46. and *Ku.* III. 54). किञ्चि०...र्जिता नेत्रशोभा येन सः. तिर्यक्०...मेण—तिर्यक् *inde.* slantingly तिर्यक् विसंसर्पिण्यः (falling, stretching) नखानां प्रभाः यस्य सः. *cf.* नखप्रभाभूषितं कङ्कपत्रे II. 31. हैमं—हेमः इदं हैमं golden. *cf.* हैमैः विकचकमलैः *Megha.* I. 13. Drawing of lines on the ground is considered very inauspicious along with many other things. विलिखेत्—scratched or drew lines; *cf.* न किञ्चिद्दृचे चरणेन केवलं लिखेत् वाष्पाकुललोचना युवम् *Kird.* VIII. 14

Trans.:—Then the next one with slightly downcast eyes drew lines on the golden foot-stool with his foot having the tips of its fingers drawn in and casting their radiance slightly aslant.

16. आसनार्धे—आसनस्य अर्धः (not exactly half but 'a part') तस्मिन् अर्धे when it signifies the exact half is the first member in a *genī*. *Tatpu.* and is *neu.* in gender *e. g.* अर्धनारीनदेश्वर. अधि०...तांसः—उन्नतश्चासौ अंसश्च उन्नतांसः; अधिकः उन्नतांसः यस्य सः. विवृत्तत्रिकमिन्द्रहारः—विवृत्तं (turned, twisted) च तत् त्रिकं (*Māli.* explains it as the lower part of the spine but it means the whole of the back-bone as in पञ्चादत्रि प्रसार्य त्रिकनतिविततं द्राघयित्वाऽङ्गमुच्चैः *Kāvya.* X. 101; and hence perhaps it would be better to take it as the upper part of the spine between the shoulder blades) च विवृत्तत्रिकं; तस्मिन् मिन्द्रः (displaced in consequence of the twisting of the upper part of the body) हारः (necklace) यस्य सः.

The position which is described here can easily be realised by one sitting in an arm-chair in an erect posture.

Trans.:—Another one resting his left arm on a part of the seat

and thus having the shoulder [of the other side] raised and as a consequence the pearl-necklace appearing only in halves, [showed that he] was deeply engaged in conversation with his friend.

17. विला०...पत्रम्—विभ्रमार्थ (for the purpose of decoration) दन्तपत्रम् (an ear-ornament. The Ketaki is often folded in the form of a rectangle and put in the hair of the head as a piece of decoration, and therefore, I am half-inclined to take दन्तपत्र to signify 'a comb' but unfortunately I find no authority for it). विलासिनीनां (प्रशस्ताः विलासाः सन्ति वासां ताः विलासिन्यः) विभ्र०...पत्रम्. आपाण्डुरं—ईषत् पाण्डुरं; see आनुप्र I. 83.

Trans.:—Another prince tore into strips with the points of his nails a yellowish leaf of the Ketaki which is used as an ornament by coquettes. * * * * *

18. कुशे०...तलेन—कुशे = जले "कुशं शरं वनं नीरम्", शैते इति कुशेशयम् & water-lily, a lotus; cf. भूयात्कुशेशयरजो मृदु रेणुरस्याः *Shā.* V. 10, *Jā.* III. 49 कुशेशयमिव आताम्रं (see आपाण्डुरं st. 17) तलं यस्य सः; तेन. रेखा०...लाञ्छनेन—रेखानिमितः ध्वजः रेखाध्वजः, स एव लाञ्छनं (mark, cf. ध्वजैरुपलक्ष्यत काकलाञ्छनैः *Jā.* V. 25 and IV. 88) यस्य तेन. Certain linear marks on the palm of the hand or on the sole of the foot are marks of royalty, among them the ध्वज is one. रत्ना०...भया—रत्नानां अंगुलीयानि or रत्नखचितानि अंगुलीयानि (a comp. of the शाकपार्थिवादि class) तेषां प्रभा, तथा. अनुविद्धान्—covered over. This is different from the sense in VI. 63. उदीरयामास—threw up, tossed up, from उदीर् 2nd Atm. to throw up; it also means 'to speak as in II. 9. सलीलम्—लीलया सहितं यथास्वात्तथा sportively. अक्षान्—the dice. Players at dice generally toss them up and receive them in their hands when the game is not actually going on.

Trans.:—One [of them] sportively tossed up the dice, shining with the radiance of his jewel rings, with his hand whose palm was reddish like the lotus and which was marked with banner-lines.

19. यथाभागम्—in its proper place, see st. 14 *supra.* and *Bha.* Gā. I. 11. स्व०...शात्—स्वस्य संनिवेशः (placing) तस्मात्. व्यतिलंघिनि—व्यतिलंघिन् slipped, moved away. वज्रां०...रन्ध्रम्—वज्राणां (वज्र a diamond वज्रोऽस्त्रीहीरके पदौ *Amā.*) अंशवः वज्रांशवः, ते गर्भे (मध्ये cf. कालाभ्रगर्भे *Jā.* II. 62) येषां तानि, वज्रां०...र्भाणि । तानि अंगुलीनां रंध्राणि (the interstices between the fingers) यस्य तम्. किरीटे—on the crown. The lustre may in all probability be that of the jewels of the crown on the head; or of rings on the fingers, but the first appears preferable.

Trans.:—Another one put one of his hands in the interstices between whose fingers sparkled the lustre of the diamonds on his head.

20. श्रुत०...वंशा—वृत्तः (career) च वंशः (pedigree) च वृत्तवंशी, श्रुतौ वृत्तवंशी यथा सा. पुंवत्—पुंसां वृत्त्यं वर्तते इति पुंवत् accord. to स्त्रीपुंसाभ्यां नञ्प्रत्ययौ भवनात् *Pāṇi.* IV. i. 87. The student need not enter into the long

discussion on this to be found in the Kāshikā Vritti. Some commentators seem to apply पुंवत् to प्रगल्भा. It has been construed with अबद्ध by Mallinātha. प्रगल्भा—eloquent. प्रतिहाररक्षी—प्रतिहारं (also प्रतीहारं the gate, रक्षी द्वादीरं प्रतीहारः. *Amara*.) रक्षते असौ प्रति०...रक्षी a portress, a gate-keeper. संनिकर्षे—near, in the presence of, see *Ku.* III. 74. कुमारी—To Indumatī; कुमारी is an unmarried girl.

Trans.:—Then Sunandā, the portress who was as bold in speech as a man and familiar with the lives and lineages of the [several] princes, first took the young princess in the front of the king of Magadha and spoke thus:—

21. शरव्यः—शरणे साधुः (accord. to *Pāṇi.* IV, iv. 98) see II. 30. शर०...खानम्—*cf.* शरणं शरणार्थिने ददौ *Jā.* IV. 29. उद्गतानि मुलानि येषां ते उन्मुखाः, शरणे उन्मुखाः तान्. अगाधसत्त्वः—अविचमानः गाधः (a ford, see IV. 24 *supra*; or a standing place) अत्र इति अगाधम् unfathomable. अगाधं सत्त्वं यस्य सः see *comm.* मग०...ष्टः—see *comm.* प्रजा०...वर्णः—see *comm.* परंतपः—a conqueror, see *Pāṇi.* III. ii. 39 and *comm.* यथार्थनामा—अर्थस्य योर्दं यथार्थम् (a *Nityasand.* see *Pāṇi.* II. iii. 18; दश is compounded in an *Avyayi.* when it does not imply similarity. यथाऽसादृश्ये *Pāṇi.* II. i. 7) यथार्थं नाम यस्य यथार्थनामा; mark how the poet says the King was the friend of his subjects and the terror of his foes.

Trans.:—Here is the king Parantapa, appropriately so called, who holds sway over Magadha—the refuge of those who come to him for protection, the possessor of unfathomable energy, famous for keeping his subjects happy and contented.

22. कामम्—see IV. 13. This particle is used in various senses by authors कामं प्रकामेऽनुमतावद्युसादुगमेऽपि the general meaning running throughout is 'forced assent'. Here it means 'Let it be', 'It may be'; 'Granted' *cf.* *Mā.* II. 43; *Shū.* I. 31. राजन्वती—शोभनो राजा यस्याः सा by the rule राजन्वान् सौराज्ये *Pāṇi.* VIII. ii. 14; and not राजा अस्याः विधत्ते which would be राजवती. सहस्रशः—सहस्रैः सहस्रैः परिच्छिन्ना. नक्ष०...संकुला—न क्षरन्ति स्वस्थानात् न च्युतानि भवन्ति तानि नक्षत्राणि those that do not change their positions, *lit.* fixed stars. The term नक्षत्र is restricted especially to the 27 constellations. ताराः—तरन्त्याभिः इति those that serve as guides to travellers. ग्रहाः—गृह्णन्ति सूर्यतेजांसि इति ग्रहाः those that shine by the borrowed light of the sun *viz.* the planets; see *comm.* for compound. ज्योतिर्मती—see *comm.*

Trans.:—Let there be other kings by thousands but the earth is said to be under good rule through him alone. Although the night is crowded with constellations, stars, and planets still it is by reason of the moon alone that it has brightness.

23. क्रियाः...धात्—क्रियानां (of rites and ceremonies) प्रदन्त्यः (succession, continuance; *cf.* मदनायाः सप्रदन्त्यस्य मे *Mā.* VI. 3. तस्मात्. अन्वराणां—see V. I. अजस्रं—*ind.* न कदापि जस्यति इति allows no break; (see *Pāṇi.* III.

ii. 157) constantly. cf. वृथैव संकल्पशतैरजसम् *Shā.* III. 5. सहस्रनेत्रः—सहस्रं नेत्राणि अस्य thousand-eyed. Indra is so called on account of the curse of the sage Gautama which was incurred by him by his misbehaviour with the sage's wife Ahalyā ; and whereby his body was covered with a thousand obscene marks which were ultimately changed into a thousand eyes ; hence he is called सहस्रनेत्र, सहस्राक्ष etc. see *Buddha.* I. 27. शची—the wife of Indra. पाण्डु०...लम्बान्—पाण्डुकपोलवोः लम्बते इति, तान्. The frequent absence of Indra to go to receive the offerings in the sacrifices of this king made Shachī indifferent to her toilet. It is customary among Indian women to neglect their toilet during the absence and separation of their husbands, see *comm.* and *Meg.* II. 31, 32. मन्दार—is the special favourite tree of Indra. Although the tree is named here we are to understand the flowers of this tree by 'implication.'

Trans.—The hair of Shachī were made to wave for a long time about her pale cheeks and remain undecorated with the Mandāra flowers in consequence of the frequent invitations to Indra at the continuous course of sacrificial rites by this king.

24. वरेष्य—eligible, desirable. प्रवेशे—at the time of entering with him as her husband. प्रासा०...तानाम्—प्रसीदन्ति अस्मिन् मनांसि नयनानि च इति प्रासादाः, वातस्थायनानि वातायनानि, प्रासादानां वातायनानि प्रासा०...नानि, प्रासा०...नानि संश्रिताः तानां. पुष्प०...नानाम्—प्रशस्तानि अंगानि (limbs) आसामिति अंगनाः *Pāṇi.* V. ii. 100. पुष्पपुर—same as पाटलीपुत्र the capital of Magadha and the modern Pātnā which was situated near the confluence of the Shona and the Ganges.

Trans.—Should you wish that your hand be held [in marriage] by this eligible prince, then at the time of entering the city [with him] let the ladies of Pushyapura awaiting in the windows of the mansions have [the chance of] feasting [their] eyes.

25. विश्वं...माला—विश्वंसितुं शीलं अस्याः इति विश्वंसिनी, दूर्वा अंकं (characteristic mark) चिन्हं अस्याः इति दूर्वाका ; मधुकानां माला मधुकमाला, दूर्वाका चासौ मधुकमाला च दू०...माला, विश्वंसिनि दूर्वाकमधूमाला यस्याः सा a garland with the Dūrvā grass interwoven in it is considered auspicious. ऋजु०...यया—प्रणामस्य क्रिया प्र०...क्रिया, ऋजुः (straight, plain) चासौ प्रमाणक्रिया च ऋ०...क्रिया तया. तन्वी—a slender woman, see *Megha.* II. 19.

Trans.—When [Sunandā] had said this, the slender-bodied princess whose Madhuka garland with Dūrvās was slightly displaced looked at him and left him without uttering a word and with a stiff bow.

26. सैव—the same, identical i. e. the one who spoke hitherto. It is generally customary in courts for the warders to change places at intervals. Here Sunandā was not relieved ; she continued her

attendance on the princess perhaps for reasons given by the *comm.* **वेद्यग्रहणे नियुक्ता**—*cf.* वेद्यवती. The mace, called in the Vernacular छडी, is the *sine que non* of the warder who always walks before a royal personage. **राजान्तरम्**—अन्वः राजा राजान्तरम् a *Mayuravyan*: compound. **तरङ्गलेखा**—a row of ripples भंगसारंग ऊर्मिर्वा *Ama.* मान०...हंसी—मानस the sacred lake on the Kailāsa 'in the Himālaya and according to the Vāyu-Purāṇa one of the four lakes formed by the Ganges when she fell down on mount Meru. The Mānasa lake is the favourite resort of the Rājahansas to which they migrate at the beginning of the monsoon. This fact is frequently alluded to by Sanskrit poets; see *Megha.* I. 11, II. 55.

Trans.:—That same [Sunandā] who was appointed mace-bearer for the occasion conducted the princess to another king just as the rippling wave created by a breeze wafts away a she-swan of the Mānasa lake from one lotus to another.

27. **अङ्गनाथः**—अङ्गानां नाथः. The names of countries, being generally taken from the people, are in the plural in Sanskrit. The kingdom of Anga with its capital Champā, sometimes called Angapuri, lay on the right banks of the Ganges and south of Kaushiki Kachcha. The capital of Anga, according to the great traveller Hiouen Thsang, stood on the Ganges about 24 miles west of a rocky island. According to Genl. Cunningham the town was about 24 miles East of the modern Bhāgalpura. According to Sanskrit writers the town was situated 1 the Bhāgirathī to the east of Mithilā. **सुरा०...श्री**—see *comm.* **विनीतनागः**—न गच्छतीति नगः, नगे भवाः नागाः, विनीताः (tamed, broken in) नागाः येन सः. **किल**—used here in the sense of 'tradition'. किल संभाव्य वार्तयोः हेत्वश्च्योरलीके च *Abhi.* **सूत्रकारैः**—the composers of Sutras i. e. aphorisms; here meaning the composers of the rules on the science of elephant-training etc. It is said that the king of the Angas saw elephants roaming about. Being unsuccessful in bringing them under control he begged Indra by whose order some sages such as Palakāpya, Rājaputra, Mrigacharma and others composed the science and art of training elephants and taught it to Anga, see *comm.* **ऐन्द्रम्**—see II. 50.

Trans.:—She [again] said to the princess—here is the ruler of the Angas whose adolescent vivacity was yearned after by celestial damsels and who having his elephants tamed by professors in that art enjoys the position of Indra even on this Earth.

28. **पर्यासयता**—causing to shed or throw down, from पर्यस. **मुक्ता०...तमान्**—मुक्ताफलानि इव स्थूलाः मुक्ता०...स्थूलाः, श्मे प्लेषु अतिशयेन मुक्ता०...तमाः (the superlative formed by the addition of तमस्, see Kāle's Gram. § 170. **शशु०...नीनां**—शशुणां विलासिन्यः (see VI. 17) तासां. **हाराः**—see V. 52.

The idea of causing the wives of enemies to throw off their ornaments and making them weep is very common, see *Mu.* I. 11; *Nai.* I. 10, 11 and रिपुनारीनयनांबुसेततिः. *Kir.* II. 24.

The poet here fancies that the wives of the enemies of Anga began to shed such large drops of tears that the continuous flow of them resembled a pearl necklace without strings.

Trans.:—Having caused heavy drops of tears even exceeding pearls in size to fall on the breasts of the wives of his enemies, he, as it were, gave them stringless pearl necklaces.

29. निस०...स्पर्दं—मित्रं (separate) opposed since we find the rich to be generally अविद्वान् and the poor to be विद्वान् च तत् आस्पदं (an abode cf. निधनता सर्वापदमास्पदम् *Mri.* I, 14.) च मित्रास्पदम्, निसर्गतः (from the very commencement, of [their] coming into existence; hence, naturally cf. निसर्गदुर्बोधमदोषविद्ववाः) मित्रास्पदम्. एकसंस्थम्—एकत्र संस्था = स्थितिः यस्य तत् a *Vyadhi. Bahu.* or एकस्मिन् संतिष्ठते इति an *Upapada Tatpu.* श्रीः—the goddess of wealth. सरस्वती—the goddess of learning. सूनृतया—truthful; (see I. 93) an adje. qualifying गिरा instru. sing. of गिर.

Trans.:—Naturally residing in different places, still the two—the goddess of wealth and the goddess of learning—are found in one and the same place in this individual. Oh blessed princess! you by your loveliness and truthful speech are suited to be the third among the two.

30. अङ्गरोजात्—अंगानां राजा अंगराजः. The word राजन् at the end of a compound becomes राजः by the rule 'राजाहः सखीभ्यष्टच्.' जन्याम्—see *comm.* The other reading noticed by Malli, is sufficiently explained by him. Another reading 'यान्यानवदत्' may be explained by 'याने साधवः यान्याः' skilful bearers. नासौ न काम्यः—न is frequently joined with another न or a negative particle to intensify or emphasize an assertion. See *Ma.* I. 55. For a parallel idea see *Kir.* I. 37.

Trans.:—Now, taking away her eyes from the king of the Angas the maiden said to the friend of [her] mother 'move on': not that this person was not attractive nor was it that [the princess] did not understand how to see (discriminate) correctly; but [different] people have different likings.

31. परम्—to another; this is a pronoun as in परसम्यत्तिषु निसृष्टानपि *Jân.* IV. 19. दुःप्रसहम्—troublesome to be borne. नियुक्ता—see st. 26 *supra.*—प्रतिहारभूमौ—see प्रतिहारक्षी in st. 20 *supra* and *Jân.* III. 25 and ऋषिकुमारी प्रतिहारभूमिपुष्पिती *Shâ.* IV. 'भूमिः स्वात्स्वानमात्रके' *Vishva.* निर्देश-यामास—pointed out. विशेष्यदृश्यम्—fit to be particularly observed. नवोत्थानं—newly risen. The new moon is particularly attractive and looked at by people and he is often taken as an object of comparison by poets e. g. प्रतिपच्चन्द्रमिव प्रजानृपम् *Kird.* II. 11. It may here perhaps

only signify the moon on any day just come above the horizon.
इन्दुमलै—The dative is by कर्मणा वमभिदेति संप्रदानम् *Pāṇi. I. iv. 32.*
 For a similar construction cf. रामायदर्शयत्कृती XII. 64.

Trans.:—Then she who was the gate-keeper pointed out to Indumatī just as [people point out] the newly risen moon, another prince whom his enemies found it hard to withstand.

32. उदप्रवाहु—उदयौ (*lit.* 'tall', 'high'; उच्चप्रांशुस्तोदयोच्छ्रितास्तुंगे
Amar. उद्वतमयं अस्य; then by a sort of लक्षणा it is used in reference to any-
 thing that is big, powerful etc., as in परशुभिन्दयै: *Mu. VI. 12;* or long
 because the arms reaching up to the knees is looked upon as a sign of
 greatness viz. आजानवाहु) वाहु यस्य सः विशालवक्षः—विशालं (*Broad, cf.*
 विशालभालम्) वक्षः (chest उरोवत्सश्च वक्षश्च *Amar.*) यस्य सः वि...क्षाः तनु-
 वृत्तमध्यः—तनुश्च तत् वृत्तं च तनुवृत्तम् (तनु small, slim, delicate तनुः काये त्वचि
 स्त्री स्यात्लिध्वल्ये विरले कृशे *Medi.* 'वृत्तं' circumference वृत्तं वृत्तौ वृत्ते वृत्ते। चरित्रे
 वृत्ते छन्दः स्वतीताधीतधोवृत्ते *Haima.*) तनुवृत्तं मध्यम् (मध्य *n. & m.* the waist,
 the middle part of the body मध्यमं चाबलमं च मध्योऽस्त्री *Amar. cf. मध्यः*
 द्वान्तरः *Shd. III. 8*) यस्य सः चक्रभ्रमम्—a lathe or perhaps the sharp-
 ening wheel on which instruments are ground, see *comm.* उष्णतेजः—
 उष्णं तेजः यस्य सः the sun. त्वष्ट्र—*the Vulcan of the Indian Pantheon, the*
ideal artist, the most skilful of workmen, who is versed in all wonder-
ful and admirable contrivances. He sharpens the axe of Brahmapas-
pati and forges the thunderbolts of Indra. He had two children one
son and one daughter (संज्ञा) who was given in marriage to 'Sun.' She
was unable to bear the severe light of her husband and therefore त्वष्ट्रा
the father, being himself a skilful workman, mounted the bridegroom
on his grinding wheel and trimmed off a part of his bright disc which
too was utilised by him in forming the discus of Vishnu and other
weapons of the gods. With all his skill and all his labour Twasṭrī
only succeeded in reducing, says the Vishnu-Purāna, only one eighth
of the sun's dazzling brightness, hence the propriety of the word यत्नेन.
उल्लिखितः—trimmed out (ground down). अवन्तिनाथः—Avanti a
 country to the north of the Narmadā. According to the Mahā-Bhārata
 the province of Avanti extended on the south to the bank of the
 Narmadā and on the west probably to the banks of the Mahi. The
 capital of this province was Avanti-purī or Ujjayini also called Vishālā
 (see *Megha. I. 30*) situated on the Shiprā. Avanti-purī is considered
 to be one of the seven most sacred cities in India (अयोध्या मथुरा माया
 काशी काशिरवन्तिका। पुरी दारावती चैव सप्तैता मोक्षदायिकाः॥) to die where
 ensues eternal happiness.

Trans.:—This long-armed, broad-chested and slender-waisted lord
 of Avanti too shines like the sun ground down with great effort by
 Twasṭrī by mounting him on his grinding wheel.

33. प्रयाण—*lit.* going, starting; but, here it is something more—

It is यत्र an expedition, see st. 54 *infra* and *cf.* यदस्य यात्रासु बलोद्धतं रजः *Nai.* I. 8. **समग्रशक्तेः**—समग्राः (अखिलाः) शक्तयः यस्य सः. The *shaktis* or powers appertaining to royalty are generally viewed to be made up of three elements—(1) कोशदण्डबलं प्रभुशक्तिः, (2) विक्रमबलमुत्साहशक्तिः and (3) सन्ध्यादीनां सामादीनां च यथावत्स्थापनं न तु शानबलं मन्त्रशक्तिः see *Ma.* II. 23. **अग्रेसरैः** see note on अग्रेसर V. 71. **साम०...मणीनां**—सामन्तानां (see *comm.* V. 28 and *cf.* सामन्तमौलिमणिरञ्जितपादपीठम् *Vikra.* III. 19) शिखामणयः तेषां see *comm.*: crest-jewels. **प्रभा०...मयम्**—प्रभायाः प्ररोहः, तस्य अस्तमयम्. Here प्रभा is that of शिखामणयः and its being compounded is just as in st. 1 and 2 *supra*. **उत्थितानि**—this form though not actually causal is so in sense.

Trans. :—In the campaigns of this king, who is in possession of the three elements of power, the (heaps of) dust raised by the horses in the front, [of the army] obscure the beams of lustre of the crest-jewels of the border-lords (feudatories).

34. **महाकालः**—The name of the celebrated temple of Shiva at Ujjaini. It is one of the twelve ज्योतिर्लिङ्गाः. This is very poetically described by Kalidāsa in the Meghaduta st. 30 to 39 which see. It has also been referred to by Bhavabhūti. For compound see *comm.* निकेतन an abode, a mansion. *cf.* तदीधमास्वाननिकेतनाजिरम् *Ki.* I. 16. वेदम सद्य निकेतनं *Amā.* **चन्द्रमौलेः**—चन्द्रः मौली यस्य सः (a *Vyādhi*: *Bahu.*) one of the epithets of Shiva on account of the crescent moon being in his matted hair. **अदूरे**—not distant, hence 'near' as regards space. For the use of नञ् see I. 87. **तमिस्रपक्षे**—तमिस्रपक्ष is the dark half of a month (पक्षो मासापके गेहे पार्श्वसाध्यविशेषयोः) generally known as कृष्णपक्षः, तमिस्र may be taken either as an adjective तमोऽस्मास्तीति by *Pāṇi.* V. ii. 114 and then तमिस्रश्चासौ पक्षश्च or, it may be taken as a noun; अन्धकारोऽस्मिन् ध्वान्तं तमिस्रं तिमिरं तमः' *Anar.* **ज्योत्स्नावतः**—ज्योतिरस्त्वस्वाम् according to *Pāṇi.* V. ii. 114. **प्रदोषान्**—प्रदोष is the forepart of the night but Mallinātha has taken it 'night,' see I. 93 and V. 28. It is only in the forepart of the night during the dark half of a month that there is no moon-light except on the Amāvāsyā but his own splendour is so great that he does not require the light of the moon. **निर्विशतिः**—enjoys (see IV. 51 ; VI. 50).

Trans. :—This lord of Avantī residing at no great distance from the abode (temple) of the moon-crested Mahākāla enjoys, in company with his beloved [mates], moon-light nights even during the dark half of the month.

35. **युवा**—*ins. sing.* of the *irregu.* युवन् a youth. **रम्भोरु**—see *comm.* the thighs are compared to plantain-stalks by Sanskrit poets. see *Dasha.* p. 2. **सिन्ध्रा०...तासु**—सिन्ध्रा a river near Ujjayinī, a tributary of the Chambalā. See *Megha.* I. 30. **तरङ्ग**—see VI. 26. For compound

see *comm.* उद्यां...परम्परासु—lines of gardens, see VI. 5. कश्चित्—see V. 8. 'कश्चित् कामप्रवेदने'.

Trans.:—Oh you having thighs resembling plantain-stalks! Is it your desire to sport with this youthful king in the rows of gardens fanned by breezes cooled with the waves of the Siplā river?

36. अभि०...पश्ये—अभियोतित=(1) opened out; (2) gladdened. see *comm.* प्रताप—(1) heat; (2) prowess, cf. IV. 12 and several other places throughout the poem. वदन्ध—did fasten, mark the idiomatic expression भावं न वदन्ध 'did not fasten her affection.' कुमुदती—the moon-lotus i. e. one that blooms by the influence of the rays of the moon; cf. अन्तर्हिते शशिनि सैव कुमुदती मे *Shā.* IV. 3. भानुमति—*loc. sing.* of भानुन्त् the sun. *lit.* one having heat-rays. "भानुः किरणोत्तमशूखांशुः" and the मत्पु imparting the sense of possession.

Trans.:—That extraordinarily delicate princess did not feel [any] attachment in regard to him who made the lotuses in the form of his friends to bloom and who parched up the mire in the form of his enemies by his fierceness just as the lily (moon-lotus) does not [cherish any love] for the sun who unfolds the lotus and dries up the mud by his heat.

37. अग्रतः—'in front of'; generally governs the genitive. ताम०...भाम्—तामरस (a lotus 'पङ्केरुहं तामरसं सारसं सरसीरुहम्' *Amar.* तामरे जले सस्ति इति) तस्य अन्तरं (hollow, interior cf. *Jān.* V. 34) ताम०...न्तरम्, तस्य इव आभा यस्यास्ताम्. अनूनाम्—न नूनाम् अनूनां not little; hence, great, or it may be taken in the sense of 'not less,' 'not inferior to any other.' सृष्टिम्—creation, a created object. Cf. वा सृष्टिः स्रष्टुरावा *Shā.* I. 1. सुदती—mark the difference between सुदती and सुदन्ती—the first has reference to age, one who has a complete set of teeth; hence, a young woman, while सुदन्ती will be only one having fine teeth whether a whole set or not. See *comm.* and *Pāṇi.* V. iv. 141. cf. *Jān.* III. 19, 44.

Trans.:—Then leading her—whose person was as bright as the interior of the red lotus; who was possessed of endless accomplishments and who had a whole set of teeth and who was [thus] the charming creation of the creator—in front of the king of Anupa Sunandā said once more.

38. संघ्रा०...बाहुः—see *comm.* अष्टा०...यूवः—The eighteen pillars of victory were erected in the eighteen Dvīpas for which see I. 65. अन०...शब्दः—अन्येन साधारणः अन्यसाधारणः, न भवति अन्यसाधारणः स अनन्यसाधारणः; cf. अनन्यसाधारणतां दधानः *Mā.* III. 19; राजा चासी शब्दश्च राजशब्दः or राजः शब्दः इति राजशब्दः; अन०...रणः राजशब्दः यस्य सः. योगी—one possessing metaphysical learning. कार्तवीर्यः—see *comm.* He was the king of the Haihayas a people in central India. He is sometimes called Sahasrārjuna or simply Arjuna. From Dattātraya he obtained

several boons and among them a thousand arms, a golden chariot moving at his will, power to restrain wrong and the power to discover it even if it lurked in the minds of people, invincibility by his enemies and death at the hands of a person renowned in the three worlds. He ruled over the earth with justice and performed ten thousand sacrifices. In the Vishnu Purāna it is said न नूनं कार्तवीर्यस्य गतिं यास्यन्ति पार्थिवः । यद्दैर्दानिस्तपोभिर्वा प्रश्रयेण श्रुतेन वा ॥ किल—is used here in the sense of 'so they say'.

Trans.:—It is said, there was a king by name Kārtavīrya, who was engaged in metaphysical learning, who could put forth a thousand arms in battle, who had erected sacrificial posts in all the eighteen islands of the globe, and who deserved, unlike others, the epithet Rājā.

39. विनेता—विशेषण नयति असौ—a leader, a guide; hence, an instructor and a controller. अका०...कालम्—असत् कार्यं अकार्यम् a wicked action; तस्य विनेता, तथा समकालम्. प्रादुर्भूतम्—*pre. p.* of प्रादुर्भू to manifest himself. चापधरः—धरतीति धरः, चापस्य धरः चापधरः. पुरस्तात्—*ind.*—in front. अन्तःशरीरेषु—अन्तर्गतं शरीरं तस्मिन् properly अन्तःशरीरं would be the 'subtle body' but here perhaps only 'the mind' as Malli. says. प्रत्यादिदेश—ordered back; hence restrained, held back. अविनयम्—not going by the right path, doing any wicked deed.

Trans.:—That [Kārtavīrya] the controller with uplifted bow appeared before his subjects just as the idea of a crime entered their heads and restrained them from a wicked deed even in thought.

40. ज्याश०...जेन—ज्या (the bow-string; मीची ज्या शिञ्जिनी गुणः *Amar.* cf. शिथिलज्याबन्धमसङ्गतुः *Shā.* II. 6) तस्याः बन्धः, तेन निष्पन्दा (benumbed, stunned, motionless) मुञ्जा यस्य तेन. विनिःश्व०...रेण—वक्त्राणां परम्परा (a line; see VI. 5, 35 and शोकक्षामा नेत्रपरम्परा *Jān.* II. 21) व०...म्परा, विनिःश्वसती (breathing hard) वक्त्र०...परा यस्य तेन. कारागृहे—*see comm.* निर्जितवासवेन—one who had even conquered वासव इ. e. Indra. Malli. says Indra and the other gods. आ=upto, until आह मर्यादाभिविध्योः see I. 90. cf. आपनि. तोषात् *Shā.* I. 2.

The reference in the stanza is to the incident when Kārtavīrya while enjoying a bath in the waters of the Narmadā with the females of his harem obstructed the flow of the water of the river. Taking advantage of the bed thus left dry down below, Rāvaṇa commenced the worship of the Shiva Linga there. When Kārtavīrya came out of the river the obstruction was suddenly removed and the flow washed Rāvaṇa with the Shivalinga. Irritated at this Rāvaṇa challenged Kārtavīrya to a fight in which he was defeated and taken prisoner. At the intercession of Pulastya he was set at liberty by Kārtavīrya. The Vāyu Purāna, however, says that Kārtavīrya invaded Lankā and there took Rāvaṇa prisoner.

Trans.:—In the prison-house dwelt the Lord of Lankâ—the vanquisher of Indra—whose arms were rendered motionless by being tied with the bow-string, and whose whole row of [the ten] mouths was gasping for breath, until the captor's pleasure.

41. अन्वये—in the family, in the race 'कुलान्वभिजनान्वयो' *Amar. cf.* रघूनामन्वयं वक्ष्ये I. 9. प्रतीप—name of a king. आग०...सेवी—आगमः (the Vedās, the scriptures) च वृद्धाश्च, तान् सेवितुं शीलं अस्य one who follows the Vedās and the elders. संभ्र०...रुढम्—agrees with अयशः see *comm.* स्वभावलोला—स्वभावेन (by nature) लोला unsteady, fickle. *cf.* उमासुखं तु प्रतिपद्य लोला द्विसंश्रयां प्रीतिमवाप लक्ष्मीः *Ku.* I. 43.

Trans.:—In his family is born this prince Pratīpa who respects the scriptures and the elders, and by whom has been wiped off the ill-repute that she is fickle by nature which attaches to Śhrī on account of the faults of those with whom she resides.

42. आयोधने—see V. 71. कृष्णगतिम्—कृष्णा गतिः यस्य सः, तम् that which leaves a black trail. सहायमवाप्य—having obtained assistance. The reference is to the help received by Nīla one of the kings of Māhishmatī from Agni see *Mahā-Bhā. Sabbā Parva.* Nīla had a daughter of exquisite beauty; she used to attend to the sacrificial fire of her father. Agni, fell in love with her, and his suit was accepted by the girl herself. The king came to know this and was very much incensed and wanted to punish Agni who used to enjoy the company of the princess in the disguise of a Brāhmaṇa. The deity disclosed his identity whereupon the king bestowed his daughter upon him as a recompense. Agni conferred a boon upon Nīla that his soldiers should be always victorious. From that time those who invade the kingdom of the rulers of Māhishmatī are consumed by fire. क्षत्रि०... रात्रि—कालस्य रात्रिः कालरात्रिः (the night at the time of Kāla i. e. the end of the Kalpa the period when the universe is supposed to come to an end and everything is to be destroyed by physical energies) क्षत्रियाणां कालरात्रिः क्ष०...रात्रिः, तं. The sharp axe of Parashurāma is here said to be the very Kalpa-rātri of the Kshatriyas in consequence of his having killed them 21 times; see *Mahā-Bhārata Vana.* and IV. 53; 58. शितां—sharp; रामपरश्वधस्य—परश्वधं धवतीति परश्वधः an axe; *cf.* युद्धादृते वृत्तपरश्वधेन द्विदर्पमुद्गुत्तमदेभिदिष्ट *Bu.* II. 40. रामस्य—(i. e. of Parashurāma see IV. 53) परश्वधः; तस्य. उष० ...साराम्—see *comm.* as harmless as the petal of the blue-lotus.

Trans.:—Having obtained the god of fire as an ally in battle, he considers the sharp edge of Parashurāma's axe which is the very destructive night to the Kshatriyās to be no more than the petal of a lotus.

43. अङ्गलक्ष्मीः—अङ्गे लक्ष्मीः इव like Lakshmi in the lap. The

Goddess Laxmī is generally represented as sitting in the lap of Vishnu. **दीर्घबाहोः**—दीर्घां बाहू यस्य सः one having long arms; see उद्गमवाहुः in st. 32 *supra*. **साहि०...कांची**—see notes st. 42. Māhishmati is said to have been situated on the Narmadā between the Vindhya and the Riksha mountains somewhere near Jabalpoor where there are the celebrated marble-rocks; see *comm.* **प्रासादजालैः**—see *comm. cf. Megha. II. 27.* **जलवेगिरम्याम्**—वेणी flow, see *comm.* वेणी सेतुप्रवाहयोः *Abhi.* **रेवा**—the river Narmadā; see *Megha. I. 19.* where we have “रेवां दृक्षस्युपलविपमे विन्ध्यपदे विशीर्णाम्”.

*Trans. :—*If it be [your] desire to gain the sight of the Revā, —charming on account of her rippling stream and encircling the ramparts of the city of Māhishmati like the girdle on the hip of a woman—through the latticed windows of the palace, then be thou the consort (Laxmi on the knee) of the long-armed king.

44. **प्रकामम्**—*inde.* excessive, plentiful; see *Shā. IV. 21.* रुचये न वभूव mark the idiom, and *cf.* st. 30 *supra*. **शरत्प्र०...रोधः**—वरन्ति ते धराः; अम्बुनां धराः अम्बुधराः, उपरोधः *lit.* an obstruction, hence an envelope; शरदा प्रमृष्टः (removed. The *p. p.* is used here in a sense slightly different from that in st. 41 *supra*). श०...मृष्टः,—अम्बुधराणां उपरोधः अम्बुधरोपरोधः, शरत्प्रमृष्टः अम्बु०...रोधः यस्य सः शर०...रोधः. **पर्याप्तकलः**—पर्याप्ताः कलाः यस्य सः. Having all the sixteen kalās when referring to the moon; in reference to the king it signifies versed in the sixty-four kalas *i. e.* arts.

*Trans. :—*The king though excessively handsome did not please her, just as the moon though complete in all his digits, and divested of his covering of clouds is not agreeable to the day-lotus.

45. **शूर०...पतिम्**—see *comm.* शूरसेन—name of a country near Mathurā and its people. **सुषेणम्**—the name of the king. **उद्दिश्य**—pointing out; **लोका०...कीर्तिम्**—see *comm.* **आचा०...दीपम्**—see *comm.* **शुद्धान्तरक्ष्या**—(शुद्धान्तः the harem शुद्धान्तोऽन्तःपुरे गुह्यकक्षामेदे च भूपतेः *Ajaya cf. शुद्धान्तदुर्लभमिदं वपुः Shā. I*) शुद्धान्तस्व रक्षी (a keeper) तथा *viz.* सुनन्दया. The construction is passive.

*Trans. :—*The maiden (Indumati) was then addressed by the keeper of the harem with reference to Susheya the king of Shūrasena whose fame was chanted even in the worlds other than this one, and who was, as it were, the lamp of both the families (paternal as well as maternal) which were pure by their conduct.

46. **नीपान्वयः**—नीपः अन्वयः (see VI. 7) यस्य सः. The Nipas were the inhabitants of a tract of country supposed to be a subdivision of the Pānchalas. Their capital was Kāmpilya. The modern Kāmpil which is to the N. W. of Kānyakubja has been identified with the ancient Kāmpilya. **पार्थिवः**—पृथ्व्याः ईश्वरः पार्थिवः by the sutras सर्वभूमिपृथिविभ्यामण्यौ and तस्येश्वरः *Pāṇi. V. i. 41 and 42.* **यज्वा** *nom. sing.* of यज्वन् a sacrificer

(see I. 44; III. 39). **परस्वरेण**—see V. 68. **सिद्धाश्रमम्**—सिद्धस्य आश्रमम्. A Siddha is a person who has gained miraculous powers by meditation and reflection. He is often looked upon as a semi-divine being. **शान्तं**—quiet, tranquil; cf. शान्तनिद्रमाश्रमपदम् *Shd.* I. 15. **सर्वैः**—by animals. **नैसर्गिकः**—natural; see V. 37.

Trans. :—This king, a performer of sacrifices, is the descendant of the race of Nipa in whom several qualities having concentrated are as if they have abandoned their natural variance just as wild beasts do on coming to the hermitage of a saint where tranquility ever reigns.

47. **हिमांशोः**—हिमः (युगः) विद्यते येषां, हिमाः अंशवः (rays) यस्य सः. **नयनाभिरामा**—see *comm.* अभिराम delightful, pleasing. **संनिविष्टा**—established, settled, fixed; see संनिविष्ट sts. 16, 17 *supra*. **हर्म्यांशेषु**—हर्म्याणां अग्रणि (the tops, summits,) तेषु. The appearance of grass blades on the eaves and roofs of houses just after the rains is a common sight in India. **रिपुमन्दिरेषु**—Malli. takes मन्दिर in the sense of 'a city' but it would be better to take it as 'a mansion' in apposition to हर्म्यं.

Trans. :—In his own house is settled his splendour pleasing to the eyes like that of the moon; while his unendurable fire is [established] on the enemies' mansions the terrace-tops of which are over-grown with grass.

48. **अधरो०...न्दनानां**—अधरोध is not here 'the inner apartment' but 'the ladies of the apartment' taken collectively; see IV. 68. "अधरोधस्तिरोधाने राजदारेषु तद्देहैः" The anointing of the breasts with sandal paste and drawing a variety of figures (पद्मवली) on them with it was at one time a very common pastime and has been spoken of by poets in several places. **वारिविहारकाले**—sporting in the water was also a common practice in India; see *Jñn.* III. 34-60. **कलिन्दकन्या**—the daughter of the कलिन्द mountain i. e. the Yamunâ which rises from that mountain, flows by Mathurâ and joins the Ganges near Prayâga or Allahabad. **गंगोर्मि०...जला**—see *comm.* The waters having become milky in appearance the poet fancifully accounts for it by observing that the mixing of the sandal paste imparted this appearance to the Yamunâ and made its waters look like the waters of the Ganges.

Trans. :—During his sportings [with the ladies of the harem] the waters [of the Yamunâ] the river (daughter of Kalinda) though as yet flowing by Mathurâ appears in consequence of the washing away of the sandal unguent from the breasts of the ladies of his harem as if her waters had joined those of the Ganges.

49. **त्रस्तेन**—tortured, harassed. Some commentators read त्रातेन and Mr. Paṇḍit prefers that reading but Mallinâtha appears to be correct in adopting 'त्रस्तेन.' The serpent Kâliyâ was not protected

by the River Yamunâ. Kâliyâ was a huge serpent whose original abode was the island Ramanâka. By his insolence he incurred the displeasure of Garuda and being defeated in the fight which ensued he sought shelter under the waters of the Yamunâ in the kingdom of Shûrsena—a ground forbidden to Garuda through the curse of Saubhari. The *Brahma Vaivarta Purâna* says 'पराजितश्च नागेन्द्रः खगेन्द्रतेजसा ततः । भियापलायनं कृत्वा जगाम यमुना-हृदम् । न तं सौमरिशोपेन खगेन्द्रो गन्तुमीश्वरः । Hence it is clear that Kaustubha was no recompense for protection. साह्यार्त्ताक्ष्यं (Garuda) the enemy of the serpents and the conveyance of Vishnu. यमुनौकसा—यमुना एव ओकः (shelter; ओका आभयमात्रे च मन्दिरे च नपुंसकम् *Medi.*) वक्षः...रुचं—(for वक्षःस्वल see V. 52 and VI. 32) वक्षःस्वलं व्याप्तुं शीलं ज्ञत्वाः इति वक्षः...व्यापिः; व...व्यापिः रुचिः यस्य सः तम्. सकौस्तुभम्—with the Kaustubha—a jewel found at the churning of the ocean and retained as a chest-ornament by Vishnu. कु (the earth) स्तुभाति इति कुस्तुभः (the sea); कुस्तुभस्य अयं कौस्तुभः.

It is generally believed that the serpent i. e. the cobra particularly has a phosphorescent stone which he carries on his head. It is invested with a variety of virtues but the main one appears to be that of attracting insects by its light and thus securing food for himself.

Trans. :—He who carries [on his person] the gem whose lustre covers the broad expanse of his chest—that gem which had been left by Kâliyâ who, it is said, being harassed by Garuda flew and sought shelter in the Yamunâ—makes Vishnu with his Kaustubha look small.

50. संभाव्य—*p. p.* of the causal of सम्भू to consider, to honour. मृदु...शय्ये—मृदुवक्ष ते प्रवालाश्च मृदुप्रवालः, तैः उत्तराः श्रेष्ठाः (excellent) or मिश्राः (mixed) and the rest according to Malli. In support of their interpretation of उत्तर in the sense of श्रेष्ठ or मिश्र the commentators Hemâdri and Vallabha observe उत्तरशब्दः आधिक्यं ब्रुवाणः सम्मिश्रत्वमाह । यथा । 'दूर्वादवाङ्कुरपुष्पत्वगभिन्नपुटोत्तरं ।' × × × । तथा च 'निनाद सात्वर्थहिमोत्तरानिलाः'. अनूने—see VI. 37. वृन्दावने—Vrindâvana was the garden named after the daughter (वृन्दा) of King Kedâra where she sported in company of Hari. चैत्ररथ—the garden of Indra. The Ablative is used because the word अनून which goes with it conveys the sense of comparison; see *Ap. G.* § 74. निर्विश्यताम्—निर्विश्य् to enjoy, see VI. 34.

Trans. :—Oh pretty maiden! honour this youth by accepting him as your husband; and enjoy the youth on a flower-bed covered with tender sprouts in the garden of Vrindâvana which is in no way inferior to Chaitraratha (the garden of Indra).

51. अप्यास्य—see IV. 74, VI. 10. अम्भ...तानि—see VII. 69 see *comm.* पृषत्—a drop of water "पृषत्स्तु मृगे विन्दौ खरोहिते" *Haimâ.* उक्षित—sprinkled, wetted from उक्ष् 6th Ubha. cf. उक्षांबभूदुरभितोवपुरम्बुवैः *Md.* V. 30; for compound see *comm.* शैलेय—is either moss or a

mineral as explained in the *comm.* Either senses may do. Châritra-
vardhana reads शैलेयनद्धानि in which case the word शैलेय is to be taken
in the sense of 'moss'. For a similar expression see *Ku.* I. 55
"शैलेयनद्देषु शिलातलेषु". कलापिनां नृत्यम्—the dance of the peacocks. It
is during the rains that the peacocks are most exhilarated and given
to enjoy and dance. प्रावृषि—during the rains. The singular is used
here in the 'collective sense' जाल्याख्यायाम्. The formation of the word
प्रावृद् is rather peculiar प्रवर्धतेति प्रावृद्—the lengthening of प्र is according
to *Pāṇi.* VI. iii. 116. कान्तासु—agrees with कन्दरासु—charming,
delightful. गोवर्धनकन्दरासु—in the dales of Govardhana mountain.
The word कन्दर is found in literature in the three genders, see *Bhartri.*
III. 69, *Megha.* I. 56 for *mas.* and *neu.* use. Govardhana is a mountain
near Mathurâ which was the scene of some of Krishna's exploits as
well as of his amorous sports. For details see *Viṣṇu-Purâṇa.*

Trans.:—And during the rains, seated on stone-slabs—wetted
with drops of water and scented with Shaileya—you may watch the
dance of the peacocks in the delightful dales of the Govardhana
mountain.

52. भाव०...नाभिः—आवर्त इव मनोऽशा आवर्तमनोऽशा, now see *comm.*
The word नाभि becomes नाभ at the end of a Bahuvrithi compound but
this is not a general rule. व्यत्यगात्—went beyond. भवित्री—*fem.*
sing. of भवितृ. महीधर—see V. 27. मार्गवशात्—मार्गस्य वशां, तस्मात्.

Trans.:—She who had a navel as beautiful as an eddy, destined
to be the wife another passed onward by the side of the king who
was on her path, just as a river going to meet the sea passes by a
mountain on her route.

53. भुजिष्या—one living on the remnant of food. अंग०...भुजम्—
अंगदेन (see VI. 14) आश्रितः (bound) भुजः यस्य तं. हेमांगद—name of
the prince. कलिगनाथम्—कलिगानां नाथः, see IV. 40. आसेदुषीं—see
IV. 60; VI. 4. सादितशत्रुपक्षं—शत्रूणां पक्षः शत्रुपक्षः, सादितः (destroyed,
extirpated) शत्रुपक्षः येन तं. बाला—'अथ बाला स्वादानुः' *Amar.* a young
maiden, अपोदशाद्भेदाला तरुणी त्रिशका मता । पञ्चमन्थाशका प्रौढा भवेद्बद्धा ततः परम्
Jayadeva. अबालेन्दुमुखीं—one having a face like the full moon.

Trans.:—Now when the young damsel having a full-moon-like-face
came up to Hemāngada the king of the Kalingas whose arms were
adorned with the Keyūra ornaments and who had extirpated his foes,
she was thus addressed by her dependant:—

54. महे०...सार—महेन्द्रश्चासी अद्रिश्च महेन्द्राद्रिः, तस्य समानः or महेन्द्रः
(the great Indra) च अद्रिश्च (the sun according to Vallabha) महेन्द्राद्री,
तयोः समानः सारः (सारो बले स्थिरांशे च *Amar.*) यस्य सः. महेन्द्रः—name of a
mountain. यात्रासु—during the expeditions (see VI. 33). क्षर०...

चल्लेन—सैन्यस्य गजाः सैन्यगजाः, क्षरन्तश्च तेन सैन्यगजाश्च क्षर०...गजाः, तेषां छलेन semblance; छल is often used in this sense to express उत्प्रेक्षा. cf. परिखावल्य-चल्लेन *Nai.* II. 95.

Trans. :—This king is equal to the mountain Mahendra (or equal to the great Indra and the sun) in strength and is the lord both of the Mahendra mountain and the ocean; in his expeditions the mountain Mahendra itself appears, as it were, to march in front [of his army] under the semblance of his war-elephants dripping the temporal juice.

55. संनिकृष्टः—see VI. 20. मन्द०...तूर्य—मन्द (deep-sounding, cf. *Megha.* II. 39); तूर्य perhaps the bugle to indicate the time of the day. see VI. 9. For compound see *comm.* प्रासा०...वीचिः—प्रासादानीं वातायनैः (see VI. 24) दृश्याः वीचयः (भंगस्तरंग ऊर्ध्विवां स्त्रियां वीचिः *Amar.*) यस्य सः अर्णव—see IV. 53.

Trans. :—While sleeping in his own mansion the sea—which is near, whose waves are visible from the windows, and which by its deep roar renders the morning trumpet unnecessary—does awaken him.

56. ज्याघातरेखे—ज्यायाः (ज्या the bow-string; मौर्वीज्याशिञ्जिनीगुणः *Amar.*) आघाताः ज्याघाताः, तेषां रेखाः द्ययोः ते. चाभृता—चापं विभ्रति इति चापभृतः, the holders of bows; hence, warriors (धनुर्धृषः) तेषां. पुरोगः—पुरः गच्छत्यसौ पुरोगः. साञ्ज०...सेके—see *comm.* पद्धती—(पद्धतिः पथि पद्धी च *Nai.*) the continuous [two] lines. बन्दीकृतानां—imprisoned, cf. बन्दीकृता विबुधशत्रुभिरर्धमागे *Pitra.* रिपुश्रियां—Mr. Pandit consider another reading रिपुश्रियाः to be better, but there seems no propriety in it. Every time the king fought an enemy, his श्री would travel along his arm—sometimes along one arm, sometimes along the other as he could wield the bow with either arms (being himself सब्यसाची). This happened so frequently that the plural form would be more appropriate.

Trans. :—The beautiful-armed one, and the first among archers bears on his fore-arms two scars made by the bow-string as if they were two path-ways, besprinkled with tears mixed with collyrium, of the grandeur of his enemies made prisoners by him.

57. सार्धं—*inde.* see IV. 69. तालीबन—see IV. 34. मर्मरं—see IV. 73; मर्मरौ वसनान्तरे शुभ्रपत्रध्वनी *Abhi.*

Trans. :—Do thou sport with this king on the shores of the sea which are full of the rustling of the leaves of the forests of palm-trees while the drops of perspiration are removed by breezes bearing clove-flowers from other islands.

58. प्रलोभिता—excited, impelled. आकृतिलोभनीया capable of being attracted by actual appearance and not by mere description. विद०...

वरजा—विदर्भराजा is भोज the elder brother of Indumatī (see V. 62) तस्य
अवरजा younger sister 'अवन्यजे स्युः कनिष्ठवकीवोऽवरजानुजाः' *Amara*. वीत्या—
by tactics. प्रति...द्वैधात्—प्रसव्यं प्रति कूलं स्वादपसव्यमपहु च. *Ama*. तथा—
refers to Sunandā.

Trans. :—Though thus tempted by her [Sunandā] the younger
sister of the Vidarbha-king who was capable of being impressed by
actual appearance of form turned away from him, just as the goddess
of wealth turns away from an unfortunate person however far she may
have been drawn in by his tactics.

59. वरगाह्यस्य पुरस्य—उरगः उरसा गच्छति इति=नागः; for आख्य see
IV. 60 the town referred to is Nāgapattana in the Rājamahendri
district in the Madras Presi. दौवारिकी—a female warder, a gate-
keeper द्वारे नियुक्ता दौवारिकी according to *Pañi*. IV. iv. 69 as आकरे नियुक्तः
आकरिकः. देवसरूपं—समानं रूपं अस्य इति सरूपः accord to *Pañi*. VI. iii. 85.
देवेन सरूपः देवसरूपः तन्. चकोराक्षि—voca. sing. of the femi. of चकोराक्ष
चकोरस्य अक्षिणी इव अक्षिणी : सा. The words अक्षिन् and सक्षिन् both
meaning the parts of whole drop the final consonant with the
preceding vowel according to बहुव्रीहौ सक्थ्यक्ष्णौ स्वाहात्पच् *Pañi*. V. iv. 113.
अनुशिष्टा—advised, addressed.

Trans. :—Now coming to the divine-featured lord of the city
known by the name of a serpent, the portress who had previously
addressed Bhojyā now said to her 'look this way, oh thou having eyes
like those of the hakora!'

60. पाण्डव्या पण्डूनां निवासः जनपदः पाण्डवः; तेषां राजा पाण्डवः see IV.
49. For many of the expressions in the stanza see VI. 14. कूस—
see VI. 3. चन्दन—^{चन्दन} a particular kind of sandal which is reddish-
brown in colour (see *Shāku*. VII. 2) the favourite of Indra. बालात्प
—morning rays of the sun.

Trans. :—This is Pāndya, with a long string of pearls hanging
down his shoulders and his body smeared with the Harichandana, who
appears like the lord of mountains with its peaks drowned in the
morning sun-light and having rivulets flowing down its sides.

61. विन्ध्यस्य स्तरभयिता—The sage Agstya who was the preceptor
of the Vindya mountain. This mountain grew jealous of Meru and
wanted the sun to go round him which the latter declined. There-
upon the mountain rose up so high that he obstructed the path
of the sun and set the whole arrangement of the universe out of gear.
The gods grew alarmed and requested Agastya to interfere. On
this Agastya came up to the mountain who, out of respect for his
preceptor, bowed down. Agastya ordered him to remain in that
posture until his return from the south. But Agastya never

returned and the mountain continues in that posture. Such is the account given in the Mahâ-Bhârata. निःशेष०...राजः—निर्गतः शेषः यस्मात् तथा तथा निःशेषं now see *comm.* When the demon वृत्र was killed by Indra the other demons concealed themselves at the bottom of the sea, and made nocturnal raids on the pious. The gods came to know of the place of concealment and requested Agastya to drink off the sea and expose their enemies. This the sage did and the demons were then killed by the gods. अश्व०...मूर्तेः—Ashvamedha was one of the highest sacrifices. He who performed one hundred such sacrifices was entitled to the dominion of Svarga, and Indra always tried to obstruct these sacrifices lest the performer should oust him from his position. For further information see Taitariya Yajurveda and Shatapatha Brâhmaṇa. For the compound etc. see *comm.* अवभृथ—a purificatory bath taken at the end of a great sacrifice see *comm.*, I. 84; and *Tait. Brâh.* II. vi. 6. सौख्यतिक्रमः—सुखेन क्रातः इति पृच्छति यः स सौख्यतिक्रमः—just lik सौख्यतिक्रमः in *Jâ.* IV. 49. or सुशोभने क्रातं सुखतं पृच्छति according to *Vârtika* पृच्छती सुखात्तदित्यः on *Pâṇi.* VII. iii. 7.—those about whom enquiries are made if they have had a bath in due form.

Trans.:—Agastya who stopped the upward growth of the great mountain Vindhya, and who quaffed off the whole ocean and again threw it out, through affection asks the king when his body is wet with the concluding bath at an Ashvamedha sacrifice, if the ceremony of ablution has been appropriately performed.

62. दुरापं—difficult to be obtained, see VI. 22. इन्द्र०...जयाय—अजय is not exactly victory, but gaining anything by conquest. दसः—proud, insolent; from दृप् 4th Para. to be proud. जनस्थान०—The eastern part of the Dandaka forest in the Deccan. तस्य विमर्दः (destruction, devastation); तं शक्ते असौ; see IV. 21. सन्धाय—having made peace.

Trans.:—In days of yore the haughty lord of Lankâ fearing lest [his] Jana-Sthâna suffer destruction [from this king] who had gained a missile, not easily attainable, from Shiva made peace with him and then set out for the conquest of Indra's world.

63. विधिबन्धु—see V. 3. महाकुलीनेन—see *comm.* रत्नानुविद्धः—studded with precious stones; the comparison of the sea with the girdle and of the whole earth with a woman is common in Sanskrit literature, cf. रत्नाकरमेखलां *Dasha.* चतुरदधिमालाभेखलायाः भुवो भर्ता *Kadam.* सपत्नी—समानः पतिः अस्या अस्तीति सपत्नी.

Trans.:—When your hand has been duly accepted by this [king] belonging to an illustrious race, you will be as important [to him] as the earth; and thus do thou become the co-wife of the southern region engirt by the girdle of the ocean studded with gems.

64. परिणद्ध—encircled, entwined; cf. स जयति परिणद्धः शक्तिभिः

शक्तिनाथः *Malati*. *गुला*—see IV. 47. *आस्तरण*—a bed, a layer; आस्तीर्यते अनेन इति anything which covers. *शश्वत्* *incls.* always. *स्थली*—a natural level spot of ground in a hilly tract; *cf.* *Ku.* IV. 4.

Trans.:—Be pleased to divert yourself always on the level spots of the Malaya mountain where the areca-palms have the beetle-leaf-creepers entwined round them, the sandal trees engirt by cardamom creepers, and where the ground is covered with Tamála leaves.

65. *इन्दी०...तनुः*—*इन्दीवर*—the blue lotus—the *Nymphaea cœrulea* and *stellata* 'अथ नीलान्बुजन्म च इन्दीवरं च' नीलेऽस्मिन्—*इन्दी* (लक्ष्मीः) तस्याः वरं इष्टम् इन्दीवरम्, तदिव इयामा तनुः यस्य सः. *अन्योन्यशोभा*—अन्यस्य अन्यस्य अन्योन्यस्य; a pronoun is always doubled and compounded in many cases to express interchange of action by the rule कर्मव्यतिहारे सर्वनाशो द्वे वाच्ये and समासवच्च बहुलम् *Vārti*, on *Pañi*. VII. i. 12. But a compound is not allowed in the case of अन्य and पर, therefore again by the *Vārtika* 'असमासवद्भावे पूर्वपदस्यस्य सुपः सुर्वक्तव्यः' when un-compounded the case 'termination of the first word is changed to सू so we have अन्यः अन्यस्य which by the rules of Sandhi become अन्योन्यस्य. *योगः*—joining together from युञ्. *शरीरयष्टी*—the word यष्टी primarily means a stick or a pole but at the end of compounds after words meaning 'the body' it means slim, slender *e. g.* सरसांगयष्टी *Ku.* V. 85. We have an exactly similar phrase in Marathi आंगाची काठी.

Trans.:—The frame of the body of this prince resembles the blue lotus in complexion and your slim figure has the fairness of the *Gorochana*: let there be a union of both of them that it may enhance each other's beauty like the lightning and the cloud.

66. *स्वसुः*—see V. 39. *तदीयः*—see V. 48. *अन्तर*—*lit.* space; hence, admission, effect. *अरविन्द*—the day-lotus. *दिवा०...कोशे*—दिवाकरस्य अदर्शनं further see *comm.* कोश V. 72. *नक्षत्रनाथांशुः*—नक्षत्राणां नाथः (उत्पत्तिः) तस्य अंशुः.

Trans.:—Her advice found no admission into the heart of the sister of the Vidarbha king just as a ray of the lord of stars finds no entrance in the day-lotus when its petals are closed into a bud on the disappearance of the sun.

67. *सञ्चारिणी*—पुनः पुनः सञ्चरतीति सञ्चारिणी applies to दीपशिक्षा. Literally speaking a *Dīpashikhā* does not move about but it is to be taken by लक्षणा just as we have मथाः क्रोशन्ति. The word सञ्चारिणी applies to इन्दुमती of course. *यं यं*—Every one *cf.* यां यां प्रियः प्रैक्षत कातराक्षीं। सा सा न्हिया नम्रमुखी बभूव ॥ *Ma.* III. 16. *अट्ट* a turret. The well-known *अट्ट* which is so common in the front of houses in Gujrātha may be from this word. *व्यतीयाय*—passed over. *पतिवरा*—see VI. 10. *विवर्णभावं*—The condition of paleness; *cf.* अन्तस्तापद्विर्वर्णणीकृतम् *Shū.* III. 11. It means darkness when it is applied to अट्ट. *नरेन्दुमारी*—राजमार्गं in

Mriccha, and 'the king's highway' in English. The idea is this—Each of the kings is compared to a turret or balustrade and the maiden to the flame of a lamp. When the flame passes on by the side of the turret the latter is naturally enveloped in darkness and appears dim.

Trans.:—The maiden intent upon choosing her husband was like the flame of a lamp, and whichever king she left behind was suffused with palor just like a turret on the king's highway which is shrouded in darkness [and becomes dim] when left behind by the moving light.

68. उपस्थितायां—came near. समाकुल—anxious, uneasy. वामेतरः—वामात् इतरः other than the left, hence the right; see II. 31. उच्छ्वसित—throbbing. The throbbing of the right arm, the right eye, in fact the right side of the male, is viewed as an auspicious one just as the throbbing of any part of the left side of the female is considered auspicious.

Trans.:—On her arrival before Raghu's son he became uneasy whether she would choose him or not but the throbbing of the upper part of his right arm removed his misgivings.

69. सर्वा...वचम्—वच is *pol. part.* of वच् to speak; न वचः अवचः reproachable, the न becoming अ before a consonant, न अवचः अनवचः irreproachable, free from all blemish; the न becoming अन् before a vowel see *Pāṇi.* VI. ii. 6 and 73. The forms resulting from the *inde.* न with the root वच् by the addition of य are अनुच and अवच—the former conveys a general meaning 'that which ought not to be spoken' while the latter has a deprecatory sense 'that which is not fit to be spoken' e. g. अवचं पापम् and अनुचं गुरुनाम; सर्वे च ते अवयवाश्च सर्वावयवाः तेषु अनवचः तम्. अन्योपगमात्—from approaching another. सहकार—see IV. 9. वृक्षान्तर—see V. 24. षट्पदाली—षट्पदानां अली a row; वीथ्यालीरावली पङ्क्ति *Amar.*

Trans.:—On coming up to him who was faultless in every limb the princess abandoned going to any other; a row of bees has certainly never the desire to go to any other tree when it has come to a *Sahakāra* mango-tree in full blossom.

70. अनुक्रमज्ञा—अनुक्रमं (due order, regular succession) जानाति सा.

Trans.:—On noticing that the heart of Indumatī who was as charming as the moon, was fixed on him, Sumandā—who was proficient in a well regulated speech—commenced speaking at length.

71. इक्ष्वाकुर्वंदयः—वंशे भवः वंदयः; इक्ष्वाकोः वंदयः. ककुद्—foremost, pre-eminent. The word ककुद् *lit.* a peak, is used in the above sense just as the words सिंह, शार्दूल *etc.* but in that case it is always in the neuter; see *comm.* cf. ककुद् वेदविदा *Mālavī.* I. 5. ककुत्स्थ—ककुदि तिष्ठत्यसी one sitting on the hump of the bull; see IV. 41. आहितलक्षणः—noted for good qualities as explained by Malli. or it may also mean having the

hump for his mark. Malli. takes आहितलक्षण but Amara has आहतलक्षण = आहतं अभ्यस्तं लक्षणं यस्य whose characteristic mark is familiar to every one: so we may take आहतलक्षण as the reading of the text or if we keep it as आहित then we may explain it as लक्ष्यते अनेन इति लक्षणं; आहितं कृतं लक्षणं येन सः. यतः—from this, commencing from this person.

Trans.:—There lived a monarch of the Ikshvāku race, the most eminent of kings and who had made a mark for himself. From him forward the high-souled kings of Uttara Kosala bear the proud patronymic of Kākutstha.

72. महेन्द्रमास्थाय—riding Indra who had assumed the form of a bull. See mytho. in notes on IV. 41. महोक्षरूपं—see *comm.* संयति—in battle. पिनाकिन्—the great Shiva, wielder of the bow पिनाक which protects the world. गण्डस्थलीः—प्रसृताः गण्डाः गण्डस्थलानि; *fem.* गण्डस्थल्यः. प्रोषि०...लेखाः—पत्राकाराः लेखाः पत्रलेखाः a compound of the शाकपाश्रिवादि class, प्रोषिताः पत्रलेखाः यान्यः ताः प्रोषित *lit.* gone abroad, away from home; hence, disappeared. पत्रलेखाः are the various forms of creepers and flowers painted on the cheeks and breasts of women.

Trans.:—This (Kākutstha) bestriding the great Indra in the form of a bull acquired the grace of Shiva; and by his arrows made the pretty cheeks of the Asura females bare of ornamental designs.

73. ऐरा०...विश्लथम्—[हरा water] इराः सन्त्यस्मिन् इति इरावान् the sea; इरावति भवः ऐरावतः the celestial elephant—one of the fourteen jewels gained at the churning of the ocean, तस्य आस्फालनं (striking, flapping *cf.* ऐरावतास्फालनकर्तृशेन *Ku.* III. 22) तेन विश्लथम् loosened, untied. अङ्गदम्—armlet, see VI. 14. This is the armlet of Indra and अंगदेन refers to the armlet of Aja. उपेयुषः—on this Hemadri has the following remark, उपेयाय इति उपेयिवान्। तस्य उपेयुषः 'उपेयिवाननाश्वान्' *Pāṇi.* III. ii. 109 न चात्रोपसर्गस्तत्रम् *cf.* ईयिवान् in *Kirāt.* I. 11. गोत्रभिद्ः—गां त्रायन्ते इति गोत्राः (mountains) तान् भिनत्ति इति गोत्रभिद् the cleaver of mountains *i. e.* Indra. The account of the lopping of the wings of mountains by Indra is given in the Ramayana. Mr. Paṇḍit has an ingenious interpretation about गोत्रभिद्. He says गोत्र is a cowpen and quoting the authority for this, goes on to show that Indra as the lord of rain is only meant by the word on the hypothesis that गोत्र was a cave of the heavenly mountains *i. e.* clouds, and Indra breaks them by his thunderbolt *i. e.* lightning and liberates the heavenly cows *i. e.* water. I believe the straightforward meaning is alright instead of all this allegorical maze. अधितष्टी—The roots ङी to lie down, स्था, and आस् to sit when preceded by अधि govern the accusative of the place where these actions are performed according to अधिङीस्त्वासां कर्म *Pāṇi.* I. iv. 46.

Trans.:—It was he who shared half the seat with the breaker of

mountains even when he had resumed his original magnificent form, rubbing his own armlet with that of the god which had been loosened by his stroking Airāvata.

74. उरुकीर्तिः—उरुः (great) कीर्तिः यस्य सः. शक्राभ्यसूयाविनिवृत्तये—अभ्यसूया jealousy, see VII. 2. शक्रस्य अभ्यसूया शक्रा...सूया, तस्या विनिवृत्तये. The performance of one hundred व्रतु sacrifices entitles the performer to the dominion of Svarga. Indra is always naturally jealous of this; see III. 38, 39 etc. Hence he never allows 100 व्रतुs to be completed. In the case of Dilipa, Indra did not interfere but the king himself through magnanimity stopped after ninety-nine sacrifices.

Trans.:—In his line, it is said, was born the greatly renowned Dilipa, the light of his race, who stopped at the completion of ninety nine sacrifices with the object of keeping down the jealousy of Indra.

75. वाणिनीनां—वाणिनी a wanton girl, a drunken woman, a dancing girl. स्याद्वाणिनी तु नर्तव्यां छेकमत्तस्त्रियोरपि *Abhi*. विहारार्धपथे—अर्ध-श्चासी पथा च अर्धपथः; the word पथिन् becoming पथ at the end of a compound. विहारस्य अर्धपथः तस्मिन्. विहार is a place of meeting or it may be a pleasure-garden. The word विहार we find used for the residence of Jaina Bhikshus—'a convent'; विहारस्तु जिनालये लीलायां भ्रमणे क्त्वे *Abhi*. आहरणाय—for stealing; the Dative is used for the Infinitive by तुमर्याच्च साववचनात् *Pāṇi*, II. iii. 15 i. e. the Dative of an abstract noun formed from a root may be used to express the sense of the infinitive of the same root.

Trans.:—While he was reigning over the earth even the wind did not move the garments of the drunken women fallen asleep half way on the road to their rendezvous: who then could stretch forth his hand to commit a theft.

76. पदं—स्थानं position [as a ruler] here. पदं व्यवसितिघ्राणस्थानलक्ष्माञ्चि वस्तुषु *Amar*. तस्य—Malli, takes this with पुत्र and I think rightly, since the poet is speaking of Dilipa and would naturally say "his son." Chāritra, settles the dispute by bringing forward the काकाक्षिणोलकन्याय and making तस्य applicable both to पुत्र as well as पद. विश्वजित्—see IV. 86. विभूति—riches, wealth; see IV. 19. The meaning here is different from that in VIII. 36; आवर्जित = brought; and संभृत = stored.

Trans.:—Raghu, his son, now holds his place—that Raghu who performed the great sacrifice Vishvajit and who reduced all the wealth amassed by him from the four quarters to an earthen pot.

77. Mark the use of the past pass. participles आरूढ, वितीर्ण, प्रविष्ट, and गत in the sense of nouns without the passive force by नपुंसके भावे क्तः *Pāṇi*, III. iii. 114. भुजंगमानां—of the serpents i. e. Pātāla or Nāgaloka. वसति—place of residence; वसतिः स्वादवस्थाने निशायां सदनेषु च *Abhi* अनुबन्धि—Ever-pervading; परिच्छेत्तुम्—from परिच्छिद् 7th *Ubha*, to

define, to limit. Note the use of the Infinitive with अलम् = enough, sufficient, by the Sutra पर्वाशिवचनेष्वलमर्थेषु *Pāṇi*. III. iv. 66. इयत्तया—इदं परिमाणं अस्य इयत्, इयतः भावः इयत्ता, तथा. So much, this much; cf. XIII. 5.

Trans.:—His fame which has ascended the mountains, has spread over the seas, entered the abode of serpents (the Pātāla or Nāgaloka) and has also gone high up and is still ever-pervading beyond all measurement or limit.

78. कुमार—hair-apparent, कुमारोऽश्वानुचारके । सुवराजे शिशो स्कन्दे शुके वरुणपादेषु ॥ अनुजातः—see *comm.* Hemādri says अनुजननं यद्यपि भ्रातृवचनं प्रसिद्धं तथापि इहप्रकरणवशाच्चजनकविषयमित्यवगन्तव्यमिति. Chāri. and Sumati, construe अनु with पति in the sense of कर्मप्रवचनीय. त्रिविष्टपस्य पति—is Indra. त्रिविष्टप is heaven where the virtuous alone find entrance. जयन्त—son of Indra. गुर्वी—heavy, weighty. धुर— a load, a burden; fig. responsibility. धुर्य—one who is accustomed to bear weight, cf. येनेदं श्रियते विश्वं धुर्यथानमिवाध्वनि *At.* VI. 76. दग्ध—one under training; hence, young, not well-developed; see *Ma.* III. 3 for almost a similar idea.

Trans.:—This hair-apparent, Aja, is born to him as Jayanta is to the lord of heaven; he, though under training, bears the weighty yoke of the earth just as by his experienced father.

79. तैः तैः—various, diverse; cf. तैस्तैर्वन्युवभूजनस्य वचनैः *Ratnā*. I. 2. *Mogha*. II. 1. The words कुलेन कान्त्या etc. in the Instrumental are used because they go with the word तुल्य which expresses 'equality'. समागच्छतु—the root गम् with सस् is Atma. but having आ between it is Paras. The Imperative here expresses a wish.

Trans.:—Do you choose this (one) who is equal to you by lineage, beauty, young age, and by several virtues of which modesty is the chief. Let the jewel be united with gold.

80. सुन०...साने—सुनन्दायाः वचनं, तस्य अवसाने conclusion, सातिस्त्ववसाने स्वात् *Amara*. cf. दोहावसाने II. 23. तनूकृत्य—न तनुः अतनुः, अतनुं तनुं कृत्वा a चि्व comp. see II. 3. प्रसा०...लया—प्रसादेन अमला pleasing on account of satisfaction. The adjectival phrase may be applied to स्रजा as well. संवरणस्रजम्—is the garland put on the neck of whoever is chosen. संवरण is choosing, fixing upon, from संवृ. प्रत्यग्रहीत्—see IV. 40; VII. 36.

Trans.:—Then, at the conclusion of the words of Sunandā, the princess lessening her coyness accepted the prince by throwing at him a bright glance of satisfaction, as if by a marriage-garland.

81. तैस्मिन् यूनि—refers to the young अज. अभिलाषबन्ध—the knot of love. शालीनतया—शालाप्रवेशं अर्हतीति शालीना (one who deserves to be in a room i. e. bashful (formed irregularly according to *Pāṇi*. V. ii. 20 quoted in the *comm.* see *Shā*. II) तस्याः भावः शालीनता bashfulness. रोमाञ्चलक्ष्येण—see *comm.* for लक्ष्य which is used in the sense of

'disguise', 'appearance' equivalent to छद्म, ब्याज; cf. सखीसिसिञ्चालक्ष्येण *Mā.* VIII. 35. etc. रोमाञ्च is 'पुलक', horripilation; see *Ratnā.* I. 1. गात्रयष्टि—see शरीरयष्टि VI. 65. अरालकेशी—one having ringlets of hair, particularly the shorter curled up hair at the sides of the head and on the nape of the neck.

Trans.:—That princess through bashfulness could not speak out her fixed love in regard to the young prince, but the love of that princess with curly hair penetrating through her slender frame manifested itself in the form of her horripilation.

82. परिहासपूर्व—परिहास or परीहास jesting; परिहासः पूर्वः यस्मिन् कर्मणि तद्यथा परिहासपूर्व. cf. VIII. 39. *Ku.* VII. 47. सखी—This word is used in common talk for a friend; here as in many other places though the person be inferior in rank, still the servant who is devoted to the interests of his master is entitled to the name सखिन् as observed by Hemādri मूले सखीशब्दव्यवहारो दृश्यते *c. g.* सर्वं सखे स्वय्युपपन्नमेतत् *Ku.* III. 12 or स किसखा साधु न शस्ति थोऽधिपम् *Kir.* I. 5 or सखीनिव प्रीतियुजोऽनुजीविनः *Kir.* I. 10. वेत्रमृत्—वेत्रं विभर्ति सा वेत्रमृत् one bearing the staff; warder. आर्ये—not in the literal sense; but only an honorific expression. अन्यतः—to another side; the suffix त् being added in the *loca.* sense to indicate place. वधू—may be used here in the sense of 'bride.' I cannot say it is used in that sense intentionally by the poet. असूयाकुटिलं—असूयया कुटिलं यथा स्यात्तथा crooked; cf. भेदाद्भ्रुवोः कुटिलयोरतिले-हिताक्ष्याः V. 23.

Trans.:—The warder who was the well-wisher [of Indumati] addressed the words "Lady! let us move in another direction" full of jest to her [Indumati] who was in that condition, at which the young damsel stared at her with a frown.

83. चूर्णगौरम्—चूर्ण is as Hemādri observes:—"कुंकुमादिश्लोदारुणं हरिद्राचूर्णपीतं वा" see *comm.* गौरम् red; "गौरः पीतेऽरुणे श्वेते" *Medi.* The red colour is always looked upon as auspicious. गुणम्—गुण is really the thread, but here it is used to convey the idea of the garland. Hemādri observes:—गुणस्तनुस्तेन माला लक्ष्यते स्रक्शब्दं विहाय अनुरागोपमार्थे गुणशब्दः प्रयुक्तः. रघुनन्दन—the son of Raghu *vi.* Aja. धात्रीकराभ्यां—Malli. takes धात्री nurse, to be Sunandā but perhaps the nurse was among the body of attendants; see st. 10 *supra.* करभोपमोरु—Malli. takes करम् in the sense of the back part of the hand. It would be better perhaps to take it to signify the trunk of an elephant. The reading with रु is not grammatically correct. The Sūtra given by Malli. requires that ऊरु should be the उत्तरपद in a compound and should also convey the sense of उपमानत्व; here, in the text, the उपमानत्व is expressed by the word उपमा hence ऊरु is not the Uttarapada; therefore the reading cannot be करभोपमोरु. यथाप्रदेशम्—in the proper place; cf. *Ku.* I. 49, VII. 34. मूर्ते—incarnate. अनुरागम्—love itself.

Trans.:—She whose thighs rivalled the forearm caused the bridal-garland reddened with auspicious powder to be properly placed by the hands of her nurse round the neck of Raghu's son—that garland which looked the very embodiment of her love.

84. मंग०...मन्वया—मंगलाय पुष्पाणि मंगलपुष्पाणि, तेषां विकारः मंग०...मन्वी, तया agreeing with सजा. विशा०...म्बया—प्रशस्तं वक्षं वक्षःस्वल् ; विशालं च तत् वक्षःस्वल् च विशालवक्षःस्वल् (cf. विपुलवक्षःस्वल् *Mu.* II.), तस्मिन् लम्बया. विद०... वरजां see VI. 58. कण्ठा०...पाशां—cf. क्षणमिह मम कण्ठे बाहुपाशं निषेहि *Ratnā.* III. 17. वरेण्य—see VI. 24. अमंस्त—see III. 43; VII. 13.

Trans.:—By that garland of auspicious flowers which was hanging down on his broad chest the worthy prince felt as if the sister of the king of Vidarbha had thrown her delicate arms round his neck.

85. उपगता—come up; कौमुदी—light. जन्तुकन्या—The Ganges. During her course the river inundated the sacrificial ground of the sage Janhu who got angry and drank her up. He was appeased by the gods and particularly by Bhagfratha when the sage allowed the waters of the river to flow from his ear. Hence the river is spoken of as his daughter. सम०...प्रीतयः—समयुगानां योगेन प्रीतिः येषां ते. This is a *Vyadhī. Bahuvrīhī* which is not directly sanctioned by Pāṇini; but is frequently met with in literature. A *Vyadhī. Bahu.* is permissible with words like जन्म as उत्तरपदः as remarked by Vāmana. The metre is Mālini.

Trans.:—Pleased at the union of [the bride and the bride-groom] having similar qualities, the citizens spoke with one voice, though it was grating to the ears of the [other] kings, that this [Indumatī] was, as it were, the light come back to the moon cleared of the clouds that covered it or the Ganges descended to the ocean so suited to her.

86. प्रसु०...पक्षम्—प्रसुदितः (gladdened, highly satisfied) वरस्य पक्षः (the party of the bride-groom i. e. the friends and relatives) यस्य तपथोक्तम्. अन्यतः—the तस्मिन् is used in the *loca.* sense as in st. 82. वितानं—Mallī seems to take the word in the sense of 'blank with dejection'; or according to Amara it may be taken in the sense of तुच्छक 'Dismayed, joyless.' क्षिति०...मण्डलम्—the collected body of princes cf. सुहृन्नपमण्डल *Dasha.* Mark the distinction between the पक्ष and the कुसुद—the one blooming out under the morning sun and the other closing up in consequence of the disappearing of the moon. The metre of the stanza is पुष्पिताया.

Trans.:—That assembly of kings, having on one side the party of the bride-groom filled with delight, and on the other all filled with dejection, appeared in the morning like a lake with new blown day-lotuses on one side and night-lotuses drowned in sleep on the other.