

Raghuvansha, Canto III.

Notes and Translation.

1. ईप्सितम्—आप्तुमिष्टं (used substantively as in *Shaku*. III. 12 भ्रिया दुरापः कथमीप्सितो भवेत्) also see I. 79. भर्तुः ईप्सितम् = what was longed for by the husband. उपास्थितोदयम्—उपस्थितः (प्राप्तः see II. 39) उदयः (पुत्रप्राप्तिलक्षणः) यस्मात् तम् agrees with दोहदलक्षणम्. सखी०...मुखम्—सखीनां जनः (see *Ratna*. I. 2 बन्धुवधूजनैः, where जन is used in the sense of a crowd, a body; also सखीजनस्ते किमरूढ सौहृदः *Vikra*. I.), तस्य उदीक्षणानि, तेषां कौमुदी (a time of enjoyment. The कौमुदीमह is celebrated on the full moon of Ashvina.), तस्याः मुखम् commencement. मह a reading by the comm. means festivity 'महस्तूत्सव तेजसोः' *Atma*. Another reading कौ०—सुखम्—मुखयतीति मुखम् pleasing, satisfying; एतादृशं लक्षणम्. इक्ष्वाकु—see I. 71, VI. 71. संततेः—see I. 69. दोह०...गम्—दोहदस्य (comm. takes it to be a condition of pregnancy, not inappropriately, and explains it fully) लक्षणम्. दोहदलक्षणम् a reading in some of the litho. copies of Raghuvansha is perhaps to be preferred; see st. 6 and 7 in support of this reading. The Shushruta, however, says तस्माच्चतुर्थे गर्भस्तु नानावस्त्वि वाञ्छति ! तत्रे द्विहृदया यस्याञ्जारी दोहदिनी मता ॥

Trans.:—Now Sudakshinā showed signs of pregnancy, which was a thing much longed for by [her] husband [since it] indicated the near approach of the birth of a son, which was pleasing to the eyes of her female friends like the newly commenced moonlight and which was the source of the continuance of the line of Ikṣvāku.

2. शरीरसादात्—शरीरस्य सादः (thinness, emaciation or it may mean 'exhaustion, weariness' as in *Magha* IX. 77. and the sense here is not the same as in VIII. 58.) तस्मात्. असमग्रभूषणा—असमप्राणि भूषणानि यस्याः सा. लोध्रपाण्डुना—I have failed to find out a correct description of the Lodhra. In st. 29 of canto II we find it as tawny in colour; here we find the pale features compared to the Lodhra; in literature we see it often used to convey the idea of paleness. तनु—small, little (see VI. 32), hence faint. विचे०...काः—for तारका see IV. 19, *Jā*. II. 28. प्रभातकल्पा—प्रारब्धं भातं अस्यां इति; for कल्प see V. 9 and *Jā*. I. 24. शर्वरी—night, अथ शर्वरी निशा निशीथिनी रात्रिः *Amara*.

Trans.:—Not wearing all her ornaments, on account of the weariness of the body, with her face pale like the Lodhra [flowers] she looked like the night almost like dawn when the stars have to be sought for with the pale [faintly shining] moon.

3. मृत्सुरभि—मृदा सुरभि applies both to the mouth as well as to the pond. रहसि—in secret. करी—see V. 60, *Jā*. V. 37. पृषतैः—see IV. 27.

शुचिष्यपाये—शुच्याः (of the summer) व्यपायः (disappearance, end), तस्मिन् वन०...लम्—वनराजि is a cluster of trees, a grove. The sense here is different from that in I. 38. पक्वल see II. 17 and *Jā.* IV. 25; mark the idiomatic expression न नृत्तिमाययौ. It has already been explained in II. 8. that verbs having the sense of 'motion' govern the *accusa*. This idea of *motion* need not be actual; even if it be *figur.* still the *accusa*. is used as here; cf. नरपतिहितकर्ता द्वेष्यतां याति. Panch.

Trans.—The king [who] smelt in secret her mouth having an earthy fragrance was not satisfied [with the inhaling] like an elephant who smells a puddle wetted by drops from clouds in a forest-grove at the close of summer.

4. मरुत्वान्—मरुतः (देवाः) सन्ति अस्य इति मरुप्—Indra, because he is always accompanied by Maruts or tempest divinities according to the Vedās. भोक्ष्यते—Future 3rd per. sing. of युज् which is Atma. except in the sense of 'protecting'. दिग०...रथः—दिगन्ते (दिशां अन्ते; see V. 67) विश्रान्तः (rested) brought to a stop. Being an emperor his chariot was never obstructed except by the termination of the boundaries of the earth. तथाविधेः—तथा विधा यस्य सः. अभिलाषः—any desired object; here of course earth. मनो बबन्ध—Compare the English idiom 'set one's heart'. जन्म्य-रसान् विलंध्य—see *comm.*

Trans.—Her son whose chariot would stop only at the farthest limits of the quarters would for a fact enjoy this world like Indra enjoying the Swarga; hence it was that she set her heart primarily on that kind of objects (of wish) leaving aside all others.

5. मे शंसति—The use of the dative has been explained in II. 68 which see. ईप्सितं—अभिष्टपितम्. केषु वस्तुषु स्पृहावती—The thing desired is put in the Dative case when the verb स्पृह् is used in connection with it, by Pāni. I. iv. 36 but we find the Locative also used. मागधी—the daughter of the king of Magadha viz. Sudakshinā. इति—in this way. पृच्छति स्म—see IV. 65 for स्म. अनुबेलम्—*inde.* बेलयां बेलयां अनुबेलं; (याथार्थ्ये अभ्ययीभावः) repeatedly, again and again. प्रियासखीः—*accu. plu.* उत्तर०... श्वरः—उत्तरकोसलाः (the whole is to be viewed as a proper noun); तेषां (names of countries take plural as already explained in I. 40) ईश्वरः see II. 2; IV. 70. Kosala is described in the Rāmāyana as situated along the banks of the Sarayu (see Bala Kanda chapter 26) or the modern Ghāgrā which stream divides the country into Uttara and Dakshina Kosala. Kusha and Lava the sons of Rāma are said to have reigned on these two parts of Kosala separately with Shrāvasti as the capital of the former and Kushāvati as capital of the latter.

6. दोह०...लताम्—दुःखं शीलं (शीलं स्वभावे सदृते *Amara*) यस्य तस्य भावः दुःखशीलता; the त comes in by तस्य भावस्त्वतलौ *Pāni.* V. i. 119 and it assumes the feminine form by अजायतद्यप् *Pāni.* IV. i. 4.; दोहं आकर्षं ददाति इति दोहदः (any craving, any object wished for by a pregnant woman,

दोहदो गर्भलक्षणे अभिलाषे तथा गर्भे *Haima*.) Mr. Apte gives 'pregnancy,' and 'fœtus' as meanings of दोहद along with the above. We may therefore take the compound phrase to signify 'the troublesome condition of an advanced stage of pregnancy'. वस्रे—loved, adored; hence desired from वृ 5th conj. Uḅha. त्रिदिवे—see VIII. 60. अधि०...न्वनः—see II. 8.

Trans.:—She, having come to the troublesome period of pregnancy, saw whatever thing she longed for [promptly] brought to her; since there was nothing impossible, for him [her husband] the king, to obtain when he stood [forward] with the string put to his bow even if it were in heaven.

7. क्रमेण—see II. 24. निस्तीर्य—having overcome, passed through; from निस्तृ 1st conj. Paras. to pass through, get across. दोहदव्ययाम्—it would be better perhaps to take this as 'the troublesome period of pregnancy' when the craving is very great and when there is nausea, langour, loss of appetite etc. mentioned by Vāgabhatta quoted by *comm.* Western gynecologists give exactly similar symptoms and description. प्रची०...यवा—प्रचीयमानानि (प्रचीयमान developing, *pre. par.* by the addition of मान for which see I.) अवयवानि यस्याः सा. पुरा०...मात्—पुराणानि (पुरा भवं पुराणं) च तानि पत्राणि च, तेषां अपगमः (see VII. 43) तस्मात्. अनन्तरम्—Without any break or interruption in points of time. सश०...पल्लवा—see *comm.* For पल्लव see II. 15.

Trans.:—Slowly passing through the troublesome stage of pregnancy she began to look beautiful as her limbs were re-developing like a creeper which immediately after the fall of old leaves is again covered with a pretty tender foliage.

8. दिनेषु गच्छत्सु—Locative absolute: see Ap: Guide § 121. नितान्तपीवरम्—नितान्तं (see VIII. 41) पीवरं (see V. 65.) तदीयं—see II. 28, IV. 19. आनीलसुखम्—The *comm.* says 'discoloured on all sides.' I would prefer slightly discoloured taking आ in the same sense as in जातात्र, आमुत्र etc. स्तनद्वयम्—For द्वय see I. 19; IV. 4. भ्रम०...नयोः—(see *comm.* V. 43). Some copies read अवलीढयोः of which the meaning is clear. सुजातयोः—see VIII. 37. पङ्कजकोशयोः—पङ्कजयोः कोशे (see V. 72), तयोः श्रियम्—see IV. 17.

Trans.:—As days rolled on, both of her breasts with the darkening of the areolæ grew very full and thus excelled in beauty a pair of well-formed lotus-buds with blackbees [hovering] round them.

9. निधानगर्भाम्—see *comm.*: निधीयते अनेनेति a treasure. सागरा-स्वराम्—the world, as the store of every thing precious and engirt by the sea. शमीम्—see VII. 26; also cf. अग्निगर्भा शमीमिव । *Shk* IV. 4. According to the Māhā. Bhā. Agni who bore the vivifying principle of Shankara (see note on स्कन्द II. 36) felt its effects very keenly and found a consuming fire through his whole body. To save himself from

this he entered the Shami tree which he is ever afterwards said to have made his permanent abode. Another legend is that Pârvatî under the influence of strong passion reposed on a trunk of this tree whereby says Monier Williams 'an intense heat was generated in the interior of the wood, which ever after broke into a sacred flame on the slightest attrition.' Shami and Ashvattha wood is rubbed against each other to produce the sacred fire at a sacrifice. अभ्यन्तरलीनपावकाम्—see *comm.*, अभ्यन्तर see VIII. 95 लीनः reposed, cf. करदतटलीनालि *Jd.* III. 79. पावकः fire; कृशानुः पावकोऽनलः *Amara*. अन्तः सलिलां—see V. 43. सरस्वती—This river flows near Thâncshvar; see Intro. to *Ratna*. The Sarasvatî loses itself in the sandy desert and is supposed to flow under ground i. e. her waters are concealed from the sight of men. Perhaps this is what the poet has in mind here. The Mâhâ Bhâ. has a legendary account of this disappearance. Varuṇa carried off Bhadrâ the wife of a Brâmhapa named Utattya. The husband requested the river Sarasvatî to disappear and make the tract an arid one. This the river did and Varuṇa restored Bhadrâ to her husband; but the river never reappeared on the surface. सहिषीं—see I. 48.

Trans.:—The king regarded the ancient queen as if she were the seagirt earth holding a treasure within, or the Shami with fire concealed inside or the river Sarasvatî with its stream of water hidden under ground.

10. मनःसमुच्चतेः—magnanimity of the mind, cf. मनसः शिखराणां च सदृशी ते समुच्चतिः *Ku.* VI. 66. Note the idiomatic use of the genitive in this phrase as well as धृतेः with सदृशी as in सदृशमिदं सोमवंशसम्भवस्य *Vikra.* or the English idiom 'this is just like [worthy of]', सदृशमेवैतस्त्रेहस्यानवलेपस्य *Shâku.* VI. सुजा०...नाम्—सुजेन अजितानाम् acquired by dint of [the right arm] i. e. by conquest and by levying tribute and not by trafficking as the *comm.* says, see स्वहस्तार्जितवीरशब्दः II. 63. दिग्गन्तसम्पदाम्—see *comm.* and V. 67., III. 4 and cf. नृपेभ्वमालेषु च सर्वसंपदः *Ki.* I. 5. पुंस०...दिकाः—see *comm.* This is the first of the several ceremonies that are performed in connection with an individual, on a woman's manifesting unmistakable signs of conception. It is generally performed in the third month or even the fourth. यथाक्रमम्—in due order, or also in due form. क्रियाः—rites, ceremonies; see II. 16, VIII. 4. धृतेः—धृतिः satisfaction, delight, see XVI. 82. धीरः—धिवं रातीति धीरः see V. 38. व्यधत्—from विश्वा.

Trans.:—The wise King performed in due order the [various] ceremonies beginning with *Punsavana* [in a manner] suited to his magnanimity of mind, the great love he had for his beloved, and the wealth he had acquired from all quarters, as also suited to the great delight which he felt [at the near prospect of a son].

11. सुरे०...गौरवान्—see *comm.* मात्रा contribution; see II. 75.

प्रयत्नमुक्तासनया—by her who rose from her seat with an effort. Among the several marks of respect that a Hindu woman is expected to show to her husband it is enjoined that she should rise from her seat and salute her husband with folded hands every time that he comes near her. Sudakshinā had become so delicate that she could do this with no small effort. उपचा०...स्तया—उपचारार्थं or as *comm.* उपचारस्य (उपचार is the usual obeisance, homage, cf. नोपचारमईन्द्रि *Shā.* III. 18.) अञ्जलिः (folding of the hands), तस्मिन् खिन्नो हस्तौ यस्यास्तया. पारिप्लवनेत्रया—परिप्लवने (that which moves about; hence unsteady) इति पारिप्लवे; पारिप्लवे नेत्रे यस्याः तया. This word पारिप्लव is not used only in reference to the eye but in regard to anything that is unsteady; see XIII. 30; Uttar. IV. 22. तथा ननन्द—This idiom is explained by Mr. Apte. He says—“The Instrumental which is used with verbs meaning ‘to be satisfied’ ‘to rejoice at,’ ‘to be ashamed of’ etc. is accounted for by हेतौ *Pāṇi.* II. iii. 23.”

Trans.:—The king visiting her apartments was delighted by [beholding] her rising from her seat at his approach with an effort in consequence of the heaviness of the foetus which was being developed out of the contributions of the regents of the quarters, whose hands felt a pain in folding them to do the usual salutation of respect [to him], and whose eyes were tremulous.

12. कुमा०...शलैः—कुमारभृत्या is that branch of medicine which treats of the nursing and tending of women in the delicate condition and in child-birth. It also includes diseases of children. भृत्या is rearing, fostering, taking care of, etc. and is formed by the addition of क्यप् to the root चृ to fill, to nourish, by *Pāṇi* III. iii. 99. समज्या, शय्या, निपत्या etc. are words of a similar formation. भिपरिभिः—see VIII. 93. आहैः—see V. 39. गर्भभर्मणि—see *comm.*, nourishing the foetus. अनुष्ठिते—performed, accomplished, *p. p.* of अनुष्ठा (सा). The whole forms the Loc. absolute; see *st. supra.* प्रस०...खीं—see *comm.* and I. 39; VIII. 12. अभ्रिताम्—covered with clouds see *comm.* अभ्राणि संजातानि अस्याः अभ्रिताः ताम्. The affix इत्च् comes after the words of the तारका group when we speak of ‘that whereof the object indicated by the noun is observed to be in it or possessed by it’. दिवम्—*accus. sing.* of the irregular *fem.* word दिव्. प्रतीतः—delighted, satisfied, convinced, see V. 26.

Trans.:—Now while the foetus was being [properly] taken care of by trusted physicians skilled in the science of infant-rearing the king beheld at the [right] period his beloved queen about to deliver like the sky overcast with clouds [and about to discharge a shower of rain] at the right season.

13. ग्रहैः—A ग्रह is a planet; गृह्यन्ते रविरश्मिभिरावृत्य तिरस्क्रियन्ते. पञ्चभिः उच्चसंश्रयैः—the planets रवि, मंगल, बृहस्पति, शुक्र, चन्द्र, बुध and शनि are said to be in a high position or in the ascendant when they

each enter respectively the Zodiacal signs of मेष, सिंह, कर्क, मीन, तुला, वृषभ and कन्या. उच्चः संशयो अवसानं येषां तैः असूर्यतैः—when any of the planets is near the sun he is said to merge and is powerless or technically अस्तम्य. It is said that if one planet is in the ascendant at nativity it confers happiness, two make him respected, three make him almost equal to a ruler, four make him a king and five make him quite a divine being. समये—when the full period was over. त्रिसाधना शक्तिः—see VIII. 19. अर्थम्—see I. 59.

Trans.:—Then, at last, just as the triple kingly power brings forward undecaying store of wealth the queen who resembled Shachi, gave birth after the full period of gestation to a son whose exalted fortune was indicated by five auspicious stars in the ascendant and which did not set.

14. प्रदक्षिणाग्निः—whose flame was to the right, see IV. 25. Compare with this तथापि पापीयसि निर्जिते गते । दिशः प्रसेदुः प्रबभौ निशाकरः ॥ दिवो निपेतुर्भुवि पुष्पवृष्टयः । रराज बोधेन विकल्मषा निशा ॥ Buddha. XIII. 73. and प्रसन्नदिक्पांशु विकल्मषात् शंखस्वनानन्तरपुष्पवृष्टिः । शरीरिणां स्वावरजंगमानां सुखाय तज्जन्मदिनं बभूव ॥ Ku. I. 23. also read Buddha I. 40, 44. शुभशंसि—शुभं शंसितुं शीलं यस्य तत्. तत्क्षणम्—The *comm.* gives the rule for the accusative which is used in preference to the locative when the sense of 'immediate' is to be conveyed. लोकाभ्युदयाय—mark the idiomatic use of the Dative by the rule तुमर्वाच्च भाववचनात् Pāṇi. II. iii. 15 which lays down that the Dative of an abstract noun may be used to express the sense of the infinitive of purpose from the root from which the abstract noun is derived. Mark the use of the Perfect in the परोक्ष sense i. e. exactly as warranted by grammar.

Trans.:—The quarters brightened up, agreeable breezes blew, holy fire received the oblations with its flame inclined to the right; in fact, at that moment every thing was indicative of future welfare; for the birth of [individuals] like him is for the good of the world.

15. अरिष्टशय्यां परितः—The accusative is used by the Vārtika quoted in the *comm.* on Pāṇi. I. iv. 48. by which अभितः, परितः, समया, निकषा and हा govern the accusative; cf. अमी वेदी परितः कृतधिष्याः Shd. IV. 8. 'अरिष्ट is one of those words' says Mr. Pāṇit, 'which bear senses quite opposed to each other'. अरिष्ट is derived from रिष् to hurt, to harm, with the negative particle अ. अरिष्ट orig. meant unburnt, secure, safe and then in classical Sanskrit it means 'bad, ill-luck'. सहसा—an inde. at once, suddenly, अतर्किते तु सहसा Amara. cf. मातंगनैः सहसोत्पत्तिः XIII. 11. Compare with this X. 68. and सहि स्वगात्रप्रभयो-ज्ज्वलन्त्या दीपप्रभां भास्करबन्धुमोष Buddha. I. 32. आलेख्यसमर्पिताः—आलेख्यं समर्पिताः; आलेख्यं a picture, cf. सुवदनामालेख्येऽपि प्रियामसमाप्य Vikra. II. 10.

Trans.:—The midnight lamps, deprived of their radiance all of

a sudden by the natural lustre of that well-born child spread about the bed in the lying-in chamber, looked as if they were painted in a picture.

16. शुद्धान्तचराय—शुद्धान्त is the portion of the house set apart for women's harem; शुद्धान्तश्चावरोधश्च *Amara*. शुद्धा उपधाशुद्धा (those who had their passions under control, but generally those who had lost all passions) रक्षका अन्ते अस्य इति. Every one is not allowed to enter the harem. शंसते जनाय अदेयम्—दानस्य योग्यं देयं, न देयं अदेयं. The person to whom something is given is put in the Dative; see V. 18. अमृतं...क्षरम्—अमृतं = न म्रियन्ते अनेन इति. अमृत is nectar and is supposed to confer eternity on whosoever drinks it. It is said to be the food of the gods. अमृतस्य संमितानि अक्षराणि यस्य तत्. त्रयम्—a collection of three, the affix त्रय is applied to numerals to signify 'a collection, a group.' In the case of द्वि and त्रि it is optionally changed to अय; hence we have द्वय or द्वितय; त्रय or त्रितय. शशिप्रभं—शशिनः प्रभा शशिप्रभा, शशिप्रभा इव प्रभा यस्य तत् शशिप्रभम्. A white umbrella is the sign of imperial supremacy; see IV. 17. for the insignia of royalty. भूपतेः—note the idiomatic use of the genitive by कृत्यानां कर्तुरि वा. *Pāṇi* II. iii. 71; the agent of the action signified by a *pot. past par.* may be put in the genitive or instrumental.

Trans.—Three things *viz.* [his] umbrella white like moon-light and the two *chauris* were the only things impossible for the king to be given to the attendants of the harem who announced the birth of a prince the words of which [news] were like nectar [to him].

17. निवा०...स्तिमितेन—निवृत्तो विशुद्धो वा वातः असादिति निवातम् (a place sheltered from the wind, *cf.* यथा दीपो निवातस्थो नैगते *Bha. Gi.* VI. 19) निवाते पद्यं *now comm.* स्तिमित see I. 73. कान्तं—see II. 45. पिबतः—The figurative use of पा seems to be a very common expression, see II. 19, 73. पूरः—a flood, tide; *cf.* पूरं विधुर्वर्धेशिषु पयोधेः *Kuva.* पूरो जलप्रवाहे स्यात् *Medi.* Compare V. 61 and XII. 36. गुरुः—see V. 61. आत्मनि न प्रवभूव—could not hold within himself.

Trans.—As the king with an eye as steady as a lotus in a sheltered place, was drinking in (steadily gazing at) his son's pretty face his great joy could not remain within him like the great sea at the appearance of the moon.

18. जातकर्मणि—Locativo absolute. जातकर्म is a ceremony performed by the father at the birth of a child in which honey, ghee etc. are put into the child's mouth by a piece of gold before the cutting of the naval-string. See *Prayo. Ratna*. पुरोधसा—Vashihtha was the preceptor who appears to have come there from the hermitage; see VII.

20. आकरोद्भवः—come out of आकरः a mine; आकरः आकुर्वन्त्यसिन् इति by *Pāṇi* III. iii. 118 from आक 6th conj. Paras. to scatter, hence unformed, uncut. प्रयुक्तसंस्कारः—has a two-fold meaning, (1) the purificatory ceremonies with regard to whom had been gone through; (2) which had been subjected to grinding and polishing see; VI. 32. *cf.* संस्कारोद्धिखितो महामणिः *Shāku.* VI. 5.

Trans.:—After the completion of all the purificatory ceremonies performed by the ascetic family-priest who had come from the hermitage the son of Dilīpa shone forth all the more like a precious stone from a mine after it is polished.

19. सुखश्रवाः—see *comm.* for the use of सुख as an *adj.*; see III. 14. त्वर्य—*a kind of wind instrument, but usually semicircular in form and when blown it produces, a long prolonged sound.* न केवलं—the combination of न with the adverb केवलं in the sense of, not only but, is very common in Sanskrit literature; see III. 31. VIII. 31. and VI. 56. ऽवजुम्भन्त—spread on all sides, pervaded. दिवोकसाम्—Malli. looks upon this word as an irregular one and puts it in the वृषोचर group. It can be analysed as दिवं ओकः येषां तेषां. मागधीपति—For मागधी see st. 5 *supra*.

Trans.:—The sounds of trumpets pleasing to the ear, together with the delightful dances of courtezans were not only in the house of the husband of the Magadha-princess, but had spread over the region of the heaven-dwellers.

20. संयतः—*a captive, a prisoner from the p. p. of संयम् to imprison, to confine.* ऋणाभिधानात्—see I. 71. for the three debts. पितॄणां—of the ancestors.

It seems to have been a long standing custom to liberate prisoners on auspicious occasions. Hemādri, one of the commentators on Raghu notices this and says 'दुवराजाभिषेके च परचक्रावमर्दने । पुत्रजन्मनि वा मोक्षो बद्रस्य हि विधीयते.

Trans.:—That protector who was overjoyed at the birth of a son, had no such prisoner whom he might release; his own self alone was released on that occasion being freed from the bond styled 'the debt of the ancestors.'

21. श्रुतस्य—see V. 2; अन्तम्—the end; in one case it conveys the idea of complete mastery and in the case of the enemies it means destruction. 'अन्तः स्वरूपे निकटे प्रान्ते निश्चयनाशयोः' *Haima*. परेषां—of the enemies, see VII. 45. युधि—Loc. of the irregular word युष् *fem.* पार्थिवः—see VI. 46. अवेक्ष्य—see VI. 25. आत्मसम्भवः—आत्मा सम्भवः (उत्पत्तिः birth of. पर्जन्यादन्नसम्भवः *Bha. Gi.* III. 14. also अस्य रूपस्य सम्भवः *Shā.* I. 26) यस्य तत्. The Shruti has आत्मा वै पुत्र नामासि.

Trans.:—Feeling that the babe would go to the end of the Shruti (learning) as well as feeling that the babe would go to the end of the Shruta (learning) and also accomplish the destruction of his enemies in battle, the king who was proficient in the meaning of words made his son distinguishable by the name Raghu knowing that the root-meaning of that word implied 'motion.'

22. समग्रसम्पद्ः—possessed of all kinds of wealth; every kind

of happiness. सम्पद् is a very comprehensive term signifying every thing that is likely to confer satisfaction on the possessor. शरीरावयवैः—अवयव is (a) a limb or part of a body and (b) a digit of the moon. दिने दिने—from day to day. The repetition or वीप्सा shows progressive continuity. हरिदश्वदीधितेः बालचन्द्रमाः—It is believed that the moon goes wholly into the sun on Amāvāsyā; begins to get away from him on the first day of the bright half and then goes on increasing till the Purnimā. The chariot of the sun has seven green horses hence he is called हरिदश्व. Compare with this दिने दिने सा परिवर्धमाना लब्धोदया चान्द्रमसीव लेखा । पुषोष लावण्यमदान्विशेषान् ज्योत्स्नान्तराणीव कलान्तराणि ॥ *Ku.* I. 25. बालचन्द्रमाः बालश्चासौ चन्द्रमाश्च is the new moon. चन्द्रं आह्लादं निमीति or चन्द्रं कर्पूरं सादृश्येन माति तुलयतीति चन्द्रमाः accord. to the Unādi Sutra.

Trans.:—Under the assiduity of the father who was the possessor of all varieties of happinesses he (the son) grew up from day to day by the development of the limbs of his body just like the young moon grows in size by the infusion of the rays of the driver of green horses.

23. उमावृषाङ्कौ—उमा has been poetically derived by Kālidāsa in the Kumāra Sambhava as उमेति मात्रा तपसो निषिद्धा पश्चादुमास्त्वा सुमुखी जगाम I. 26. वृषाङ्क is almost like शशाङ्क—one having the bull as his distinguishing mark. This being a Dvandva compound the two nouns are arranged according to अल्पान्तरम् *Pāṇi.* II. ii. 34. शरजन्मना—शरजन्मन् is Kārtikeya so called on account of his being born in the Sara grass and reared there by the six Krittikās; see II. 75. *comm.* and II. 36. शचीपुरन्दरौ—Indra and his wife. The terms are arranged on the same principle as उमावृषाङ्कौ. मागधी—see III. 5. ननन्दतुः—see II. 22.

Trans.:—As Umā and Shiva were pleased with Kārtikeya, or as Shachi and Parandara were delighted with Jayanta, in the same way the king and the Magadha princess equal to each of the above pairs were overjoyed at the boy who was like those viz. Kārtikeya and Jayanta.

24. रथांगानाम्नोः—see *comm.* This is technically called एकशेषद्वन्द्व. Here the masculine and feminine gender words are compounded and only the masculine is retained by *Pāṇi.* I. ii. 67 quoted in the *comm.* It is a general belief among poets that the love of the रथांग i. e. the Chakravāka birds is all the stronger on account of their separation every night; for the legendary account see note VIII. 56. भावबन्धनं प्रेम—(Malli. takes भाव in the sense of हृदय, other commentators take भाव to be a particular feeling or sentiment producing love; see VI. 36 VIII. 52) love formed by or dependent upon the peculiar sentiment of the mind which attracts two individuals towards each other. परस्पराश्रयम्—परस्परी (see V. 68) आश्रयः यस्य तत्. विभक्तम्—see II. 22. shared. एकसुतेन mainly by the son as explained in *comm.* पर्यंचीयत—3rd per. sing. of the passive of परिचि 5th conj. Ubla. to grow, to be developed.

Trans.:—The love which was mutually entertained [by the royal pair] like that of the *Chakravalka* pair and which was held fast by a peculiar feeling of the mind developed in each other's heart although [now] shared mainly by the son.

25. **प्रथमोदितम्**—प्रथमं उदितं (spoken, uttered; cf. कतरस्तव तात उच्यतामिति धात्रीवचनप्रचोदितः *Jit.* IV. 10 and st. 8-13). **मुदं ततान्**—heightened, increased [his] मुत् (see VII. 30). **अर्भक**—see VII. 67.

Trans.:—He spoke out the words first uttered (taught) by the nurse, and walked by holding her finger, and he bowed by being taught to show respect, and by this the child increased the delight of the father.

26. **शरीरयोगजैः**—शरीरस्य योगः (contact, from युज् to join), तेन जातानि तैः. **चिरात्**—inde. after a long while, for a long while. **सुत०** ...ज्ञता—सुतस्य स्पर्शः, तस्य रसः, तस्य ज्ञः (जानातीति ज्ञः) सु०...रसज्ञः, तस्य भावः सु० ...ज्ञता (by तस्य भावस्त्वतलौ *Pani.* V. I. 119 and then तलंतं ज्ञियाम् and अजायतष्टाप् IV. I. 4 give the form of the femi. abstract noun.) ताम्, see II. 36. The idea of the pleasurable emotions by the contact of the body of one's son are described by poets in various places. The *Mahā Bhā.* has न वाससां न रामाणां नापां स्पर्शस्तथाविधः । शिशोराङ्घ्रिग्यमानस्य स्पर्शः हृत्पौर्यथा सुखः also अंकाश्वप्रणयिनस्तनयान्वहन्तो । धन्यास्तदंगरजसा मलिनीभवन्ति *Shā.* VII. 17.

Trans.:—On placing him (the son) who seemed to be sprinkling nectar on the skin by the pleasurable emotions produced by the contact of his body, the king who [half] closed his eyes experienced after a long time the condition in which the pleasure of the touch of the son could be perceived.

27. **अमंस्त**—Aorist 3rd per. sing of मन् see I. 32. **परार्थ्यजन्मना**—परार्थ्यं most exalted, best; see VI. 4. **परार्थ्यं जन्म यस्य तेन**. **स्थितिः**—स्थिति correctness of conduct. **अभेत्ता**—not a transgressor. **स्थितिमन्त**—स्थितिः अस्यास्तीति स्थितिमान् by तदस्यास्त्वस्थिति मनुप् *Pāṇi.* one having stability, continuance, preservation; as in II. 44. **अन्वयम्**—see I. 9. **स्व-मूर्तिभेदेन**—see *comm.* which explains the phrase as applied to Vishṇu by alluding to the several incarnations. In the case of Raghu it may be explained by bearing in mind the *Shruti* आत्मा वै जायते पुत्रः, hence the son was the image of the father. **गुणाश्चवर्तिना**—अग्रे भवं अय्यं, गुणेषु (सत्त्वरजतमादिषु in reference to Vishṇu विधाविनयादिषु) अय्यं, तेन वर्तते इति गुणा...र्तिन्, तेन. **प्रजानां पतिः**—Brahma; in this sense the two words are generally compounded but here we have the other meaning 'protector of the people'. **आत्मनः सर्गम्**—one's own creation—(1) the son (2) the universe.

Trans.:—He who never transgressed prescribed limits (now) considered his race to have derived a continuity by the exalted birth of him, his scion; just as the lord of the created beings feels his creation to be well-preserved by Him who manifests himself in another form and stands foremost by the possession of the best quality.

28. **वृत्तचूडः**—वृत्तः चूडः (लः by डलयोरभेदः for the sake of alliteration. चूडः or चूडा is the tonsure ceremony by which all the hair on the head of a male child are removed except one lock on the crown. The time when this ceremony is to be performed is given in the *comm.*; also see *Prayo. Rasna.*) वस्य सः. **चल०...पक्षकैः**—see *comm.* **अमात्यपुरैः**—अमा समीपे भवाः अमात्याः councillors. **सवयोभिः**—समानं वयः येषां तैः by *Pāṇi.* VI. iii. 85 by which स takes the place of समान in a compound in the words ज्योति, जनपद, रात्रि, नाभि, नाम, गोत्र, रूप, स्थान, वर्ण, वय, वचन, बन्धु. **अन्वितः**—followed, attended by; from ई with अनु. **लिपेः**—of the alphabet. **यथावत्**—see V. 19. **वाङ्मयं**—वाचो विकारः; language. The suffix मयद् comes in by the *Vārtika* एकाचो नित्यम्.

Trans.:—He, whose tonsure ceremony had been performed, attended by the ministers' sons of equal age and having flowing locks of hair on their temples, by the proper grasping of the alphabets, entered into the extensive field of learning like entering the vast ocean through the mouth of a river.

29. **उपनीतम्**—*lit.* led near the Guru for instruction into the Vedās which is imparted after the thread-ceremony called उपनयनः, hence—one who was invested with the sacred thread. **विधिवत्**—see V. 3. **विपश्चितः**—विपश्चित् (विप्रकृष्टं चिन्तयति निश्चिनोति वा; a word of the एषोढर group) learned, wise, proficient. **विनिन्दुः**—नी with वि though *Atm.* in certain senses enumerated in *Pāṇi.* I. iii. 36. is always Paras, in the sense of 'teaching, taming' etc. see II. 8. **अव०...त्वाः**—न बन्ध्या (not futile) अवन्ध्याः; अवन्ध्याः यत्नाः येषां ते. **गुरुप्रियम्**—may be taken in two ways गुरूणां प्रियः (प्रीणाति इति प्रियः) one who was liked by the preceptors; or गुरुवः प्रियाः यस्य सः one to whom his preceptors are dear i. e. one who honours his teachers; तम् *viz.* Raghu. **क्रिया**—Kalidāsa uses this word in various senses; some of them are:—(1) doing, execution; *e. g.* *Megha.* II. 54. (2) business, undertaking; as in *Vikra.* IV. 15. (3) composition; *Vikra.* I. 2 and (4) teaching, as here. **वस्तुपहिता**—वस्तूनि उपहिता वस्तुपहिता. वस्तु = material. There are several places in classical literature where poets speak of the necessity of a proper pupil without which any instruction given goes to naught; *cf.* नाद्रव्ये निहिता काचिद् क्रिया फलवती भवेत् । न व्यापारशक्तेनापि शुकवत्पाठ्यते वक्तुः ॥ *Hitopa.* also the well-known stanza in *Uttara Rāma* वितरति गुरुः प्राज्ञे विद्यां etc.

Trans.:—After he, to whom his teachers were dear, had been invested with the sacred thread in due form, proficient instructors educated him; here their efforts were crowned with success, for, any exertions on proper material always bear fruit.

30. **धियः समग्रैः गुणैः**—धीः (ध्यायति अनया) is really the power of concentration of the mind on a subject; then, it means 'the intellect' बुद्धिर्मनीषा धियणा धीः *Amara.* The qualities of the same are enumerated in the *comm.* which deserve the careful attention of students, (1) शुश्रूषा,

श्रोतुमिच्छा desire to listen; (2) श्रवणम् act, process of hearing; (3) ग्रहणं is accepting, taking in; (4) धारणं digestion of what has been taken in i. e. reflecting on what the preceptor has explained; (5) उद्धारपोह discussion; (6) अर्थविज्ञानं grasping the correct sense; (7) तत्त्वज्ञानं knowledge of truth. उद्धारधीः—उद्धारा धीः यस्य सः, the adjective उद्धार has been used in various places in the senses of excellent, penetrating, magnificent. क्रमात्—gradually. चतु०...पमाः—see *comm.* for the compound. अर्णव—see VI. 63. For the idea of four oceans surrounding dry land see II. 1. पवनान्तिपात्तिभिः—पवनमतिक्रम्य पतितुं शीलं येषाम्, तैः. हरितां ईश्वरः—the sun as the regent of the quarters आशाश्च हरितश्च ताः *Amara*.

The simile throughout has been well sustained. The intellect of Raghu and the Sun are compared; the qualities गुणः of the intellect are seven, so are the horses of the sun; the departments of knowledge are four, so are the main quarters.

Trans.:—Gifted with an excellent capacity, he, by dint of the several intellectual faculties, gradually got through the four departments of knowledge which were like the four oceans just as the lord of the directions, the sun, passes over the four quarters by his green horses surpassing the wind in velocity.

31. स्वच्छं—see II. 37 or IV. 76. मेघ्यां—see I. 84. शैरवीं—see *comm.* अस्त्रं—see V. 57. Every missile was sent off after the recitation of certain Mantras; see V. 57 where the संमोहनास्त्र had its special Mantras for being sent as also for being withdrawn. पितुः—The teacher from whom something is learnt is put in the ablative e. g. उपाध्यायादधीते *Sidd. Kau.* so also the prime cause in the case of जन् e. g. प्राणादायुरजायते, or कामात्क्रोधोभिलष्यते *Bha. Gi.* 11. 62 and the sources in भू are put in the ablative by *Pāṇi.* I. iv. 29 and 30. एकपाथिवः— and एकधनुर्धरः—For the use of एक see V. 16, 23, 47 and I. 29. For धनुर्धर see II. 29. न केवलं—see III. 19., VIII. 5.

Trans.:—Having assumed the sacred skin of the *Ruru* deer he gained the art of using missiles with their incantations from his father himself; for, his father was not only the only sovereign lord but was an unequalled archer too.

32. महोक्षतां—see IV. 22, VI. 72. The addition of ता to form an abstract from a common noun is by *Pāṇi.* V. i. 119. वत्सतरः—(द्वितीयं वयः प्राप्तः तनुः वत्सः) the तर in the sense of tenderness, young age तनुत्व being added to वत्स by *Pāṇi.* V. iii. 91; the other words which take this suffix in the same sense are उष्ण, अश्व, ऋषभ. स्पृशन्—reaching, attaining to; cf. वीरः स्पृशति बहुमानोन्नतिपदम् *Hito.* I. 175. कलभ— a young elephant, विशदधर्षस्तु कलभः says *Vaijayanti*; others say पञ्चवर्षदेशीयः करिशावकः कलभः. श्रयन्—from श्रि to take shelter, to resort to, in the same sense as स्पृशन् above. क्रमात्—see st. 30 supra. यौव०...शवः—यौवन (यूनो भावः by हायनान्तयुवादिभ्योऽण् *Pāṇi.* V. I. 130 and अन् VI. iv.

167.) इति प्रकृतिभावः is adolescent youth; भिन्न broken off, obscured, left behind and शैशवं (शिशोर्भावः); the word शिशु taking the affix अण्, as मुनेः भावः मौनं; by इगन्ताच्च लुपुपूर्वात् *Pāṇi. V. i. 131.* childhood. I cannot preserve the cogency of Mr. Pandit's remark that 'the poet seems to have had in his mind the growth of a bamboo.' गाम्भीर्यमनोहरम्—गाम्भीर्यं=depth of character which is defined as भोशोकक्रोधहर्षावैर्गाम्भीर्यं निर्विकारता i. e. whereby one is not altered by fear, grief, anger, joy etc. see *Sāhi. Dar. III. 52.*

Trans.:—Like a young calf just arriving to the condition of a bull or a young elephant entering the stage of a magnificent bull, Raghu whose childhood was gradually left behind by adolescent youth developed into a figure charming by a depth of character.

33. गोदानविधेः—गोदान is the ceremony of cutting the hair for the first time after the period of celibacy (ब्रह्मचर्यं) when a youth is shaved shortly before marriage. This is generally performed after the sixteenth year; see *comm.* Mr. Pandit has his remark on this; he says the word गो may be taken in its usual sense 'a cow'; and the ceremony may perhaps be 'the giving of cows to Brāhmans'; but we would rather go with Mallinātha. अनन्तरम्—immediately after, see III. 7. विवाहदीक्षा—विवाहः (विशिष्टं हवनं by आवे *Pāṇi. III. iii. 18* by which the affix षच् comes after a root when its sense is denoted as having attained to the complete condition.) तस्य दीक्षा ताम्; दीक्षा is a vow to observe particular rules of conduct; see दीक्षित in VIII. 75 one who gets married, undertakes in the presence of the preceptor, the elders and the sacred fire to conduct himself in life according to certain rules. तमोनुद्—तमः नुदति असौ इति क्विप्. दक्षसुताः—There are a variety of legends on this but the most usual is that Daksha is one of the Prajāpatis or sons of Brahmā being born from his right thumb. He had 28 daughters of whom one married Shankar and the remaining 27 married Chandra; these are said to be the twenty-seven constellations of stars. The *Padma Purān* says अग्निन्दाचारानु दक्षस्य उपवेने सुता विधुः.

Trans.:—Then, soon after the ceremony of the removal of (his son's) hair the father caused him to take up the marital vow and the princesses obtaining him for their good husband looked like the daughters of Daksha married to the moon.

34. युवा—see VI. 17. युग०...बाहुः—युग is the crossbar or yoke put on the necks of the animals put to a cart. It is not 'the pole' as some take it; see *comm.* अंसल—see *comm.* the affix लच् comes in to indicate affection (काम) and strength (बल) in the case of वत्स and अंस respectively by *Pāṇi. V. ii. 98* quoted by Malli. कपाटवक्षाः—कपाटं (कं=वातं पाटयति तद्रति रुषद्धि इति. Tāra the leaf of a door कपाटमररं तुल्ये *Amara, cf. स्वर्गद्वारकपाटपाटनपटुः Vair. 11.*) इव वक्षः (वक्षस chest) वत्सः.

प्रकथं—Excellence. परि०...कन्धरः—परिणद्धा (broad, developed, well surrounded [with muscle] *p. p.* of परिणह् 4th conj: *Ubha.* to surround, to wrap round) कन्धरा (neck, कं शिरो धारयतीति खच् or कं धरति इत्यच्, *cf.* बन्धुरा लावण्यधरा कन्धरा *Dasha.* I) यस्य सः. नीचैः—*an inde.*, (often used with an adjectival or adverbial force,) small. विनयात्—see I. 24.

Trans.:—The youth Raghu with long arms like the yoke of a cart, a chest broad like the door-shutter and a well-developed neck surpassed his father on account of his physical excellence; he however, looked small by his respectful behaviour.

35. चिरम्—*an inde.*, for a long time, see VI. 23. नितान्तगुर्वीम्—see III. 8 and VIII. 41. दुरम्—see I. 34, V. 66. लघयिष्यता—Verbs are formed from nominal bases by the addition of various affixes. Here the affix णिच् being added the verb thus formed is conjugated in Paras. only. निसर्गसंस्कारविनीतः—निसर्ग natural, inborn, see VI. 29, *cf.* निसर्गदुर्बोधं *Kir.* I. 6. संस्कार formed by practice or by training. विनीत modest, respectful. Mr. Pandit thinks that by a zeugma the word विनीत means 'modest' when taken with निसर्ग and 'disciplined' when taken with संस्कार. युवराजशब्दभाक्—युवा चासौ राजा च युवराजः the word राजन् at the end of a compound becoming राज by the rule राजाहः सखीभ्यष्टच् *Pāṇi.* V. iv. 91, युवराज इति शब्दः or युवराजस्य शब्दः युव०...शब्दः now see *comm.* which quotes *Pāṇi.* III. ii. 62 whereby the root becomes राज् when added to a nominal base *cf.* अंशुभाक्, विष्टरभाक् in V. 3.

The ancient custom of installing a young prince on the throne along with the monarch during the life time of the latter had a great significance apart from the religious notion that the throne was not to be allowed to remain vacant. It had a political importance and it trained the young prince to actual administration; it also served to keep him well-engaged. The young prince was styled the Yuvarāja. The custom has gradually disappeared and is not at all countenanced at the present day in India.

Trans.:—Then Raghu, who was modest by natural training, was styled Yuvarāja, by the king who was desirous to lessen the long sustained and extremely heavy burden (lit. the yoke) of tending his subjects.

36. नरे०...तनं—मूलं च तत् आयतनं च मूलायतनं original seat or place of residence; *cf.* गतोहं कामदेवायतनं *Mālati.* I. अनन्तरम्—see VII. 21, अविद्यमानं अंतरं यस्य तत् in which there was no distance or taking the word as an adverb of time we have 'immediately' soon after; perhaps the first is preferable. The word अनन्तरं along with प्रभृति, आरभ्य, बहिः, ऊर्ध्वं, परं etc. govern the ablative. श्री—the goddess of wealth; see VI. 29. गुणाभिलाषिणी—गुणेषु अभिलाषः अस्याः अस्तीति. The गुणाः or essential qualities needed in a prince are enumerated by Kāmandaka प्रभावः श्रुचिता मैत्री त्यागः सत्यं क्षमार्जवं। कुलं शीलं दमश्चेति गुणाः सम्पत्तिहेतवः नवावतारम्—नवः अवतार यस्य तत्.

Trans.:—Shri—the goddess of wealth [ever] the appreciator of qualities moved in part (slowly) from her principal resting place (the king) to the seat which was nigh at hand and designated as the 'hair-apparent' just as from a (full-blown) lotus to one as a bud.

37. **विभावसुः**—विभा (प्रभा) वसु (धनं) यस्य सः. This epithet is used with regard to the sun, the moon as well as fire. Here, however, the latter is meant as वायुसखः or वायुसखा. "विभावसुस्तु भास्करे हुताग्ने हारभेदे चन्द्रे." **सारथिना वायुना**—the word सारथी is used here in its secondary sense 'a helper, a companion' वायुः सखा अस्य इति वायुसखा. **धनव्यपायेन**—वनानां व्यपायः (see III. 3, disappearance of clouds) यस्मिन् सः, तेन. **गभस्तिमान्**—गो (श्रेयवर्गः), तं गभस्ति दीपयति इति गभस्तिः (गभस्तिघृणिरमयः *Amara.*), गभस्तयः सन्ति अस्य इति गभस्तिमत् one which has or possesses rays viz. the sun तदस्यास्तस्मिन्निति मनुषुं *Pañi.* **अतितराम्**—an *inde.* exceedingly, excessive. तर and तम are the terminations of the comparative and superlative which become तरां and तमां when affixed to verbs and indeclinables, see VII. 21 and II. 52; cf. वेन इयामं वपुरतितरां कान्तिमापत्स्यते वे *Megha.* I. 15. **सुदुःसहः**—see IV. 15.

Trans.:—Like the fire by his companion the wind, the sun by the dispersion of clouds and elephant by the opening of his temples, the king (Dilīpa) became exceedingly irresistible by his [Raghu's] help.

38. **नियुज्य**—The root युज् governs the Locative of the thing entrusted, in the sense of the English 'to'. The student should discriminate between this and the use of नियुज्य with the Dative अतिथिसत्काराय नियुज्य *Shāku.* I., where the Dative is in the sense of the Infinitive of purpose. **होमधेनु...क्षणे**—दुरेण गच्छतीति दुरणः, दुरंगः, the nasal in the second word comes in by *Vartika* अन्वेभ्योऽपि etc. on III. iii. 58; **होमदुरंगः** see *होमधेनुः* II. 26. **धनुर्धरम्**—see II. 29. **शत०...पमः**—शतं कृतवः यागाः अस्य इति शतकृतुः generally Indra is supposed to be the only one who has performed a hundred sacrifices no one else being able to carry them through. Indra is very jealous on this point since he who performs a hundred sacrifices will get into his place. The word कृतु in Vedic literature means 'action' and 'intellect' but it is not found in the sense of 'a sacrifice'; hence शतकृतु which occurs frequently in the Vedas may mean 'performer of hundreds of great deeds' or 'one possessing hundred intellects'; and the idea of 'a performer of hundred sacrifices' may perhaps be an after-accretion during the post-Vaidic period. Such is Mr. Pandit's view. For the compound see *comm.* आप—3rd *per. sing.* of the perfect of आप् 5th conj; Par. to obtain, to get.

Trans.:—Having assigned that great archer, accompanied by several princes, to the task of protecting the sacrificial steed he (king Dilīpa) who was like the performer of one hundred sacrifices (Indra) completed one hundred sacrifices but one without any obstruction.

39. ततः परम्—ततः may be viewed as a pronominal adverb in the ablative formed by the addition of तस् to तत् by *Pāṇi.* V. iii. 7 and परम् as an *inde.*, the two together implying 'thereafter'; see I. 66 and *Meḡha.* II. 46. सखाय—see V. 16; and I. 9 for the use of the Dative. यज्वना—see I. 41. अनर्गलम्—see I. 79 नास्ति अर्गला यस्य तम्. उत्सृष्टं—see IV. 54. धनुर्भृतां—see II. 11. अग्रतः—see IV. 37. शक्रः—see I. 75. किल—see *comm.* गूढविग्रहः—गूढः (concealed, see I. 20) विग्रहः (body विग्रहः समरे कावे *Itala.*) यस्य सः see the notes on the preceding stanza for the jealousy of Indra.

Trans.:—It is said that Shakra thereafter in an invisible form pilfered in the very sight of the bowmen guards the horse which was again let loose with a view to perform the [remaining] sacrifice by that sacrificer.

40. विपा०...पत्ति—विपादेन (see *comm.* disappointment and helplessness, dismay) लुप्ता (destroyed, disappeared) वि०...लुप्ता प्रतिपत्तिः (course of action "प्रतिपत्तिस्तु गौरवे । प्रातौ प्रवृत्तौ प्रागल्भे") यस्य तत्. सपदि—see V. 74. वसिष्ठधेनुः—see II. 19. यदृच्छयागतः—यदृच्छा is chance, accident; the word, however, is generally used in the instru. singular as an adverb, 'accidentally, by chance'; cf. *Vikra.* I. 10, *Uttā.* V. 16. नन्दिनी—see I. 82. The repetition of च is indicative of an almost simultaneity as explained by *comm.*

Trans.:—Just while the prince's army stood stock still having lost all activity through disappointment there appeared by chance Vasistha's cow Nandini whose power was well known.

41. तद०...जलेन—निरस्यन्द also निष्यन्द a flow, a stream; cf. *हिमाद्रि-निरस्यन्द इवावतीर्णः* XIV. 3. Mallinātha takes it to be urine while Chāritra and others understand it to be स्वेद but Mallinātha's explanation appears cogent since the cow's urine is held sacred by the Hindus. प्रसृज्य—*p. p.* of सृज् with प्र to wash. सतां पुरस्कृताः—in the sense of 'respected, honoured'; see note on सतां मतेन II. 16. This construction appears to suit the context. Mr. Kāle takes पुरस्कृतः = अग्रतः कृतः foremost among, and he takes the genitive as निर्धारणापत्ति. अतीन्द्रियेषु—अतिक्रान्ताः इन्द्रियाणि अतीन्द्रियाः तेषु. This is a *Prāṭi.* i. e. a propositional compound. This class of compounds is formed in all cases with such prepositions as do not govern a case in various senses; see *Vartikas* on कुगतिप्रादयः *Pāṇi.* II. ii. 18. भावेषु—भाव has various senses, especially subjective 'working of the mind' 5. 64, 'feeling' VI. 36, 'affection' VIII. 52. Here it is used objectively in the sense of 'a concrete material substance.' It may be taken more comprehensively as including both objective and subjective things. उपपन्नदर्शनः—उपपन्नं (see I. 60 obtained, secured) दर्शनं (sight, perception) देन सः.

Trans.:—The son of Dilpa respected by the good having washed

both his eyes with the sacred water flowing from the body of the cow acquired thereby the power of the perception of objects that were beyond the reach of corporeal senses.

42. पूर्वतः—(The affix तद् is here used in the locative sense)—*an inde.*—in the east, to the east. पर्वतपक्षशातनम्—शातयति (नाशयति) इति शातनः, पर्वतपक्षाणां शातनः (शुद्धकः), तम्. or पर्वतपक्षाणां शातनं यस्मात् सः, तम्. see IV. 40, XIII. 7. नरदेवसम्भवः—नरदेवाद् (see note on मनुश्चदेव II. 52) संभवः (birth, springing up) यस्मै सः see st. 21 *supra*. पुनः पुनः—again and again, repeatedly; the वीप्सा or repetition conveying the sense of continuity. सूत०...चापलम्—यत्नेन निपिडं य०...डं; य०...डं चापलं (see I. 9) यस्य सः, तम्. Prof. Ray's remark on the apparent abrupt introduction of the sacred cow on the scene is interesting. He purports to say that the celestial cow is introduced to overreach the endeavours of the divine Indra to remain concealed.

Trans.:—The son of the lord of men beheld in the east the god who was the clipper of the wings of mountains carrying off the horse, whose restiveness was being repeatedly curbed by the charioteer and who was tied to the chariot by means of strings.

43. अक्ष्यां शतैः—For the mythological account about the thousand eyes of Indra see note on सहस्राक्ष VI. 23. अनि०...त्तिभिः—नास्ति निमेष (winkling, see निमेष II. 19). The eyelids of the gods are supposed to be motionless; cf. तां देवतामिव मुखेन्दुवत्प्रसादामक्षणा रसादनिमेषेण निभालयन्ती ॥ *Nai.* XI. 1.) वृत्तिः येषां तैः अवोचत्—3rd *sing.* of the acrost of वच् 2nd Conj; Paras. हरिं हरिभिः—etc. see st 30. *supra*. गगनस्पृशा धारेण स्वरेण—with a loud, stentorian voice; cf. नवनीलनीरधरधीरगजित *Uttar.* VI. 14.

Trans.:—Recognising him to be Hari, Indra by his hundreds of eyes having steady eyelids and by his deep-bay horses, Raghu called him out in a stentorian voice that reached the vaults of heaven as if to turn him back.

44. मखांशभाजां—see st. 39 and 35 *supra*. मनीषिभिः—see I. 11. अजस्रः—not ceasing, continuous “नित्यानवरताजस्रम्” *Amara*. (जसिर्नञ् पूर्वः क्रियासातले वर्तते. By नमिक्त्विप etc. *Pāṇi.* III. ii. 167 the words नम्र, कम्प्र, स्मेर, अजस्र etc. are formed from the verbs by the addition of र.) अजस्रेण दीक्षा अ०...दीक्षा (see st. 33 *supra*. for दीक्षा) तस्यां प्रयत्नस्य (see I. 90). मद्गुरोः—मम गुरुः (sire, father) तस्य. क्रियाविधाताय—क्रिया a sacrifice and the ceremonies connected therewith. The Dative is as the *comm.* explains for the Infinitive of purpose.

Trans.:—Oh thou lord of the gods! thou art called by sages the foremost participator in sacrificial oblations; how [then] is it that thou endeavourest to obstruct the sacrificial rites of my father [who is] continuously engaged in the observance of religious vows.

45. त्रिलोकनाथेन—The Manoramā quotes this phrase and finds fault with Mallināthi's way of dissolving the compound. 'त्रिलोकशब्दस्य असंज्ञत्वात् न च समाहारे द्विगुः द्विगोरिति डीप् प्रसंगात्' i. e. the word त्रिलोक is not a name nor can it be a Dvigu; for in that case it would take the affix डीप् i. e. ई. Likewise the word लोक here is समुदायपरः so व्यवयवो लोकः त्रिलोकः the universe तस्य नाथः, तेन. *cf.* त्रिलोकरक्षी महिमा हि वज्रिणः Vikra. नियम्याः—Generally a root ending in a letter of the labial class and having an अ for its penultimate takes the affix यत् but the roots गम्, मद्, चर् and यम् cannot take the यत् when preceded by an उपसर्ग by *Pāṇi.* III. i. 100. We may have नियमे साधवः नियम्याः by तत्र साधुः *Pāṇi.* IV. iv. 98 or नियमं अर्हन्ति ते. दिव्यचक्षुषा—Indra had naturally a superhuman power of perception which Raghu gained by the opportune favour of the celestial cow (see st. 41. *supra*). धर्मचारिणां—धर्म चरितुं शीलं येषां तेषाम्. अन्तरायः—impediment, obstruction from अन्तरि 2nd Conj. Paras. to stand in one's way; *cf.* चन्द्रगुप्तो विश्वापयति क्रियांतरांतराय-मंतरेणार्थं द्रुमिच्छामि इति *Mu.* III.

Trans.:—Those who are hostile to sacrifices ought indeed to be always restrained by you who are the ruler of the three worlds and who are endowed with superhuman vision; if however, you yourself should come in as an interruption in the doings of the righteous then all religious rites must come to a stand.

46. अङ्ग—an essential requisite; see VII. 59. अङ्गं—see st. 27 *supra*. मघवन्—see I. 26. महाकतोः—a horse sacrifice; *lit.* a great sacrifice. The Ashvamedha which was performed by any one claiming supreme sovereignty. He let loose a horse to go whither it pleased followed by armed guards. If the horse returned uncontested by any other king within a certain period the sacrifice was performed on an elaborate style. Jaimini Bhārat gives full particulars about this sacrifice. The Ashvamedha formed a hundred times raised the sacrificer to the level of Indra. तुरंगं—see III. 38. अर्हसि—see I. 10. पयः—*accu. plural.* श्रुतेः—see II. 2. ईश्वराः—The verb ईश् takes वरच् (वर) along with the verbs स्वा, भास, पिच् and कस् to form nouns by *Pāṇi.* III. ii. 175 the powerful, those capable of; (generally followed by the Infinitive. Here the word दर्शयितारः is equal to दर्शितुं योग्याः) Bhartri. uses the word in *Vaira.* 59 in the sense of 'the rich.' मलीमसां—sinful, unrighteous. पद्दति—पादाभ्यां हन्यते गन्वते इति किन् 'सरणिः पद्दतिः पथा' *Amara.*

Trans.:—Therefore, Oh thou the controller of clouds! it behoves you to set free this horse which is the most essential part of the great sacrifice; those who have the capability of pointing out the paths of the Vedās never adopt an unrighteous course.

47. प्रगल्भं—see II. 41. वचो निशम्य—*cf.* II. 41. समीरितं—*p.* of ईर् 1st Conj. Paras. to utter, to speak, with सम्. दिवोकसाम्—see

III. 19. निवर्तयामास—see II. 28. प्रतिवक्तुं प्रचक्रमे—note the idiom; the verb क्रम् with the infinitive or the dative conveys the sense of 'to undertake, to strive after, etc.'

Trans.:—On hearing these bold and confident words uttered by Raghu the lord of the heaven-dwellers being surprised turned back his chariot and strove to give forth a rejoinder.

48. आत्य—2nd *per. sing.* of a defective root meaning 'to speak' which has five forms *viz.* 3rd person and two of 2nd person in the present tense. राजन्यः—राजः अपत्यं राजन्यः. तथा—True, just so. तथा स्यान्निरक्षये वृष्टप्रतिवाक्ये समुच्चये *Abhi.* तु—a disjunctive तु विशेषेऽवधारणे. रक्ष्यं—see II. 40. परतः—पर (an enemy. See VII. 41) with the तन् has an ablative force. यशोधनैः—see II. 1. जगत्प्रकाशं—जगति प्रकाशम्. ह्यथा—see I. 68.

Trans.:—Oh Kshatriya boy! what you say is all true; but honour has to be taken care of by those whose sole wealth is honour; your father, it is well-known is bent upon entirely overshadowing my honour by the performance of sacrifices.

49. पुरुषोत्तमः—*Malli.* analyses this compound but the *Tatva-bodhinikāra* says that being a संज्ञा it is undesirable to take it as a compound. 'संज्ञायाम्' इति समासस्य नित्यत्वेन स्वपदविग्रहासंगतिः see p. 164 of *Tatva*. The same remark applies to महेश्वर. द्वितीयगानी—द्वितीयं गन्तुं शीलं अस्य, इति or द्वितीयं गानी द्वितीयगामि; one which could 'go to' and indicate any other.

Trans.:—Just as Hari (Vishnu) is known by the name पुरुषोत्तम; Tryambaka by the name महेश्वर and no one else, in the same manner sages have known me as इतकतु; none of these words is applied to a second person.

50. अतः—Hence; the तसिन् termi. being applied to अत्स. कपिलानुकारिणा—कपिलस्य अनुकारः अस्य अस्ति इति. This Kapila is not the sage mentioned in the Shrutis. He is the founder of the Sāṅkhya philosophy. It was Indra who stole the horse of Sagara and not Kapila. See IV. 32 under अनीरथ. अर्हं—see II. 34. मा विधाः—see I. 37 and V. 24 for the use of the Aorist having the augment अ cut off with the particle मा. पद्व्यां—in the course; 'पन्थानः पदवीं वृत्तिः' *Amarā. cf.* स्वामारूढं पवनपदवीं Megha I. 8. सगरस्य—see IV. 32. संततेः—see I. 69.

Trans.:—Hence this horse of your father has been brought away by me imitating the sage Kapila; have done with your attempts here (in this case); set not your step in the course of the descendant of Sagara.

51. अपभयः—अपगतं भयं यस्य सः. पुरंदरम्—see II. 74. कृती see *comm.*

Trans.:—Then the dauntless protector of the sacrificial horse laughed and spoke again; if this be your determination then take up your weapon, you will certainly never gain your object without over-coming Raghu.

52. उन्मुखः—see I. 39. करिष्यमाणः—future participle conveying the sense of intention or purpose in addition of course to futurity. शारासनम्—शराः अस्यन्ते अनेन इति, see *Ja.* V. 30. आलीढ...भिना—विशेषेण शोभतुं शीलं अस्य इति वि०...शोभी; आलीढेन वि०...शोभी. The word आलीढ here is quite different from that in II. 37. Here आलीढ is one of the standing postures (out of the five enumerated by *comm.*) in which the right foot is put forward in a slightly curved form and the left one remaining stretched behind; cf. स दक्षिणापाङ्गनिविष्टमुष्टिं नतां समाकुञ्चितसव्यपादम् *Ku.* III. 70. विडम्बितः—विडम्बितः (imitated, resembled not completely but more in the sense of mimicking, see IV. 17; cf. विडम्बित-किरातनृपतिवपुषा *Ki.* XII. 38) ईश्वरः (Shankara ईश्वरः सर्वं ईशानः शंकरः *Amara.*) येन सः The allusion is to the posture in which Shankara remained for a thousand years to get the right moment to kill Tripurāsura.

Trans.:—Speaking to Indra in this manner he, with his face turned upwards and intending to fix an arrow to his bow, stood erect in the *Ardha* posture imitating the God Shiva.

53. अवष्टम्भयन्—Mr. Pandit renders this as 'consisting of a post i. e. as large as a post'. Perhaps he thought of Goliath of Gath of the Bible; of course this is not impossible since we have a similar description in the Bhisma Purāna. Chari. renders it by 'made of gold'; but he has another explanation to स्थैर्यरूपेण = 'with a firmness, resolutely'. It may be taken in the sense of 'paralysing'; or 'consisting of defiance'. Either of these senses would be the nice ones. The variety of senses seem to have arisen from the ambiguity involved in the word 'स्तम्भ' as one of the meanings of अवष्टम्भ. Raghu was bold and confident; it would therefore be better to take अवष्टम्भयन् either as 'paralysing' or perhaps even better 'breathing defiance'. पत्रिणा—पत्रिन्, an arrow पत्रिणौ शरपक्षिणौ *Amara.* see *Ja.* I. 74. गोत्रभिद्—गं (दृष्ट्वी) त्रयन्ते इति गोत्रः क्षोणीधराः (mountains) तान् भिन्तीति. The legend about the lopping of the wings of mountains (see IV. 40) sufficiently explains this term. अनीक— a collection, a group; this may be looked upon as a secondary sense, the first one being 'an army' as in IV. 53. लाञ्छन—see VI. 18.

Trans.:—The irritated Indra wounded in the heart by the defiant attitude of Raghu as if by an arrow, put a shaft that was never to be ineffective, to his bow which shows itself for a moment as the signal of a mass of fresh clouds.

54. बृह०...न्तरम्—भुजयोः अन्तरं (intervening space; cf. शृंगान्तरम् II. 21); बृहच्च तत् भुजान्तरं च, the broad distance between the arms, by implication, 'the chest'. भीमा०...चित्तः—see comm. and I. 50. आशुगः—आशु (क्षीत्रं) गच्छतीति आशुगः an arrow आशुगौ वायुविशिखी *Amara*.

Trans.:—The arrow [of Indra] used to the blood of frightful friends entered the broad chest of the son of Dilīpa and drank out of novelty, as it were, human blood hitherto never tasted by it.

55. कुमारविक्रमः—see comm. and IV. 83. Kārtikeya is called Kumāra because he is supposed to be ever a bachelor. सुर०...लौ—see comm. and cf. पेरवतास्फालनकर्कशेन *Ku.* III. 22. शची०...ङ्किते—शची see III. 13, पत्रविशेषक is the peculiar painting done with sandal paste on the cheeks and breasts of women, पत्राकारविशेषकं पत्रविशेषकं; now see comm. The idea appears to be that sandal paste paintings were traced on the cheeks or breasts of Shachi and their impressions were left on the arm of Indra which was used as a pillow by Shachi. स्वनाम-चिन्हम्—see VII. 38. निचखान—see IV. 36.

Trans.:—The prince too, valiant like Kumāra planted an arrow marked with his own name into Indra's arm whose fingers were roughened by patting the celestial elephant, and which bore the marks of the peculiar paintings on the cheeks of Shachi.

56. मयूरपत्रिणा—मह्यमतिशयेन रौतीति मयूरः; मयूरस्य पत्राणि (feathers) सन्ति अस्य इति. महा०...ध्वजम्—महान् चासौ अशनिश्च (दम्भोलिरशनिर्द्वयोः *Amara*. अश्नाति अदपते अनेनेति वा; the thunder-bolt) सः एव ध्वजम्.

Trans.:—And with another arrow having peacock feathers he struck down the banner of Indra having the powerful thunderbolt on it; (at which) he got highly incensed with him as if he had forcibly cut off the hair of the goddess of fortune of the heavenly-dwellers.

57. उपा०...सैनिकं—अन्तस्य समीपं उपान्तम्; उपान्तं स्थिताः, now see comm. सिद्धाः=these are semi-divine beings said to be 88 thousand with restrained passions and free from all wordly desires. See notes on *Ku.* I. 5. गरु०...दर्शनैः—गरुताः (feathers) विचन्ते एषां इति; गरुत्मन्तश्च ते आशीविषश्च गरुत्मदाशीविषाः ते इव भीमदर्शनाः, तैः. तुमुलं—see V. 49. पत्रिभिः—see st. 53 *Supra*. स्वतश्चतमे—Raghu was formed by the Lokapālas of whom Indra was the foremost, see II. 75 & III. 11; hence the present epithet.

Trans.:—Then a furious battle ensued between the two each desiring victory over the other by feathered shafts as frightful as winged snakes flying up and down, while the Siddhās [on Indra's side] and the warriors [on Raghu's side] stood still.

58. अति०...टिभिः—अतिशयितः प्रवन्धः continuity, uninterrupted

succession; see VI. 23; now see *comm.* निर्वापयितुं—causal infinitive from निर्वृत् to cool, to allay the heat, cf. सर एव तापहेतुर्निर्वापयिता स एव भे जातः *Shd.* III. 12. वासवः—Indra वासवो वृत्रहा वृषः *Amar.*

Trans.:—Even with the incessant showers of missiles Vāsava was unable to extinguish him who was the receptacle of exceedingly unbearable energy just as the cloud is not able to extinguish by its waters the fire [of lightening] issuing from itself.

59. प्रकोष्ठे—प्रकोष्ठ is the portion between the wrist and the elbow; 'प्रकोष्ठो मणिवन्धस्य कूर्परस्यान्तरेऽपि च' *Medi.* cf. कनकवलयभ्रंशरितप्रकोष्ठः *Megha.* 2. हरिचन्दनाङ्किते—हरिचन्दनेन (by the celestial sandal tree. It is one of the five trees of paradise, they are 'पथैते देवतरवो मन्दारः पारिजातकः । सन्तानः कल्पवृक्षश्च पुंसि वा हरिचन्दनम्' *Am.* see V. I. 60) अङ्कितः (marked, branded;) तरिन् ह्रिचन्दनाङ्किते. प्रम०-नीम्—प्रमथ्यमानाश्वासी अर्णवश्च प्रमथ्यमानार्णवः, धीरः (deep, rumbling, cf. नवनीलनीरधरधीरगर्जितम् *Utara.* VI. 17 see st. 43 *supra.*) चासौ नादश्च धीरनादः; प्रमथ्यमानार्णवस्य इव धीरनादः अस्ति अस्याः सा; ताम् प्रमथ्यमानार्णवधीरनादिनीम्. शशाङ्कार्धमुखेन—by one having a head shaped like the crescent of the moon, अर्धे च तत् मुखं च अर्धमुखं (crescent face) शशाङ्कस्य (of the moon, lit. of one who has the शशाङ्क as his mark) अर्धमुखं इव अर्धमुखं यस्य तत्; तेन शशाङ्कार्धमुखेन. In the present compound the word मुख has a peculiar meaning; the tip, the barb, the head; cf. पुरारिमप्राप्तमुखः शिलीमुखः *Ku.* V. 54. विडौजसः—Of Indra. According to Bhānuji Dixit विडति भिनत्तीति, विडं भेदकम् । विडमोजो यस्य सः विडौजाः.

Trans.:—Then Raghu, by means of an arrow having a head like the crescent of a moon cut off the string of Indra's bow, that with a sound deep as that of the ocean when it was being churned, was twanging on his fore arm which was be-smearred with the [heavenly] yellow-sandal.

60. विवृद्धमत्सरः—He whose hostility was increased, विवृद्धः मत्सरः यस्य सः. प्रणाशनाय—for the destruction of, प्रकृष्टो नाशः प्रणाशः, तस्यै. विद्विषः—of the enemy, विशेषेण द्विषतीति विद्विष, तस्य विद्विषः, cf. सुहृदामुदवथ विद्विषामवलेपप्रतिषाहमेव च *Ja.* IV. 36. महीध्रपक्षव्यपरोपणोचितम्—accustomed to cut off the wings of mountains. महीध्रणां (of mountains. 'महीधि शिलरिक्षमाभूत्' *Amar.* मही धारयन्तीति) पक्षः (wings) तेषां व्यपरोपणं (see st. 56, *supra.*) तस्मिन् उचितं (accustomed, cf. चन्दनोचितं *Kirat.* I. 34. also see I. 50, II, 25, III. 54, XI. 9;) महीध्रपक्षव्यपरोपणोचितं. स्फुरत्प्रभामण्डलं—a circle of refulgent lustre, स्फुरन्ती चासौ प्रभा च स्फुरत्प्रभा, तस्याः मण्डलं यस्य तत् स्फुरत्प्रभामण्डलं; आददे—took up; see II. 28.

Trans.:—He, with increased fury threw aside his bow, and with the desire of destroying his very powerful adversary took up the dazzlingly bright thunderbolt familiar with the lopping of the wings of mountains.

61. निमेषमात्रात्—निमेषः (one winking) एव निमेषमात्रम्. By सप्तमीपञ्चम्यौ कारकमध्ये *Pāṇi*. II. iii. 7. The *ablative* or the *locatives* may be used to express the time to signify 'a moment'. अवधूय—from अवधू 5th Conj. Ubha. to remove; cf. व्रजंति शत्रून्वधूय निस्पृहाः *Ki*. I. 42; *Ja*. IV. 31.

Trans.:—Severely hit on the chest by that weapon Raghu fell on the ground simultaneously with the tears of his soldiers; but shaking off in an instant the pain caused by it he rose up together with his soldiers' acclamations of joy.

62. शस्त्रं...पुरे—व्यवहारः (वि नानार्थे, एव संदेहे हरणं हार उच्यते नानासंदेहहरणाद्व्यवहार इति स्मृतः। इति काल्वायनः।) practice, use, familiarity. विपक्षभावे—विरुद्धः पक्षः अस्य इति; विपक्षः भावः (mind, feeling; अभिप्राय, or क्रिया action, conduct, भावः सत्तास्वभावाभिप्रायश्चेष्टात्मजन्मसु। क्रियालीलापदाथेषु *Medi*. see II. 26.) तस्मिन्. तस्थुषः—see II. 29, V. 61. वृत्रहा—वृत्रं हतवान् इति किप् by *Pāṇi* III. ii. 87. Vritra according to Pauranic mythology was the chief of certain tribes of the demons known as the Kālakeyas. He drove the gods out of heaven at which they solicited Bramhā as to what to do. They were referred to Dadhicha for his bones to form out the weapon with which to kill the enemy. Dadhicha granted the request, a mighty weapon was fashioned out by Vishva-Karmā and Indra killed the demoniacal enemy with it. According to Vedic accounts Vritra is the personification of drought, the cloud enemy of Indra who imprisons the rain in the storm-clouds. पदं हि etc.—this has become almost a proverbial expression.

Trans.:—The slayer of Vritra was, however, well-pleasod with the great valour of him who stood for a long time in a hostile attitude which was very hard to bear in consequence of the familiar weilding of weapons [by the adversary]; for merits are sure to establish a footing everywhere.

63. असङ्गम्—*lit.* not sticking, hence unimpeded; the reading असङ्गम् is certainly the best. सारवत्तया—for सार see II. 74, IV. 50. स्फुटम्—an *inde.* plainly, distinctly. ऋते—always governs the ablative by *Pāṇi*. II. iii. 29. आह—This is ungrammatical since it is never used in the past tense. *Indec.*

Trans.:—My weapon by reason of its inherent energy does not suffer impediment even from mountains, and it has never been hitherto tolerated by any one except yourself; understand that I am highly pleased with you; what would you have from me except the horse? thus spoke Indra in distinct words.

64. निषंगत्—see II. 36. उद्धतम्—pulled out. सुवर्णं...गुल्मि—सुवर्णनिर्मितः पुंस्वः (see II. 31) सु०...पुंस्वः (a compound of the शकपाथिव class) तस्य घृतयः, now see *comm.* प्रतिसंहरन्—retracting, holding back cf. साधुकृतसंभानं प्रतिसंहर सायकम् *Shā*. I. 11. शिष्यवदः—see V. 53.

Trans.:—Then the son of the emperor while putting back an arrow which was partially drawn out from the quiver and which tinged his fingers with the lustre of the gold of its feathered part, spoke to him in pleasant words.

65. अज्ञस्य—See st. 44 *supra*. फलेन युज्यतां—The passive of युज् in the sense of 'being possessed of,' 'put in possession of' is used with the Instrumental; cf. मन्त्रिभिर्दुयुजे VIII. 17. इष्टेन युज्यस्व Sha. V.

Trans.:—Oh Lord! if you think that the horse ought not to be released then let my father purified by the incessant performance of sacrificial rites, be put in possession of the entire merit of the sacrifice as if it had been carried through in due form.

66. यथा—See I. 72. त्रिलो...तया—A sacrificer is looked upon as a form of Shiva during the period of the sacrificial vow. सदसि गतः—seated in an assembly. सदोगतः—The sacrificer when duly initiated into the sacrificial vow is not to attend to anything else nor to leave the apartment where the sacrifice is to be performed. विशां पतिः—see I. 93, V. 3. लोकेश—लोकानां ईशः, Vocative addressed to Indra.

Trans.:—Oh lord of the worlds! arrange it in such a manner that the lord of the people seated in the sacrificial chamber now unapproachable on account of being a part of the three-eyed god may hear of this present occurrence by your own messenger.

67. तथेति—see II. 60. रथोः कामं प्रतिशुश्रुवान्—see II. 65. यथागतम्—*inde.* by the same course by which one has come. नातिप्रमनाः—प्रहृतं मनः अस्व इति प्रमनाः, अत्यन्तं प्रमनाः अतिप्रमनाः; न अति प्रमनाः नातिप्रमनाः; the compound here is with न and not the negative particle नञ् in which case it would have been अनतिप्रमनाः. सदोमहम्—the sacrificial chamber.

Trans.:—Promising the fulfilment of the wish by the words 'be it so' Indra (*lit.* he having Mātali as his charioteer), went by the same route by which he had come and the son of Sudakshinā also not much satisfied [with the issue of the contest] returned to the sacrificial chamber.

68. अभ्यनन्दत्—Welcomed, greeted, congratulated; imperfect 3rd per. *sing.* of नन्द् with अभि I. P. to congratulate. प्रबोधितः—instructed, informed. प्रजेश्वरः—The lord of men, King Dilipa. शासनहारिणा—by an envoy or messenger, शासनं हरति तच्छीलः शासनहारिन्; तेन. हरेः—of Indra. परामृपन्—touching, stroking gently; cf. परामृशक्तिकठोरकामिनीकुचस्त्रलाप्रमुषितचन्दनमृशु Mā. XVII. II. हर्षजडेन—हर्षेण जडः (dull, benumbed, motionless, cf. सहजलज्जाजडदृशः Uttar. VI. 28. also श्रमजडः Uttar. VI. 39) तेन. कुलिशवणाङ्कितं—कुलिशेन (by the thunderbolt 'कुलिशं भिदुरं पविः' Amara.) वणाः तैः अङ्कितं see st. 59 तम्, कुलिं—तम्.

Trans.:—The lord of men, already made acquainted by a messenger of Hari, welcomed him, [his son] gently touching his body scarred with the thunderbolt, with his hands benumbed with joy.

69. नवति—Ninety, *cf.* नवनवतिशतद्रव्यकोटीश्वरास्ते Mud. III. 27. **नवाधिकाम्**—more by nine, नवैः अधिका; ताम्. **महनीयशासनः**—He of a glorious reign, महनीयं (worthy, noble, *cf.* महनीयकीर्तिः II. 25) शासनं यस्य सः. **समारुह्युः**—Desirous of ascending; (desiderative from रुह् with सम् and आ). **सोपानपरम्पराम्**—a flight of steps; सोपानस्य (सोपानं steps, *cf.* कामस्य सोपाननिव प्रयुक्तम् Ku. I. 39 also VI. 3) परम्परा (an uninterrupted series, *cf.* महतीयं स्वल्पनर्थपरम्परा Kadam. 103;) ताम् सोपानपरम्पराम्.

Trans.:—Thus did the ruler of the earth of glorious reign, anxious of going up to Heaven at the close of his life, construct as it were a flight of steps of the great sacrifices ninety increased by nine.

70. विषयव्यावृत्तात्मा—विषयेभ्यो (from the objects of the pleasures of senses; *cf.* विषयव्यावृत्तकौतूहलः Vikra. I. 9) व्यावृत्तः (turned away from; see I. 27 आत्मा यस्य सः). **यथाविधि**—see I. 6. **नृपतिककुदम्**—नृपतेः ककुदं (insignia of royalty, see, XVII. 27), तम् नृप०—दम्. **सितातपवारणम्**—आतपस्य (of the sun, of the heat of the sun) वारणम् आतपवारणम्; सितं (white 'अवदातः सितो गीरो' Amar.) च तद् आतपवारणं च सितातपवारणम्. **मुनिवनतरुच्छायां**—मुनीनां वनं, तस्य तरुः, तस्य छाया, ताम्. Here note तरोः छायां and not तरूणां छाया as in IV. 20. **देव्या**—With the queen *viz.* Sudakshina. **गलितवयसाम्**—गलितं (declined, decayed as in गलितयौवन) वयः येषां ते, तेषाम्. **कुलव्रतम्**—a family vow, *cf.* विश्वसिन्धुनाञ्ज्वः कुलव्रतं पालद्विष्यति कः Bhāmi. I. 13. Compare VIII. 10, 11 with this stanza.

Trans.:—And now with his mind withdrawn from objects of worldly pleasures, he duly entrusted to his young son, the royal insignia *viz.* the white Umbrella, and betook himself along with his queen to the shade of a tree in the forest suited to a Muni; for such is the family-vow of the Iksvāku princes in their declining days.