

Raghuvansha, Canto VIII.

Notes and Translation.

1. **विवाहकौतुकं**—विवाहस्य कौतुकं (कौतुक is the auspicious thread dyed yellow with turmeric and worn by the bride and the bridegroom round their wrists before the commencement of the actual marriage ceremony. The procedure regarding this thread is ततो दुरधत्तेन द्विगुणशुद्धमन्त्रेण दम्पतीकण्ठवेदो कटिदेशे चैशानीमारभ्य पञ्चवारं चतुर्वारं वा प्रदक्षिणं वेष्टयेत् पुरोधा पतैर्मन्त्रैः । परिवेल्यादि । कण्ठदेशस्यसत्रमुपरि निष्कास्य तं च ऊर्णाद्युतं कृत्वा तेन हरिद्राखण्डं बध्ना तद्वध्वातमहस्तप्रकोष्ठे वरो वध्नीयात् भीरुलोहितमिल्यादि मन्त्रेण । ततः कटिदेशस्यं सूत्रमुपरि निष्कास्य तादृशं कृत्वा वरदक्षिणहस्तप्रकोष्ठे वधू वध्नीयात्तेनैव मन्त्रेण वदा विशेत्तानि सवनेष्विति मन्त्रेण, and it is to be kept on the wrists as long as the pair observe celibacy or ब्रह्मचर्य; but now-a-days it is generally removed after three days. **ललितं**—charming, delightful from लृच् 1st Conj. Ubha. to play. **पार्थिव**—is the father of Aja. **वसुधाम्**—(वसु treasures, वसु धनमस्ति अस्मानिति मत्सुप्. **हस्तगामिनीं**—हस्तं गमयति इति णिनिः Passing over to the hands of [Aja.]).

Trans.—Now, even while the prince yet had the charming marriage-thread [on his wrist] the King made over to him the earth also just as if she were another Indumatī.

2. **दुरितैः**—दुरित any evil action, a sinful deed. *cf.* दुरितमथ दुर्वासन-द्वयं *Gangā*. 2. It has been a common practice for heir-apparents to resort to all kinds of foul deeds to remove their elders from power and to usurp it. Note what *Kīman* says “राजपुत्रा मयोदृत्ता गजा इव निरङ्कुशाः । आतरं पितरं वापि निमन्त्र्येवाभिमानिनः.” **आत्मसात् कर्तुम्**—to gain completely into possession. The Taddhita affix सात् conveys the sense of completeness, see *comm*: which quotes *Pāṇi*. V. iv. 54. **हि**—This particle need not be taken in any other sense except अवधारण or limitation. **उपस्थितं**—see IV. 6. **अग्रहीत्**—aorist 3rd *sing.* of ग्रह् 9th Ubha. to take possession of, to seize. **भो...ष्या**—भोगस्य (भोग enjoyment, from भुञ्ज् *cf.* भोगा न भुक्ताः *Bhartri*.) तृष्णा (yearning, ardent desire), तया. The *instru.* is in the sense of हेतु ‘motive.’

Trans.—That whereof [other] princes endeavour to gain possession even by foul means was accepted by Aja, when it came to him as an injunction of his father and not out of a yearning for enjoyment.

3. **वसिष्ठसंभृतम्**—वसिष्ठेन संभृतं (brought together, prepared); see V. 5. Water brought from all the sacred streams and from the confluence of the Ganges and the Jamnā formed one of the essential ingredients at a royal installation ceremony. **विशदोच्छसितेन**—विशदं (see IV. 18 and

V. 70) च तद् उच्छ्वसितं च (उच्छ्वसित = (1) Vapour; we often see vapours rising out of the ground after the first light showers; (2) heaving of the heart indicative of satisfaction). मेदिनी—मेदोऽस्यास्तीति मेदिनी because the earth was supposed to have been covered with the fat and flesh of the demons Madhu and Kaitabha who were killed by Vishnu. कृतार्थता—कृतश्रामी अर्थः (purpose, desire) च; तस्य मात्रः कृतार्थता.

Trans.:—Having gone through the ceremony of sprinkling along with him [with Aja], with the water prepared by Vasishtha, the earth expressed, as it were, the satisfaction of her wishes by her clear exhalations.

4. दुरासदः—दुःखेन आमदः (accessible with great trouble; unconquerable. cf. *Milvā*. II. 5). परैः—see VII. 41. गुरुणा—by the preceptor or spiritual guide Vasishtha, see V. 1. अथर्वविदा—अथर्व वेत्ति असी अथर्वविद् see I. 59. After the necessary sacrifices and other rites in connection with a coronation ceremony are finished, verses from the Atharvaveda are recited invoking the blessings of the gods upon the newly anointed king; see Rājyābhishēka Prayoga by Nūlkantabhāta. कृतक्रियः—कृत क्रिया (see VI. 23) यस्य सः. पव०...गमः—पवनश्चाग्निश्च पवनाग्नी, तयोः समागमः cf. दुरासदं च ततोऽत्रः क्षात्रं यद्ब्रह्मसंयुतम् *Mahā*. II. 5. Mallinātha has explained the formation of the Dvandva compound; this being a deviation from the general rule of placing first the word ending in इ or उ. ब्रह्म—(see I. 63); here, however, it means 'the energy or power' of a Brahmaṇa.

Trans.:—Prince Aja became invincible by his enemics in consequence of the ceremony [of coronation] having been performed by the spiritual guide who was well versed in the Atharvaveda: for, Brahmaṇical power along with martial spirit is [like] the union of wind and fire.

5. निवृत्तयौवनं—निवृत्तं (returned; see VII. 61) यौवनं यस्य तं. नवेश्वरं—नवश्रामी ईश्वरश्च, (see IV. 81) तं. प्रजाः—see IV. 3. केवलां see (II. 63); also V. 34 and 37 for the transmission of the characteristics of the father to the son. प्रतिपेदे—3rd sing. of the perf. of प्रतिपद् 4th Atma. to gain, to obtain, see VI. 44; and 13 *infra*.

Trans.:—The subjects considered their new ruler as Raghu restored himself to youth; for, he not only gained from him all regal splendour but also all the traits of his character.

6. शुभंयुना—शुभमस्यास्तीति शुभंयुः lucky, fortunate; the possessive affix युस् is added to शुभं and to अहं (pride, arrogance) as noted in the *comm.* cf. 'अहंयुनाथ क्षितिपः शुभंयुरूचे वनस्तापस्तकुभरेण'. द्वितयम्—a pair, a couple. द्वयमेव—Mr. Paṇḍit observes that 'the force of एव is, that no union of two other things ever appeared so beautiful as that of Raghu's

kingdom with Aja, except the union of his (Aja's) youth with his virtue'. **पदम्**—status; hence, kingdom. **ऋद्धम्**—Prosperous, see V. 40. **पैतृकं**—पितुः आगतम् by पितुर्यच्च *Pāṇi.* IV. iii. 79, see note on पित्र्यं IV. 4 and VII. 36. **विनयेन**—generally youth is found wanting in the virtue of विनय especially when a young man comes to be in possession of wealth and power but Aja was an exception.

Trans.:—Only two things being united with a pair of auspicious ones looked peculiarly charming *viz.* the prosperous ancestral kingdom by its passing to Aja, and his youthful age with his modest conduct.

7. **बुभुजे**—3rd per. sing. of the aorist of भुज् 7th Ubha. to enjoy. The verb is Atma. except in the sense of 'protecting' by भुजाऽनवने *Pāṇi.* I. iii. 66. **महाभुजः**—महत्स्यौ भुजे यस्य सः. One having long arms; hence, powerful. The word महत् is changed to महा when it is the first member of a Karmadhāraya or Bahuvrīhi compound. **सहसा**—*inde.* 'all at once', 'suddenly'. see VII. 6. The word though an *inde.* may be looked upon as the *instru.* of सहस्र. **उद्वेगम्**—उद्वतः वेगः अस्मात् alarm, fear. Note the idiomatic expression उद्वेगं ब्रजेत्. **अचिरोपनतां**—अचिरं (recently) यथा स्यात्तथा उपनतां (come into possession) see V. 52. **नव०...हणाम्**—नवं पाणिग्रहणं यस्यास्तां. **वधूम्**—see VI. 52; VII. 4.

Trans.:—That powerful [prince] enjoyed the earth, which had but recently come under his control, like a newly-wedded wife, with tenderness that she may not suddenly take alarm.

8. **महीपतेः मतः**—esteemed by the King. The past pass. part. of roots indicating 'esteem,' 'regard' *etc.* are used in the sense of the *pre. tense* (क्तस्य च वर्तमाने *Pāṇi.* II. iii. 67) and are construed with the genitive of the noun governing them मतिरिच्छा बुद्धेः पृथगुपादानात् । राज्ञां मत इष्टसैरिष्यमाणः *Sid. Kau.* see *comm.* and also II. 16, and IV. 12. **प्रकृतिषु**—among the subjects; see V. 54. **निम्नगाशतेषु**—निम्नगानां (निम्नगा a river; निम्नं गच्छत्यसौ one that flows along a declivity, one that always goes to the lowest level, स्रोत्रवती द्वीपवती स्रवन्ती निम्नगापगा *Amar.*) शतानि तेषु. **विमानना**—(formed from the causal of विमन् 'to disrespect') indifference. *cf.* त्वया नाम मुनिर्विमान्यः *Shā.* V. 21 and विमानना शुभ्र कुतः पितुर्गृहे *Ku.* V. 43.

Trans.:—'I alone am the esteemed of the King', so thought every one from among his subjects: on his part there was hardly any indifference towards [any] one, just as [there is none] by the sea towards the hundreds of rivers (that join it).

9. **खर**—severe, strict, harsh; खरो रक्षोन्तरे तीक्ष्णे दुःस्पर्शे रासभेऽपि च *Haima.* **भूयसा**—*inde.* excessively; very much. *cf.* कुसुमपुरभुवो भूयसा दुःखयन्ति *Mu.* VI. 9. **पवमानः**—wind; पवते इत्यसौ पवमानः by पूङ्ग्यजोः शानन् *Pāṇi.* III. ii. 128. नमस्वद्वातपवनपवमानप्रभञ्जनाः *Amara.* **पुर०...क्रमः**—मध्यमश्चासौ क्रमश्च (क्रम course, policy) मध्यमक्रमः; पुरस्कृतः (chosen,

adopted, *past par.* of पुरस्कृ 8th Ubha.) मध्यमक्रमः येन सः अनुद्धरन्—not extirpating, not removing by forcibly pulling away, see IV. 66. The adoption of a middle course—neither too harsh, nor too mild—is laid down as the best policy in daily life; see *comm.* also *Mudrā*. III. 5; *Kirā*: II. 38 and *Mahā Bhār* : तीक्ष्णादुद्रिजते लोको मृदुः सर्वत्र बाध्यते । एवं बुध्वा महाराज मा तीक्ष्णो मा मृदुर्भव ॥

Trans.:—Without becoming neither harsh nor exceedingly mild but adopting a middle course he made the [adjoining princes] bow down [before him] without extirpating them just as the wind bends down trees without uprooting them.

10. प्रतिष्ठितं—established. प्रकृतिषु—Malli. takes the word in the sense of 'ministers of state etc.'. It might be indefinitely extended—in the sense of 'among his people',—since that would include ministers too; see sts. 8 above and 18 *infra*, and *Shā*. VII. 35. आत्मवत्तया—(1) Just like himself, आत्मना तुल्यं वर्तते इत्यात्मवान्; तस्य भावः आत्मवत्ता. According to तस्य भावस्त्वतलौ *Pāṇi*. V. i. 119 the two suffixes त्व, and तल् are added to convey the sense of 'भावः'—प्रकृतिजन्य प्रकारः state, condition, etc. The suffix तल् is generally feminine by अजाद्यतष्टाप् *Pāṇi*. IV. i. 4. (2) with vigour; (3) with self-control; any one of these meanings can be adopted according as we take the word which has the following senses: "आत्मा क्लेश्वरे यत्ने स्वभावे परमात्मनि । चित्ते श्रुतौ च बुद्धौ च परव्यावर्तनेऽपि च्च." *Dharaṇi*. If the reading आत्मवित्तया be adopted the meaning would be 'in consequence of possessing आत्मविद् i. e. having a knowledge of self, or spiritual knowledge'. In this case or even with the 2nd meaning of आत्मवत् the expression is to be construed with रघुः. विषयेषु—विषयाः are 'physical' or 'material' objects which are transient or विनाशधर्माः cf. *Buddha* IV. 62. विनाशधर्मसु—see *comm.* The suffix अनिच् is appended to धर्म when it is not the last but the second member of a Bahuvrīhi compound by धर्मादनिच्चेवलात् *Pāṇi*. V. iv. 124. Note the use of the Locative in the sense of 'towards', 'about'. त्रिदिवस्येषु—in the heaven. त्रिदिव=त्रिविधः ब्राह्मवैष्णवरौद्रभेदेन दीव्यति (व्यवहरति) अत्र. स्वरव्ययं स्वर्गनाकत्रिदिवत्रिदशालयाः *Amar*. निःस्पृहः—निर्गता स्पृहा (desire, longing) यस्य सः.

Trans.:—Now, finding his son properly established among his people just like himself, king Raghu became indifferent to material pleasures which are transitory even though they be in heaven.

11. गुण०...श्रियः—गुणाः सन्ति येषां ते गुणवन्तः; गुणवन्ताश्च ते सुताश्च गुण०...ताः; तेषु रोपिता गुण०...पिता; गुण०...पिता श्रीः यैस्ते. परिणामे—also परिणामे at old age, at the time of decline; cf. वयः परिणामपाण्डुरशिरसं. *Kādam*. पदवीं—course, condition; cf. VII. 7 and अनुयाहि साधुपदवीं *Niti*. II. 77, also *Vai*. III. 46. तरु०...ससां—see *comm.* प्रयताः—see V. 28. संयमिनां—a संयमिन् or यमिन् is one who has his passions under control; cf. या निशा सर्वभूतानां तस्यां जागर्ति संयमी *Bha. Gītā*. II. 69. प्रपेदिरे—see V. 1.

Trans.:—The descendants of the race of Dilpa at the decline of their life relinquished their grandeur to their accomplished sons and bringing their own passions under control passed on to the condition of anchorites wearing barks of trees.

12. अर०...न्मुखम्—अरण्यस्य समाश्रयः, तस्य उन्मुखः (ऊर्ध्वं मुखः यस्य सः. Ready, prepared for, about to) तम् = about to retire to the woods. cf. त्रिविद्वोन्मुखोऽभूत् *Buddha*. I. 66. वेष्टनशोभिना—वेष्टनेन शोभी वेष्टनशोभी, तेन. The idea of approaching a respectable person with covered head is peculiarly Hindu unlike the English notion. अपरित्यागः—न परित्यागः अपरित्यागः.

Raghu

Trans.:—The son of Aja with his head covered with a head-dress fell at the feet of his father, who was about to retire to the woods and begged that he should not be abandoned.

13. अश्रुमुखस्य—see *comm*. तस्य—refers to अज. तत्—*i. e.* अपरित्यागम्. व्यपवर्जितां—विशेषण अपवर्जितां व्यपवर्जितां. आत्मजप्रियः—आत्मजः प्रियः यस्य सः; or प्रियः आत्मजः यस्य सः by the Vārtika “वा प्रियस्य” इति परनिपातः. प्रतिपेदे—see st. 5 *supra*.

Trans.:—Raghu, who loved his son tenderly, granted the desire of him whose face was covered with tears, but did not resume the grandeur which he had once abandoned like a serpent who had cast away his slough.

14. किल—it is said. किलशब्दस्तु वार्तायां संभ्याव्यानुनयार्थयोः *Vishva*. अन्त्यं—अन्ते भवः अन्त्यः, तम्. the last; final. आश्रमम्—stage. For the four stages of man's worldly existence see V. 10. आवसथे—आवसथ a dwelling place, habitation cf. प्रागुत्तरे चावसथप्रदेशे कूपः स्वयं प्रादुरभूत्सिताम्बुः *Buddha*. I. 42, also प्रविवेशवसथं ततः स शोचन् *Buddha*. V. 40. बहिः—*inde.* समुपास्यत—was waited upon. स्नुषया—(स्नुषा daughter-in-law 'समाः स्नुषाजनीवध्वः' *Amara*.) अ विकृतेन्द्रियः—न विकृतानि (affected by passions, cf. विकारहेतौ सति विक्रियन्ते येषां न चेतांसि त एव धीराः *Ku*. I. 59.) अ विकृतानि; तानि इन्द्रियाणि यस्य सः see *comm*.

Trans.:—He who had undertaken or entered upon the last stage of life lived, it is said, in a habitation outside the city, where he was attended upon without his mind being disturbed by the goddess of regal splendour as by a daughter-in-law who was enjoyable by the son.

15. प्रशम०...पार्थिवं—see *comm*: प्रशम is श्रवणादिव्यतिरिक्तविषयेभ्यो मनसो नियहः curbing the mind from the pursuit of temporal objects and devoting it to the hearing of the holy texts leading to the knowledge of self. अभ्यु०...श्वरम्—नूतनश्चासौ ईश्वरश्च नूतनेश्वरः (अभ्युद्यतः just risen, come into prominence), नूतनेश्वरः यस्य तत्. निभृतेन्दुना—निभृतः (becoming humble; hence, invisible, going down, setting) इन्दुः यस्मिन् तेन. तुलां समासरोह—तुला semblance, likeness,—generally with the genitive or

instrumental or in a compound ; *cf.* सद्यः परस्परतुलामधिरोहतां द्वे V. 68, किं धूर्जटेरिव तुलामुपयासि *Venī.* III. 8; तुलां यदारोहति दंतवाससा *Ku.* V. 34. Pāṇini says that the words तुला and उपमा cannot be used with the instrumental and various commentators have endeavoured to reconcile this and we find the instrumental largely used.

Trans. :—That family with the first King betaking to a life of spiritual tranquility and the new King just entering upon his regal career seemed like unto the sky with the moon almost gone down and the sun come above [the horizon].

16. यति०... रिणौ—यतिः (an ascetic, one who has renounced the world and controlled his passions. King Raghu had renounced the world and had become a यति. It is held by some that a Kshatriya cannot become a यति or संन्यासी but Mallinātha has shown that view to be unsound; see st. 14 *supra*, and st. 25 below) च पार्थिवश्च यतिपार्थिवौ; तयोः लिङ्गानि (emblems, distinguishing marks; see VII. 30 and *Kir.* I. 1 also क्षपणकलिङ्गधारी *Mu.* I. In the quotations the word लिङ्ग means 'a disguise' but that is not the meaning of the word in the text). The most characteristic marks of a Sanyāsi or recluse are—deer-skin, Pālāshastaff, Kamandalu or drinking-pot, Kaupina, or brown garments *viz.* a couple of chati, shaving of the whole head, and no sacred thread; those of royalty are:—the throne, the sceptre, the chauri, the conch-shell and the white umbrella. ददृशाते—*per.* of the passive of दृश. अप०... र्थयोः—अपवर्गः (*lit.* completion, fulfilment of an action; hence, absolution, final beatitude) च महोदयः (greatness, prosperity) च अप०... दयौ, तौ अर्थौ ययोस्तयोः. धर्मयोः—'यतोऽभ्युदयनिःश्रेयससिद्धिः स धर्मः' धर्मोऽपि द्विविधः प्रवर्तको-निवर्तकश्चेति। It appears Kālidāsa uses the word धर्म in a general sense *viz.* conduct in life see *Buddha* III. 24.

Trans. :—Raghu and Rāghava bearing the characteristic emblems of an ascetic and a king were viewed by the people as portions of the two rules of conduct, whose aims are final emancipation and earthly glory, descended to the earth.

17. अजिताधिगमाय—न जिताः अजिताः, तेषां अधिगमः (securing, bringing under control, see V. 34) तस्मै. नीतिविशारदैः—नीतौ (in politics) विशारदाः (चतुराः clever, proficient) तैः. अन०... बध्ये—न अपैतीति अनपायिन् (that which does not meet with destruction; hence, permanent imperishable) अनपायि च तत् पदं (condition) च अनपायिपदं तस्य उपलब्धिः (acquisition) तस्मै. आसैः—(आस one who takes interest, clever; see V. 39.). योगिभिः—A योगिन् is one who practises योग or mental concentration to attain complete union with the Supreme Being.

Trans. :—Aja associated [himself] with ministers proficient in politics [with a view] to bring under control those who had not yet been conquered; [while] Raghu sought the company of ascetics given

to concentration of the mind as clever guides for the attainment of that condition which is not subject to decay.

18. प्रकृती—subjects. अवेशितुम्—to look into, to administer ; see *comm.* व्यवहारासनं (व्यवहार is judicial investigation of a case. Kātyāyana derives the word in the following manner वि=नानार्थे, अव=संदेहे, हरणं=हार उच्यते *i. e.* नानासंदेहहरणाद्यब्रह्महार इति स्मृतः) व्यवहारस्य आसनं the judgment seat. It is also called धर्मासन *cf.* धर्मासनाद्विशति वासगृहं नरन्द्रेः *Uttar. I.* परिचेतुम्—to acquire ; to practise. उपांशु—उपनिवृत्ता अंशवः अस्मात् a place from which the rays have turned back, hence a dark place, or a retired and secret place. धारणां—धारणा is the steadying of the mind. It is one of the eight stages of Yoga. They are (1) यम forbearance ; (2) नियम religious observances ; (3) आसन posture ; (4) प्राणायाम regulation of breath ; (5) प्रत्याहार restraint of the senses ; (6) धारणा steadying of the mind ; (7) ध्यान contemplation ; (8) समाधि premeditation. कुशपूतं—see *comm.* विष्टरं—a seat in general ; here, however, one made of grass or any other vegetable substance. 'विष्टरो विटपी दर्भमुष्टिः पीठाद्यमासनम्' *Amara.*

Trans.—The young king took his judgment-seat to look into the affairs of his subjects ; and the aged monarch seated himself in a retired place on the holy seat of the Kusha grass in order to practise concentration of the mind.

19. प्रभुशक्तिसंपदा—प्रभुशक्तिः एव संपत्, तथा. The three elements of the power of a king are (1) प्रभुशक्ति the energy resulting from the resources at hand, (2) उत्साहशक्ति the vigour of enthusiasm, (3) मन्त्रशक्ति the confidence resulting from good counsel. (१) कोशदुर्गदण्डसंपत् प्रभुशक्तिः (२) पराक्रमसंपदुत्साहशक्तिः and (३) विज्ञानसंपन्मन्त्रशक्तिः says *Hemd.* see VI. 33. अनन्तरान्—neighbouring ; Mallinātha speaks of those princes against whom the King has to march and secondly those who may attack him. अपरः—the other *i. e.* the father Raghu. प्रणिधानयोग्यया—प्रणिधानस्य (प्रणिधान close application of the mind on any fixed object. It is one of the observances for the attainment of Samādhi) योग्या (exercise, practice ; see *comm.*) तथा. शरीरगोचरान्—dwelling in, haunting the body ; *cf.* पितृसन्निगोचर *Ku* : V. 77. also *Buddha* : IV. 13. पञ्चमरुतः—see *comm.* the several positions of these airs are:—हृदि प्राणो गुदे पानः समानो नाभिसंस्थितः । उदानः कण्ठदेशे स्याद्वायुः सर्वशरीरगः ॥

Trans.—The one brought into submission the neighbouring princes by means of the energy derivable from manifold resources ; while the other by his constant practice of the concentration of mind brought the five vital airs in the body under his control.

20. अचिरेश्वरः—अचिर may or may not be taken as an Avyaya अचिरं ईश्वरः or अचिरश्चासौ ईश्वरश्च. द्वि०...फलानि—द्विषतां आरंभाः (undertakings ; see VII. 31) तेषां फलानि. भस्मसात्—see *comm.* and note on आत्मसात् st. 2 *supra* ; *cf.* *Bha. Gita* IV. 37. ज्ञानमयेन—see *comm.* and *cf.* ज्वलिष्यति ज्ञानमयो हि सूर्यः *Buddha* I. 74.

Trans.:—The newly enthroned king completely reduced to ashes the fruits of the undertakings of his enemies ; while the other (the old monarch) busied himself in burning down the fruits of his own actions by means of the fire of knowledge.

21. पणबन्धमुखान्—पणः बन्ध्यते अस्मिन् इति पणबन्धः; सः एव मुखं (प्रधानं) येषां तान्. गुणान्—the six expedients. They are fully explained in the *Kamandakiya Niti*. सुवर्णादिदानेन शत्रूणां प्रीत्युत्पादानान्मित्रीकरणं संधिः। परमण्डले दाहलुण्ठनच्छेदादिविग्रहः। उपचितशक्तेः कृतमूलराष्ट्ररक्षकस्य शत्रोरवस्कन्दनाय यात्रायानम् । कालादिप्रतीक्षया विजिगीषोर्दुर्गादीन् वर्धयतः स्थितिरासनम् । बलिना सह सन्धिरबलेन सह विग्रहः इत्यादि प्रकारकं द्वैधम् । अरिणा पीड्यमानस्य बलवद्भूपालाद्याश्रयणमाश्रयः. उपायुक्त—The verb युज् with प्र or उप ending with a vowel is *Atma*. गुणत्रयं—see *comm*. प्रकृतिस्थं—see *comm*. प्रकृति natural formation. This need not be taken as an adjective to गुणत्रय but as an adverb as done by Mallinātha. प्रकृति is a state of equilibrium of three qualities—Satva, Raja and Tama. सम०...न see *comm*. लोष्टः a clod of earth, see *comm*.

Trans.:—Aja employed the six expedients beginning with peace carefully weighing and watching their results. Raghu also who regarded a clod of earth and gold equally brought under his control the three primary principles which are the constituent elements of Prakriti.

22. आ—see IV. 37 and VII. 7. in the sense of 'up to'. स्थिरकर्मा—स्थिर (firm, determined) कर्म यस्य सः. योगविधिः—Practice of abstract meditations *i. e.* योगश्चित्तवृत्तिनिरोधः तस्य विधिः संपादनं, or identity of the individual soul with the supreme spirit *i. e.* जीवात्मपरमात्मनो संयोगो योगः. स्थिरधीः—as defined in *Bha. Gītā*. II. 55 is one 'whose heart is not agitated in the midst of calamities, who has no longing for pleasures, and from whom the feeling of affection, fear, and wrath have departed'. प्रजहाति यदा कामान् सर्वान् पार्थ मनोगतान् । आत्मन्येव च संतुष्टः स्थिरधीर्मुनिरुच्यते ॥ परमात्मा the Supreme Spirit or Brahman. विरराम— with the prefixes वि, आ, and परि the verb रम् changes its Pada. Note the use of the Ablative with आ by the rule आङ्मर्यादावचने *Pāṇi*. I. iv. 89. and पञ्चम्याङ्परिभिः and note the quotation of rule in the *comm*. *cf.* the oft-quoted stanza प्रारभ्यते न खलु विघ्नभयेन नीचैः *etc. Mudrā* II. 17.

Trans.:—The new ruler who was firm in action, never desisted from an undertaking until it bore fruit: likewise, the other one [different from the new ruler] who was of a firm mind did not stop in the practice of abstract meditation until he had gained the sight of the Supreme Spirit.

23 प्रति०...रेषु—प्रतिषिद्धः (checked, restrained) प्रसरः (forward course, (2) hankering after pleasures देशातिक्रमणविषयासङ्गश्च says *Sumati*) येषां तेषु. This applies to the enemies as well as to the organs of sense. उदयापवर्गौ—see st. 16 *supra*.

Trans.:—In this manner both Aja and Raghu who were vigilant in regard to the enemies and the senses [respectively], whose [peculiar] courses were checked by them, who were intent upon securing prosperity and absolution gained the complete attainment of their respective objects.

24. काश्चित्—see VI. 18. अजव्यपेक्षया—अजस्य व्यपेक्षा (regard, consideration). समदर्शनः—*cf.* मात्रास्पर्शास्तु कौन्तेय शीतोष्णसुखदुःखदाः। आगमापायिनोऽनित्यास्तांस्तितिक्षस्व भारत ॥ यं हि न व्यथयंत्येते पुरुषं पुरुषर्षभ। समदुःखसुखं धीरं सोऽमृतत्वाय कल्पते ॥ *Bha: Gitā* II. 14, 15 also समलोष्टकाञ्चनः st. 21 *supra.* समाः—समन्ति (produce a destructive effect on) सर्वमिति=years ; age produces decay in all material things in the world. समाः is generally used in the plural, its singular is rarely found in literature : see Bhāshya on समां समां विजायते *Pāṇi.* V. ii. 12. तमसः परं पुरुषम्—The Supreme Being who was beyond Tamasa. आपद्—came by, reached. अव्ययं—नास्ति व्ययो यस्य तत्, not liable to decay. *cf.* वेदाविनाशिनं नित्यं य एनमजमव्ययम् *Bha: Gitā* II. 21. पुरुषं—according to the Sāṅkhyas it is the soul (as opposed to प्रकृति) which is passive and a looker-on, having nothing what-so-ever to do with the acts of creation which it only contemplates uniting itself with the unintelligent प्रकृति in order to observe and enjoy the acts of Prakriti. The Sarva Darshana Sangraha says:—
“ जगत्कारणे येयं सुखात्मकता तत् सत्त्वं या दुःखात्मता तद्रजः या च मोहात्मकता तत्तम इति त्रिगुणात्मककारणसिद्धिः । तथाहि प्रत्येकं भावास्त्रैगुण्यवन्तोऽनुभूयन्ते । तस्मात् सर्वं भावजातं सुखदुःखमोहात्मकं त्रिगुणप्रधानकारणकमवगम्यते । निर्व्यापारस्य पुरुषस्य सन्निधानेन प्रधानव्यापारो युज्यते प्रकृतिर्हि भोग्यतया भोक्तारं पुरुषमपेक्षते । पुरुषोऽपि भेदाग्रहाद्बुद्धिच्छायापत्या तद्रतं दुःखत्रयं वारयमाणः कैवल्यमपेक्षते । तत्प्रकृतिपुरुषविवेकनिबन्धनं न च तदन्तरेण युक्तमिति कैवल्यार्थं पुरुषः प्रधानमपेक्षते । पुरुषस्य दर्शनार्थं कैवल्यार्थं तथा प्रधानस्य । पंचवन्धवदुभवोरपि सम्बन्धस्तत्कृतः सर्ग इति रङ्गस्य दर्शयित्वा निवर्तते नर्तकी यथा नृत्यात् । पुरुषस्य तथात्मानं प्रकाश्य विनिवर्तते प्रकृतिरिति.”
योगसमाधिना—see *comm.*

Trans.:—Then Raghu who viewed all things with an equal eye out of regard for [the desire of] Aja passed some years in connection with this mundane world and then obtained by means of profound contemplation the immutable Supreme Spirit who is beyond mental darkness.

25. श्रुतदेहविसर्जनः— देहस्य विसर्जनं; दे०...र्जनं (those who are absorbed in contemplation of the Supreme Spirit generally pass off suddenly and become *Samādhistha* ; hence the विसर्जनं); श्रुतं दे०...र्जनं येन सः, नैष्ठिकं—see *comm.* निष्ठा is disappearance from this world *i. e.* death. अनग्निं—न अग्निः यस्मिन् तत्. अग्निचित्—one who keeps the sacred fire. The twice-born *i. e.* the Brahman, the Kshatriya, and the Vaishya who being *Dwijā* or twice-born are to consecrate and keep up the sacred fire, see *Manu* II. 231. “चित्तवानग्निमग्निचित्” *Amara.*

Tran.:—Rāghava, the regular fire-adorer, shed tears for a long

time on hearing of his father having abandoned his corporeal tenement; and then performed in company of ascetics the funeral ceremonies [on the body] without fire.

26. औ०...हिकं—देहादूर्ध्वमूर्ध्वदेहः; ऊर्ध्वदेहे भवं और्ध्वदैहिकं also see *comm.* for the formation of the word see Vārtika on अन्तःपूर्वपदाट्टञ्. पितृ०... कल्पविद्—पितृकार्य—कृत्य—क्रिया is the oblation offered or sacrifice performed in honour of the parents. पितृकार्यस्य कल्पः (procedure, method of conducting cf. कल्पवित्कल्पयामास I. 94) तं वेत्यसौ. तेन पथा—by the way in which Raghu became united with the Supreme Spirit. आवर्जितं—offered, given. पिण्ड is the ball of rice given by the son at the funeral ceremony and at the anniversary of his father.

Trans.:—He who knew the procedure in obsequial ceremonies, performed the funeral rites in regard to him through paternal devotion; for, those who relinquish the body in the way [in which Raghu did] never long for the oblations offered by the sons.

27. परार्थ्यगतेः—परार्थ्या (excellent ; see *Jāna.* I. 1) गतिः यस्य तस्य or परार्थ्यं प्रतिगतिः यस्य तस्य where परार्थ्यं means 'the Supreme Being.' अशोच्यता—The condition of not bewailing. The passing off of a परिव्राजिन् is not to be bewailed according to Sumanta. उद्दिश्य—regarding. शमिताधिः—शमिता आधिः (mental pain as opposed to व्याधिः bodily pain) यस्य सः. अप्रतिशासनम्—न विद्यते प्रतिशासनं प्रतिनृपतेराज्ञा यत्र तत्.

Trans.:—Then that king, whose bow was strung and whose mental pain was soothed by those who understood the meaning of everything (i. e. philosophers) on the score that the condition was unlamentable in regard to the father who had attained the highest bliss, rendered the world free of any rival (to himself) to issue orders.

28. भामिनी—(agrees with इन्दुमती) 'कोपना सैव भामिनी.' The poet means, *figuratively*, to imply that Indumati being eager not to be behind-hand gave birth to a valiant son just as her rival—the earth—yielded abundance of wealth. अय्यपौरुषम्—अय्यं पौरुषम् ([a] manly power ; [b] valour) यस्य तम्. The reading पतिराजगमतुरय्यपौरुषं makes a better meaning, but it is not seen in many places.

Trans.:—The Earth and [his] wife Indumati having gone to [their] lord who was possessed of manly vigour—the first became the producer of numerous jewels, while the second gave birth to a valiant son.

29. दश०...द्युति—see *comm.* दशसु दिक्षु—The ten quarters are generally spoken of collectively to include the whole of the world. It has become a colloquial expression. दशपूर्वरथं—see *comm.* This way of analysing a proper name though not common is seen in literature

see *Māgha* I. 42 ; *Kirā* : II. 37. आख्यया—by name, by being uttered. The commentator Hemādri looks upon the combination यमाख्यया as a rhetorical fault viz : ग्राम्यत्व since it makes the word यम the god of death but this is rather over-nice. दश०...गुरुं—दशकण्ठ is Ravana whose enemy was Rāma and his गुरु or father was Dasharatha—the son of Indumatī.

Trans.:—Whom the wise knew by the name of 'Ratha' with the prefix 'Dasha,' who was known by his fame in the ten quarters, whose radiance [personal beauty] was like that of the thousand-rayed luminary, and who was the father of the enemy of the ten-necked monster.

30. ऋषि०...भुजां—देवानां गणाः देवगणाः ; स्वधामुजः—स्वधापूर्वं यदत्तं तद्भुजते इति i.e. the departed ancestors who look forward to the food offered by the sons. स्वधा—an *inde.*—used to signify the offering to departed ancestors as स्वाहा is used in the case of the deities ; see I. 66. ऋषयश्च देवगणाश्च स्वधामुजश्च, तेषां. श्रुतयागप्रसवैः—श्रुतश्च (the reciting of the Vedās) यागश्च (sacrifice) प्रसवश्च (a son, issue), तैः ; these three are to be taken respectively applicable to the Rishis, the gods and the Pitris or ancestors. Châritravardhana says:—“वेदपाठब्रह्मचर्यादिना ऋषीणामृणान्मुक्तः स्याच्च ज्ञेन देवर्णतः पुत्रोत्पादनैः पितृणामृणात्. According to Hindu ideas it is absolutely necessary that a man should under all circumstances discharge the debt of his ancestors. अनृणत्वम्—freedom from debt. परिधेः—Paridhi is a misty halo often seen round the moon and the sun, which bedims their lustre.

Trans.:—That King who had freed himself from the debt due to the sages, to the gods, and the ancestors, by the recital of the Vedas, the performance of sacrifices and the begetting of a son (respectively) dazzled forth like the sun freed from the environment of the misty halo.

31. आर्त्त०...न्तये—*cf.* आर्त्तत्राणाय वः शस्त्रं न प्रहर्तुमनागसिः *Shāku.* I. श्रुतम्—learning ; knowledge in general ; *cf.* III. 21 ; *Niti.* 71. This word is used in various senses in the poem,—sometimes in the sense of 'learning in general' ; sometimes in the sense of 'the Vedas,' and sometimes as a *past participle* in the sense of 'heard' ; 'reported.' गुणवत्ता—the state of possessing special qualities. *cf.* *Ku.* I. 4. परप्रयोजना—capable of being useful to others.

Trans.:—[His] physical strength was for allaying the fears of the distressed ; [his] deep learning was for manifesting respect to the learned ; the wealth of this ruler was not the only thing useful for others, but his possession of good qualities too was for the benefit of others.

32. कदाचित्—The particle चित् is added to किं and its derivatives to impart to them the sense of 'indefiniteness'. see *Buddha* I. 43. **अवेक्षितप्रजः**—अवेक्षिता (inspected, looked after; hence, properly taken care of) प्रजा येन सः. **देव्या**—*instru. sing.* of देवी—a crowned queen. 'देवी कृताभिषेकायाम्' *Amara*. **सुप्रजाः**—शोभना प्रजा (issue) यस्य सः. The words प्रजा and मेधा when preceded by सु, दुस् and अ become प्रजस् and मेधस् by *Pāṇi*. V. iv. 122, and are then declined like चन्द्रमस् when used as a *Mascu.* adjective. **नगरोपवनम्**—a garden on the outskirts of a town **शचीसखः**—according to राजाहः सखिभ्यष्टन् *Pāṇi*. V. iv. 91 this compound is a *Genitive Tatpuru.* and ought to be dissolved as शच्याः सखा शचीसखः although a *Bahuvrīhi* would have suited the sense very much better. **मरुतां पालयिता**—Mr. Pandit, the author of the *Vedārtha Yatna* says,—In the hymns of the *Rigveda* the Maruts are not gods in general but the name is restricted to the storm-gods who are represented as independent of Indra and assisting him in his exploits. Later writers applied the name—Maruts—to gods in general, and as Indra was the ruler of the Gods he came to be the controller of the Maruts. **नन्दने**—In the garden belonging to Indra which is particularly called *Nandana*.

Trans. :—On one occasion that king who had taken proper care of his subjects and who had a fine son diverted himself with his queen in the garden adjoining the city just as the protector of the Maruts diverts himself in company of S'achi in the *Nandana* garden.

33. रोधसि—*loc. sing.* of रोधस् the shore; see V. 42. **श्रितं...** **निकेतम्**—*Gokarna* is a celebrated place near the *Malabâr* coast. गोकर्णे निकेतम् (an abode) गोकर्णनिकेतम्; श्रितं गोकर्णनिकेतम् येन सः तम्. **उपवीणयितुम्**—The णिच् from वीणा with उप is formed by सत्यापपाशरूपवीणातूलश्लोकसेनालोमत्वचवर्मवर्णचूर्णनुरादिभ्यो णिच् *Pāṇi*. III. i. 25. **उद्गावृत्तिपथेन**—उदीचः आवृत्तिः (return from the north); तस्याः पन्था उद्गावृत्तिपथः (The word पन्था becomes पथ at the end of a compound by the rule ऋक्पूर्ब्ध्वः पथामानक्षे *Pāṇi*. V. iv. 74) तेन. **नारदः**—नराणां समूहः नारः; तद्यति खण्डयति कलिजननादिति; (2) नुरिदं नारमज्ञानम्; तद्यति खण्डयति ज्ञानोपदेशेनेति नारदः. *Nârada* is a divine *Rishi* to whom is attributed the invention of the *Vînâ* or the *Indian lyre*. In mythology *Nârada* is often described as engaged in conveying messages and creating discord among Gods and men.

Trans. :—Now *Nârada* was going along the path of the sun's course from the north to amuse with the music of his lyre the God *Shiva* who had taken his residence in the temple at *Gokarna* on the shores of the southern ocean.

34. अपार्थिवैः—पृथिव्या इदं पार्थिवं (पार्थिवो नृपतौ भूमिविकारे *Vishva*.) न पार्थिवं अपार्थिवं not material, or not belonging to this world. **आतो...** **शिताम्**—आतोद्य is a term used to indicate the four kinds of musical instruments collectively ततं तन्निगतं सेयमनुविदं च पुष्करं । धनं कांस्यमयं श्येयं

शुषिरं वंश उच्यते still, it is here used for one instrument of the class viz. *Vinā*; Châritra. observes “शब्दात्प्रकरणार्हिंगादौचित्यादेशकालयोः। शब्दार्थं विज्ञानीयान्न शब्दादेव केवलात्.” किल—it is said वार्तासिंभान्वयोः किल *Amar.* see VI. 38.

Trans. :—It is said a violent gust of wind as if through the desire for its great fragrance carried away the garland made of celestial flowers and which was placed on the upper part of the lyre.

35. कुसुमानुसारिभिः—कुसुमानि अनुसर्तुं शीलं एषु कु०...सारिभिः; तैः. The affix इन् is added here in the sense of ताच्छील्य by सुप्यजातौ ताच्छील्ये णिनिः *Pāṇi.* III. ii. 78. Some commentators on grammar especially the Vrittikâra Haradatta and Mâdhava are of opinion that a verb with a prefix cannot take the ताच्छील्ये णिनिः but the Bhâshyakâra says ‘प्रसिद्धश्चोपसर्गेऽपि णिनिः and quotes illustrative examples viz. उपजीविन् I. 16, अनुयायिवर्गः II. 4 etc. परिकीर्णा—spread over, covered with. परिवादिनी—the lyre of Nârada is called महती just as the lyre of the goddess of learning is called कच्छपी. Mallinâtha quotes *Amara* from which परिवादिनी appears to be any seven-stringed lyre. पवनावलेपजम्—पवनस्य अवलेपः (attack, assault cf. असुरावलेपात् *Vikra.* I.) तस्मात् जातं. अङ्गनाविलम्—अङ्गनेन आविलम् (darkened, soiled).

Trans. :—The lyre of the sage covered by bees following the flowers, appeared as if shedding tears darkened by collyrium on account of the violence done by the wind.

36. अभिभूय—disregarding; surpassing. विभूर्ति—splendour, see VI. 76. आर्तवीं—seasonal.

Trans. :—The heavenly garland far surpassed the seasonal splendour of the creepers by means of the excess of honey and fragrance and secured a convenient resting-spot on the surface of the full breasts of the king's beloved.

37. सुजातयोः—सुष्टु जातं यस्य तत् सुजातं, तयोः cf. सुजातयोः पंकजकोशयोः श्रियम् III. 8. ‘सुजातं सुन्दरे प्रोक्तं सम्यग्जाते च वस्तुनि’ says Trivikrama quoted by Hemâdri. विवहला—agitated, confused; hence, helpless. निमिमिल—*per.* of निमील *lit.* to close the eyes; hence, to be enveloped in darkness see *comm.* wherein Malli. quotes Halâyudha to derive the meaning of ‘long, eternal sleep.’ हतचन्द्रा—हतः चन्द्रः यस्याः सा. कौमुदी—moon-light. The English language has no special word for the refulgent splendour of the moon by itself. Indian poets look upon the moon as separate from her light and describe them as such. तमसा—by the demon Râhu. The popular belief of this demon swallowing the moon and the sun at the time of conjunction and opposition (see *Niti.* 34) is too well-known, as a vengeance over the two luminaries for their having brought the secret effort of Râhu to drink nectar at the time of the churning of the ocean to the notice of Vishnu.

Trans. :—The beloved one of the King became overpowered with agitation on beholding that [garland] which was only a moment's companion of her beautifully formed breasts; and closed her eyes [in total darkness of eternal sleep] like the moon-light [enveloped in darkness] when the moon is taken away by the demon Tamas.

38. करणोज्जितेन—see *comm.* करण is *lit.* a limb, one of the senses. Hemādri and Châritra take करण to signify this meaning. Malli. takes it to convey the meaning of 'vitality.' ननु—'It is a well-known fact that'. तैलनिषेकबिन्दुना—तैलस्य निषेकः (dripping down, trickling) तस्य बिन्दुः (one of the drops in the dripping) तेन. दीपार्चिः—दीपस्य अर्चिः (flame) *cf.* अर्चिस्तुंगानधिमुखमयि प्राप्य रत्नप्रदीपान्. The phenomenon of blazing drops of hot oil falling from the wick of an Indian lamp is a very common one.

Trans. :—In herself falling down with her body forsaken by the senses, she made her husband (also) drop down [along with her]. It is well-known that the flame of a lamp comes down to the ground along with the drop of trickling oil.

39. पार्श्ववर्तिनाम्—पार्श्वयोः वर्तन्ते ते पार्श्ववर्तिनः attendants, servants. तुमुलेन—तुमुलं loud, fierce. तुमुलं व्याकुले रणे *Trikāndi.* आर्तरेवेण—आर्तश्चासौ रवश्च आर्तरेवः (a cry of distress) तेन. वेजिताः—frightened. विहगाः—birds. The word is the same as विहंग, विहंगम *etc.* all of them being derived as विहायसि गच्छन्तीति विहगाः and the nasal coming in by certain rules of *Pāṇini.* कमलाकरालयाः—agrees with विहगाः; कमलानां आकरः (*lit.* a collection) कम०...करः a pond कमलाकरः आलयः (resort, shelter, abode. 'गृहाः पुंसि च भूमेव निकायनिलयालयाः' *Amara.*) येषां ते.

Trans. :—The birds of the pond of lotuses being frightened by the prolonged wailings of distress of both of them, began to utter loud cries as if they were co-sufferers.

40. व्यजनादिभिः—व्यजनं (fanning) आदौ येषां तैः by those processes in which fanning was the first. तमः—fainting fit, a swoon. तमो ध्वान्ते गुणे शोके क्लीबं वा ना विधुतुदे *Medinī.* नुनुदे—dispelled, driven away *cf.* VI. 68. अदस्त्वया नुन्नमनुत्तमं तमः *Mā.* I. 27; *Ki.* III. 33. तथैव—as described in st. 37 *supra.* प्रतिकारविधानं—प्रतिकार or प्रतीकार (a remedy *cf.* नारम्भः प्रतीकारस्य *Shā.* III.), तस्य विधानं 'application of a remedy, medical treatment'. फलाय कल्पते—mark the idiomatic use of the Dative—"the end to which anything leads is put in the Dative case." *Apt's Gu.* § 65.

Trans. :—The fainting fit of the king was dispelled by [measures in which] fanning was foremost; but she (the queen) remained just as she was: for, application of a remedy is only effective if there be any remnant of life.

41. प्रति०...स्थाम्—प्रतियोजयितव्या (to be readjusted and tuned)

चासौ बलकी (lyre वीणा तु बलकी *Amar.*) च; see *comm.* सत्वविप्लवात्—सत्वस्य (of life) विप्लवः (disappearance, loss. Here the sense of the word is different from what it is in stanza 47) तस्मात्. उचितम्—known, familiar; also, agreeable.

Trans.:—The extremely loving King held his queen whose condition was on account of the loss of life like a lyre to be readjusted and tuned, and placed her on his lap with which she was familiar.

42. अङ्कनिषण्णया—अङ्के निषण्णा (reposed, placed in the lap; cf. उत्सङ्गनिषण्णधन्वनः *Ku.* IV. 23) तथा. कर०...र्णया—करणानां (see st. 38 *supra.*) अपायेन विभिन्नः वर्णः यस्यास्तया; this is an instance of Pāṇini's rule इत्यंभूतलक्षणे II. iii. 21 where a characteristic attribute expressing the existence of a particular state or condition is put in the Instrumental. आविलां—dim, obscure; see 35 *supra.* उषसि—उषस् early dawn.

Trans.:—[Her] husband in consequence of her who reposed on his lap, and whose complexion had become pale on account of the loss of senses—appeared like the moon marked with the dim outline of a deer at early morn.

43. बाष्पगद्गदं—see *comm.* गद्गदं stammering, faltering. सहजां—natural. अभितप्तमयोऽपि मार्दवं भजते is an expression which has become almost colloquial in the language. कैव—The एव does not change the interrogative sense of the sentence but only heightens the force of the statement.

Trans.:—Having even given up his natural firmness he bewailed stammeringly on account of his being choked with tears. Even iron when excessively heated acquires its softness; what then can be said in respect of those possessing bodies.

44. गात्रसङ्गमात्—गात्रस्य (गात्रं the body; cf. अपचितमपि गात्रं व्यायतत्वाद-लक्ष्यं *Shāku.* III. 'गात्रं वयुः संहननं शरीरं वर्ष्म विग्रहः' *Amar.*) संगमात्. अपि—Even; tender and delicate as flowers are even they *etc.* प्रभवन्त्यपोहितुम्—is capable, has the power of dispelling or destroying. अपोहितुम्=to drive away, to dispel from उह or ऊह् with अप 1st Conj. *Ubha.* For the sense of प्रभू to have the power cf. II. 62 and उच्छेत्तुं प्रभवति यत्र सप्तससिस्तत्रैशं तिमिरमपाकरोति चन्द्रः *Shāku.* VI. 29. किमिव—The addition of इव to the interrogative pronoun किम् imparts the sense of a more pointed inquisitiveness. cf. किमिव हि मधुराणां मण्डनं नाकृतीनां *Shāku.* I. 20.

Trans.:—Even if flowers [delicate as they are] can cut life short by a mere contact with the corporeal frame what else then, alas, cannot be the weapon of Destiny bent upon striking down.

45. आरभते—The meaning of the word आरम्भ an 'undertaking' is very common in Sanskrit classical literature. See VII. 31; *Bha. Gi.* XII. 16; *Nīti.* 69; *Ku.* VII. 71; also see note on प्रारम्भे *Ratna.* I. 7; hence the verb may be taken to signify 'undertakes'. प्रजान्तकः—प्रजायाः (of

mankind, or better of created beings ; hence, of the animal world) अन्तकः (destroyer) i. e. the Indian Plutus or God of Death, Yama ; see II. 63. हिमसेकविपत्तिः—agrees with नलिनी; हिम=frost. पूर्वनिदर्शनं—निदर्शनं an illustration, an example cf. ननु प्रभुरेव निदर्शनं *Shāku.* II. अत्र—in the present case i. e. the death of Indumatī by the touch of flowers is the second instance while the blasting of the lotus by frost is the first instance illustrative of the rule that Yama destroys tender things by means of tender weapons. मे—this may be taken equivalent to मया; for the use of the short forms of अस्मद् and युष्मद् the student may consult *Ap. Guide* § 127.

Trans. :—Or, the God of death undertakes to destroy a delicate object by a delicate [agent] instrument alone. In the present case the lotus which is blasted by frost is looked upon by me as the first illustration.

46. जीवितापहा—see *comm.* The formation of the phrase is rather queer since the ङ suffix comes in after the verb हन् to kill, to destroy, when it is compounded with the preposition अप् and when the object in composition with it is the word क्लेश or the word तमस् according to अपे क्लेशतमसोः *Pāṇi.* III. ii. 50. There are, however, instances in which the ङप्रत्यय comes in when the word in composition is neither क्लेश nor तमस् nor when benediction is not intended (by the Sūtra आशिषि हनः III. ii. 49) e. g. परकर्मापहः सोऽभूत् XVII. 61 ; अन्वयुक्त सुरतङ्कमापहां XIX. 39.

Trans. :—If this garland [of flowers] takes away life why does it not kill me when placed on my chest. By the will of the Omnipotent in some places poison becomes nectar and nectar becomes poison.

47. विप्लव—has here a sense different from that in st. 41 ; and means 'adverseness.' अशनिः—blaze of lightning. कल्पित—intended see V. 36. एषः—this garland incident. तद्विदपाश्रया—A creeper entwining a tree is a favourite theme with Kālidāsa ; see *Shākuntala* the सहकारनवमालिका scene.

Trans. :—Or, through the adverseness of my fate, the Creator has created this thunder-bolt by which the tree was not felled down by it while it threw down the creeper entwined round its branches.

48. कृतवत्यसि—Hemādri in his commentary remarks "मयि अपराद्धेऽपि कृतवति अवधीरणामवज्ञां नासि अव्ययानामनेकार्थत्वात् असीत्यव्ययम् तथा पाणिनीयमतदर्पणे अस्यसि मन्ये शङ्के ब्रह्माहचहकर्षकौ इति अथवा असीति वर्तमानसामीप्ये भूतार्थे लट्. अवधीरणाम्—repulse ; cf. *Shāku.* III. 14. एकपदे—inde. suddenly, abruptly ; see *comm.* cf. *Mā.* II. 95. निरागसं—faultless, innocent. आभाष्यं—fit to be talked to.

Trans. :—Even when I was at fault for a long time you did not evince any indifference towards me : how then suddenly you do not consider this person who is innocent as worthy of being talked to.

49. शठ—a rogue, one who deceives; 'प्रियं वक्ति पुरोऽन्यत्र विप्रियं कुरुते शृशं इति शठः *Rudrata*. Malli: has quoted *DashaRūpaka*. कैतववत्सलः—see *comm.* Mark the use of the genitive तव with the participle विदितः. "Past participles ending in त are used with the genitive when they are used in the sense of the present tense according to क्तस्य च वर्तमाने *Pāṇi*. II. iii. 67. e. g. राज्ञां मतः पूजितः वा; and see VIII. 8. असंनिवृत्तये—असंनिवृत्ति non-return; cf. असंनिवृत्तये तदतीतमेव *Shākun*. VI. 9. अनापृच्छय—without bidding farewell. प्रच्छ with आ is *Atma*, in the sense of 'taking leave' by the *Vārtika* आङि नु प्रच्छयोः cf. आपृच्छस्व प्रियसखममुम् *Megha*. 10.

Trans.:—Oh thou with guileless smiles! I am considered by you as a veritable rogue feigning love, since you have gone from here to the other world never to return without even bidding me adieu.

50. विनिवृत्तम्—come back, returned. हतजीवितं—The *p. p.* हत is used as the first member of a compound in the sense of 'wretched,' 'miserable'; cf. कुर्यामुपेक्षां हतजीवितेऽस्मिन् XIV. 65, also *Māgha* XI. 64; *Mālatī*. IX. 29.

Trans.:—If this accursed life of mine first went after my beloved then why has it come back without her. Let it suffer the intense grief created by itself (inasmuch as it returned alone).

51. सम्भृतः...brought on, produced, see *Buddha*. II. 43; *Jāna*. IV. 32. स्वेदलवोद्गमः—स्वेदस्य लवाः (drops, particles of perspiration; see I. 57) तेषां उद्गमः appearance; see *Nīti* 70. इता—*p. p.* of इ to go; disappeared, gone to; cf. रुचिरङ्कमनीयत रागमिता *Māgha*. VI. 71. आत्मना—By life. The spark of vitality आत्मा चित्ते धृतौ यत्ने विषणायां कलेवरे। परमात्मनि जीवेऽर्के हुताशनसमीरयोः. धिक्—governs the accusative according to the *Vārtika* उभसंवृतसोः कार्या धिक्पुण्यादिषु त्रिषु। द्वितीयाश्रेष्ठितां तेषु ततोऽन्यत्रापि दृश्यते ॥ देहभृतां—देहान् विभ्रति ते देहभृतः, तेषां. असारतां—transitory, or ephemeral condition.

Trans.:—The appearance of the drops of perspiration produced by the exertion * * * * is there on your face; while now that you are gone away by yourself (*i. e.* your life has left you); oh! fie upon this transitory condition of organic bodies.

52. विप्रियं—Wrong, offence; cf. कृतवानसि विप्रियं न मे प्रतिकृतं न च ते मया कृतम् *Ku*. IV. 7, also *Buddha*. II. 38. where the word is used as an adjective. कृतपूर्वम्—*Hemādri* takes this as a compound of the वाहिताभ्यादि class, (*Pāṇi*. II. ii. 37) and analyses it as पूर्व कृतम् इति कृतपूर्वम् or it may be also पूर्वकृतम् since by the rule mentioned above the past passive participle may be optionally placed first. *Mallinātha*, however, takes it as a सुप्सुप compound *i. e.* a compound of a word ending in a case-affix with another not grouped under any of the four principal divisions of compounds. शब्दपत्तिः—see *comm.* The two senses are:—(1) I have been your husband in the literal sense of the word, since my

devoted affection is centered in you; while (2) my mastery over the earth is only in words. Sanskrit poets speak of the king's possessions and his queen as his two wives. Kālidāsa says so in Shākuntala III. 19. भावनिबन्धना—भावः (sincerity, devotion “भावोऽभिप्राय आशयः” Yādava.) निबन्धनं (cause, origin, basis cf. वाक्प्रतिष्ठा निबन्धनानि देहिनां व्यवहारतन्त्राणि Mālatī. IV.) यस्याः सा एतादृशी. रतिः—affection, fondness.

Trans. :—Never before have I even mentally done anything [which may be] a wrong to you: why do you then forsake me. Really and truly I am lord-master of the earth in words; [since] my affection based on devotion is centered in you.

53. कुसुमोत्खचितान्—उत्खचितान् thickly or closely intertwined. वलीभृतः—having a wavy appearance. भृङ्गरुचः—भृङ्गस्य रुक् इव रुक् येषां तान्. The glossy black colour of the beetle is exactly like that of the silken tresses of an Indian woman. Among the Orientals the black colour of the hair is one of the *sine que non* of beauty. करभोरु—Voca. sing. of करभोरु. According to Pāṇi. IV. 1. 69 ऊरु at the end of certain compounds in which the first member is an object of comparison becomes ऊरु and then is declined like चमू an army. For the meaning of करभ see VI. 83; also Shāku. III. 19; Ku. I. 36. Probably the poet had the idea of the trunk of a young elephant in his mind since the upper part of the trunk is plump and full which goes on tapering to the extremity, although the word करभ only signifies ‘the young of an elephant’ and the idea of trunk is therefore to be taken by implication. त्वदु...शङ्कि—(agrees with मनस्) see *comm.* उपावर्तनं—turning back, returning from उपावृत् 1st Conj. Atma.

Trans. :—Oh thou with trunk-like thighs! the breeze that has been shaking thy wavy hair which are dark like beetles and which are thickly intertwined with flowers—brings my mind to entertain a hope of thy return.

54. अपोहितुं—see st. 44 *supra*. अर्हसि—see I. 72. प्रतिबोधेन—प्रतिबोध is *lit.* coming to a condition of understanding things; hence, awakening; coming into a state of consciousness. This word is used in various senses in Shākuntala but the primary sense is at the base of each meaning. उवलितेन—*etc.* compare दिवाकराद्रक्षति यो गुहासु लीनं दिवाभीतमिवान्धकारम् ॥ st. 12 and भवन्ति यत्रोपधयो रजन्यामतैलपूराः सुरतप्रदीपाः ॥ Ku. I. 10. नक्तम्—an *inde*—night. ‘अथ दोषा च नक्तं च रजनाविति’ *Amara*. see *Buddha* I. 17. ओषधिः—or also ओषधीः—a plant possessing some peculiar properties. Here it means certain phosphorescent herbs which absorb light from the Sun during day-time and emit it during night. ‘ओषध्यस्ताः समुद्भूतास्तेजसा संज्वलन्त्युत’ *Vāyu-Purā*. XXXVIII, 15. विषादम्—remote see V. 14, *Buddha* I. 83.

Trans. :—Therefore, my darling! pray do remove my grief prompt-

ly by again coming to consciousness just as the [phosphorescent] herb dispels at night by its light the darkness lurking in the caverns of the Himâlaya.

55. उच्छ्वसितालकं—उच्छ्वसिताः (*lit.* heaving, palpitating; hence, waved to and fro from उच्छ्वस् to breathe; mark the sense of the word in सा हि तत्रभवतः कुलपतेरुच्छ्वसितम् *Shâku.*) अलकाः (short curly hair near the forehead and temples. The word अलक is also *neuter*. 'अलका कुबेरपुर्या-मखियां चूर्णकुन्तले' *Medi.*) यस्य तत्. विश्रान्तकथम्—विश्रान्ता (stopped, ceased) कथा यस्य तत्. एकपङ्कजम्—see note on एकनाथ V. 23.

Trans.:—This your face on which the hair is flowing but [from which] all speech has stopped gives me pain like an only lotus which being closed at night has the sound of the bees in its inside come to a stop.

56. शशिनं—शशिन् the moon; 'शशी चन्द्रो हिमद्युतिः' *Shabdârṇava*. शर्वरी—night; अथ शर्वरी । निशा निशीथिनी रात्रिः *Amara*. The night as the love of the Moon is imagined as going to him; mark निशापतिः as one of the epithets of the Moon. द्वन्द्वचरम्—see *comm.* पतत्रिणम्—पतत्रं अस्ति अस्य इति इनिः according to अत इनि ठनौ *Pāṇi*. V. ii. 115. The bird referred to here is the Chakravâka, or the Ruddy goose—*Anas casarca*. 'The male and female of these birds are found to keep together during day and are, like the turtle-dove, patterns of constancy and connubial affection.' *M. Williams*. On the Pampâ lake Râma was bemoaning the loss of Sitâ when the Chârvâka bird is said to have laughed at him; at which, Râma pronounced a curse by which they are doomed to pass the night apart. Accordingly no sooner night sets in than each one of the pair takes up its station on the opposite banks of a river and call to each other in doleful cries. This particular characteristic of the bird is often alluded to in literature; see *Shâku*. III., *Vikra*. IV, *Megha*. II. 22. If until the curse of Râma the birds passed all the twenty-four hours of the day in each other's company and if separation was unknown to them, how could Aja consistently refer to the habit consequent upon the curse pronounced by his grandson. This must therefore be put down as an anachronism. In this reference Châritravardhana observes:—कथमत्राजविलोपे चक्रवाकविरहं रचयाश्चकार । कवेरद्यतनत्वाद्विलोक्यमानस्य वर्णनत्वान्न दूषणमत्र ॥ इति—on that account. For the various uses and meanings of इति see *Apte's Guide* § 256, 257. विर-...क्षमौ—अन्तर may be taken to mean 'duration' or अवधि. The Chakravâka knows that he will come near his mate at sunrise and so is able to bear the separation. Mallinâtha takes it in a slightly different sense, see *comm.* अत्यन्तगता—gone to a final end *i. e.* gone never to return.

Trans.:—The night meets the moon again; the mate of the

Chakravāka meets [her companion] viz. the bird accustomed to go in pair once more ; hence, they are able to bear the [limited] duration of separation ; but how can you, who have gone never to return, fail to burn me.

57. नवपल्लवसंस्तर—नवानि (new, therefore 'extremely tender'). च तानि पल्लवानि च, तेषां संस्तरः (a bed, a layer ; संस्तरौ प्रस्तराध्वरौ *Amar. cf.* नवपल्लवसंस्तरे यथा रचयिष्यामि तनुं विभावसौ *Ku. IV. 34*), तस्मिन्. मृदु—agrees with अङ्गं. दूयेत—*Pot.* of दू 4th Conj. Atma. to give or cause pain. अर्पितम्—*pa. par.* of the *caus.* of ऋ 5th Paras. to throw, to fix, to place on. विषहियते—3rd per. *sing.* of the first future of सह् to endure with वि. वामोरु—*voca.* of वामोरुः—वामे (charming, pretty) ऊरू यस्याः सा. In speaking about करभोरु (st. 53) we have said that ऊरू becomes ऊरू at the end of compounds in which the first member is an object of comparison but वामोरु is an instance in which वाम is not an object of comparison but an adjective ; and Mallinātha gives 'संहितशफलक्षणवामादेश्च' *Pāṇi. IV. i. 70* to establish the present compound. There is another instance governed by the Vārtika सहितसहाभ्यां चेति वक्तव्यम्. चिता—the funeral pile ; 'चिता चित्या चितिः स्त्रियाम्' *Amara*.

Trans.:—Oh you who have pretty legs ! do tell me how that delicate body of yours which used to be pained even when placed on a layer of tender foliage will be able to be on the top of a funeral pile.

58. अप्र०...यिनीं—see *comm.* and st. 54 note on प्रतिबोधेन. रशना—see VII. 10; *Buddha IV. 33*. प्रथमा=प्रवरा most important. रहःसखी—The girdle was a constant companion hence रहसि एकान्ते सखी रहःसखी. See *comm.* गति०...नीरवा—गतिः=विभ्रमस्य सादः (cessation), तेन निर्गतः रवः यस्याः सा. शुचा—by grief; *instru. sing.* of शुच्, see *Buddha. V. 7*. अनु—mark the idomatic use of this preposition with the accusative in the sense of 'imitating', 'following.' Prepositions used by themselves and governing a noun in some cases are called कर्मप्रवचनीय; see II. 24. The *accus.* त्वां is here in the sense of the *instru.* by the sutra 'तृतीयार्थे' *Pāṇi. I. iv. 85*. न लक्ष्यते न—note the use of the two negatives which impart an emphasis to the assertion. *cf.* न पुनरलङ्कारश्रियं न पुष्यति *Shāku. I*; नेयं न वक्ष्यति मनोगतमाधिहेतुम्. *Shāku. III. 10* and पश्यन्तीनां अश्रुलेशाः न पतन्ति इति न खलु *Megha. II. 46*.

Trans.:—This girdle, your most important companion even in private, which is now silent on account of the cessation of your sportive motion does not seem not to have, out of grief, followed you who are sleeping never to wake again.

59. & 60. कलं—as an *adj.* means 'soft, sweet' as the *comm.* says. *cf.* परभृतं विरुतं कलं यथा *Shāku. IV. 8*. अन्यभृता—*lit.* nourished by another. The *Kokila* or the Indian cuckoo has very little resemblance to the European cuckoo. The *Kokila* is believed to leave her eggs in

the nest of a crow, to be hatched. The chief peculiarity of this bird is its sweet song. **मदालस**—languid, slow and graceful. **पृषतीषु**—पृषताः (spots) सन्ति अस्याः इति पृषती the spotted deer. **विभ्रमाः**—whirling, going round ; hence, gesticulations. **त्रिदि०...या**—त्रिदिव is explained to be the place where ब्रह्माविष्णुरुद्राः दीव्यन्ते. **मां अवेक्ष्य**—taking me into consideration ; hence, out of regard for me. **न क्षमाः**—not competent, not able to. **अवलम्बितुं**—to sustain.

Trans.:—Sweet voice in the cuckoos, dalliance in walk in the swans, rolling of the eyes in the spotted deer, and sportive moving about in the creepers shaken by the wind : all these characteristics have been, it is true, left by you here out of a consideration for me; but they have not the power to support [cheer up] my heart which is excessively troubled at your separation.

61. मिथुनं—A pair, “स्त्रीपुंसौ मिथुनं द्वन्द्वम्” *Amar.* **परिकल्पितम्**—decided upon. **सहकारः** see IV. 9. **फलिनी**—the Priyangu creeper. “लता गोवन्दनी गुन्द्रा प्रियंगुः फलिनी फली” *Amar.* **विवाहसत्क्रियाम्**—marriage is looked upon among the Hindus as a ceremony which must be performed by a house-holder. It is considered a great sin to leave a daughter unmarried. **असांप्रतम्**—*ind.* improperly, unfitly ; generally used with an adjectival force ; *cf.* तस्मादस्माकं युद्धं सांप्रतमसांप्रतम् *Dasha.*, and *Ku.* II. 55. The matching of trees and creepers appears to be a favourite idea with our poet. See *Shāku.* Act I. and IV where the Sahakāra and the Navamālika are matched.

Trans.:—The mango and the Falinî creeper, both these were fixed upon by you as a match. That you should go away without celebrating the auspicious marriage-ceremony of both of these is improper.

62. कृतदोहदः—कृतं दोहदं (*lit.* a desired object ; hence any preparation or process by which blossoms are produced. तरुगुल्मलतादीनामकाले कुशलैः कृतम् । पुष्याष्टुत्पादकं द्रव्यं दोहदः स्यात्तु तत्क्रिया ॥ *Shabdār.*) यस्य सः. Mallinātha tells us what the *Dohada* was that produced flowers on the *Ashoka*. A convention has been current among poets that certain trees have to be treated in a particular manner before they blossom:—स्त्रीणां स्पर्शात्प्रियङ्गुर्विकसति बकुलःसीधुगण्डूषसेकात् । पादाघातादशोकस्तिलककुरवकौ वीक्षणात्लिङ्गनाभ्याम् ॥ मन्दारो नर्मवाक्यात्पटुमधुहसनाच्चम्पको वक्त्रवातात् । चूतो गीतान्नमेशर्विकसति च पुरो नर्तनात्कार्णिकारः ॥ ? ॥ From this it will be seen that the *Ashoka* was in flowers on account of the touch of the foot of *Indumatî*. **कुसुमं**—The singular is here used to signify a collective noun, “जालैकवचनम्”. **अशोक**—is the *Jonesia Asoca*. Sir W. Jones observes that “the vegetable world scarce exhibits a richer sight than the *Ashoka* in full bloom. Its flowers are very large and beautifully diversified with tints of orange-scarlet, of pale yellow, and of bright orange, which form a variety of shades according to the age of the blossom.” **उदीरयिष्यति**—

will put forth. The meaning of उदीर here is different from that in VI. 18. नु—has here an interrogative force involving 'doubt' or 'uncertainty'. 'नुपृच्छयां विकल्पे च' *Amara*. निवापमाल्यताम्—For निवाप see *comm.* and V. 8, and *Mudrā*. IV. 5. In the *Āshva*. *Grihya Sūtra* we are told 'एतस्मिन् काले गन्धमाल्यधूपदीपाच्छादनानां प्रदानम्'.

Trans.:—How shall I use for your funeral—offering those flowers which this Ashoka tree whose longing was gratified by you would bring forth and which would have been a decoration for your hair (had you been alive).

63. सशब्दनूपुरम्—नूपुर is an ornament called पैञ्जण in Marāthī and is worn on the ankle. It is a plaid of gold or silver-wire (the latter for ordinary people, as it is a popular belief that gold is not to be touched by the feet of ordinary folks) about an inch and a half in breadth with small bead-like jingles closely set along one length. According to the *Prayoga Ratnākara* नूपुरान्वितपादेन तरुण्या ताडितो भृशम् । अशोकः केसरो वक्त्रसीधुसिक्तश्च फुलति. चरणानुग्रहम्—see *comm.* for the dissolution of the compound. It is not चरणस्य अनुग्रहः. The striking by the foot was a favour inasmuch as it gave flowers to the tree. अन्यदुर्लभम्—not to be obtained from any other woman or by any other tree. अन्यस्याः दुर्लभम्. Taken in this sense one would say the compound ought to be अन्यादुर्लभम् but अन्यदुर्लभम् (as अन्यसक्तः in *Nīti-shataka*) is permissible according to सर्वनाम्नौ वृत्तिमात्रे पुंवद्भावः; also अन्येन वृक्षेण दुर्लभम् since the Ashoka is the only tree that blossoms under the kick of a woman. सुगात्रि—vocative of सुगात्री formed by the rule अम्बार्थनद्यो ह्रस्वः *Pāṇi*. VIII. iii. 112. This word itself is formed according to the *Sūtra* नासिकोदरौष्ठजङ्घादन्तकर्णशृङ्गाच्च *Pāṇi*. IV. i. 55 and the *Vārtika* thereon quoted by *Mallinātha*. All the words enumerated form their *feminine* either by the addition of आ or ई when they form the last member of a *Bahuvrihi* compound.

Trans.:—Oh you having a pleasing person! you are mourned for by this Ashoka dropping tears in the form of flowers since he remembers the favour difficult to be obtained by any one else [of the touch] of your foot having a jingling anklet.

64. निश्वसितानुकारिभिः—निश्वसितं अनुकरोतीत्यसौ नि०...कारिन्—why following and hence resembling the breath of *Indumatī* is explained by *Mallinātha*. बकुलेः—This is a hardy tree attaining great dimensions. Its leaves resemble those of the mango. It is the *Mimusops Elengi* of the botanists. It bears star-shaped flowers in abundance which are fragrant and keeps for a very long time. The flower has a central hole very convenient for making a garland. अर्धचिताम्—half-arranged, half done. चित्त (*pa. par.* of चि 5th *Ubha.* to collect) placed in a line; see *comm.* समं—along with; governs the *instru.* (like सह, साकं, सार्धम्) of that

which expresses the accompaniment of the principal subject of assertion. विलासमेखलां—विलासाय मेखला वि०...खला, ताम् a girdle intended for enjoyment as one made of the Bakula flowers cannot but be. किन्नरकण्ठि— one having the voice of a Kinnara, see *comm.* and the rule explained in the foregoing stanza under सुगात्रि. The Kinnaras are a class of demi-gods attached to the service of Kubera the god of wealth: they are celestial musicians represented like the Greek centaurs reversed, —with human figures and horse-heads.

Trans.:—Oh lady having Kinnara-like voice! How is this that you have slept without completing the girdle for enjoyment half finish [by you], along with me out of Bakula flowers which imitate you [in point of fragrance].

65. सखीजनः—the whole body of companions. Here जन may be taken in the sense of 'a collection', 'a body' *cf.* मन्त्रिजनसमेतः *Dasha.* I, सखीजनस्ते किमुरुढसौहृदः *Vikra.* I. प्रति०...निभः—The moon of the *prati-pad* or first day is scarcely visible although poets always speak of it *e. g.* प्रतिपच्चन्द्रमिव प्रजा नृपम् *Kir.* II. 2. Commentators, however, take it as the द्वितीयाचन्द्र which is eagerly looked at by people generally. एकरसः—एकः (only, pre-eminent) रसः यस्य सः; रस=राग affection, see *comm.* व्यवसायः—action, act. प्रतिपत्तिः—resolution, decision.

Annotators have been wrangling over the phrase प्रतिपत्तिनिष्ठुरः but we fail to follow them. The sense seems to be very clear. There are grounds for you to prolong your stay in this world and in spite of that you have gone away. This action has been very cruel on account of your firm determination about it.

Trans.:—The whole body of your female friends is the participator equally in your joy as well as sorrow; your son is like the first-day-moon; I am firmly steady in my affection and in spite of that your action [to go away] is hard on account of the firmness about it.

66. धृतिः—fortitude, courage. धृतिर्योगान्तरे धैर्यं धारणाध्वरतुष्टिषु *Vishva.* अस्तमिता—see st. 51. गेयम्—singing *cf.* मद्गोत्राकं विरचितपदं गेयमुद्रातुकामा *Megha.* II. 26. विरतं—ceased. निरुत्सवः—नास्ति उत्सवः यस्मिन् सः in which there is no hilarity. प्रयोजनम्—necessity, use. Mark the difference of the meaning of this word from that in st. 31 *supra.* and in प्रभुप्रयोजनम् in *Ratna.* I. आभरणानि—objects which serve the purpose of embellishment, decorations, ornaments, etc. परिशून्यम्—perfectly, completely destitute of empty. शयनीय—bed, any soft mattress *etc.* spread out. शय्या स्याच्छयनीयेऽपि गुम्फनेऽपि च योषिति *Medini.* see *comm.* for the formation of the word.

Trans.:—To-day all my fortitude has disappeared, my desire for enjoyment gone, singing come to a stop, the season is without any pleasure [for me], the purpose of decorations is gone and my bed is quite empty.

67. गृहिणी—The mistress of the house, a house-wife. See the celebrated stanza 18 *Shākun*. IV. The oft-repeated expression गृहिणी गृहसुच्यते is significant enough. सचिवः—councillor, from सचि 'friendship' and वा 'to go' by आतोऽनुपसर्गेकः *Pāṇi*. III. ii. 3. मिथः—*inde.* 'in secret' 'between ourselves' 'मिथोऽन्योन्यं रहस्यपि *Amar*. प्रियशिष्या—शासितुं अर्हा शिष्या, प्रिया चासौ शिष्या च प्रियशिष्या. कलाविधौ—Sanskrit poets generally recognise 64 Kalās or arts such as dacing, singing *etc.* They are enumerated in various places, see notes on *Nīti*. 101. कलानां विधिः (practice; see *Vair*. 41). करुणाविमुखेन—करुणायाः विमुखः (*lit.* with the face averted; hence 'without', 'devoid of') तेन. Compare with this stanza the oft-quoted Subhāshita कार्येषु मन्त्री करणेषु दासी भोज्येषु माता शयनेषु रंभा । धर्मानुकूला क्षमया धरित्री भार्या च षाड्गुण्यवतीह दुर्लभा.

Trans. :—You were my wife, my councillor, my beloved companion in private, my favourite pupil in the practice of the fine arts : [now] say, in taking you away what has not been snatched away [from me] by ruthless death.

68. मदिराक्षि—Mallinātha derives this phrase in one way. One commentator says:—मदिरावदक्षिणी यस्यास्तत्सम्बुधौ. Another says:—मदिरामिध-मक्षि दृष्टिर्यस्याः सा तत्सम्बोधनम्. The *Sangitakalikā* has— 'स्निग्धाईमुकुला कान्ता लम्बितम मदिरा तथा । पञ्चैतात्र प्रतिज्ञाताः शौर्यादित्येन दृष्टयः ॥ सौष्टवेनापरित्यक्ता स्मेरापाङ्ग-मनोहरा । वेपमानान्तरा दृष्टिर्मदिरा परिकीर्तिता ॥ Another description of मदिरादृष्टिः is:—ईषत्कम्पितपद्माग्रा विवृत्तपटुलोचना दृष्टिर्विकसितापाङ्गा मदिराक्षिरुणे मदे । The word अक्षिन् becomes अक्ष at the end of a *Bahu*. compound by बहुव्रीहौ सक्थ्यक्ष्णोः स्वांगात्पच् *Pāṇi*. V. vi. 113 and then डीप् (ई) is added to form the feminine. It may here be noted that the *Bahuvrīhi* with अक्षिन् as its last member when qualifying any feminine object other than an animal takes आ instead of इ by *Pāṇi*. IV. i. 65. For the formation of *voca. sing.* of मदिराक्षी see note on सुगात्रि st. 63 *supra*. मदाननार्पितम्—Mr. Kāle condemns मदाननेन अर्पितम् but to me it appears to be more appropriate. Mallinātha has given both interpretations (1) as above; and the (2) मदानने अर्पितम् (संभृतम्). Both make an equally good sense. मधु—the wine extracted from the flowers of *Madhūka*,—*Bassia Latifolia*—called Mahudā in Gujarātha 'मधु पुष्परसे क्षौद्रे मधे ना तु मधुदुमे' *Vishva*. For कथं नु—see st. 62 *supra*. अनुपास्यसि—wilt thou drink after me. Aja means to say that Indumati drank wine immediately after him when she was in this world. परलोकोपनतम्—परलोके उपनतम् (*past par.* of उपनम् to approach, bend towards)—'presented to', 'offered.' जलाञ्जलिम्—the quantity of water held in the hollow of the hands and offered as a drink generally to the souls of departed persons. Some commentators taking up the rule laid down in medical works मधुपानानन्तरं जलपानं निषिद्धम्—have gone the length of assuming that the poet had this in view. I think the poet probably never even dreamt of such a thing and meant nothing beyond the most straightforward meaning.

Trans. :—Oh you with captivating eyes ! having drunk the sweet Madhu wine given [to you] by my mouth how will you [now] drink (after me) the water in my joined hands rendered brackish by [my] tears.

69. विभवे—विभव is dignity and affluence. एतावत्—of such extent, so much. वि०...न्तरैः—विलोभ्यन्ते प्राणिनः एभिः इति विलोभनाः (विषयाः) तेषां अन्तराः तैः; अन्तर here is in the sense of 'other', as in क्रियान्तरान्तरायमन्तरेणार्थं दृष्टुमिच्छामि *Mudrā*. III. विषयाः—objects of enjoyment, see *Buddha* V. 1. त्वदाश्रयाः see *comm*.

Trans. :—Though there is affluence still the happiness of Aja without you may be considered [extending] so far. All objects of enjoyment of me, who was not drawn away by other alluring objects, were entirely dependent on you.

70. कोसलाधिपः—see note on III. 5. क०...थितम्—करुणः अर्थः यस्य सः (It would however be preferable to take it as a Karṁdhāraya) तेन प्रथितं यथा तथा used adverbially. अपि—in the sense of 'even'; since the trees do not possess the sense of feeling. स्रुत०...दिनान्—शाखानां रसः शाखारसः; स्रुतश्चासौ शाखारसश्च स्रु०...सः; now see *comm*. For दुर्दिन a cloudy or rainy day see IV. 41.

Trans. :—The ruler of the Kosalas bemoaning [the loss of] his wife in expressions [full] of sentiments arousing commiseration moved even the trees to rain down tears in the form of drops of juice trickling from their branches.

71. कथञ्चित्—somehow, with great difficulty. अङ्कतः—The addition of तस् to substantives imparts to them the sense of the Ablative. स्वजनः—body of kinsmen, or relatives. सगोत्रबान्धवज्ञातिबन्धुस्वस्वजनाः *Amar*. कृ०...ण्डनाम्—अन्त्यं (last, final; hence, funeral) च तत् मण्डनं (decoration) च अन्त्यमण्डनम् now see *comm*. Certain decorations such as putting of garlands, anointing of turmeric and red paste etc. have to be done in the case of a woman who dies while her husband is alive. अनलाय— (mark the use of the dative and its explanation in the *comm*.) to the fire. अगुरुचन्दनैधसे—अगरुश्च तत् चन्दनं च अ० ..न्दनम्, तदेव एधांसि (एधस् fuel इन्धनं त्वेष इधममेधः *Amar*.) यस्मिन् तस्मै qualifying अनल.

Trans. :—Now, his kinsmen having somehow (with great trouble) removed [the body of] the fair lady from his lap and [after having adorned her] with all funeral decorations gave her up to the fire whose fuel was aloe-wood.

72. अनु—see st. 58 *supra* and notes, also II. 24; XIII. 61. or अनु may be taken as a prefix to संस्थितः. संस्थितः—dead, deceased; from संस्था 'to come to an end,' 'to perish.' शुचा—see st. 58 *supra*. सन्—wise, good, prudent. Mallinātha takes it as 'conversant with the Vedas';

others take it in the sense of 'being', and explain 'being himself a protector of men' he had to lay aside his personal comfort and feeling. इति—in the sense of 'therefore', 'hence.' वाच्यदर्शनात्—वाच्यस्य दर्शनम्, तस्मात्. वाच्यम्=blame, reproach; cf. चिरस्य वाच्यं न गतः प्रजापतिः *Shd.* V. 15; also *Māgha.* III. 58. दर्शनम्—foreseeing, perceiving. अग्निसात्—the suffix सात् is appended to words in more than one sense, particularly (1) when the change wrought is complete and in the sense of 'making over or delivering'; here the latter sense is applicable as established in the *comm.* by *Pāṇi.* V. iv. 54. जीवित—'Existence', 'living in this world'.

Trans.:—Foreseeing that there would be a reproachful talk that the king though prudent followed his wife in death through grief, he (Aja) did not consign his body to fire along with that of his queen: but this he did not do through a desire to live.

73. दशाहृतः—the formation of the phrase is fully explained in the *comm.* परे—afterwards. दशाहृतः परे *i. e.* after the tenth day. There are two classes of the अन्त्येष्टि ceremony—the first is now performed near the spot where the dead body is burned and the second in any out-house adjoining the main residence. This is done more for the sake of convenience; but those who can command the facilities may finish all the ceremonies and rites at the spot of the funeral pyre which is generally near the sea or some stream of water. गुणशेषां—who had remained only in the form of her virtues *i. e.* who was now remembered only by recalling her virtues to mind. उपदिश्य—referring to. भामिनीम्—कोपना सैव भामिनी. Perhaps the word may have been advisedly used on account of Indumatī having abruptly left her husband; we had, however, better take it in the ordinary sense of 'a woman', 'a wife'. विधयः—ceremonies. पुरः—*Geni. sing.* of पुर a city.

Trans.:—Now the rites which were to be performed after the ten days in regard to the wife whose virtues only survived her, were magnificently carried through by that wise king in the garden of the city.

74. क्षणदा—night, 'त्रियामा क्षणदा क्षया' *Amar.* अपाय—close, termination. परिवाहः or परीवाहः—a flow with some force, like that of water going through a sluice etc. with a pressure from behind.

Trans.:—He, who looked like the moon at the close of night, entered the city without her [Indumatī], and beheld, as it were, the forcible flow of his own sorrow in the tears [rolling down] on the face of the women of the city.

75. सवनाय दीक्षितः—Initiated in the performance of a sacrifice. cf. आपन्नाभयसत्रेषु दीक्षिताः खलु पौरवाः *Shāku.* II, 16. When an individual accepts a *Dīkshā* and commences a sacrifice he cannot leave his place

till its completion. **प्राणिधानात्**—प्रणिधान profound religious meditation, abstract contemplation, see st. 19. *supra.* and I. 74. **अभिषङ्गजडं**—अभिषङ्ग sudden grief; unexpected reverse. The meaning here is a little different from that in II. 30. 'अभिषङ्गस्त्वभिभवे सङ्ग आक्रोशनेऽपि च' *Vajayan.* **अन्वबोधयत्**—*Imperfect* of the *caus.* of अनुबुद् 4th Atma. 'to advise, to remind'.

Trans.:—It is said that the family-priest who had undertaken a sacrifice and was therefore staying at the hermitage came to know through [the power of] profound meditation that he [the king] was almost paralysed by a sudden grief and (therefore) advised him through his disciple.

76. **असं...विधिः**—न समाप्तः अ...प्तः, असमाप्तः विधिः येन सः. **प्रकृतौ**—प्रकृति is the natural temper, equanimity of the mind, see V. 54. *cf.* अत्रभवान् प्रकृतिमापन्नः *Shāku.* II. **विद्वान्**—the *pre. par.* of the root विद् to know is rare in use.

Trans.:—Although the sage knows the cause of your grief yet since he has not finished the sacrifice he has not come personally to establish you in your natural frame of mind from which you have fallen.

77. **सुवृत्त**—सुष्ठु वृत्तं (conduct, behaviour) यस्य तत्सम्बुद्धिः. **लघुं...पदा**—see *comm.* **सरस्वती**—speech 'गीर्वाणवाणी सरस्वती' *Amara.* तां—refers to सरस्वती. **उपधातुम्**—to place; from धा with उप. **अर्हसि**—see st. 54 *supra.*

Trans.:—Oh well-conducted monarch! his speech making up a brief message is (*lit.* with me) in my charge; hear it oh you, whose strong mental firmness is well-known, and then carefully place it in your heart.

78. **पुरुषस्य**—पुरुष is the prime essence of the universe. **पदेषु**—'पदं व्यवसितित्राणस्थानलक्ष्माङ्घ्रिवस्तुषु' *Amara.* the [three] steps *viz.* the heaven, the sky, and the earth; which are mythologically spoken of as the steps of Vishṇu; see VII. 35 and *cf.* 'पितुः पदमध्यमुत्पतन्ती' *Vikra.* I. 20. and वियद्विष्णुपदं *Amar.* **अजन्मनः**—not born; hence, eternal. **समतीतं**—what is gone or past. **निष्प्रतिघेन**—agrees with चक्षुषा—without any hindrance. **त्रितयं**—consisting of three parts, a collection of three. The Taddhita affix तय is added to numerals in the sense of 'consisting of' or 'collection of'. **ज्ञानमयेन**—ज्ञानं प्रचुरं यस्मिन् इति मयद्—having a large amount of perception, powerful in knowledge. मयद्वा एतयोर्भाषायामभक्ष्याच्छादनयोः *Pāṇi.* IV. iii. 143.

Trans.:—He does perceive with his unhindered eye of powerful knowledge the triad *viz.*—the past, the present, and the future.

79. **चरतः**—*pre. par.* of चर् to practise, to perform. **दुश्चरम्**—दुःखेन चर्यते तत्—that which is performed with difficulty, arduous, *cf.*

Kum. VII, 65. तृणबिन्दोः—we are told that the sage Triṇabindu belonged to the family of the sage Atri. In the case of words implying 'fear' etc. that from which the fear or danger proceeds is put in the Ablative by *Pāṇi*. I. iv. 25. परिशङ्कितः—afraid of. समा०...दिनीं—समाधि (absorbed in contemplation, समाधि is one of the eight processes laid down to be united with the eternal spirit) भेतुं शीलं अस्याः इति, तां हरिः—Indra. अस्मै—refers to Triṇabindu. Verbs implying 'to send' govern the Dative of the person to whom any thing is sent, *vide* V. 39. हरिणी—Mallinātha views it as the name of one of the celestial damsels. One commentator takes हरिणी to signify 'अतितेजस्विनी' dazzlingly brilliant like gold and takes it as an adjective to सुराङ्गना on the analogy of सिंहो माणवक इति.

Indra is always in fear lest his heavenly throne be wrested from him by some one undertaking to perform one hundred sacrifices or undergoing some austere penance. One of the weapons of impediment to interrupt this is the celestial damsels of his court. One or other is sent out to entice away the ambitious individual. Thus in the *Vikramorvaśī* we are told that *Urvashī* was तपोविशेषशङ्कितस्य सुकुमारं प्रहरणं महेन्द्रस्य. Likewise in the *Shākuntala* we are told *Menakā* was sent against *Kaushika* see Act I. Mark the *ablative* of Triṇabindu and the explanation about it in the commentary.

Trans.:—It is said that in days of yore Indra growing apprehensive of the rigorous penance practised by Triṇabindu sent against him the celestial damsel *Hariṇī* capable of interrupting his contemplation.

80. तपः०...न्युना—see *comm.* प्रभु०...भ्रमाम्—चारवश्च ते विभ्रमाश्च चारुविभ्रमाः, प्रमुखे आविष्कृताः प्रमुखाविष्कृताः; प्रभु०...ताः चारु०...माः यया सा, तां. मानुषीः—mortal female, see *Shāku*. I. 26. शम०...र्मिणा—शमः (mental quietness, tranquility; see IX. 4, *B. Gi*. X. 4. 'शमथस्तु शमः शान्तिः' *Amara*) एव वेला (boundary, limit, seashore; see IV. 44) शमवेला; तस्याः प्रलयः (destruction, annihilation which according to the *Purāṇas* is to be brought about by a deluge) तस्य ऊर्मिः (a wave) तथा. वेला प्रलयोर्मि is a wave or we may say a 'boar' which will rise so high as to overflow all limits and go far beyond the high water-mark and submerge everything in water.

Trans.:—The sage (Triṇabindu) through the wrath caused by that interruption to his penance, which was a boar-wave of the deluge to the limit of his mental calmness, cursed her, who exhibited in front of him her attractive flirtations, in the following words:—'Be thou a mortal woman in the [sub-lunary] world.'

81. परवान्—परः (स्वामी) अस्यास्तीति मतुप. 'परतन्नः पराधीनः परवान्नाथवा-

नपि' *Amar.* 'subject to the orders of another' see II. 56. *Shā.* III, 2. अयं जनः—mark the gender. This is an idiom to be noted, cf. 'इमं जनं परिहृत्य' etc.; *Ratnā.* II, 'पराधीनः खल्वयं जनः'. *Ratnā.* III, l. 342. प्रतिकूलाचरितम्—प्रतिकूलं (hostile, offensive) च तत् आचरितं conduct) च. उपनतां—humbled, *lit.* bent down in front. क्षितिस्युशं—see *comm.* आ—up to, see VI. 40; VIII, 22.

Trans.:—Sire! This individual is entirely subject to the orders of another; be pleased, therefore, to pardon my offensive conduct [said the woman]; when (the woman was) thus humbled he ordained her to move about on this earth till she beheld celestial flowers.

82. ऋथकैशिक—see V. 39, 40. सम्भव—birth, cf. अप्सरःसम्भवैषा *Shāku.* I; *B. Gi.* III, 14. चिराय—an *ind.*—after a long time. शापं... रणम्—शापस्य निवृत्तिः (termination, cessation, cf. शापनिवृत्तौ *Shā.* VII.) तस्याः कारणम्—the cause which, here, is the falling of the अमरस्य see sts. 34 and 36. *supra.* विवशा—*primarily* helpless, not master of one's self; *then*, insensible; as in *Ku.* IV. 1, and hence 'dead'.

Trans.:—Born in the family of the Kratha Kaishikas she became your queen and after the lapse of a good long time got the cause of the cessation of her curse as it fell from the sky and brought her (earthly existence) to a close.

83. अलं—governs the *instru.* For an exhaustive explanation see I, 31. तदं...न्तया—तस्याः अपायः (loss, death; cf. st. 42 *supra.*) तस्य चिन्ता (brooding over). उपस्थिता—falls to the lot of, see VIII, 2. IV, 6. अवेक्ष्यतां—*pass. poten.* of अवेक्ष् to take care of; to protect; cf. श्लाघ्यां दुहितरमवेक्षस्व जानकीं. *Uttar.* I, 7. हि—since.

For the idea of the world (*i. e.* the kingdom) being the wife of a king, see st. 28, and 52 *supra.* कलत्रिणः—कलत्रं अस्यास्तीति कलत्रिन् one having a wife.

Trans.:—Then enough with brooding over her loss. Misery falls to the lot of those who are born: this earth ought to be taken care of by you; since, kings are possessors of a wife even by means of the earth (*i. e.* the earth is the kings' wife).

84. उदये—when you came into power; see VIII. I, 2. मदवाच्यं—see VIII, 72. उज्जता—casting aside; to be construed with त्वया understood. आत्मवक्त्या—by [your] firmness. 'आत्मा यत्नो धृतिर्बुद्धिः स्वभावो ब्रह्म वर्ध्म च.' अक्लीबतया—with manliness, without being subject to weakness. प्रकाश्यताम्—The object to this verb is श्रुतम्.

Trans.:—When you were in power and happiness you kept off the censure of being called haughty and showed your wisdom by your firmness; as pain has overtaken your mind you should [now] manfully give proof of your wisdom.

85. एव—is used here to emphasize the question. अनुमृता—see VIII. 58 where the word is used actively. Here it is used in the same sense—following in death, from अनुमृ 6th Atm.—but passively. परलोकजुषाम्—परलोकं जुषते (visits, resorts to, goes) असौ परलोकजुष, तेषाम्. गतयः—Mark the peculiar meaning explained in the *comm.* ‘the destination.’ भिन्नपथाः—भिन्नाः पन्थानः येषां ते. The word पथिन् at the end of a compound becomes पथ by *Pāṇi.* V. iv. 14. हि—necessarily.

Trans. :—How indeed can she be regained by you by weeping ; moreover, she cannot be obtained by you even by following her in death : remember, different are the paths to their destinations determined by their actions of those who go to the other world.

86. अप०...मनाः—अपगतः शोकः यस्मात् तत् अपशोकं, अपशोकं मनः यस्य सः. कुटुम्बिनीम्—कुटुम्बं (a household पोष्यवर्गः) अस्ति अस्याः इति. निवापदत्तिभिः—निवापानां (see V. 8 ; VIII. 62.) दत्तयः (दत्ति a gift, an offering). स्वजनाश्रुः (for स्वजन see st. 71 *supra.*) किल—it is said. अतिसततम्— with an uninterrupted continuity संतताविरतानिश्चम् *Amara.*

Trans. :—With your mind freed of its sorrow do favour your wife with offering of handfuls of water. It is said that the incessant flow of tears of relatives only scorch the dead body.

87. प्रकृतिः—natural condition as opposed to विकृति see V. 54. जन्तुः—a living thing ‘जन्तुजन्तुशरीरिणः’ *Amara.* cf. जातस्य हि ध्रुवो मृत्युः *Bha. Gi.* II. अवतिष्ठते—The root स्थ् is Atma. when preceded by the prefix सम् अव, प्र and वि according to समवप्रविभ्य स्थः. *Pāṇi.* I. iii. 22. In the sense of ‘standing still’ this verb is found in the *Paras.* see I. 89. “The present is here used in the protasis and the potential [(भवेत्) to be taken understood] in the apodosis.” See *Apte's Guide* § 206.

Trans. :—Death is the natural condition of those having a bodily form while life is an accidental condition [to them]. If therefore a living beingshould remain breathing even for a moment still it is a gainer.

88. मूढचेतनः—मूढा (dull) चेतना (power of perception) यस्य सः. शल्य—the blade of an arrow, a splinter which being lodged in the body gives great pain, cf. *Shāku.* VI. 7, and *Buddha* IV. 103. अर्पितम्—see st. 57. स्थिरधीः—स्थिरा धीः यस्य सः one who is firm-minded, see *Bh. Gi.* II, 55-57. कुशलद्वारतया—कुशलस्य (of happiness, of bliss) द्वारं, तस्य भावः कुश०...ता (condition of being on the way to happiness). समुद्धृतम्—extracted, taken out; see II. 30, III. 64 ; the sense here is different from that in IV. 57 and VIII. 9.

Trans. :—A dull-headed person views the death of a dear one as if it were a shaft-blade lodged in the chest while a wise man regards that very thing as an extracted dart on account of its being a path to eternal bliss.

89. The second analysis of the compound स्व०...रिणौ by Malli. is preferable, since शरीरी (the soul or आत्मा) is the master of the शरीर or corporeal body; hence स्वस्य शरीरं स्वशरीरं; स्वशरीरं च शरीरी च स्व०...रिणौ. श्रुत०...र्ययौ—संयोगः (joining) च विपर्ययः (contrariety, reverse) च सं०...र्ययौ; now see *comm.* किमिव—'How possibly' see *Ap. Guide.* § 257b. अनुतापयेत्—*caus.* of अनुत् 1st Conj. Paras. to give pain, to afflict, to distress. विषयैः—विषय a material object of enjoyment, see st. 69 *supra.* विपश्चितम्—विप्रकृष्टं निश्चिनोति चिन्तयति वा विपश्चित्; 'विद्वान्विपश्चिदोपज्ञः' *Amar.* a sage, a learned man; see *Kira.* XIV. 4.

Trans.—Since even one's body and soul are known to be joined as well as disjoined, say how possibly will the abandonment by external objects give pain to a sage.

90. पृथग्जनः—an unenlightened man, a rustic *cf.* "परीक्षकः करोत्यवज्ञोपहतं पृथग्जनम्" *Ku.* XIV. 24. वशिनां—वशिन् one who has his senses under his control, see II. 70 and वसूनि वाञ्छन्न वशी न मन्युना *Kir.* I. 13. गन्तुमर्हसि—for the use of अर्ह with the infinitive in the sense of 'prayer', or the English 'I beg', 'I entreat' see Stanzas 54, and 77 *supra.* and I. 88. सानुमतां—सानूनि सन्ति अस्मिन् इति सानुम् one having table-lands; hence, 'a mountain' 'सुःप्रस्यः सानुरस्त्रियौ' *Amar.* *cf.* सानूनि गन्धः सुरभीकरोति *Kum.* I. 12. द्वितये—see note on त्रितय st. 78 *supra.* The affix तय here conveys the sense of प्रकार *i. e.* of two different sorts, having two distinct characteristics. Words ending in तय and a few other words are declined optionally in the *nomi.* plural like pronouns, thus we have द्वितये, द्वितयाः; अल्पे, अल्पाः *etc.* see *Pāṇi.* I. 133.

Trans.—Oh you the pre-eminent among those who have curbed their passions! you do not deserve to go into the subjection of grief like an ordinary person. What is the differentiating characteristic between trees and mountains if both of them were to rock [to and fro] in a flow of wind.

91. उदारमतिः—उदारा मतिः यस्य तस्य. He whose views are 'noble,' 'exalted.' मुनिम् refers to the pupil of Vasistha who was the message-bearer from the sage. अलब्धपदम्—न लब्धम् अलब्धं, अलब्धं पदम् (स्थानं space, position, *cf.* अधोधो गङ्गेयं पदमुपगता *Niti.* 10) यस्य तम्. शोकघने—शोकस्य घनः (thickness, denseness, abundance, घनं निरन्तरं सान्द्रम् *Amar.*) यस्मिन् तस्मिन्. प्रतियातं *past par.* of प्रतिया 2nd Conj. Paras. 'to go back, to return.' अन्तिकं—*ind.*—near to, "उपकण्ठान्तिकाभ्यर्णोभ्यग्रा" *Amar.* प्रतिगृह्य वचः—*cf.* *Buddha.* V, 71 for an almost similar expression.

Trans.—He accepted the message of the noble-minded preceptor with the words 'Be it so', and gave leave to the pupil to depart; but the words of the preceptor went back to him, as it were, on account of their not having gained a footing in the heart [of the king] which was quite full of grief.

92. अष्टौ *nom. plural*, the other form being अष्ट. The numeral अष्टन् is declined only in the plural and that too irregularly. समाः—the word समा is generally used as a plural noun but we find *Pāṇini* using its singular; see VIII. 24 and *comm.* We are told by Hemādri समाशब्दः एकवचनान्तो बहुवचनान्तो वा and he quotes *Pratāp Mārtaṇḍa* शरत्खियां समा स्त्रीत्वे भ्रूय्येकत्वे च दृश्यते. कथञ्चित्—with great difficulty. बालत्वात्—बालस्य भावः बालत्वं, तस्मात्. परिगमिता—were made to pass. अवि...नुतेन—अवितथं (true, exact; cf. अवितथमाह प्रियंवदा *Sha.* III.) सूनुतं (kind and courteous language) यस्य तेन. सादृश्यं—(likeness, portrait; cf. मत्सादृश्यं विरहतनु वा भावगम्यं लिखन्ती *Meg.* II. 25) च प्रतिकृतिश्च (प्रतिकृति a statue, an image) सादृश्य-प्रतिकृती; तयोः दर्शनैः. स्वप्नेषु क्षणि०—see *Meg.* II. 38.

Trans :—By him of true and courteous language eight years were made to roll with some difficulty (especially) on account of the tender age of [his] son, by looking at the picture and statue of [his wife] and by means of the pleasure derived from her momentary company in dreams.

93. प्रसह्य—*ind.*—Forcibly, violently. cf. प्रसह्य मणिसुद्धरेत् *Niti.* 4. प्रसह्य सिंहः किल तां चकर्ष II. 34. किल—in the sense of 'as is reported' see VI. 38. शोकशङ्कुः—the dart of grief; see *comm.* cf. तथैव तीव्रो हृदि शोकशङ्कुर्मणिं क्वन्तत्रपि किं न सोढः *Uttar.* III. 35. प्लक्षप्ररोहः—प्लक्षस्य (प्लक्ष—The *Ficus Religiosa*, commonly called the Pêpul tree, प्लक्षः पिप्पलपादपः *Shasva.*) प्ररोहः a shoot, a sprout, particularly the roots sent out by the Pêpul tree which are known to break open walls by forcing themselves in the crevices and then growing in size; see XIII. 71. सौधतलम्—the terrace of a mansion, cf. दिदृक्षुया हर्म्यतलानि जग्मुः *Buddha* III. 13. प्राणान्तहेतुम्—प्राणस्य अन्तः, तस्य हेतुः (cause, हेतुर्ना कारणं बीजं *Amar.*) तन्. अनुगमने—In following; cf. I. 88. Here it may mean following in death.

Trans :—The dart of grief, it is said, broke his heart forcibly like the root of the Pêpul tree cleaving the terrace of a palace; however, he looked upon that [wound] which was [to be] the cause of bringing his life to a close and which was incurable to physicians, as a gain on account of his eagerness to follow his beloved.

94. वर्महरः—one able to bear the corset, see IV. 56. विधिवत् see V. 3. रोगो...सति—उपसृष्टा 'troubled, afflicted.' दुर्वसतिः—painful residence. सुमुक्षुः—मोक्षुमिच्छुः one desirous of abandoning. The उ is added to Desiderative bases to form nouns. प्रा०...मतिः—प्रायोपवेशन is sitting down and abstaining from food thus preparing oneself for death, fasting oneself to death; see *Venî.* III. 10; for compound and other information see *comm.*

Trans :—Now having entrusted with due form the task of protecting the subjects to his son, who had been properly trained and

who had become fit to wear the armour, the king [himself] anxious to give up the troublesome existence in this corporeal frame afflicted by disease set his heart upon fasting himself to death.

95. तोय०...भवे—व्यतिकर mixture, blending together *cf.* *Uttar.* V. 13. जन्हु०...सरयवोः—For जन्हुकन्या or जाह्नवी see VI. 85. and *Megha.* I. 53. सरयू—There is a mention of this river in the *Rāmayaṇa Bālakāṇḍa* chap. 26. This river is the modern Ghâgrâ. Dasharatha had put up pillars of victory on the banks of this river and river Tamasa. The city of Ayodhyâ is said to have been situated on the south banks of the Sarayû; see XIII, 61 and 63. अमरगणनालेख्यम्—अमराणां (of the gods 'अमरा निर्जेरा देवा' *Amara.*) गणना, तस्यां लेख्यं (an inscription, hence a place marked out). सद्यः at once, सपदि; *cf.* सद्यः सीरोत्कषणसुरभिक्षेत्रमारुह्य *Megha.* पूर्वाका०...रुचा—refers कान्तया. लीलागारेषु—लीलायाः अगाराः or आगाराः; तेषु in pleasure-houses. नन्दनाभ्यन्तरेषु see *comm.* and *cf.* आवासाभ्यन्तरमेव प्रविशावः *Ratnâ* I.

Trans :—Having secured a place on the roll of the immortals, and immediately after giving up his body at the sacred spot of the confluence of the rivers Jâhnavi and Sarayu he became united with his wife who was now endowed with a loveliness surpassing that of her former form, he sported again in the pleasure-houses in the inside of the Nandana garden.