

## Raghuvansha Canto XIX.

### Notes and Translation.

1. **अभिषिच्य**—*p. p.* of **अभिषिच्** 6th U. to anoint, to instal; governs the locative of the post where one is installed as here **पदे**; see note on **अभिषेक** I, 85. **अग्नितेजसम्**—**अग्नेः** तेजः इव तेजः यस्य सः तम्. **शिश्निये**—from **शि** 1st. U. to dwell in, to have resort to. **श्रुतवतां**—see V, 50; IX, 74. **अपश्चिनः** not behind-hand. **पश्चिने वयसि**—in the latter part of age; *cf.* जायया सह निवसतः पश्चिने वयसि वर्तमानस्य सनुरभवम् *Kā.* p. 47. **नैमिषं**—"The name of a celebrated forest of asceticism where the great Sauti narrated the Mahā-Bhārata to the sages." *Nandar.* **वप्री**—see II, 70 or XI, 51.

*Trans.*—The descendant of Raghu who was self-restrained, and who was the foremost among those versed in Vedic lore, having placed on his own throne as King his son Agnivarna who was like the very fire in lustre, retired in the latter part of his life to the Naimisha forest.

2. **तीर्थसलिलेन**—तीर्थ (*adj.* sacred, holy; or *n.* a sacred water-place, see I, 85; the comp: may be dissolved either as a Karmadhāraya or a Tatpurusha तीर्थं च तत् सलिलं च or तीर्थस्य सलिलं तेन. **दीर्घिकाः**—see IX, 37. **अन्तरितभूमिभिः**—अन्तरिताः (covered) भूमयः यैः तैः. **तल्पं**—a couch; *cf.* तल्पमस्वल्पमुर्वी *Bhartri.* **विस्मृतः**—Here the suffix **तत्तिङ्** is used merely to denote the act and not the object; see *Pā.* III, iv, 70. **फलनिःस्पृहः**—निर्गता स्पृहा यस्य सः निःस्पृहः; फले निस्पृहः one who has no desire of a fruit. The coalition with the Supreme Spirit is only available when one does not do any penance with an object in mind. See *Bhag. Gitā*, which says कर्मण्येवाधिकारस्ते मा फलेषु कदाचन II, 47. **तपःसंचिकाय**—collected, hoarded asceticism; an *idio.* use of the verb **संचि** 5th U: *cf.* रक्षायोगादवमपि तपः प्रत्यहं संचिनोति *Shā.* II, 14.

*Trans.*—He, who was made to forget the pleasure-ponds by the sacred water, the royal bedstead by the Kusha grass covering the ground, the palace by the hut, and who did not aim at any fruit [from his penance] gathered together asceticism.

3. **तत्सुतः**—तस्य सुतः the son of Sudarshana. **लङ्घनविधौ**—Mark how the compound has been dissolved by *commen.* **हि**—since; for. **गुरुणा**—by the father. **मेदिनी**—मेदो अस्या अस्तीति मेदिनी; for the mythology see VIII, 3. **भुजङ्घिषा**—भुजेन निषिताः द्विषः येन तेन. **प्रसाधयितुम्**—For the purpose of embellishment.

*Trans.*—His son did not experience any trouble in the work of

taking care of what had come in his possession ; for, the earth was intended by the father, who had overcome the enemies by the [ force of his ] arms, for enjoyment and not merely for the purpose of embellishment.

4. अभिकः—Voluptuary. समाः—see VIII, 24 and 92. स्त्री-विधेयं—see *comment*.

*Trans*:—That voluptuary ( i. e. *Agnivarna* ) personally conducted the administration of government for some years in a manner suited to his family tradition, then relegated it to his ministers, and thenceforward devoted his youth to the enjoyment of young women.

5. कामिनीसहचरः—one living constantly in the company of amorous women. उत्तरः—succeeding, following. अपोहत—The correct form should be अपीहत. वेष्मसु—need not be taken in the plural sense. It is a Sanskrit idiom to speak of a 'pile of buildings' or 'a large house' in the plural; *s.g.* रमे नो गृहाः in *Mriccha*.

*Trans*:—In the palace, resounding with the beating of the drum, belonging to that lascivious king who was keeping the company of amorous women, each succeeding festivity was more magnificent than the previous one which was itself sufficiently grand.

6. इन्द्रियार्थपरिशून्यम्—इन्द्रियार्था अर्थाः ( the objects of the senses, objects of enjoyment such as fragrant unguents, flowers, music, sweet singing, etc. इन्द्रियार्थैः परिशून्यं इन्द्रियार्थपरिशून्यं void of, not having any objects of the senses. क्षणान्तरं—क्षणस्य अन्तरं ( interval ). अन्तःविरहन्—enjoying in the interior [ of the palace ]. दिवानिशम्—an Avyayibhāva compound. व्यपेक्षत—Imper: of व्यपेक्ष् 1st Atn. to mind, to care for; see VIII, 24.

*Trans*:—Not being able to tolerate even the interval of a moment ( to be destitute of ) without the enjoyment of the objects of the senses, and amusing himself night and day, he did not care for his eager subjects.

7. गौरवात्—out of respect, regard; see *Ku.* III, 1; *Md.* II, 71. जातु—perhaps, sometimes; the sense here is different from that in XI, 58. चरणेन कल्पितं—Even in modern times we read of Emperor Jehangir having shown his foot out of the window in the Agra-palace.

*Trans*:—If out of respect for the ministers he sometimes gave a sight of himself who was so eagerly desired for by his subjects, it was done merely by means of a foot held out hanging from the opening of a window.

8. तं—refers to चरण in the preceding stanza. कृतप्रणतयः—those who have made salutations. कोमलांरूपितम्—कोमलानि आत्मनः नखानि now see *comment*. रूपितम् covered over; this is an *adj.* to तं. नवधिरोहणम्—

नवश्वासी दिवाकरश्च ( the newly risen sun, the early morning sun ) तस्य आतपेन स्पृष्टं नवदिवांस्पृष्टं; नवस्पृष्टं च तत् पङ्कजं च, तस्य तुला ( semblance, similarity; see VIII, 15 ), तां अधिरोहति प्राप्नोति as explained by *comment*.

*Trans*:—The dependants who had made their obeisance to the foot served it which was covered with the red lustre of his tender nails and which therefore acquired the likeness of the lotus touched by the rays of the early ( morning ) sun.

9. दीर्घिका:—pleasure-ponds; it is one of the most common things in this tropical country to have rooms constructed in the centre of a large cistern ( दीर्घिका ) which could be filled with water and used for sporting purposes while bathing in it. गूढमोहनगृहाः—मोहनगृहाः—apartments set apart for sensual enjoyment ( मोहन ) or मोहनगृहाः may be taken in the sense of 'the portion of the body below the waist.' विगाढमन्मथः—one who had excessive passion. विगाढ lit. deep; *p. p.* of विगाह 1st *Atma*.

*Trans*:—He who was excited with excessive passion dived in the pleasure-ponds the lotuses in which were moved to and fro by the stirring of the water caused by sportive womens' breasts which were erect on account of youthfulness.

10. The compound phrases ending in *instru.* plural agree with मुखैः; and the sense of the instrumental may be taken to be 'instrumentality' in the sense of 'by means of'. प्रकृतकान्तिभिः—Natural beauty. अङ्गनाः—शोभनानि अङ्गानि यासां ताः those whose limbs were beautiful.

*Trans*:—There ( in those ponds ) the charming women greatly attracted him by their faces to which natural beauty had been restored by the collyrium in the eyes having been washed away by the spray of water, and the dye on the lower lips having also been washed off.

11. प्राणवर्षिणीः—प्राणं कान्तयति असी प्राणकान्तः; सधोः गन्धः मधुगन्धः प्राणकान्तश्वासी मधुगन्धश्च प्राणवगन्धेन कर्षन्ति ताः an *adj.* clause qualifying पानभूमिरचनाः as well as कमलिनीः. पानभूमिरचनाः—see VII, 49. प्रियासखः also वासितासखः—see महिषीसखः I, 48 सचिवसखः IV, 87 and विलासिनीसखः IX, 48. अभ्यपद्यत—approached, drew near to; see XII, 32.

*Trans*:—He who was in company of his beloved women approached the drinking-booth-arrangements attractive on account of the bouquet of the wine fascinating to the sense of smelling just as an elephant in company of his mates approaches a lotus-pond containing blown lotuses.

12. अतिरेक—Exuberance, excess. उपहृतं—given. मुखसारवं—nectar of the lips. Here however it may be taken as a 'mouthful of wine.' This may be construed as an object to अभिलेषुः as well as to अपिबत्. बहुलतुल्यदोहदः—बकुलेन तुल्यः बहुलतुल्यः; बहुलतुल्यः दोहदः ( see III, 6 and

VIII, 62) यस्य सः. The Bakula (*Mimusops Elengi*) is said to send forth flowers when a woman throws a quantity of wine from her mouth at its foot. The different flowers which blossom under certain conditions are mentioned in VIII, 62; see also *Ratnā*, I. See *Jānaki-harāṇa* III, 69-75 for a description of a drinking sport.

*Trans:*—The pretty women yearned to get from him a mouthful of wine, the cause of excessive intoxication, given by him in secret. He, too, expecting the दोहद (the coveted object), like the Bakula, drank in the nectar of the lips [mouthfuls of wine] given by them.

13. अशून्यतां निन्यतुः—carried to a state of being not empty; a peculiar idiomatic expression. बल्लकी—see VIII, 41. अङ्कपरिवर्तनोचिते—अङ्के परिवर्तनं, तस्मिन् उचिते; *adj.* to उभे.

*Trans:*—Two [objects] which were fit to be on his lap *viz.* the lute which [sent forth] notes that thrilled the heart [of the hearer] and the beautiful-eyed one having a charming speech, both of them did not allow his lap to remain vacant.

14. प्रहतपुष्करः—प्रहतः पुष्करः (drum) येन सः—one who kept time by beating the drum. Between the beater of the drum and the players on the other instruments or the dancers there is usually a kind of competition, the former endeavouring to beat the drum in such a manner as to make the others lose the time. It is this peculiar enjoyment that seems to be alluded here. लोलबलयः—माल्यानां बलयानि seems to be better than माल्यबलयानि च since flower-bracelets are worn in sport लोलानि माल्यबलयानि यस्य सः. नर्तकीः—*acc. plu.* of नर्तकी, 'a girl proficient in dancing.' अभिनयातिलङ्घिनीः—अभिनयं लोचनहस्तपादं विन्यासादिकमतिलङ्घयितुमन्यथाकर्तुं शीलं यासां ताः see *comment.* those who make mistakes in gesticulations. Gesticulations are known to be the most important factor in Indian dancing.

*Trans:*—That skilful one, wearing bracelets of flowers which were unsteady [on account of his beating the drum], in playing on the Pushkara drum and thus captivating the heart, made the dancing girls who erred in gesticulations in spite of their dancing-masters being near them, look small.

15. चाह—may be taken as an adjective to मुखे or compounded with नृत्यविगमे and as an *adjec.* to नृत्य. नृत्यविगमे—नृत्यस्य विगमः (conclusion; cf. *Megha*, I, 59) तस्मिन्. पिबन्—Kissing. अत्यजीवत्—surpassed in living. अमरालकेश्वरौ—the lords of अमरा and अलका *i. e.* the Gods Indra and Kubera.

*Trans:*—At the conclusion of the dance he who blew on the face through love seemed to live more happily than the lords of Amarā and Alakā [while] drinking in (kissing) the charming face of one [of them] whose mark on the forehead had been washed away in parts by perspiration produced by fatigue.

16. सावरणदृष्टसंघयः—(an *adject.* to समागमाः = meetings, keeping company). सावरणः = प्रच्छन्नः clandestine, secret; दृष्टः open, one that is opposed to प्रच्छन्नः; सन्धिः = संकेत rendezvous. *Gonardiya* says सन्धिः सावरणः प्रकाशश्च; सावरणः भिक्षुयादिना by the help of भिक्षुकीः (female attendants) and प्रकाशः स्वयमुपसृत्य personally. सङ्गिनः (*geni. sing.* of सङ्गिन् agreeing with तस्य) 'of him who was addicted to आसक्तिमतः नवेषु कान्यवस्तुषु (see *commen.*). सामिश्रविषयाः half enjoyed pleasures 'सामिश्रवर्षे जुगुप्सिते.' The word सामि = 'half', an *indeclinable*, is compounded with a word ending in क्त्वा and the resulting *comp.* is a Tatpurusha by *Pā.* II, 1, 27; thus सामिश्रकः सामिश्रकः विषयाः (objects of senses) शेषु ते see *commen.*

*Trans.*—The meetings (sought by) of him who had set his mind on new loveable objects (i. e. on new beauties) and in which the rendezvous were secured either secretly (through the instrumentality of messengers) or openly by himself were interrupted (*lit.* made such in which the objects of pleasure were half-enjoyed) by mistresses presenting themselves.

17. अङ्गुलीन्तर्जनं—censuring by the holding out of the sprout-like forefinger. असङ्गन्—repeatedly, frequently, see IX, 23. This *indecli.* may be construed with each of the three reproovings mentioned in the stanza or with only बन्धनं. वञ्चयन्—deceiving.

*Trans.*—He who was deceiving his mistresses received censures by the sprout-like forefinger, a stare crooked by the frown of the eyebrow, and repeated tying by [ their ] girdles.

18. दूतिविदितं—(The word दूति is generally met with long दी). This compound phrase is to be taken as an adverbial one to निषेदुषा तेन. निषेदुषा—see II, 6. पृष्टतः—The तसिद्ध suffix is used here in a locative sense. सुरतवारिरात्रियु—The वारि is a misprint: it ought to be वार = अवसरः or वासरः the appointed or assigned day as *Malli.* explains.

*Trans.*—By him who seated behind [his mistress] on the nights of the appointed days for enjoyment which were known to the female attendant heard the disconsolate words of the beloved which indicated the misgiving of separation [ in the minds of the mistresses ].

19. लौल्यम्...पुत्र्य (see VIII, 61), being eager. गृहिणीपरिग्रहात्— in consequence of being detained by the queens. तद्वपुः—तासां वपुः (form, the whole figure); the word वपु though used in the singular is to be looked upon as indicating the whole class, see *commen.* असुलभासु—not easily gained. कथंचित्—*Malli.* seems to construe this with वर्तते स. I would prefer to construe it with आलिखन्. अङ्गुलीवर्तिकः—क्षरण *lit.* dripping; hence, perspiration. सन्ना = पतित्ता caused to slip away. For the first part of the *comp.* see *commen.* अङ्गुलीक्षरणसन्ना वर्तिका (the brush 'वर्तिका च लेख्यवर्तिका') यस्य सः. स—This particle with the present tense of a verb conveys the meaning usually denoted by the Perfect or Imperfect tense of the verb.

*Trans:*—Being detained by his queens the king, who was eager to join the dancing-girls who were difficult to be got at, remained with no small uneasiness [ with the queens ], drawing the likenesses of the persons of the mistresses with the pencil slipping out of his fingers through perspiration.

20. प्रेमभस्वरात्—प्रेम्णा गर्भितः प्रेमगर्भितः, प्रेमगर्भितश्चासौ विपक्षः ( the opposite faction of queens ) च; तस्मिन् मत्सरः, तस्मात्; agrees with मदनात्. आयत्तात्—heightened, increased. The अ in the text is a misprint. It ought to be च. उत्सवविधिच्छलेन—under the pretext of having got to perform or celebrate some joyous festival. उज्जितरुषः—उज्जितः रुक् ( anger, irritation, see XVI, 80 ) वामिस्ताः. कृतार्थतां—कृतः अर्थः यस्य सः one whose object has been gained; hence, satisfied, pleased. The addition of the suffix ता to the original makes the word an abstract noun.

*Trans:*—The queens, through jealousy towards [ their ] rivals inflated with pride on account of having secured the full love of the king, and through ardent love for him, gave up their anger against him and under the pretext of requiring him for the performance of some festive ceremony led him into a condition which was pleasing to them.

21. प्रातः an *indeeli*. परिभोगशोभिना—परिभोगेन ( see XI. 52 ) शोभते तत् परिभोगशोभि, तेन दर्शनेन—by the appearance which manifested enjoyment of or indulgence in intercourse. कृतखण्डनव्यथाः—कृता खण्डनस्य ( of mortification, disappointment ) व्यथा यासां ताः. प्रणयमन्धरः—languid or listless on account of his affection being centered elsewhere.

*Trans:*—He who came in the morning, in endeavouring to pacify his beloveds by folded-hands, being himself listless in his affection towards them only pained them who were made to smart with pain by the sight which evinced enjoyment ( elsewhere over-night ).

22. प्रत्यभैस्तुः—reproved, rebuked, evinced their irritation. प्रच्छदान्तगलिताशुचिन्दुभिः—an *adj.* clause agreeing with विवर्तनेः rolling, tossing about in the bed during which drops of tears were shed on the coverlet. Bharata, the writer on dramaturgy, has narrated ten conditions of an individual highly excited by love which may be borne in mind. He says:—अप्राप्तपरिभोगस्य नवक्रीरागजन्मना । दश स्थानानि कामस्य काममन्तर्विसर्पत ॥ अभिलाषोऽत्र प्रथमे द्वितीये चिन्तनं तथा । अनुसृतिस्तृतीये च चतुर्थे गुणकीर्तनं ॥ उद्वेगः पञ्चमे द्वेषो बिलापः षष्ठ उच्यते । उन्मादः सप्तमे प्रोक्तो भवेद्वापिस्तथाष्टमे ॥ नवमे जडता प्रोक्ता दशमे मरणं भवेत् ॥

*Trans:*—The mistresses even without uttering a word severely rebuked him who called out the names of their rivals in dream, by rolling away [from him] in the bed in which they shed tears on the coverlet, and smashed their bracelets in anger.

23. कृतपुष्पशयनान्—पुष्पाणां शयनानि पुष्पशयनानि; कृतानि ( रचितानि ) पुष्पशयनानि येषु प्लाङ्गशान् लतागृहान्. The arranging of arbours in gardens

seems to have been a very common practice in India to enjoy the company of one's beloved and has been one constantly referred to in literature. **दूतिकृतमार्गदर्शनः**—For the word दूति ending in short इ see notes on St. 18 *supra* and 33 *infra*. Analyse thus—दूतिभिः कृतं मार्गस्य दर्शनं यस्य सः. परिजनाङ्गनारतं see *commen.*; also note the misprint in the text *viz.* इ for त. For the peculiar use of उत्तर see XIII, 28. The whole *comp.* is used *adverbially*.

**Trans:**—He who had been directed the path by maidservants came to the flower-decorated couches in the arbours of creepers and enjoyed an intercourse with female attendants, his whole body trembling during the while through the fear of his wives.

24. The king has been described as having numerous mistresses and leading the life of a rake. As such he mistakes one lady-love for another; and it is in allusion to this that the stanza gives the sarcastic address of one of the mistresses, when she has been called by the name of another one. **बहुभजनस्य**—The masculine जन is used here irrespective of the person for whom it is intended. There are other instances of the use of जन *e. g.* बहुजन, सखीजन *etc.* **गोत्रविस्खलितं**—गोत्रे (in the name; see *commen.* also *Shd.* VI, 5) विस्खलितम् (tripping, making a mistake). The manner of the reproof is such that the woman uttering it evinces a certain degree of patience and she may therefore be classed as धीरा मध्वा नायिका. **प्राप्य**—Having gained (the wrong name of course). The position is this:—The king is with a woman who does not enjoy so much of his affection as some other one of whom he is thinking. Naturally he addresses his words to the absent lady-love calling her out by her name, while he is actually with another; the latter who is a धीरा मध्वानायिका instead of getting infuriated simply speaks to him in a sarcastic manner.

**Trans:**—Having gained (by me) the name of the person loved by you my mind has now become eager to possess that person's good fortune. Thus said the pretty-limbed damsels to him who was blundering in calling them by their names.

25. **चूर्णबहु**—discoloured, tawny by the powder. The *commen.* speaks of a particular posture which causes the scented powder to fall from the hair on the bed. **लुलितस्रगाकुलं**—covered with crushed garlands. **छिन्नमेखलं**—छिन्ना मेखला यसिन् तत्—on which the girdle lay broken. **अलककाङ्कितम्**—besmeared with the lac-dye; all these adjectives go with शयनं; and they indicate the enjoyment in different postures explained by the *commen.* which quotes Ratirabasya in support of it.

**Trans:**—The couch—which had become tawny on account of the scattering of the powder, which was covered with crushed garlands, which had the broken girdle on it, which was smeared over by the lac-dye—indicated the sportful debaucheries of the libidinous king who had left it.

26. *Trans*:—He himself commenced putting the paint on the feet of the damsels; but he was not very attentive in it as his eyes had been attracted by their hips from over which the garments had dropped and which were marked by the scars from the strings of the girdle.

27. *विपरिवर्तिताधरं*—विशेषेण परिवर्तितः अधरः वसिन् तत् in which the lower lip had been specially averted or turned aside. *रशनाविघट्टने*—रशनायाः विघट्टनं = ( the loosening of the knot of the girdle ), तसिन्. This stanza gives the characteristic traits of a मुग्धा नायिका who though eager to have the embraces of her lover shows her eagerness to avert every effort on his part to sport with her. Hence every action of hers only serves to excite him the more and becomes मग्नेयन.

*Trans*:—His [endeavour of enatching] kisses, wherein his hand had been stopped when thrust. His amorous sports with young girls became the fuel to excite (*lit.* to kindle) his carnal desires—those sports with young girls wherein an obstacle to his actions had been put, since their lower lips had been turned away by them when he endeavoured to snatch a kiss, and wherein his hand had been stopped when it was thrust forward to untie the girdle.

28. *दर्पणेषु*—in the looking-glasses; दर्पणे मुकुरादर्शौ *Amara*. see X, 10. *परिभोगदर्शिनी*:—परिभोगं (see XI, 52), पश्यन्ति. ताः those observing the marks left behind of the enjoyment overnight. *नर्मपूर्वं*—नर्माणि पूर्वं वसिन् कर्मणि तद्यथा full of merriment, or jollity. The word नर्मन् is generally used in the sense of 'sport' 'द्रवकेलिपरीहाताः क्रीडा खेला च नर्मं च' *Amara*; but here it signifies jocular hits of conversation. *अनुष्टुप्स्थितः*—पृष्ठस्य अनु अनुष्टुप्; अनुष्टुप् संस्थितः अनु०संस्थितः. *हीनिमीलितमुखी*:—The reading हीनिमीलितदृशः is decidedly preferable, since the दृक् can with greater propriety be said to be निमीलित.

*Trans*:—He ( the young king Agnivarṇa ) to make fun stood behind the young damsels who were observing the marks of enjoyment in mirrors, and made them hang down their faces with shame by ( their espying ) his image ( in the mirrors ) pleasing on account of the smile.

29. *निशात्ययविसर्गचुम्बनम्*—निशायाः अत्ययः ( close, conclusion ); निशात्यये विसर्गः, तसिन् चुम्बनम्. *प्रार्थयन्ते*—the verb प्रार्थे governs two accusatives as pointed out by the *comment*.

*Trans*:—At his separation at the conclusion of the night the mistresses who had put their arms around his neck with the soles of their feet placed on the fore part of his feet, solicited a kiss from him.

30. *अतिशक्रशोभिनम्*—surpassing Shakra ( Indra ) in splendour. *व्यक्तलक्ष्म*—व्यक्तानि लक्ष्माणि ( नखक्षतादि चिह्नानि ) यत्र तद् परिभोगमण्डनम्.

*Trans*:—That youth ( king Agnivarṇa ) beholding his own regal costume surpassing that of Indra in splendour reflected in the mirror was not charmed with it as he was with the marks of enjoyment distinctly appearing on his body.



31. अपदिश्य—feigning, using as a pretext. पार्श्वतः प्रस्थितम्—started for going away to the side (*lit.*); but may be taken to mean 'started to go in an undetermined direction' or to some other place than the one where he spent the night. Some MSS. read पार्श्वि instead of पार्श्वतः. अनवस्थितम्—चञ्चलं; 'not settled (in mind); agitated'; ऋठ—*lit.* a trickish fellow; used here partly as a term of endearment as well as that of censure; see *commen.* अञ्जसा—certainly, verily, rightly; *cf.* साक्षाद्दृष्टोसि न पुनर्विचस्वां वयमञ्जसा *Ku.* VI, 22.

*Trans:*—"You scamp! We know your tricks of escaping from our clutches." With these words the damsels prevented from going away from them by seizing the hair of him, who was excited and who was about to go to some other place under the pretext of doing some business for a friend.

32. *Trans:*—The young girls weary on account of the fatigue caused by excessive amorous pleasures slept on the broad space on his chest between his arms, from where the sandal paste was removed by the rubbing of their full breasts, under the pretence of the Kanthasûtra embrace.

33. चारदूतिकथितं—The reading चारदूतिकथितं may be noted, where चार means 'skilful, smart'. पुरोगताः—those who had gone ahead on his path and were as it were waiting for him in ambush.

*Trans:*—The damsels who had preceded [him] whose secret nocturnal movements for enjoyment had been reported to them by maid-servants who were on the look-out, drew him to themselves with these words—Oh you pleasure-seeking fellow shrouded in darkness! Why this deception on us.

34. स्पर्शनिर्वृति—pleasure arising from touch. निर्वृति—see IX, 33. कुमुदाकरोपमां—कुमुदानां (of the night-lotuses) आकरः (see III, 18) तस्य उपमा (resemblance, similarity) तां. आहरोह *lit.* rose; hence, gained, acquired. दिवाशयः—one sleeping during the day; see *commen.* The similarity of the pond arises from the night-lotuses remaining open.

*Trans:*—This prince, experiencing the pleasure from the touch of his beloved ladies just like that derived from the touch of the rays of the lord of stars (*i. e.* the moon), acquired the semblance of a pond full of white lotuses in consequence of his remaining away at night and sleeping during day-time.

35. दशनपीडिताधराः नखपदाङ्कितोरवः—The cutting of the lips and making nail-marks on the breasts or thighs in amorous sport seems to have been a great pastime among lovers; compare नखक्षतमुरःखलेऽधरतले रदस्य वृणं च्युता वकुलमालिका etc., in Bhānu's *Rasamanjari*. दशनं = nibbling with the teeth; नखपद = nail-mark; अङ्कित = marked, *cf.* III, 55; IX, 41. शिल्पकार्यः—Practisers of the fine arts; read *commen.* and rules quoted

therein. **वेजिताः**—troubled. In VIII, 39 this word is used in the sense of 'frightened'. The lips being bitten and the thighs nail-marked they naturally interfered in the performances on the flute and the lyre. **विजिह्वनयनाः**—विजिह्वानि (crooked, side-long, cast askance) नयनानि यत्नां ताः. The king too remained awake at night under the influence of the touch of his beloved and slept during the day.

**Trans:**—The practisers of the fine arts [though] suffering pain in consequence of their lower lips being bitten and their thighs indented with nail-marks, still casting side-glances charmed him with their performances on the flute and the lyre.

36. **अङ्गसत्त्ववचनाश्रयं**—(an *adj. clause* agreeing with नृत्य); अङ्ग = limb; सत्व = vital energy; वचन = speech, instruction. अङ्गानि च सत्त्वं च वचनानि च अङ्गसत्त्ववचनानि; तानि एव आश्रयः (a substratum; *lit.* that on which anything rests or depends; hence, that which is the cause, as it were, as explained in *commen.* नृत्यं—dancing with acting and gesticulation. उपधाय—Having imparted. संजघर्ष—emulated, rivalled; cf. नाट्याचार्य-सोर्मेहान् शानसंघर्षां जातः.

**Trans:**—Having imparted to the women the principles of the art of gesticulate-dancing which depends upon (derives its excellence from) the various parts of the body, inborn spirit, and instruction—he contested in the presence of friends for superiority with dancing-masters proficient in the art of acting.

37. **कुटज**—this flower is frequently mentioned by Kālidās in his poems. It is a white flower on small plants growing on hill-slopes. The root of this plant is considered to possess medicinal properties. Likewise **अर्जुन** is another tree yielding white flowers popularly called **अर्जुन साददा**. **नीपरजस**—the pollen of the Kadamba. **प्रसद्वर्हिणेषु**—(an *adj. clause* agreeing with कृत्रिमाद्रिषु). प्रमदाः (excited) वर्हिणाः वेपु ते, तेषु. **कृत्रिमाद्रिषु**—on artificial mountains. **विहारविभ्रमः**—The *commen.* says विहार एव विभ्रमः but perhaps it would be better to take it विहारव्य विभ्रमः moving about for amusement.

This and the next stanza give a description of the amusements during the rainy season. The poet describes the sports and amusements during the various seasons as far as St. 47.

**Trans:**—He, who wore garlands of Kutaja and Arjuna flowers reaching down from his shoulders and whose body was covered with the pollen of the Kadamba, [indulged in] amorous sports during the rains on the artificial hillocks which had excited peacocks on them.

38. **विग्रहान्**—The word विग्रह though generally used in the sense of 'battle' is used here to indicate 'amorous dispute'. **पराङ्मुखी**—having the face turned away, the sense is different from that in X, 43; or

XII, 13. अनुनेतुम्—to pacify. न तत्क्षरे—did not hasten. आशङ्काम्—expected, longed, wished for; cf. V, 38; VII, 47. विशतीः—note the sutra *Pāṇi*. VII, i, 80 referred to by *commen*.

*Trans*:—Now, in consequence of the love-quarrel, he did not hasten to persuade the young women who had turned away their faces from him in the bed, but he eagerly waited for them as they entered the space between his arms [ after ] turning themselves [ towards him ] when frightened by the rumbling of the clouds.

39. कार्तिकीयु—The suffix *यु* which forms the word is to be used only when applied to anything to indicate possession of the peculiar property, or intimate relation with the word (in the genitive) to which it is appended. The month of Kārtika is particularly the end of the rains and the commencement of the winter. It corresponds to the end of September and commencement of October. सवितानहर्म्यभाक्—see *commen*. The practice in the tropics of sleeping on terraces under awnings is too well-known to require any further mention. ललितान्नासखः—one who has beautiful women for companions; see note on *विष्णुसखः* IX, 48. सुरतश्रमापही—सुरतस्य श्रमान् अपहन्ति असौ, तां. मेघमुक्त-विशदां—मेघैः मुक्ता मेघमुक्ता, now see *commen*. 'clear, bright in consequence of the disappearance of the clouds'.

*Trans*:—He, who resided in a mansion having an awning [ on the terrace ], and who had beautiful women for his companions, enjoyed during the nights of the month of Kārtika, the moon-light which removed the fatigue resulting from libidinous sports, and which was bright on account of the disappearance of the clouds.

40. The comparison of the river to an amorous young woman is frequently found in Sanskrit poetry; and the wide expanse of gravel on the margins of rivers seems to be a favourite theme with poets. सरयुं—see XVIII, 35. सैकतं—see V, 75; X, 69. हंसमेखलम्—मेखला the girdle see VI, 63; XI, 17. स्वप्रियाकारिणी—see *commen*. सौषजालविधरेः—by ( through ) means of the lattice-windows of the palace. सौष see V, 13; XIX, 2. जाल see VII, 9; *Vikra*. III, 2.

*Trans*:—Through the lattice-windows of the palace he saw the river Sarayū which was imitating the sports of his beloved inasmuch as it displayed its sandy banks with a row of Haṅsas on it and thereby ( the banks ) resembled the hips of a woman encircled with a girdle.

41. In this stanza the poet speaks of the enjoyment of winter i. e. हेमन्त ( the months of मार्गशीर्ष and पौष ). मर्मरैः—( all the instru. plural phrases agree with निवसन्तैः ) rustling, making a crisp sound; see IV, 73; VI, 57. अगुरुभूपगंधिभिः—अगरू see VI, 8; and for the change of गन्ध to गन्धी at the end of a compound see I, 38; VII, 26. स्वक्त्-हेमरश्नैः—made apparent the golden strings [ of the girdle ]. हेमनैः—

suiting to the cold season, see *comment.* The rule quoted is *Pd.* IV, iii, 22; whereby the resulting word is हेमन or हेमन्त. आग्रयण—'tying' and मोक्ष of course 'untying', 'undoing' from मुञ्च to let go; लोभुष=ardently desirous of.

*Trans:*—Women with charming waists drew away to themselves—by means of their garments which were rustling, which were scented with Agarū and Dhūpa, which [being very fine] showed the golden waist-bands (from underneath)—him who was eager to tie and untie the knots of their garments at their waists.

42. The poet speaks here of the शिशिर season, viz: the months of माघ and फाल्गुन corresponding generally to the English middle of January to middle of March. गर्भवेश्मसु—in the inner rooms of the palace. कीर्वातकुक्षिबु—agrees with वेरमसु; कुक्षि=*lit.* the side of the lower part of the body; thence used in the sense of 'a corner of a room'. सर्वसुरतान्तरः श्लेषेण—capable of giving enjoyment of a variety of carnal sports.

*Trans:*—The wintery nights—which, as it were, stared steadily with eyes in the form of lamps burning und flickeringly in the corners where there was no breeze, of the innermost apartments; and which [on account of their great length] were capable of giving opportunities for the enjoyment of diverse pleasures—became the witnesses of his doings.

43. Now the poet speaks of the वसन्त i. e. spring or vernal season. सम्भृतं—brought into being; formed. अम्बुनैतुः—acrist of नी with अनु—conciliated, gained over.

*Trans:*—The pretty women gave up their quarrels with him, on beholding the mango blossom with foliage sprouted out by the southerly breezes, and conciliated him whose separation was unbearable [to them].

44. अङ्गं अधिरोप्य—Mark the use of the *accusa.* अङ्गं in consequence of its being governed by the verb having the prefix अधि; see III, 26. प्रेक्ष्यन्—tossing backward and forward; rocking. परि०विद्धया—परिजनैः अपविद्धा (tossed, swung; from अपव्यप् 4th Ubha. to throw, hurl, to move to and fro. मुञ्चरञ्जु—used *adverbially.* निविद्धं—firmly, see IX, 58. भयच्छलात्—under the disguise, semblance of fear.

*Trans:*—Placing them on his lap and swinging on (*lit.* by means of) a swinging-board rocked to and fro by the attendants who let go the rope [with which the board was being swung] in consequence of which he gained a firm hold of the neck by (from) the hands [of the women] under the pretext [on their part] of a fear of falling down.

45. The *prin.* sentence is प्रियाः तं त्रीमवेषविधिभिः सिषेविरे and the three adjectival clauses agree with विधिभिः = by means of arrangements पयोधरनिषिक्तचन्दनैः—see *comment.*; निषिक्त = sprinkled, smeared over; see III, 26. The breasts being annointed with sandal-paste and being

frequently covered with pictures drawn with the paste by amorous lovers is spoken of by Indian poets e. g. in *Vasanta Bhāga*.

*Trans*:—His beloved ones served (i. e. waited upon, attended) him with arrangements of dresses suited to the hot season—those arrangements in which the breasts were anointed with sandal-paste, in which there were charming ornaments strung with pearls, and in which the girdles studded with jewels hung on the hips.

46. लसकहकारम्—( agrees with आसवं ); in which the sprouts of the सहकार (a fragrant variety of the mango) had been expressed. आसवं—see IV, 42; IX, 30. रक्तपाटलसमागमं—mixed with the red Pātala flowers. मञ्जुनिर्गमात्—in consequence of the departure of मञ्जु i. e. the spring season; see IX, 26. The whole is to be taken as a compound word. चित्तयोनिः = मनसिजः or मनोभूः the mind-born, the god of love.

*Trans*:—He drank wine mixed with [the juice of] sprouts of the Sahakāra mango and with that of the red Pātala flowers. His passion which had ebbed down in consequence of the passing away of the spring season thereby revived afresh.

47. निर्विघ्नम्—enjoying, gratifying; see V, 61; XIII, 60; XVIII, 3. अन्यचिमुत्सः—*lit.* one who had turned away his face from other work. आत्मनिवेदितान्—(agrees with क्रतून्) each one indicated by its characteristic peculiarity. अत्यबाह्यम्—passed, spent; see *Mā. Mā.* VI, 13. अनङ्गवाहितः—drifted on, carried away by the bodiless one.

*Trans*:—Thus enjoying the [various] pleasures of the senses the king who had become averse to all other work being impelled by the 'Bodiless-one' indulged in the pleasures of the different seasons.

48. प्रमत्तम्—negligent, careless; see *common*. प्रभावतः—on account of the reputation of prowess. आक्रमितुम्—to invade; to overcome; see IV, 34. आमयः—diseases, रोगव्याधिगदामयः *Amara*. वृक्षक्षायः—the moon makes his ( being considered by the Hindus as a masculing deity ) complete revolution with respect to the stars in 27 days and odd hours. Hindu astronomers divide the heavens into 27 constellations or lunar stations and the Moon is supposed to be the husband of the twenty-seven constellations,—( twelve of which have given names to the twelve lunar months )—among whom he had a stronger predilection for Rohiṇi the fourth. Vishākḥā was extremely jealous of this and persuaded Daksha to curse the Moon for his greater partiality towards Rohiṇi; see *Mahā-Bhārata* Gadāparva 35th Adhyāya.

*Trans*:—Other kings were not able to conquer him on account of his [ reputation of ] prowess although he was careless [ through vice ]: but a disease produced by addictedness to libidinous pleasures began to gradually weaken him just like the curse of Daksha consuming the Moon.

49. *Trans*:—Not giving any heed to [ the advice of ] his physicians he did not give up those objects to which he was addicted although they were felt to be of [bringing on] evil result; for, the group of the senses when once drawn away by attractive allurements is kept off from them with great difficulty.

50 The *prin*: sentence is राजयक्ष्मपरिहानिः कामयानसमवस्था तुलां आयवौ; all the *fem*: *adj*. clauses agreeing with परिहानिः (wasting, gradually decaying). तुला—similarity, equality; see VIII, 15.

*Trans*:—His wasting under consumption, [ which had ] covered his face with a palor, which made him wear a few light ornaments; which made him move about with a support [ from his servants ]; which brought down the voice to a low pitch; and ( with all these ) it became similar to the condition of a love-lorn individual.

51. पश्चिमकला—the last digit; for a similar use of पश्चिम in the sense of 'last', see stanza 1 *supra*. वा—see *commen*. घर्मपद्मलम्—a puddle of water during the summer. क्षयातुरः—आतुरः = diseased, disabled. वामनार्धिः—having a small diminutive flame; the word वामन in the sense of 'small, dwarfish' comes from the original वामन incarnation of Vishnu in which he is said to have presented himself as a small boy in the presence of Bali and begged for land not more than three of his own steps in extent; see I, 3.

*Trans*:—While the King was wasting away with consumption his family appeared like the sky having the moon in her last digit; like the summer puddle with only mud remaining in it ( and no water ); or like the lamp having a thin slender flame.

52. *Trans*:—The King has been now-a-days performing a ceremony to get a son—thus did the ministers, who kept the illness of the King a secret, always speak to the subjects who suspected [ some ] impending calamity.

53: अनेकवनितासखः—*lit*. the friend of many women; a peculiar idiom; it means nothing more than 'one who had many wives', see St. 39 *supra*. पावनी—purifying, rendering free from all sin; see XV, 101.

*Trans*:—Although he had many wives yet he got no issue which would bring him absolution: nor could he get over the disease which baffled the skill of the physicians just like the flame of a lamp which cannot go beyond a current of breeze.

54. पश्चिमक्रतुविदा—( *instru. sing.* agreeing with पुरोधसा ) पश्चिमः (last, final) चासी क्रतुः (see III, 38; 65. IX, 20; VI, 74) च; पश्चिमक्रतुं वेत्ति असी पश्चिमक्रतुविद्, (one who knows the performance of the obsequial rites) तेन. पुरोधसा—see III, 18; VII, 20. अपदिश्य—pretending, see St. 31 and

32 *supra*. संभृते—kindled; gathered in a flame; see St. 43 *supra*; agrees with शिखिनि—*loc. sing.* of शिखिन् fire. शिखी बन्ही बलीवर्द शरे केतुग्रहे दुने मयूरे कुकुटे पुंति शिखावत्यन्यलिङ्गकः *Medini*.

*Trans*:—The ministers, who gathered together in the palace-garden [taking] with [them] the family-priest who was well-versed in the performance of funeral rites, under the pretext of performing a ceremony for the cure of the disease, secretly consigned him to the flaming fire.

55. तैः—By those ministers. कृतसंप्रहैः—प्रकृतीनां (of the subjects, people in general, see IV, 12) मुख्याः (leaders) now see *commen.* प्रत्यपद्यत—gained, received; see XI, 34; XII, 7.

*Trans*:—His associate in religious observances (i. e. wife) who manifested signs of an auspicious foetus gained the agreeable grandeur of the king (her husband) from them (ministers) who had gathered together the leaders of the people.

56. तथाविधं—as narrated above. निर्वापितः—refreshed, cooled, from the causal of निर्वा 2nd *Ubha*. 'to refresh, to cool'; cf. the last lines of विष्कम्भक in *Shā.* act III 'शरीरनिर्वापणाय'; also सर एव तापहेतुनिर्वापयिता स एव मे जातः III, 9.

*Trans*:—Her embryo was first excited by the hot water (tears) coming out of her eyes on account of the grief at the death of the king in that manner; it was, however, cooled by the pourings (of water) out of the spouts of golden jars for the continuance of the progeny.

57. नभोबीजमुष्टिं—see *commen.*; a handful of grain put in the ground in the month of Shrāvāṇa. अन्तर्गूढं—concealed inside; covered over with earth. मीलैः—hereditary, brought up in the service of the king for generations; see XII, 12; XIV, 10. अन्याहताज्ञा—She whose orders were not called in question.

*Trans*:—That queen—who occupied the golden throne, and whose orders were not transgressed—governed the kingdom according to law [justly] with [the help of] hereditary old ministers, while she held it (the foetus) concealed [in her womb] just as the earth holds concealed [under-ground] a handful of grain sown in the month of Shrāvāṇa, for the welfare of the subjects who were eagerly awaiting the hour of delivery.