KUMĀRASĀMBHAVA

(Cantos I–V)

OF

KĀLIDĀSA

WITH A SANSKRIT COMMENTARY (BĀLABOŚHINĪ)

BY

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INTRODUCTION. TRANSLATION, NOTES CRITICAL AND EXPLANATORY, AND APPENDICES.

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CANTO I.

[1-17 Description of the Himalaya mountain, possessed of a divine nature. The Himalaya has innumerable jewels, minerals, Būrja trees, mighty herbs glowing at night, habitable caves etc. and is thus fittingly called the king of mountains. 18-20. Himalaya marries Menā, and Maināka is born of the pair. 21-24 Menā conceives for the second time and Sāti is re-born as a daughter to Himalaya. 25-30 Sāti was named Pārvatī who came to be called Umā afterwards. 31-49 Description of Pārvatī’s youthful beauty. 50 Nārada predicts that Pārvatī would be the wife of Śiva. 51-60 Śiva has been practising penance after renouncing the world ever since Sāti had immolated herself on the pyre; Himalaya requests Śiva to allow Pārvatī to be in attendance upon him. Śiva agrees to that and Pārvatī serves him by keeping ready all materials required for the daily sacrificial rites].

1:—There is, in the northern direction, the supreme Lord (adhirājaḥ) of mountains, possessed of a divine nature (devatāmā) by name Himalaya, who having plunged into the Eastern and the other [that is, the Western] ocean, stands as if he is the measuring-rod of the Earth.

CONSTRUE: उत्तरस्य दिशि हिमालयः नाम देवतात्मा नगाधिराजः पूर्वपरी तोषिनिवी वगाहा पृथिव्यः मानदण्डः इति स्थितः अस्ति।

A Mahākāvyā should begin, according to Dandin with a blessing or salutation or some reference to the plot itself (आशीर्वादस्व वस्तुनिर्देशी बापि तत्सुल्लभम्।). The poet by referring to Himalaya, the father of Pārvatī, the Heroine of the poem, has amply satisfied the last alternative viz. वस्तुनिर्देशा। According to some, by vastunirdeśa we are to understand a reference to the Hero only, as for instance, the Haya-grīvavadha begins with आसीदे०हृयमीवः...The commentator
Arunagirinātha remarks हिमवंशानु प्रकर्भे पताकानायकः. It is a
convention of Sanskrit writers to begin their works
with a salutation or benediction. A drama, for instance,
always commences with the Nāndī. A Mahākāvya
that begins with vastunardesa, has apparently no scope for a
proper Maṅgala, hence commentators are in such cases at
great pains to discover some sort of Maṅgala which is
credited with the power of removing all obstacles in the
way of the completion of the work undertaken. Thus
Arunagiri remarks तु हिमवंशानु पताकानायकः. The
word Devatāmā also shows that it is the deity presiding
over the mountain, that is praised here. In those cases,
where by no stretch of meaning, a Maṅgala can be found,
commentators content themselves by remarking that the
Maṅgala is not directly expressed there, but the poet has
recourse to it in his mind! Annambhaṭṭa in his Dipikā on
the Tarkasaṅgraṭha, thus remarks about the desirability of a
Maṅgala, नन्तः महाक्ष्यः समासिनाधलन्तु नालि। महते श्रेयोपि कादम्बव्यासः
नितिकपशिष्याद्युद्देश्यात्। महाक्ष्यः श्रेयोपि किरणावत्यासः समासिन्दृष्टिनयब्यत्तेनः
भावितार्द्दिति चेन। कादम्बव्यासः विजयासुत्तमाल्लर्माल्लवः। किरणावत्यासः तु
अन्यार्द्दिति महते कुतमती न व्यविचारः। नन्तः महाक्ष्यः कर्तृत्वते किं प्रभावार्द्दिति चेन।
शिष्यार्द्दितिन्यूत्स्यूवे अप्युग्मगातः। समासिन्दृष्टिकालो महाक्ष्याचरत्वं इति श्रुतेः। Vide
also Patañjali’s Mahābhāṣya, माक्षिकल्या आनन्दी महतः शाक्तिष्कृतः
महत्यां श्रुद्धि नारदिद्वादित्वं अनुत्तरः। महत्यार्द्दिति हि शायाणाणि प्रकर्भे वैरुपुस्कारिणि
अन्यायुष्माननुवकाणि चात्मेत्तथं ग्रंथ्युक्ततथ यथा स्थिरिति। हिमालयः: (lit. the
abode of snow) is one of the Varsaparvatas ( हिमवानः हेमकुटः
निष्ठावासः दक्षिणः) नीऽः कैतवश रुद्राः च उत्तरे कविपर्वतः। ॥ Viṣṇu Purāṇa
II. 2. 10) and is the northern boundary of Bharatavarsa
( उत्तरं यद्य सुमुद्रश्च हिमर्देश्येन दक्षिणमूः। कविता तद्वारं नाम भारती चत्र संतति:) ॥
ibid III 3. 1.) The expression देवतालम्ब is put in to justify
the subsequent description of the mountain ash aving mar-
rried Menā and brought forth progeny etc. By Himālaya,
therefore, we are not to understand the inanimate moun-
tain, but the deity presiding over it. उत्तरस्यां दिविः is a
statement of fact. It is also used to show that Himālaya
was a god, as the abode of the gods is said to be in the
north, while that of the demons is in the south. In V. 45,
the poet calls the region of the Himālaya as a Devabhūniḥ
( पिछः हिमकोशः देवभूमिः।) नमोऽन् भृगोऽन्नाम्: (अष्टः: राजा the supreme
Lord). The Himalaya is the loftiest mountain in the world and is but second in importance to the Meru mountain. वगाझ is the same thing as अवगाझ (Gerund of गाझ with अ) the अ of अर्थ and अपि, being optionally dropped, according to the Sūtra विहिमानुग्रि etc. Thus we have both निन्द्र and अपिन्द्र. वगाझ having plunged into, that is, stretching as far as. This feature, viz. stretching forth as far as the Eastern and the Western ocean, does not seem to be a peculiarity of the Himalaya alone. In the passage from the Brahmanda Purāṇa quoted in the commentary, the Kailasa also is described as being possessed of the same characteristic. In Śāk. VII. Kālidāsa speaks of the Hemakūta mountain in the same manner (राजामातलेककतमोंर्य पूर्वप्रमुन्यवगांडः कनकसलिस्मद्रो...सातुमानाहवेक्षते। मातािं—
वायुस्वनः, एव खल्ल हेमकुटो नाम...। मानद्रः—a rod for measuring (मानस्यद्रः) or a rod which is a measure (मृशते यान्दे इति मानस्य
स्वाभासीद्रः).
In order to measure small objects, a small measure, like ‘a foot’, would do; but the earth is so vast that to measure it, one would require a great mountain like the Himalaya. But according to this interpretation, the vast size of the earth and not of the Himalaya, would be mainly emphasised. The passage may, therefore, be explained in another way. The Himalaya as it were measures the whole of the Earth from the East to the West. The two boundaries of the mountain are also the two boundaries of the Earth. This explanation is obviously not correct geographically as the Himalaya cannot really be said to be touching the Eastern ocean (the Bay of Bengal) or the Western ocean (the Arabian sea) either. मानद्रः seems also to have been used to suggest the meaning ‘vanquishing the pride’ (with a pun on माना). The Himalaya, owing to its vast size has at it were vanquished the pride of the Earth for being so vast. The following sixteen verses describe in detail the Himalaya. The Matsya Purāṇa (117th Adhyāya) also gives a detailed description of the same, which also contains certain characteristics described by the poet. This verse is quoted in the Kānya-
laṅkaṅkārasūtravṛtti as an illustration of the figure of speech Slesa, and of Avaiṣamya. The Alaṅkāracūḍāmani quotes it
in connection with Ślesa and Uttara. The Alāṁkārasūtra and Kāvyālāṁkāraṇapaṇa quote it as a case of उपादिष्ठाम of the Earth, transformed into a cow] admonished by Prthu, brilliant gems and mighty [that is, important medicinal] herbs.

**Construe:** दोहस्य ैव विमंडितिः धारितिः सत्वेश्या: यं तत्त्वं परिकल्प्य पृथुवधिः च राज्याम् भास्वन्ति रत्नाणि स्वाभूमिः च दुः!

The story of King Prthu and the milking of the earth-cow by him is referred to in the Viṣṇu (I. 13) Matsya (10), Padma (I. 27) Vāyu (62) and Bhūgavata Purāṇas, and also in the Śāntiparvan and Harivānśa. The story is briefly as follows:—King Vena who was extremely wicked and irreligious, was killed by the sages who by churning down his body produced a very handsome person, Prthu who became king after Vena. The Earth, being afraid of him who was angry to see all Dharma lost in the world, began to run away from him, assuming the form of a cow. Prthu followed her, armed with a bow and overtaking her asked her to fulfil the desired objects of the people. The Earth consented to that and Prthu milked of her, with Svāyambhuva Manu as the calf, milk which then was transformed into corn etc. Others also followed Prthu’s example, each class selecting a milker and a calf out of its constituents. The mountains selected Meru as the milker and Himālaya as the calf. Read—सुनीता: नाम तत्स्वातु। श्रेणिः नाम शुकः पुरा। अथर्मिनिरत्तावसमद्वाराववाथिष्ठिः। शापेन मारिति। नमराजक्षमार्दितः। मयुजयवाध्यस्तवः वलोध्यस्तवः। तत्कार्यान्यप्रयोगापल्लि। निष्पुरतःचारुवातः। पितुर्वस्तवः चारोऽमवाविस्मिते धर्मवाचारिणे।। उपनो दक्षिणाद्वस्ताः प्रवेदः। सत्ताः गदी। दिव्येतेर्मववपुरुः। सत्तकवज्जवः। ्पुःगोरितत्ववतः।

ततः पृथुवधिः। दुः! इति। स्वायम्भुवायस्तथोऽस्त्रोऽमवाघमवाध्यस्तथा। दशस्योक्तक्रमे। कोपस्य्यगृहिष्ठात्वमिति। ततो श्रूपस्यायणोऽधिकं। पवर्नस्यमुदाहरतः। प्रयोजनसुगंधस्तस्यः। पृथुवद्वारवासः। ततः स्तिथिवेष्टिते दुः किं कर्मके चाब्रूवीतः। पृथुवद्वारवायुः। निपदते देहि सुभूते। तत्त्वेऽऽगतः। शीघ्रस्यास्वारस्या चरस्यच। ततैव सात्त्वकश्चूधः। प्रस्फोदनस्य नाथिष्ठ। सके पाणी प्रस्फोदः। कहा स्वयंपुरुः मनुः। तदश्रवंस्वार्धः। अत्ज्ञा। बीजविन्ति वेन वै।। इति।
Notes.

The same passage mentions the Gods, Sages, Pitris, Nagas, Asuras, Yakshas, Pretas, Gandharvas, and Vrikshas, as having milked the earth, with suitable milkers and calves. It is well-known that a cow would give milk properly only when she has her favourite calf by her side. The calf also sucks the milk first and then the milker gets his share. By describing the Himālaya as the calf, the poet suggests that the Himālaya is the best of mountains and that he possesses the best of the treasures yielded by the earth to the mountains. तेरी स्थिति is loc. abs. construction. भालि (भालित:) may be construed with महोऽध्वी: also, meaning ‘luminous’. रत्नानि gems. रत्नम् is also used to denote the best of a species (जाती जाती युक्तिगुल्म तह्वामिति कथिते). प्रधुना उपदिष्ठाम्—Mallinātha explains उपदिष्ठाम् as इंद्रक्षा प्रवर्तिता धरित्राम्, भोजवामिति शेषः। उपदिष्ठाम् rather means ‘instructed’ or ‘admonished’. The Earth agreed to be milked when Pṛthaka asked her to do so. ऊँ is one of those roots which take two accusatives; here we have ग्रहितम् and रत्नानि, the two objects of ऊँ. The Sāhitya quotes this verse with the remark, तच्छवद्य प्राकान्तप्रविष्टातुमुर्तयति यथौ चवधवघर्ष्यतम्। The verse is quoted in Dhvanyālokālocaṇā also.

3:—Of whom, the source of countless precious objects, snow did not become the destroyer of beauty; for, a single blemish sinks down [that is, is lost sight of] in the gathering of virtues, like the spot on the moon in the rays.

CONSTRUE: अनन्तरात्मप्रभवस्य यस्य दिम्यो सौभाग्यविनिरपि न जातम्, एकः दीपः हि गुणन्तरिपि इत्यदः: अङ्कः किरेऽगु इति निष्किति।

Himālaya was possessed of innumerable excellent objects of every kind (उपायविचक्तत्वस्य, वैद्यमानो सागरलावनो देवदास्यश्वतिनां जलाश्वरलावनां सूर्यवर्जिनीप्रभुवतीनामोष्णरलावनां ग्रहदीनां सिरिशलावनो साौम्यालाश्वतिनां विद्राक्यरलावनां च प्रमः।—Nārāyaṇa). There was however, one blemish about him, viz. the excessive snow, as his very name connoted. The poet says that this one blemish did not take away from the loveliness of the mountain as the blemish was more than counterbalanced by the host of virtues possessed by him, just as the spots on the moon do not detract from the beauty of the rays of the moon.
The moon's rays are extremely cool and pleasing. This their characteristic is not in any way disturbed by the fact that the orb of the moon has spots upon it. In Şāk. I (महत्त्वमपि हिमांशूकंद्रोम तत्त्वमंत्रिति...) the poet seems to suggest that the stain on the moon's orb is as it were an ornament or decoration, rather than an ugly feature. The following verse gives the various poetic conceits about the spots on the moon—अहुं जे सपिक शाक्तिकरे जलमिने पद्मे परे मेंगिरे सारुं कतिपय संजगदिरे मूच्छात्मकस्मपृंगे। इन्द्रोपजित्तेन्द्रियकलिकस्मयों मन्दीद्यते तत्साध्व विशिष्ट पीतमन्यतमसंद्रे कुज्जयमानश्चेते॥ The idea in the second line is not accepted by all. Cf. अमितुप्रोषपि पद्मायों पदरीमेंकन निशित्तो भवयति। निखिलसाचनराजो राजेन्द्रेण त्वः इति॥ (Rasagaṅgādhara p. 213). This verse is quoted as an illustration of उदाहरण in the Rasagaṅgādhara, and in the Alāṁkārasarvasva as an illustration of अर्थान्तरस्वास. It is also quoted in Kuvalayānanda, and Alāṁkāraśāstubha as an instance of the figure of speech, विकत्तर.

4:-Who, by his peaks, bears richness in minerals, accomplishing the amorous decorations of the celestial nymphs [Apsarases] and diffusing redness in the portions of clouds, like an untimely twilight.

CONSTRUE: य: च अपरिविश्वामण्डलानां संपादितायं बलायत्वः चत्वरिवभक्ष- रागामु अकालसन्यामु इत्य बालूमयी शिखैति विभासः।

वालूमया—वालूसन्दर्भ, plenty of minerals used for decoration purposes. The celestial nymphs used the minerals for decorating their hands, feet etc. Himālaya thus provided materials for their toilet of the Apsarases. As the red colour of the minerals was also reflected in the clouds on the peaks, they on account of the red tinge thus imparted to them, appeared like the clouds at the time of the twilight when the sun's rays also impart a similar reddish hue to them. As this phenomenon of the red clouds was noticed throughout the day on the peaks, the वालूमया is said to be an अकालसन्या. The expressions अपरिवर्रेश्वितायं and बलायत्वः रागामु are to be construed with both वालूमया and शन्याः. The twilight (of the evening) also accomplishes the toilet of the Apsarases, as when evening sets in, the celestial nymphs begin to decorate their bodies, with a view to appear to advantage, before they start for the rendezvous.
to meet their lovers. The वातुमत्ता accomplishes the toilet by furnishing the nympha with the necessary colouring materials. Both वातुमत्ता and सन्ध्या impart a reddish hue to the clouds. Mallinātha remarks अप्सरस्: सन्ध्यामय प्रसादनाय लक्षणीति भाषाः। According to him, the propriety of वातुमत्ता is that the ladies mistake the reddish hue of the clouds caused by the minerals for that caused by the twilight. This meaning would be appropriate if the poet wished to describe an occasional phenomenon on the mountain. It appears however that such is not the intention of the poet who merely wants to describe the richness of minerals on the mountain, which would produce such a phenomenon for all time. अप्सरस् विन्द्रमण्डनानि, अप्सरस् are the celestial damsels whom Indra uses chiefly for alluring sages who practise rigorous penance. They are so called because they are born of water, अप्सु निमेयनादेव रसात्मादुदारकियः। उत्तेजनृतात्मकः तस्माद्वरसौमन्नृ॥ The Nirukta (V. 13) thus derives the word, क्षुरा अप्सरिणिवधि वा अप्सु इति खलनाम...तदरम्भिते लक्ष्यति तदन्यात्मिति वा तदस्ये दत्तिमिति वा। अप्सरस् is generally used in the plural, though the singular is also occasionally met with. विन्द्रमण्डनम्—amorous decoration. Mallinātha gives an alternative explanation (विन्द्रम्वस्त्रयाकास्मात्माभ्यािनोपिष्यं:। Daśarūpa) for विन्द्रम and takes it to mean 'the misplacement due to hurry'. As a matter of fact, according to the Daśarūpa विन्द्रम: would mean 'misplacement of ornaments due to hurry' so that the word मण्डन in विन्द्रम मण्डन would be superfluous. Even if we take विन्द्रम to mean विन्द्रप्रतिवास only the expression अप्सरे विन्द्रम...would not be appropriate with वातुमत्ता, (as there is no reason why the richness in minerals on the peaks should cause a misplacement of ornaments on the part of the nympha,) or with सन्ध्या either (as there could not have been this विन्द्रम every evening). The expression would fit in only with an अकालसन्ध्या (for, when the nympha find that the evening has come all of a sudden, they would be naturally hurrying up to do their toilet and mistakes are likely to occur in the wearing of ornaments etc.). But the poet does not appear to impress upon the reader the resemblance of अकालसन्ध्या to वातुमत्ता, but that of सन्ध्या only, for the expression विलाहक...
रागामु has no special propriety with an अकालसन्त्या. बलादकः is explained as वारीणां वाहः (a cloud) and is an irregular formation from वारि and वाहः. बलादकः केशेशु (अतः केशद्विषेण छिन्न द्रव्यं रज्ज्वते। नारायण) विभक्तः: रागः (redness) शया तामुः. This verse is quoted in the Kavyaprādipā and the Kavyaprakāśā, to illustrate the fault निहत्तयतः. Māmaṭa remarks, अतः मतासम्बः श्रीवायेः निहत्तयः। The word मता in धातुमताम् is more generally known to mean ‘intoxicated’ and this meaning obscures the real meaning ‘possession of’ or ‘richness in’. (अतः मतासम्बः पदेक्षेतः: श्रीवायाम् (उन्मतायां) सुप्रसिद्ध इति तेन (श्रीवायवें भावना) मतायाः निहत्योः (तिरिष्टियोः) Bala-bodhini).

5:—Whose sunny peaks, the Siddhas resort to, when oppressed by showers [of rain or frost], having enjoyed the shade thrown on the table-land (prathah) below, of the clouds moving along the slopes [of the mountain].

Construe: आमेइरां संचरताः धननामृ अनुसारं तत्त्वाः शायाः निवेष्य श्रुतिभि: ऊःक्षेतितः: सिद्धः यथा आत्मवन्ति प्रभाण्य आत्मानेति।

Siddhas are semi-divine beings like the Gandharvas, Vidyādhāras etc. Siddhas are also supernatural beings possessed of the eight miraculous powers (सिद्धि, आपेक्षा अष्टिस्रया प्राप्ति: ग्राहतां मद्विमातथा। ईशितवं च शर्यितवं च तथा कामासाधितां।). As the poet describes in the succeeding verses, Vidyādhāras, Kinnarās etc. who are semi-divine beings, the chances are that by सिद्धाः we are to understand persons belonging to the same species. And again, Siddhas possessed of miraculous powers could have got rid of their trouble without moving from their places at all. The Himālaya has his peaks higher up than the region occupied by the clouds (see I.16. below). When the Siddhas were too much oppressed by the sun’s heat on the peaks, they would go down to the table-land below and enjoy the shade of the clouds which could only move along the waist or the middle portion of the mountain. When again they would be troubled by the showers of rain from the clouds or by frost, they would go up to the peaks and bask there in the sun. The Himālaya, thus, unlike other mountains, provides against the evil effects of the excess of both heat and rain. As the clouds are described in this verse as reaching only the Mekhalā.
or the slopes of the mountain, we shall have to understand by the *Sikharas* in the last verse only the minor peaks and not the highest ones. आमेशखलम् = मुखालफ़ान्तम्-मेखला is the girdle or the waist-bands; with reference to a mountain, it means ‘the middle portion’ or ‘the slopes’. घानान् is to be construed with both छायाम् and गुणित्म: अधौ मागे वे सान्वः (table-land) बानू गाताम्. The reading अवःसानुगताः (to be construed with सिद्धा:) is also a good one or perhaps better. आतपवन्ति = प्रशातातपयुक्तानि, प्रवशायं मतु०, having a pleasant sunshine. The Trivandrum edition reads this verse after the next one, पदे तुपार...etc.

6:—Wherein, the Kirātas [mountaineers] know the track of the lions who have killed the elephants, even without beholding the foot-prints, the blood from which has been washed off by the melting away of the snow, by means of the pearls dropped from the interstices of the claws [of the lions].

**CONSTRUE:** यानिन्द्र तुपारस्त्रिषोत्तरस्त्र द्वितीयापारूकृतिः केसरिण्यो पदं अद्वृत्त क्षीर नकरनेनस्याऽत्रः मुखालफ़े किराताः [केसरिण्यो] मागे बिद्वन्ति।

Kiratas are mountaineers residing on the borders of the mountains, किरे पश्चिमपूर्वम् अततति गर्भिन्ति. Cf. पर्वतनीयमितिभिनिज्ञ सदृश्य नाच: किराते: हुताम्। *Rat. II* (According to Amara, किरात, शबर and नुविन्द्र are स्पेच्चजातयः। A स्पेच्च is thus described, गोमासंहको शतु लोकाबाहि च मास्यते। सर्वाचारविद्धिनेती स्पेच्च इत्यभिविषयते॥). They are described as being excellent hunters and archers. The Kirātas wanted to hunt the elephant-killing lions on the Himālaya. On other mountains they could easily find out the track of the lions by merely following their bloody foot-prints. This was not possible on the Himālaya as the bloody foot-marks were washed away by the melting snow and so no trace of them was left. The Kirātas however were able to find out the desired track in another way. The lions had killed the elephants by pouncing upon their temples and tearing them off. The elephants are supposed to be carrying off gems in their temples. Some of the gems clung to the claws of the lions, and dropped down as the lions continued their journey. These gems dropped down at intervals furnished a clue for the
Kirātas to the movements of the lions. The Kirātas had come for hunting purposes, so they did not think of appropriating the gems for themselves, but valued them only in so far as they assisted them in finding out the track of the lions. The poet refers to the Himalaya as being the abode of the lions in Raghu (IV. 72). . . . The following verse gives the sources of pearls—करोद्व (ङ्ग्रेण्त्र) जीवलत्रङ्गमत्स्याहिष्कुलेण्णाश्चि। जुकन्ताफलानि ज्ययितानि लेखे ते न ज्युतेुर्तरेवत्र मूरि। बिन्दुविन्दुतिस यलू विन्दु विन्दुनिराकारिनीति.

7:—Where the barks of Bhūrja trees, with characters inscribed on them, with mineral fluid, and red like the spots on elephants, become useful for the purpose of love-letters of the Vidyādhara damsels.

**CONSTRUE**: चन्द्रान्तरसेन नमःक्षरः क्षरविन्दुशोणा: भूर्ज्जः विदाोऽरेकुलोण्याः अनहेक्षाविनंयभयं उपवोः विनंतिः।

The barks of the Bhūrja trees which abound on the Himalaya were used by the Vidyādhara damsels as paper to write their love-letters upon. The red mineral fluid served the purpose of ink. The Bhūrja barks were red like the spots on elephants. Mallinātha explains that the barks were red in those parts where the characters were inscribed (रक्तवर्णः स्पष्टिभागेनु इति शेषः।). More probably, the idea is that the Bhūrja barks were pink in colour and thus resembled the spots on the elephants. क्षरस्य बिन्दु: ते इतः (or क्षरस्य इतः बिन्दुः: ) शोणा:। The elephants, at a particular age, have red spots appearing on their bodies. These spots are also called पद्रकः. The Bhūrja barks correspond to the spots and redness is the common quality of the barks correspond to the bodies of the elephants, and the red mineral drops to the spots. अनहेक्षाय: लोक-लक्ष्या:। The Bhūrja barks could not be had elsewhere and could be used only by celestial ladies for writing letters upon. Ordinary women would use a Tālipatra for the same purpose. In his Vikram, Kalidāsa makes Urvasī write her love-letter on a Bhūrja-patra. वियाधारय स (वियाधारय गुणेक्ष्यानादिविषयविषयः धरा:) are semi-divine beings (खण्डुक्ष्यानादिविषयाथारैः:—Aruṇagirinātha).
The *Alamkūracūdbāmani* quotes this verse with the remark भूमिपतितपदमः ।

S:—Who, filling the regions of the holes of the bamboos with the wind issuing from the cave-mouths, wishes to assume the state of one giving the Tāna to the Kinnaras about to sing in a high pitch.

**CONSTRUE:** दर्शामुखपतेये समीरणेन कीचकरणभागणा पुरवन्तु उद्धृपावति कित्वारणां तानप्रदायितत्वमु उपगात्मु ह्रेष्ठतिः हवः।

Kinnaras are the musicians of the gods. (कित्य अथमुखा देवगायना इति दक्षिणाति: ।) कुलिता: नरः कितराः, so called because they are partly human and partly horse. Some of them have the face of a horse, the rest of the body having a human form; others have a human face, with the rest of the body resembling that of a horse (अथमुखा अनथमुखावैकिति द्विविरा: कितरा: । अनथमुखा: मुखव्यवितितिकितौ गाँवेणु नराक्तत्वः। अनन्तमुखास्तु मुखे नराक्तत्वः: हर्षक्ष पदान्तितः। नारायणा). It appears from *Śusupālavadha* (IV 38) that the Kinnaras are different from Āsvamukhas, विम्ब्रेण्डु हु नरुच्छवण्नुयोबन्तु मुखिमहिं कितरे भियाया: । others identify the two. Before one begins to sing, some one else gives the tune by means of a flute or pipe. The Himālaya as it were supplied the necessary tune by filling the bamboo holes with the wind from the caverns, and thus making the bamboos produce sweet notes. The Himālaya is thus identified with a person playing upon a flute. उद्धास्यतां गेन. plu. of उद्धास्यत्वः २nd future participle of से with उतः, about to sing loudly, or in the Gāndhāra grāma, as remarked by Mallinātha. Celestial beings alone can sing in the Gāndhāra (स्वादिश्यमन्त्रानां रामो गायन्ति मानवः । न हु गान्यासारामां स सम्यो देवगायनिः: ।) तानो नामोऽहततत्वस्य स्वादिश्यतपरिक्षेठः। स चांसक्खर उच्चेते।

The taṇa pradānan is managed by a वेश, 'गाता यं यं स्तेरे गृहेऽ तैं तं वेशन वाद्येत' (Bharata). This taṇa seems to be but another name for अंक्त्वर which is ten-fold, रागो विनिश्चितसति यस्मायापि प्रवेष्टः। न्याता न तासमन्त्राणा गोत्ययो चौपथयो । अभोपमन्त्रविन्याससंयात्त्वान्यासमोचारः। अन्तुरत्थ यैवेऽस्तदः स्वाग्राव्यं:। Cf. for the idea in the verse, श्यायायने महुर्मतिः कीचकः पूर्वमाणः: संस्कृतिमित्रिपुरविजयो गीतसे किंतौः। *Megha*, स कीचकमृततपुरविजयः कृत्वदितितवितविशालसमः। युधिष्ठिरः कृष्णैः स्वयंकृतिमात्रानां वनयज्ञवायमि:। *Raghu* II.12.3; सुरजेऽसंस्मरीमताः: कीचककथितीतवः।...मस्तस्ततः सिखेतिरेऽ। *ibid* IV. 73.
9:—Where the odour, produced on account of the
juice [or gum] that flowed of the Sarala trees rubbed
against by elephants to remove the itching of [their] tem-
ules, renders the slopes [or peaks] fragrant.

CONSTRUE: यद्र क्योलक्रशु: विभेदु कारिभि: विचक्षिताना सरलात्माना
कुतक्षीतिया श्रस्वत: गन्ध: सानुवि सुरभीकरोति।
The elephants were in an intoxicated state, with a
large flow of rut flowing from their temples which naturally
had therefore a strong itching sensation. To remove this
itching, the elephants rubbed their temples violently
against the stems of the straight and stout pine trees,
with the result that the barks of the trees, being pressed,
exuded a large quantity of gum. This gum, which
has a fragrant odour, rendered the whole region fragrant.
Mallinātha quotes from गजायुबंद to show that elephants
abound on the Himalaya—‘हिमालयविण्मलया गजायुं प्रभवा नयः।’
इतैं श्रीरे शेषरे तेपां भागं तथा। वर्मकरोति is a चिथ form, न शुर्मणि
अति शुर्मणि संप्रदानानि करोति। सर्दू is Pinus longifolia;
it seems to be a variety of Devadāru. From Rāghu IV-75,
76, the poet appears to identify Sarala and Devadāru.
सरलासम्यसमलयानेवसुरभिसुरभिविशिष्यति। ।... तत्स्योद्धनानविशेषु कान्तरजूकङ्क्ततत्ततः।
गजवर्ण विप्रतेयं: शाशुधुष्वेद्वारवः। इतैं, Mallinātha explains सर्दूः
above as देवदारुविशेषु, while in his commentary on ततेश्वरसि
सर्रति सरलानाश्वायाना मेघ (Megha) he explains सरलाना as देवदारु-
माणायु। This verse is quoted in the सर्सतिकण्ठामण्य, with the
remark रतिविषेषेशु गन्धो यथा.

10:—Where the medicinal plants, whose lustres are
reflected [or, poured] in the interior regions of the houses
in the form of the caves, become at night time the lights
at sexual enjoyment, without any feeding of oil, for the
foresters in company of their wives.

CONSTRUE: यद्र देशीश्वमहिनिष्कत्तमासं ओषधयं विनितास्वायानं वने-
भारणां रजन्याम् अतैवपुरा: सुरतप्रदीपानु: सवनित।
वर्ष: एव श्रगणि तेषाि वस्त्रेणु (interior regions) निष्कता: माता: यासी
वर्षा: विनितास्यं स्वायां हनितास्वायां: तेषां। This must be dissolved as a
Tatpurusā compound, though the sense is that of a Bahu-
vrīhi., for the sūtra राजाहस:सत्क्षिण्येष्टु would not apply in the
case of a Bahuvrīhi (बहुव्रीहविवक्षायं) हु समासश्च गन्धो न स्यात्।
Nārāyana). सखि becomes सख at the end of a Tatpurusa compound. वने चरस्तीति कोच्चर; this is an Aluk compound. तैलेन पूर्न्ते इति तैल्युष्यः न तैल्युष्यः अतैल्युष्यः: requiring no oil to keep them burning as in the case of ordinary lamps. The श्रेष्ठिग्रस referred to here, are some herbs that shine at night time. Cf. ... आसनीषयः नेतृभवन्तमलेखद्विपिकः। Raghu IV 75, also श्रीमल्लातस्करसमोचयः: यद्यपः: ... Kīrāt V. The foresters had no settled abodes and were also too poor to keep up lamps burning all night. The Himālaya provides them with both shelter and light. The light again is such that it requires no oil to keep it going. The Sāhitya quotes this verse as an illustration of the Alamkāra परिणाम, the Kāvyālam-kārasūtravrtti as that of विशिष्टोक्तिः, the Sarasvatīkaṇṭhābharaṇa and Alamkāratilaka as that of विषाक्षा.

II:-Where, the horse-faced [Kinnara] damsels, opposed by the hips and breasts difficult to be borne [on account of their heavy weight] do not break off [that is, alter] their slow gait, even though the track, with the snow solidified [on it] oppresses the regions of the toes and the heels.

CONSTRUE: यन्त्र शिलौभूतिः मायें अव्युङ्गिलाभिषेणभागान् उद्वेष्यःमृति (तति) अः पुनर्मोर्मेवयोरिताः अश्वमुखः संद्वान्ग तति न भिन्नाति।

शिलीभूतः (a चिंत्र form, न शिला अचिंता शिला भूता शिलीभूताः) हिमं यन्त्र तत्सम्यमानेन उद्वेष्यः is loc. abs. construction or मायें may be taken to be a mere loc. singular. अव्युङ्गिलिस्य (toes) पार्श्विस्य (heels) अव्युङ्गिलाभिषेण, (a samāhāra Dvandva. If however, the पार्श्विः or अव्युङ्गिः which is a part of the foot, is not regarded as a separate अः of the body, the compound would be an ordinary Dvandva, as the samāhāra Dvandva takes place when only the parts (and not parts of the parts) of the body are compounded. We may however take अः in an extended sense) तत्सम्यभागान् श्रीणिलिस्य (hips) पोवोरिताः श्रीणिपोवोरिताः, (a samāhāra Dvandva, but if the पोवरित are not regarded as a regular अः, it would be an ordinary Dvandva) दुर्वैः न श्रीणिपोवरिताः तत्सम्यभागान्. अव्युङ्गिः मुखानिःवत्सामणि यासः ताः अव्युङ्गिः (instead of अव्युङ्गिलिस्य). Female Kinnaras. Heavy breasts and expansive hips are regarded as a sign of great beauty in women (Cf. श्रीणिमाराद्वर्षमणा लोकनया स्तनाभ्यामः। Megha). The
beautiful Kinnara damsels could not proceed quickly owing to their heavy breasts and hips though their feet were much oppressed by the biting solid snow. They tried their best to bring as small a portion as possible of their feet into contact with the hard solid snow by walking on the toes and the heels. They would fain have run but could not do so, for reasons explained above.

12:—Who protects from the maker of the day [that is, the sun] darkness that being as it were frightened lies during day [concealed] in the caves; indeed, of exalted persons [lit. those who hold their heads high up] there is an affectionate regard (mamatvam) towards even a vile person (ksudraḥ) who has sought shelter, as towards a good man.

CONSTRUE: यः भीमतम इव दिव दिव यूद्धमुख वामकार दिवाकरात्र स्थति; नूममु उछैंगिर्यसा शरण प्रपने छुदें अपि सति इव समतम् (अस्ति)।

The Himalaya is described here as being a high-minded noble person who affords protection to all-good or bad—who come to him for shelter. Darkness is a wicked person who is very much afraid of the sun's rays. (Darkness is always associated with vice). The Himalaya is kind enough to pity this darkness and allows it to take shelter in his vast caverns where the rays of the sun could not penetrate. The action of Himalaya is quite in accordance with what one would expect of the exalted who sympathise even with the wicked, when the latter beseech their shelter, and do all in their power to mitigate their sufferings. This does not mean that they encourage the wicked to continue their vicious career, but they know full well that to help the needy and the suppliant ought to be the first consideration. Such noble persons even suffer themselves to be tormented for the sake of those whom they have given shelter. The Himalaya protects the darkness from the sun's rays, but he has to suffer the extreme heat of the rays by his peaks. दिवाकरात्र also suggests the meaning 'an owl'. समतम— the state of belonging to oneself, hence, affectionate regard (समतमित्र समेखमच्छधः-श्रातिरक्रमच्छधः यस्य भावस्मच्छधिति केविद्र व्याल्यारम्।...मम शालस्य
13:—Whose title ‘the Lord of mountains’ the female Yak deer make significant by their mass of hair [or, fans in the form of hair] white like the rays of the moon and with their charm spreading around by the wagging of their tails this side and that.

CONSTRUE: इत्स्ततः लाक्ष्ण्यविशेषविशिष्टिं भोजनं चतुर्णिविरोधेः बाल-व्यज्ञनं चमर्यं। स्वस्य गिरिराजजाल्लं अवश्यक्तं कुस्तिति।

बालव्यज्ञनस are the Câmaras or chauris that are used to fan kings, deities etc., and are an insignia of royalty. These chauris are made of the hair of the tails of the Yak deer (कामरा) and are white. Himalaya is called ‘the king of mountains’. One naturally expects to know whether he is a king in name only or is actually treated as such. The poet says that the Himalaya was treated as a king. A king has the chauris waved about him by the chauri-bearers (who are usually females). In the case of the Himalaya, the female Yak deer have taken upon themselves the task of fanning him by waving their tails this way and that. Himalaya is thus rightly called Giri-rāja. Moving about the tail is a natural characteristic of beasts in general; it is represented here as a deliberate act on the part of the female Yaks to honour the king of mountains. The लाक्ष्ण्यविशेषविशिष्टिं—lit.
connected with the meaning, significant. Cf. for the chauris forming an insignia of royalty, चमरानपरितः प्रवतितास्वः...।

also समिन्द्रण सर्वक्षेत्र नवनाथात्वतान्नामि रथस्यः...।...ibid XIV. 11, अदेशस्मातो तथाकेश मूर्ति: शाशिप्रम् लयमुभे च चामोऽ। ibid III.16.

14.—Where, for the [newly-married] Kinnara ladies, extremely (वि) overpowered with shame at the snatching away of their garments [by their husbands], the clouds, with their forms (bimbah) hanging at the doors of the abodes viz. the caverns, accidentally become the screens [to shut out the light of the luminous herbs].

CONSTRUE: सत्र अंकुषकेपविलिनितानां किःश्रवातिनां यहच्छया दृष्टान्त: श्रयुतां विलिनितां जलद्वा: तिरस्करिण्यः भर्तितः।

विलिनिता—The ladies had been already लेखित at the meeting of their husbands; the अंकुषकेप makes them still more so. The कित्रिस्थिर are the same as the कित्रिस. The clouds come to the rescue of the ladies by accidentally blocking the opening of the caverns and thus not allowing the light of the luminous herbs to penetrate into them. तिरस्करिण्य इस a screen or curtain. The poet seems to use the expression in Sāk VI ([तिरस्करिणीप्रतिच्छा पाश्चविदिनी भूताः...]) and Vikram II (तिरस्करिणीमण्डली) and III (अजुपक्षतिरस्करिणीकसि।) in the sense of ‘the magical power of making oneself invisible.’ or ‘a veil’.

15.—Where the breeze, wafting along with it the sprays from the stream of the Bhāgirathi, which has just (muḥuh) shaken the Devadāru [trees] and which has dishevelled (bhinna) the peacock’s feathers, is enjoyed by the Kirātas who have pursued the deer [or game].

CONSTRUE: भागीरथीनिन्द्रिशीर्षकाणां चोडा, सहु: कम्पितदेवदारः भिन्न-शिखिलित्वः यदापु: अविस्मरणी: किराती: आसेवयते।

The Ganges has three courses, one flowing in heaven under the name of Mandākim, one on the earth as Bhāgirathi and one in the Pātāla as Bhogāvatī. The holy character of the waters of the Ganges is quite well-known. Cf. श्रीति तारयते मद्यान्न नागात्मक्ततयेष्वयः। दिवि तारयते देवांतो त्रिपथगा समुत्ता॥। The river is called Bhāgirathi as she was brought down on the earth by Bhagiratha to raise his ancestors to heaven, who had
been consumed to ashes by the wrath of Kapila who was charged by them with having stolen the sacrificial horse of their father, Sağara. The following verse from Uttarā I, summarises the whole story, तुरगविचवनःक्राणोभिभिद्वः सप्ताख्ये कपित्यसम्बोध्यानुप्रिलब्धि वितातनामः।

The breeze enjoyed by the Kirātas after a hard day’s work in hunting game, possessed three characteris:ics, holiness, fragrance and gentleness. It was holy as it wafted along with it the sprays of the sacred waters of the Ganges, and was thus calculated to destroy the sins, if any, committed by the Kirātas during the day, especially the sin of killing the game. It was fragrant as it had come just after shaking the fragrant Devadāru trees which abound on the mountain, and was thus calculated to remove the fatigue of the Kirātas. सुहु: means सु, so that the breeze coming immediately after shaking the Devadārus, was quite fragrant. सुहु: may also mean ‘again and again’. Mr. Ray’s contention that if this meaning is accepted, ‘the expression may refer to a past कम्यन, and in the absence of anything to the contrary, it may be long past. In that case, there will be no fragrance and the epithet will not serve its purpose,’ seems to us to be more or less hypercritical. The meaning of सुहु: ‘again and again’ also suits the context admirably. The poet refers to a state of things obtaining all the time and not for a particular moment. The breeze was constantly shaking the Devadārus and so was fragrant for almost all the time. Arunagiri quotes from the Megha, भित्ता सु: किसलयुपूर्द्वेद्वालङ्गमान: in favour of the meaning सु: . The reference, however, is not so pertinent, for the cases are not quite similar. The breeze again was quite gentle and not oppressive in character. It was just strong enough to dishevel the peacock’s feathers. सिवालि दिखिलिना बद्धाणि शेन सः. Mallinātha remarks that the peacock’s feathers were tied to the waist by the Kirātas to give them greater speed (सतिलाचार्ये किरातकविक्षिप). The Kirātas and other forest-tribes are known to tie leaves of trees etc. to their waist and there is nothing intrinsically wrong in Mallinātha’s interpretation. In Mālavikā V, the poet similarly describes
the foresters as wearing the peacock's feathers (संपार्श्विक लिपि-निस्संदेहतः ललितपरं रिः) Whether the feathers are able to give increased speed is a question for scientists to decide. They might have been used, for the matter of that, for decoration purposes, or they might have been used on the heads. यद्य: or शंखेन by itself means 'the plumage of a peacock'. Strictly speaking, therefore, शंखेनिः is a tautological expression. Such expressions are, however, commonly used by poets. In the passage from महाविकार, quoted above, we have similarly शंखेनः Mr. Ray feared by this tautology involved in the expression suggests that it means the feathers of the peacocks themselves and not the feathers with by the Kirātās on their person and explains निःशृंखलिः as meaning 'the breeze which parted the feathers in peacock’s tails - when the peacocks return in the evening to their roosting places,' (referring to राघु II. 17. आवासस्याःपुलविष्णुपर्वतानि for the idea that the peacocks come back to their abodes in the evening). Mr. Ray's interpretation hardly improves the sense. The mildness of the breeze can only be brought home to the Kirātās if the peacock's feathers worn by them on their person are dishevelled by it, and not by the parting of the feathers of the peacocks themselves, even if they are supposed to be sufficiently near the Kirātās. The reading शंकरः वृः would be construed with किरतः, but it breaks the symmetry, conveying as it does, the gentleness of the breeze only indirectly. अनिष्ठा: (pursued, hunted) सुग: ये:.

15:—Lotuses growing in lakes on the top of whom,—the remainder after being gathered by the hands of the Seven Sages, the sun, revolving below [that is, on a lower level] causes to blossom with his rays directed upwards.

CONSTRUCTION: संमिश्रितानां विद्यार्थिका यस्य अमार्शेऽप्ज्यायिणि पुष्पानि अभ: परिवाहनां विशेषाः सङ्कुः सं: प्रवेशवाहिति।

The seven sages are: महानन्दाक्षारात्मकोऽपि युगधः पुः कमः। कसीमबर संहारानाश्च द्वितीयां प्रज्ञापदेवः। सम प्रकृतो वेदात्माया रावनस्यः। एतान्तपार्थिवं वनकल्याय: राज्यविवेचनः ः || सृंवारोऽन 113,10, ||। In the आवास-सनासपर्वम्, 141, the following list is given, कम्य रेवात्माकोऽपि।
The Great Bear or Ursa Major is the name of the constellation in the sky, formed by these sages. The sages stay on the highest peaks of the Himalaya, far above the sun's path. In stanza 5 above, we are told that the clouds moved about the middle part of the mountain. The sun must be supposed to be revolving a little higher, but still far below the peaks. This is corroborated by the poet in VI. 7 and VI. 19. The Puranas also describe this as being the highest of all. Malinātha remarks at vi. 37. Puṣṭaṇḍi the highest of all. Nārāyaṇa quotes from this verse vi. 37. Purushottamam. vi. 37. Hari Prasād. The eight beautiful lotuses view in the lakes on the peaks where the seven sages lived. The sages after having bathed early at dawn in the holy waters of the Gangas, offered these lotuses to the Highest (Cf. Viṣṇu Purāṇa- 4. 37). A large number of lotuses still remained in the lakes and it was reserved for the sun to make them blossom up by his rays. Usually the sun's rays would have to go downwards to awaken the day-lotuses which close their petals during night time, as the sun himself revolves on a considerably high level. But in the case of these lotuses, the sun's rays have to go upwards to cause them to bloom! Indirectly the poet suggests that the Himalaya is the loftiest mountain in the world. The expression svarnī... may be separated as svar-viniḥ tāvāviniḥ (loc. sing; in order that they might be gathered by the sages with their own hands! As śaṣṭha (one and all). vidvan the sun (tisvārce caste atānātavyati, bhīṃ devś; bhūvaśāstāti). abhī (on the top) sarāti tēṣaḥ suḥshāri.

17: Having observed whose state of being the source (yoniḥ) of sacrificial materials and strength capable of sustaining the earth [the sustainer of people], the Lord of creation [that is, Brahmādeva] himself brought about his sovereignty of the mountains, with a share in the sacrifices designed in connection with it.  

Construe: saṃ yadvāyānādyānā parivāra-kṣaram sārāṃ c abhāvā prajāpatyāṁ  
śvarvāniḥ kānitaḥ īja-naṁ śeṣaḥ: yadāmau abhāvā.
... are the various requisites of a sacrifice, such as the Soma plant, Khadira posts etc. Two considerations weighed with Brahmadeva in declaring Himalaya to be the king of mountains and allotting to him a share in the sacrifice, thus raising him to the dignity of a God. First, the Himalaya possessed all the necessary things for sacrifices which are so essential for the upkeep of the universe. ब्रह्माणाचित्वः देवा श्रवणभूतेन वै प्रजाः। आप्यायनेन धर्मां यहाः। कल्याणः तेन। विष्णु पुराणं I.6, also देवान्भक्षयतानिन्य ( यहेन ) से देवा भक्षयते वै। परवर्तेभाव्यतां इत्यरन्वायं। इत्यादिभवन विश्व को देवा दासस्ते यहां भक्षयति। कर्त्तव्यमः ब्रह्माणाचित्वः यहाः। ॥ 

Secondly, of all the mountains, Himalaya was the most capable to support the earth. Any फर्त is no doubt महीप, but the Himalaya is महीप par excellence. Mallinātha quotes from the विष्णु पुराणं, यहां यथा मण्डलं दृश्ये हिमवानचक्रमः; where the Himalaya is described as being specially created for securing materials for sacrifices. The passage from the ब्रह्माणाचित्वः पुराणं quoted in the com. shows that Brahmadeva himself declared Himalaya to be the king of mountains. हिर्षी is the share of Himalaya in the sacrifice as stated in the श्रुति passage quoted in the com. अन्यत्रिह्व, effected, brought about. The reading कल्याणमः would be construed with प्रजापति: (the Lord of all creation, Brahmadeva.)

18:—He, the friend of [the] Meru [mountain], who knew the correctness of conduct, married, for the perpetuation [or stability] of his race, with [due] rites, Menā, the mind-born daughter of the Pitṛs, adorabe even by the sages, and worthy of himself.

CONSTRUE: ते सत्स: स्थितिः स: भिन्नाणां मानसीं कन्यां सुनीताम् अपि माननीयाम् आलाइरुणां नेनाः कुलस्य स्थित्येत्र िशिताय विविधेः उपयमे।

The Mātsya Purāṇa (Adhyāyas 13–15) refers to the Pitṛs... ॥ सन्धि पितुगणः सत: सधस्यपाम्बुतैः। दृश्येत्रमितोत्तर चलवाः। कर्त्तव्य भिन्नाणाः पैराजन्याः। प्रजापतिः। जय्यति वायुपायनम् ब्रह्माः। हिति विष्णुता। ॥ ॥...ऐकहिं मानसी कन्या पल्ली हिमकोटाः। पतं। The Vīṣṇu Purāṇa (I. 10) reads पितुगणं सुगुणं सत: ज्ञानं सत्स: तव। ॥ अभिध्वात्ता कविन्द्र- 

दृश्येत्रतः स्माम् ये। तेन्त्रोऽल्पित सन्धिः। मेनाः पैराजन्याः (v. l. सुन्ते ज्ञेऽभि नेनाः। वैचारिणी।) तथा। ते व भ्रातादिविणाः योकिणाः नापुने द्विः। from which it
appears that Menā was a Brahmacārīni and a spinster. The poet could not have this passage in mind when he wrote the present verse. स्थितिः one who knows the proper course of conduct or the limit beyond which one can not go. स्थिति—here स्थिति means 'continuation or perpetuation.' Himālaya married not for the sake of satisfying his passion but mainly for the sake of progeny. The expression स्थिति is very commonly used by our poet. Cf. अस्ति वादन परार्थियं नास निम्नतिम प्रारंभयं। Ṛaghu III. 27 where also स्थिति is used in two different senses. It is obvious that the poet's love for a jingling sound of words is responsible for the expressions स्थिति—स्थिति: and नंति मृत्यमयी मातीयम्: The expression मेलङ्क: suggests that Meru interested himself in the affairs of Himālaya and brought about his marriage. According to some, Menā's sister had been already married to Meru who was therefore naturally anxious to find a suitable bridegroom for his sister-in-law, Menā. Menā was a mind-born daughter. The epithet माती एकत्रेषु enhances her purity. Even the sages were struck with her sanctity and paid her due respect. आल्मः अतूष्टाम् worthy of himself in every way. उपयोगः-यम् with उप is अत्. in the sense of marriage or acceptance in general. विबिधा according to the proper rites of marriage, prescribed in the Śāstras.

19:—Then, in course of time, as sexual enjoyment befitting their beauty, of the two went on, the queen of the mountain, possessed of a charming youth, became pregnant.

CONSTRUE: अथ काशके तथा: स्मृये सुरतप्रसेंगे प्रकृते (चति) मनोर्म चौवनम उद्भवताः: भूतराजपल्ल्याः: गर्भे: अभवः।

The Trivandrum edition drops this verse altogether. Mallinātha however notices it and comments upon it. There is nothing further to show that the verse is not genuine. Mr. Ray calls this verse grossly indecent. Obviously he takes exception to the expression सुरतप्रसेंगे प्रकृते which is commonly met with in Sanskrit literature. Many a beautiful passage in Sanskrit literature or for the matter of that, in any literature, would have to be ex-
punged if a false sense of decency were allowed to warp one’s judgment. खुदक्रमे प्रचुर स्त्रि तिस is loc. absolute. Mallinātha explains स्त्रहणशीले as सूत्रहणशीलुण and gives an alternative explanation यहाँ, सन्त्रहणशीले अर्थ अनेतिर्ति रूपे रावण उद्धार शाबाः रिति यथाचिति which is quite far fetched.

20:—She gave birth to Maināka, fit to be enjoyed by a Nāga damsels, who formed friendship with the sea and [thus] was non-cognisant of the agonies of the cuts of [that is, wounds caused by] the thunderbolt, even when the enraged enemy of Vṛtra [that is, Indra] was clipping the wings [of mountains in general].

CONSTRUE: सा नागचलपोषयम् अभोधिनिभिखसयं कुटे ब्रह्मचर्यः पश्चिमदिव अष्टि कृष्णशक्तताम् अबेदनाहि मानकर्मि अस्तुत।

Commentators point out that this reference to Maināka is purposely made to show that Pārvati was fit to be married in every way, as Manu lays down that a maiden who has no brother is not fit to be married (स्मास्तु न संवेदनात न बिद्यदेव वा पिता। नायक्ष्येदेत तां प्रागः पुष्करकशङ्काश्वयम् || Manu III. 11). Maināka is described as having grown up into a worthy son of a worthy father. He was so handsome that even the Nāga damsels so renowned for their beauty looked at him with covetous eyes. He had the great ocean as his friend and successfully defied the wrath of even Indra, the king of the Gods. Nāgas are semi-divine beings, later on identified with serpents in general, residing in the Pātāla. The Nāga maidens are specially noted for their beauty. Arjuna, it will be remembered, had married the beautiful Ulūpi, a snake-damsel. Maināka, owing to his having been forced to make the ocean his abode (as is explained below) and thus being near the Nāgaloka, succeeded, it seems, in taking a beautiful Nāga damsel as his wife. We have not been able to find a reference to Maināka’s having wedded a Nāga damsel in the Purāṇas. It is better to explain नाग... as नागकन्यापरिवेशताम् as Mallinātha has done, than to suggest that Maināka carried on a liaison with the Nāga damsels. Formerly all the mountains had wings. As they began to abuse that privilege by flying from place to place and thus became
a danger to public peace, Indra by means of his thunderbolt, began to cut off their wings. He succeeded in depriving all the mountains of their wings, except Maināka who, knowing discretion to be the better part of valour, saved himself by plunging down into the ocean who magnanimously afforded him protection. Nārāyaṇa quotes the following passage in this connection, संविषयं पञ्चता पूर्वे पक्षवत्त: किलोणन्त, । त्रेवे वैवर्तस्थानेवेनेन: पक्षसमीरणे: ॥ नूर्वेलोत्तरत: जनपदमदलो- करायत हन्नहा: । कुद्: कुलिहमदाय: पक्षच्चारन: परेतान् ॥ श्रेणेन स्थानेर च भैनाकस्त- स्तला तुत: । अम्मा वचारिताम्बरि सहस्त्रा व्यासापि: ॥ सभुसक्षणात्वादापि तत्प्रस्तो नाहतो ॥।

According to the Purāṇas, Vṛtra was the chief of the Kāleyas and the son of Danu. Indra killed him by his Vajra prepared out of the bones of the sage Dādhik: who sacrificed himself for the general good, as Vṛtra could not be killed in any other way. अम्मोमिनिः बदवः सदवः भेन्त तमृ. Ever since Maināka came to live with the ocean, the two became fast friends. The expression also gives the reason why Maināka did not suffer any injury from the Vajra. कुदे द्रुष्यशो वक्ष्चिदि अपि is a loc. abs. construction. To construe it as पक्षार्थो द्रुष्यशो कुदे अपि does not emphasise sufficiently the reason that made Maināka fly away. It was not so much the anger of Indra, but the actual process of clipping away the wings that precipitated Maināka's flight. कुलिहमदायाम अविद्नाज्ञम is strictly speaking irregular and is what is called a सापेक्षामास, as the expression क्लान्तिमास in one compound has expectancy for वेदनाम in the other compound. The expression is thus equal to कुलिहमदायाम। Such सापेक्षामास are freely used by poets. जानातीति ह: , वेदनामां ह: वेदनाम: , न वेदनाम: अविद्नाज्ञम: तमृ, or वेदनां जानातीतिः वेदनाम: कुष्ठिः (कुले हले शेते, कुष्ठिं: परेतान् श्य्यति वा, कुष्ठितमीष्टा स्नाति इति ) is the thunderbolt of Indra and is his characteristic weapon.

21:—Then, Sati, the daughter of Dakṣa, the former wife of Śiva [in her last birth] and the chaste one, who had relinquished her body through Yoga, goaded [to this
CONSTRUE: अव दक्षस्व चन्द्रा भवदृश्यताली नार्तित: अवमाननेन प्रवृत्ता 
योगिविउद्देशा चतुरी जनने तं शैववर्गू प्रपेधे।

Dakṣa was one of the nine mind-born sons of Brahmadeva (अवनान्यस्यानन्तस्वर्गानन्तानोऽसुजं भवेन पुरस्त्वं पुरूषं कलम्भिरसः 
तथा। मरीचिद्वार्मशेत्र व वस्त्रे चैव मानसम्। नव ब्रह्माण्य इत्यादि पुराणे निचर्य 
माता॥ विनु पुराणा i. 7।) and a great patriarch. According 
the Mātṣya Purāṇa, he was the first to begin creation 
by sexual union, and was himself born of the toe 
of Brahmadeva (शारीराणाथः क्षामिस्मा मातुप्रजापतिः। अद्वृतुसिद्धांशुः 
प्रजापतिरजायत॥ III. 9, संक्लापास्यात्स्यानास्यं शस्त्रधोषेऽते। दक्षायनेतस्यायुष्म 
शत्त्लेन्द्रसंस्करण॥) He had twenty-four daughters of whom 
Satī was one (सती चतुर्दश्रुत्वोह्रीविशारदिः। सती 
कन्यासिस्ताः। V. P. I. 7. According to the Mātṣya he had sixty 
daugthers, 
तस्मात् विनेशु पार्थि कन्या: प्रजापति:। वैशिष्ट्यं, जनयामानस दक्षः प्रचेतसस्तथा॥ 
VI. 12.) Satī was given in marriage to Śiva. Once Dakṣa 
did not invite Śiva and Satī to a sacrifice that he was 
performing. Satī went there uninvited, against the advice 
of her lord, and was grossly insulted by Dakṣa who spoke 
of Śiva also with contempt. Satī became extremely 
enraged and there and then gave up her body by her Yogic 
powers. Śiva on hearing this, created Viṛabhadra from 
his matted hair, and sent him and his Ganas to destroy 
Dakṣa’s sacrifice. They did their task admirably enough, 
killing Dakṣa in the bargain. Dakṣa however was revived 
afterwards (नरायणा तस्योपानमनस्त्रये गामीर्यमानं प्रकाशतन। अनाह्लये ते देवं 
देभान्यान्यावनवदुः। मोहत्सृष्णो यज्ञदर्शे दक्षो दक्षायणी तदा। अनाह्लता 
स्विज्ञाय: प्रतिविद्धि शम्मुना। जगाम स्वपिवेंद्र यज्ञदेशस्थानः। अनाह्लतां 
पिनां सत्रेश्वरम्। च सकला: कियाः। सर्वभागाविनियुक्त्ताः। कोपेनापाठक्त्तम्। तत्वाज्ज 
विगमाध्य दक्षो देवश्रोतादित: वथु:। Read also the following from the Mātṣya 
XIII. दक्षस्य यहे बिति प्रभृतिवर्षदक्षणे। समाहुष्णु देवेषु प्रीवाय पिनं 
सती॥ किमत्य तात्व्यता में उद्वेजिता निःस्मितमित्रसती। अभोमय 
हृति नमस्तेष्व स्वदेस्य यज्ञवर्तिनी॥ वदनार्थाराज्यं तत्वाद्युक्तमुः। नामोपाय 
सती देवेषु लक्ष्मीमाति लक्ष्मीमुः। उपस्वाराज्याराज्यतानामार्क्यवामयम्। चुवाराष्ट्रम 
सती देवेषु लक्ष्मीमाति लक्ष्मीमुः। ... इत्युक्त艰巨 गः स्थाय नवेषेहवादवेत्ता। निन्देस्ती तुदात्मानं।}
Notes.

The word is thus derived by Yāska, Sāntāniya, Bhāravi, etc.; the last readings of the Śatapatha Brāhmaṇa, etc.; the Sanskrit form read by the Greek of the Rigveda. The word is subjective genitive. Sāti wished to be reborn in order to serve Śiva once more as his wife. This is a characteristic idea of the Hindus, that husband and wife continue their relation even in other births; cf. भूसू स्या भृजति जननस्िरिपि तद्भव सत्रं न च विग्रहयोगः। (Raghu XVI) said by Sītā. प्रचुलता led to, urged. सत्ति is a proper name and the other सत्ति means the chaste one. ब्रजयिनिं हरि यया सा. योग is defined by Patañjali as चित्तनिरीच्छ, perfect concentration of the mind. Here, it is used rather in the sense of Yogic powers. Sages are known to give up their bodies by concentrating their mind upon the Highest. The above extract from Matsya shows that Sāti actually created a fire to consume her body. श्रेष्ठे approached. Sāti herself thought of being born as a daughter to Himālaya and Menā.

22:—She, the auspicious one (bhavyā) was begotten by the Lord of mountains of her, [Menā] who had been given to penance, like prosperity produced by the virtue of energy in polity not failing [to produce the desired result] owing to proper application.

CONSTRUE: भव्य ता भूसू भि रानापमृ अभिपै समाविष्लताः तस्यामृ उदपादि अभिक्षतायाः नीति उद्वाहिनिः संपति इति।

भव्यa the auspicious one; it is also an epithet of Pārvatī. समाधि: ब्रजयिनि यस्या: तस्यामृ. समाधि seems to be used here as in V. 45 (भोजयिन्तायाः समाधिनसूत्राः) in the sense of तपस्. समाधि usually means ‘perfect concentration’ and is the last stage of Yoga, where the person is not aware of anything else except the Highest. (तद्वारायणानंिभृं तस्यामृ समाधिः। Yugasūtra III. 3.). It is of two kinds, सम्बिभि and निबिभि; in the former, which is of a lower type, the individual is conscious of the difference between भ्रं and भ्रेष्ठ, while in the निबिभि samādhi, all distinction between भ्र्त, भ्रेष्ठम् and भ्रि is completely lost sight of and the individual becomes Brahman. Mallinātha explains समाधिमलस्य as नियमस्वलाम्, who had been observing various vows, that is, who had been leading an extremely holy life. The expression is used to show the fitness of Menā to become the mother of Sātī.
23:—The day of her birth, on which the quarters brightened [or, cleared up], when the breeze was free from dust and when there was a shower of flowers after the blowing of the conches, conducing to the happiness of [all] embodied beings—[both] moveable and immovable.

**CONSTRUE:** प्रतसन्दिक पात्तःसुचितवतात् शहुस्त्रनान्तरपुष्पाणि तजन्मदिनिः स्थानरजङ्गमानां शरीरिणां दुःखाय बन्धुः।

प्रतसन्दिकः दिशा: यस्मिन् तद्—the quarters cleared up, that is, there were no clouds in the sky; nature herself brightened and was rejoiced at the event. **पात्तःसुचितः** (dust) **वताः: यस्मिन् तद्,** gentle breezes began to blow, being free from dust which oppresses creatures. **शहुस्त्रनान्तरान्तरपुष्पाणि दुःखिः: यस्मिन् तद्:** The gods themselves celebrated the event by showering flowers from the sky and by blowing the auspicious conches. Conches
are blown on all auspicious occasions, such as marriage, birth of a child etc. It is not clear who blew the conches (which must have been blown on the earth also by Himā-
laya’s retinue) but the coupling together of गुप्ते and श्वेतस्न shows that the gods must have been responsible for both. Sanskrit poets often describe even the gods cele-
brating a great event on the earth in this manner. Similarly in the Nāgānandī (IV), when Garuḍa carries off Jīmū-
tarāhāna, there is a flourish of trumpets in the sky and also a shower of flowers. Cf. सुखवा महालूर्मचिन्तना: प्रमोदर्ते: सह जामोयथा:। न केवल सम्रात्मना नागेन्द्रित:। पार्थ व्यवस्थण दितीक्षामित।।
Raghu III. 19, also दिम: प्रसेक्षुखुणोते बुधु: सुखु: प्रद्वितानिचिन्तित्निमित्त।। बधुधु श्रेष्ठ शुभायं तत्कारण भवो दि शोकामुखुराचार तात्काराम।। ibid III. 14;
दितीमयं मत्वाया। विधिविषयपुरुषूर्वीयमण्डानुसार ।।। X. 72, पुनर्जनमकनेश्रासातुराणातुराणातुरु तत्त्व पुनर्विश्व:।
आरम्भ प्रतिमन चक्रे देवदुहुमारी दिति।। संतानकस्मी सुद्धिमेवे चाय पंकुली...। X.
76, 77. स्वाकारात (शैलव्यािः) ज्ञानमात (ज्ञानमाते भृतेन गच्छन्तीति ज्ञामा: देवतिक्षेरामुक्तािः) तत्याम।। Both the त्यावर and ज्ञाम are said here to be possessed of bodies. The reading त्यारन...is perhaps better, as that expression occurs in Raghu III. 19, quoted above.
तस्य: जन्मदिनमू or तत् may be taken separately. The Saiva Purāṇa which describes the story of the Kumārasam-
abhava, possesses a striking similarity to many of the verses in our poem. The present verse for instance, appears there as दिम: प्रसे: पक्ष: सुखवा व्यािः बधुधु निविष्टगृहनेतरािः।। पपति नीलो कुमार-
हिंदु बधुधु तज्ञन्मदिनं सुखवदः।। It is a difficult question as to who is the borrower, whether Kālidāsa or the author of the Saiva Purāṇa.
The question is discussed by us in our Introduction and the extract from the Saiva Purāṇa is given in the Appendix.

24:—The mother shone still more brilliant by that daughter possessed of a shining halo (माण्डलाम) of splen-
dour, like the region of the Vidūra mountain by a sprout of
gems breaking through, on account of the thunder of the first clouds [of the season].

CONSTRUE: सुक्तमभासमपवया तता दुहित्रा सङ्की सुतरां चक्रान्ति नवमेच-
शद्या उज्ज्वलया रत्नशालाकया निविष्टमुः।।

गुप्तमश्वत is the halo of splendour seen round great per-
sons or heavenly beings. The expression occurs in Raghu
V. 51—सुरत्रभम मण्डलमयावति कान्तेवंदुर्वौमनवं प्रवेशे I, also स्तुरत्रभामण्डलमानुसूर्य ना बिन्दती शान्तमहारामाम् II ००० ७०. १४. सिद्धर—lit. who gave birth to, that is, the mother. बुधिता derived by Yāska as बुधिता (not properly placed when away from the husband’s house). बुधि (desirable to keep at a distance from the father’s house, that is, at the husband’s) बुधि: (one used to milk the cows or one always demanding wealth from the father, as Durga explains). The most probable derivation is from बुध् to milk and the word undoubtedly is a reminiscence of the period when daughters must have been given the task of milking the cows. बुध्न हरे तुलसी was lustrous, but with the child by her side, she appeared to be more so. Elsewhere the poet speaks of the lustre of the new-born child as overpowering the lights in the lying-in-chamber, अरिष्टहन्या परितो दितारिणा सुन्दरस्तम्य निजेन तेजसा। निरोधचौपार: सहस्त्र द्वितियों बच्चुरेवशवारापिता हृद् II Rāyhu III. 20, and रुवंद्राधीन तेजानुरितमेधसा। राष्ट्रहुसुगता दोष प्रलयादिष्टा इत्याभवन् II ००० ७०. ६८. बिदूरस्य अव्व: भूमि:। विदुरा is a mountain from which the jewel बैद्यु (Lapis lazuli) is obtained. It is believed that these jewels spring out of that mountain region at the thunder of the clouds. Cf. उर्चर्वंद्रश्वेतरत्नंनिवेद्युकततः रामीति: पठापुष्प:। अनंतः यदद्र्यनुष्ट: समुद्रमद्विबलाय जमानस्यमलाल्पकुरुः। (Śiśupāla. III. 58). Nārāyana quotes from Bhoja, अस्ती तैलो बिदूराद्य: पर्ष्यन्ते तत्र काचन। मही रत्नाकरभूता बैद्यु तत्र जायते। मेंशवदेन जायते तत्र रत्नाविकुरुः। क्षत्रियविवर्ताय स्तुमृण्यो राजपुरुषाः। II Mallinātha remarks, अविद्यु: विदूरस्य गिरेरुकूटतर्वत:। काकतालीससि मानसे मणिनामाकरो संवेदः। II इति बुद्ध:। नव: मेण्णवद्य: or नव: य: मेष: तस्य शब्दः तस्माद्। नव new, that is, appearing for the first time during the season. शालाका a pencil, a sprout. The mother corresponds to विदूरस्य:., and the daughter to रत्नाविकुरुः. The common property is स्तुमृणार्मण्डलव or चकाशे. The expression स्तुरामा...goes with रत्नाविकुरुः also. There is nothing corresponding to नवमेणवदाव, with respect to सवित्री, unless we refer to the crying of the child. The reading धरित्री for सवित्री is obviously bad.

25:—She, who had taken [another] birth, growing day by day like the lunar orb, developed limbs full of extreme loveliness, like the other digits engulfed in the moon-light.

CONSTRUE: लवणोदया दिने दिने परिचर्ममाना या चान्त्रसति लेखा इव अवधिमयानां विशेषानां ज्योत्सनाताराणि काःकालाराणि इव पुष्पोष ।
Notes.

सती with reference to Sati means ‘who had taken birth’; with reference to the moon’s orb, ‘that had risen-up’. The moon is in conjunction with the sun on the Amāvāsyā day and so cannot be seen. The rise of the moon is nothing but the separation from the sun, as is remarked by Nārāyana, तथा तथा रिबतू सती मात्र ज्ञानीन्द्रियकालमुक्तम्. As the moon waxes day by day in the bright half of the fort-night, so Sati began to grow day by day. वाच्यमन्वन्—प्रत्युष्टायं मयाण। Mallinātha quotes, न कर्तारं वाच्यमन्वन्ति तथा वाच्यमन्वते। इति कुप्पः। उर्ध्वमान् अवयवसंबंधनविशेषाभिसिद्ध हृद्धिरङ्गायैः निरीक्षितार्थ निकलीतचालनो अवकारः। विशेषाणां अवयवान्, this is an unusual sense of the word. The limbs are compared to the additional digits of the moon, which are secured day after day.

नारायण it is the name of the god Nara. कल्लालैः (digits) कल्लान्तरणि, त्रोपस्थः (or त्रोपस्थायम्) अंतरं (interval, merging up) येवा तानि, lit. having been merged up into moon-light, that is, full of moon-light. Sati is compared to चान्द्रमसी लेखा, her loveliness to ज्ञानीन्द्रिय and her limbs to the कल्लाः. Cf. for the idea in the Vedic, प्रजातिः प्रजातिः समग्रसंपदः शुमेहि: शरीरावसयैः दिने। घुपोष शृद्धि सहस्त्रोशिष्टेन समग्रसंपदेन बालरुंद्राः।। Raghu III. 22. This verse is quoted in the Vyakntiveka, Sarvasvatikanṭhābharana and Kāvyālākāra-tippana as an illustration of अनेकेनक्षत्रम् उपमा.

26—Her, (so) dear to kinsmen, the kinsmen called by the patronymic Pārvatī (born of Parvata); subsequently the fair-faced one prevented from [doing] penance by the mother, with [the words] ‘U, mā’ [oh, do not [go in for penance]], went by the name of Uma.

CONSTRUE: वन्यजनं वन्यप्रियाः तां पार्वतीतः इति अभिभजनन नात्रां जुयात; पार्वतात् मात्रा उ माइ इति तस्मात् निषिद्धा हमुक्षी उमामान् जगाम।

अभिभजननं आयत्तेत् derived from the ancestor. अभिभजनः means पूज्यान्वयः परित्यस्य अपदेखी पार्वतीती. All the relatives called the child Pārvatī after her father who was a Parvata. She however, came to have another name afterwards. She came to be called Uma, as, when her mother wanted to dissuade her from doing rigorous penance, to secure Siva for her husband who had first rejected her, she addressed her ‘U mā’ etc. उ—is सबोथनायं, oh you; मा-वारणायं, do not, I
forbid you. According to our met, Menā did not use the actual words तमाग, but said संरक्षित. ग्राहित एँदुने देवता: तप: क वल्ले क च तावृक्ष हु:। (V. 4). Such fanciful derivations are not quite uncommon in Sanskrit literature. Of बस्नान्मा नातेनुक्ता बदन्ती गर्भसंस्थिता: नाता नाम ते नामा सर्वतु सहभाषिनिः॥ (Matsya VII. 62). अहुमातीत: प्राकृतेः कुमारी नीलोपिष्ठा:॥ जन ये सुज्जर नोऽध्य द्रव्यः द्विजननम्। किं रोजळीति नम ब्रम्हा सर्वतु प्रसुतान्त्र हु। नाम देहाति न भेस्य प्रसुत्न्य प्रजापतिः॥ (१३७२ । ८-०४); मासये भा. बलिदेवे भाषिये चतु वर्ष्राण। सार्वालिति च नामास्य चजः सेना दिनाकरः॥ (Vanapravhan, 137, 31).

27:—The eye [or eyes] of the mountain-king, though he was possessed of [many other] children, did not become satiated in that child [of his]; of string possessed of endless flowers, the row of bees, indeed, is particularly attached to the mango-blossom.

CONSTRUE: पुजःतः अपि महेंद्रात: दृष्टि: तस्मात् अर्थे वृत्कि न जगाम, अनन्तपुंसक्षण मयो: द्विरक्षामाल हि चूर्ण सविशेष्यान्तः।

मन्य्य विदादि इति महेंद्रातः a mountain, also a king. Both the meanings are pertinent here. Pārvati was so beautiful, that Himālaya was never tired of looking at her with admiration. He had other sons and daughters also, but he had a partiality for Pārvati. As पुजःतः: corresponds to अनन्तपुंसक्षण which means ‘possessed of many flowers,’ we must take पुजःतः to mean ‘having many children’ and not ‘having a son, viz. Maināka.’ The Matsya says. भेता च मुखे तिल: कन्या योगवैलक्षण: यैवकार्यापूर्णे च तीर्थात्तिर्याण:॥ (१३-८). The poet however has referred to only one son मैनाक. The Vyaktiviveka, Kāvyaprakāśa and Kāvyapraviṭpa find the fault (क्रमम्) in this connection as we have the word पुजः in the first line and अन्त्य instead of पुजः in the second line. ‘अन्त्य पूर्वायस्य’ महेंद्राति कृष्णवैदिकः इति पुजःतः। ‘अन्त्य स्माधिः पुजः कान्यास्मेव पुजःतः सन्तै अभाबायान्तः। इति कृषिकालम्स्थितान्तः।’ (Kāvyaprakāśa VII). Again पुजः in पुजःतः is masculine, while पुजः in अनन्तपुंसक्षण is neuter. The interpretation of पुजःतः: etc.—that usually a father is said to be more partial to a son than to a daughter. In the case of Himālaya, however, this was not true. He loved his daughter most—this interpretation also is to be rejected as the expression अनन्त in अनन्तपुंसक्षण requires पुजःतः.
to mean ‘possessed of many children.’ पुत्र may be taken here to mean ‘a child,’ and the compound पुत्राः as दृढ़तिः पुत्र थे पुत्रा: (एकोऽस्मिन) ते विषयसे चक्रस्य तस्य. अपवय—न परस्ति ्वितरिंहन इति। अपवयभवति पुत्र: सक्ताश्रयेऽपवयतं भवति। अनेन जातेन सता विता नरकेऽन पत्तिः इति वा (Nirukta III 2). A sonless father is said to go to hell. पुत्राः corresponds to अनन्तपुत्रस्य। दृढ़ति: to सता: इति: त। द्विकलाम्बा, अपवये तो पुत्रे ते. The spring (सत्र: the spring) causes various flowers to blossom, but the cluster of bees would always be found to be hovering round the mango-blossom, ignoring the other flowers, and has a particular liking for it. Himālaya's action thus was not inexplicable at all. Whatever is specially handsome and attractive, would always be found to command the attention of all शून्य a mango tree, used here in the sense of चुँहुः चुँहुम as is clear from the context. सता:—सत्यपतिविनो associated with the spring. द्विकलाम्बा: is a bee. ‘The word is curiously formed. The word अम्बर which means ‘a bee’ has two रक्ष in it, द्विरेख lit. means वह (word) has two रक्ष in it, that is, a अम्बर; hence a bee. Cf. for the idea in the verse, निद्रायं क्रियायं नामितेश्वरुष नृष्ण् काल्याचि विना: सुङ्गनन्ता। नृष्णदेवे: पूर इत्रब्रह्माण्डायुगुष्ण: श्रवे: प्रवृत्त नास्ति। (Rugnu III. 17). The Sanskritikāntakāsa quotes this verse, with the remark संदर्भस्व गुणता, and the Aṃkāra-tilaka as an illustration of the figure of speech इत्रन्त.

28:—Like a light by the flame big owing to lustre, like the path of heaven by the three-coursed [Ganges], like a learned man by polished speech, by her he was both sanctified and adorn d.

CONSTRUE: प्रमाणकोष शिखरता ही: हर, मिमांसय त्रिदिकस्य मार्गः हर, संकालयम नि:गत मार्गी हर तथा स: पुत्र: व विषय: पुत्र: व।

Himālaya is described here as having been both sanctified and adorned by Sati being born to him as a daughter. He is compared to a light, the heavenly path, and a learned man, and Pārvatī to the extremely brilliant flame, the Ganges, and polished grammatically correct speech, respectively. प्रमाण: संकालयम लित: great owing to lustre, that is, possessing a great lustre. The brilliant flame makes the light appear to advantage and also sanctifies it by completely dispelling darkness. दिला is the bluish.
flame at the top, while दीप is the whole burning part above the wick, including the flame; hence Mallinātha remarks दीप अत्र निर्देशनम्: अत्यन्तदिवावर्णिते। Or दीप may be taken to mean ‘a lamp.’ तरो मानि: यस्या: सा तिमाहि the Ganges (see notes on I. 15). निर्देशनम् is heaven. तुलिता वा: तिर्लिता meaning—
(तिलिता वा तिलिता वहना ग्रामाभिः ब्रह्मनाशिवाय दीप् निर्देशने सार्वभूताः तस्माद विद्ययति स्वाभविचारी प्रकाशीते वा।) The Ganges both adorns the heavenly path and sanctifies it as her sacred purifying waters flow by it. संस्कार: व्याकरणज्ञः शुद्धि: तद्वा। A learned person (महोदयः) would be an object of scorn and ridicule, if he were to use barbarous ungrammatical speech. Refined courteous speech, on the other hand, adorns and purifies him, 'भद्रेऽय व्यक्तीनिमित्ततत्वायति' दृश्ये। (Mallinātha). Nārāyaṇa remarks, अत्र निर्देशनम्: पूरल्ले सुकुटला्स्। तदुत्तमावन्येन हिमावः पंक्तिश्रवङ्कलम् योक्ते। अत्र मनः: यथा भयाकुले वान् यथा सौभाज्यवहारकल्ले। सोऽथ मय्यात्मावः ज्ञात् पराण्यां नाग्याविद्युत्तिति वापण्येण। ...अनेकोपमानी निष्ठवतः पंक्तिश्रवङ्कलम् योक्ते। अत्र मनः:—यथा तथा भयाकुले वायां यथा सौभाज्यवहारकल्ले। ततुवः पुष्पकर्मणां पंक्तिश्रवङ्कलम्। Bhavabhūti in Uttara V. thus refers to रामसी वाल्क and its opposite, the सूतरा वाल्क, धृश्यो राक्षसीमाहित्व मृगमदस्खाय। सा रामसी नवः रामसी मार्गदर्श:। सा दृश्य: स्वपन्यांशा सा हि भ्रक्त्स्यान्त:। वास्ते दुःस्थे विप्रवहेतः तत्वेश्वरोत्स्ति सूतराः सूतराः वायां गुणमाहु:। The Alamkūрасarvasva quotes this verse to illustrate उपपा।

29:—She, as if enjoying [her] child-hood, through an ardent interest (rasah) in play, in the midst of [her] female friends, constantly sported with [making] small altars on the sands of the Mandākini, [hand-] balls and dolls [lit artificial small children].

CONSTRUE: कीड़सात्ताः बालेः निरितशीली इति तत्रीनाः मन्यता सा मन्द्रा विनिहितकलेविद्यकावाः: कामुः: कामिसुतकः: च सुद: रेमे।

We prefer the reading कीड़सात् (or कीड़सात्ताः) निरितशीली बाल्यम् to...बाले। Pārvatī appeared to enjoy to her heart's content her child-hood. The force of इति is that Pārvatī being Ādimāyā, could not have any real interest in the pastimes of children. But as she had taken birth on the earth, she had naturally to behave in a manner suited to her avatāra. (कीड़ा रस: or कीड़ा वन रस:। यद्र तृते कीड़सात्ता बाल्यम्। Child-hood, it is well-known, is given to play and sport. Malli—
nātha reads क्रीडारस् निर्विशालीव बाल्ये which ultimately means the same thing. But बाल्य निर्विशाली is more poetic than बाल्ये क्रीडारस् निर्विशाली. विश्रु with लि to enjoy. ‘निवेषो भूतिभूषे:’ इति विश्रु: मन्दाकिन्या: सैक्तेबु (on the sandy banks) वेदिकानि: Three pastimes indulged in by Pārvati are referred to here. One is that of raising small dams or altars of the sands on the banks of the Ganges, demolishing them and re-raising them. Even now, children are seen taking great pleasure in this pastime on the bank of the local rivulet, especially in villages. The Megha refers to another kind of pastime on the sands, अन्वेषेऽः कनकसिक्तापुत्रिनिकेश्वरूः संकीडते मणिसिः मरणाधिता चन्द्र कत्वा: || मन्दाकिनी, the name of the Ganges in heaven. As Pārvati presumably lived on the highest peak, the river is rightly called here by the name मन्दाकिनी, while in I. 16, as the Kirātas and others are not the denizens of heaven, the river is called सागीरशी which is her name on the earth. वेदिका is a small वैदिक altar. This pastime shows the religious temperament of Pārvati. The second pastime was that of playing with the ball. What this pastime is, it is difficult to say. It might be that of stroking the rubber ball with the palm of the hand again and again, without allowing any break in the strokes. One who would do this feat, the largest number of times, is the winner. Or the ball is to be used in striking one another with. This however would be a rather violent pastime for girls. पुज्रिका is a doll made of ivory or formed of cloth. As पुज्रिका itself means ‘a doll,’ क्रिम is to a certain extent superfluous. Playing with dolls and playing the matron, is perhaps the most popular pastime with girls. The motherly instinct is usually most predominant in girls and it is positively amusing to see even very small girls, playing the matron, fondling their dolls, and thus successfully imitating the actions of their mothers. The Kāvṭānuśosana and Sarasvatikāntāḥābharanaquote this verse to illustrate क्रिमि.

30:—At the period of [receiving] instruction,lores [acquired by her] in the former birth approached her whose impressions [received in the former birth] were permanent, like rows of swans, the Ganges in autumn, or its own lustres, the great herb at night.
CONSTRUE: उपदेशकार्यां प्रकटनज्ञानविवाहः स्थिरोपदेशां तां प्रवेदिते शरदी
ईसमाला: गद्धामु इव, नक्तमु आत्मभासः महोषविचिमु इव।

उपदेशास्य काले when she became fit to be instructed. उप-
देश: instruction. In स्थिरोपदेशामु, उपदेश seems to have been
used in the sense of 'impressions'. रावती was not under
the necessity of learning anything anew. She had master-
ed all the lores in her past birth and the impressions of
those, being abiding, had not been effaced, though she had
taken another birth. At the proper time these lores
revealed themselves to her, the instruction given by her
preceptors, being merely निमित्तमात्र. The idea is that she
very easily mastered what the teachers taught her or that
without any help from the teachers, she came to know
everything. The poet explains the advent of the lores by
two comparisons. In the first, the विश्वास are compared to
rows of swans, पार्वती to the Ganges and उपदेशकार्यां to शरदि. Here,
the swans actually leave one place and go to another.
In autumn, it is well-known that swans leave the मानसा
lake and return to the plains. Cf. या शैवालयांसंस्कारसाधिने,केरेष्यम्यतः
संपत्तयमपि नमसि महतो राजजेस्वः सहायः। Megha, where मलि-
नाथि रक्षते कालान्तरे मानसमस्य हिमदुधुश्चादिस्मस्य ऋ ईसाना मोहहेरुतावादन्याय
गता ईसा: पुनर्वेष्यां मानसमेव गन्धनीतीति प्रसिद्धि। Some lores, it seems,
similarly actually passed from the preceptors to रावती.
As नारायणि remarks द्विविधो विवाहिनयः। बद्राह विष्णुपृस्त: क्षतकः
लाभविवध विनम् इति। तत्र क्षतके विनेन्य प्रथममुपमाने दृष्यति...लाभविवधे
विभाजितेवपुराणानमाह—आलम्बाय: नवंत महोषविचिमचति। In the second
comparison, रावती is compared to the महोषविचि and the विश्वास
to आलम्बायः: The lustre of the luminous herb does not come
to it from outside. It is always in the herb, but owing to
the sun's overpowering light, the lustre cannot assert itself
till night has fallen. Similarly the विश्वास had been all the
while with रावती, only they waited till the proper उपदेश-
काल to reveal themselves. While in the first comparison,
the swans are not always to be found on the Ganges, they
go there from the मानसा lake. From the fourth line, it
appears that all the lores were known intuitively by
रावती, while the two comparisons show that they were
partly intuitive and partly learnt. उपदेशकार्यां may also
imply that some instruction was provided for her. The
luminous herbs at night time are already referred to in I. 10. above.

31:—She now reached the age beyond childhood [that is, youth] [which is] an unartificial decoration to a beautiful [or slender] body, [which is] the most potent cause of intoxication, not going by the name of ‘wine’, [and which is] the missile over and above [or stronger than] the flowers of Kāma, [the God of love].

CONSTRUE: अथ सा अहसंहन्यं असंभूतं सम्भन्ते मदस्य अनासाबाध्यं करणं कामस्य पुण्यतिथिरितमेत्म अनं बाल्यां धर्म वयः प्रस्पेषे।

बाल्यांकर वयः: the age that follows child-hood, hence youth. In the first three lines the poet describes the glory of youth in general and not that of Pārvati. अहसंहन्यं lit. not brought together, that is, natural. अहसंहन्यं a beautiful body as यष्टि: may be taken प्रस्पेषे. (हस्तसुविद्यालर्द्यः प्रशस्ताप्रतिच्छः:) or यष्टि: यष्टिः इव, a slender body which is regarded as a sign of beauty. A beautiful woman is always described by Sanskrit poets as तानी. The expression may be taken here in the sense of ‘a body in general’ as the poet apparently wants to assert that youth is the decoration of all bodies, whether beautiful or otherwise. The body naturally appears more beautiful in youth. आसव इति आख्या गृह्य नास्ति तदृ अनासाबाध्ययुप्तं: आसव: wine. करणम्—व्यापारतवं असंभूतं करणं करणम् or साधकतं करणम्, the cause that never fails to produce its effect. Two things are known to be unfaithing causes of intoxication, wine and youth. Youth again is the period when love can have its full play, hence it is said to be another missile in the hands of Kāma who is already provided with the arrows viz, flowers. Kāma is called पुण्यबाणः and as these arrows are said to be five, he is also called पञ्चबाणः:—The five arrows are—अरविन्दत्साँकं च चूर्तं न नवमहिंकरः। नौलोपवर्तं न पञ्चबाणप्रतिच्छः सायकः। or समेऽहिंकारसामनों च शोषणस्तापनस्याम्व । स्तम्भन्धैर्यं कामस्य पञ्चबाणं: प्रकृतिताय:। पुण्यात् व्यतितिक्तः (समविकं more potent, over and above). The Sūhitya quotes this verse to illustrate चौँकालोणाः; the Rasagaṅgādhara, Sarasvatī, Alāṅkārascarasasva, Alāṅkārakaustūbha, and Alāṅkārasūtra, refer to it in connection with the figure of speech विभावना, and the Alāṅkāratilaka refers to it as an instance of स्वजातित्वारिकः.
32:—Her body manifested (vibhaktam) by fresh youth became charming in [all] the four corners, like a picture touched by the [painter's] brush, or like a lotus opened up by the rays of the sun.

CONSTRUE: नवयोग्येन विभक्तं तत्स्य: वपु: तुलिकाया उज्ज्वलितं चित्रम् इत्य, सूर्याचितम् सिन्नम् अरविन्दस्य इव चतुरस्तुभीमि वण्वर्।

विभक्तम् made manifest. Youth caused certain developments in her limbs and made the body beautiful in all its parts. चतुस्स्य: (corners) यस्य: सा चतुर्स्स्य शोभा यस्य तत्, lit. possessed of beauty in the four parts, that is, possessing perfect, all round beauty. The expression चतुर्स्स्य occurs in Raghu VI. 10, मनुष्यवर्गः चतुर्स्सयानमपत्याः कस्या परिवारेिसभि। In the reading चतुर्स्सयोमि, भि is to be taken as a long syllable, being at the end of a पाद. The Trivandrum edition reads...शोभम्. Youth did not import any out-side beauty into her body; the beauty was already there, it was merely revealed by youth. How this was accomplished imperceptibly and thoroughly, is made clear by the two comparisons. It is often remarked that a painter does not draw anything new, he merely makes manifest by his brush what has been already on the canvas. The picture is quite unconsciously revealed under the touch of the painter. The lotus also has its beauty revealed when the rays of the sun open its petals. A day-lotus opens its petals and blossoms up when the sun rises.² A night lotus acts similarly at the rise of the moon. तुलिका is a painter's brush. The Sarvasvati quotes this verse to illustrate यौनस्स्य:। The Kāvyālaṁkārasūtraśrī remarks अन्य चतुर्स्सयोभीमि न शुक्तम्।

33:—Her feet, emitting redness as it were, as she stamped (nikṣepanāt) [them on the ground] by means of the lustre of the nails of the raised [or, prominent] big toes, assumed on earth the beauty of land-lotuses not confined [to any particular place].

CONSTRUE: अन्युष्माद्युग्मः उज्ज्वलितं सिन्नम् इत्य, चतुर्स्स्य: प्रक्ष्यामस्य अन्यक्ष्यामाः स्थलार्थीत्यद्वितयाम् शास्त्राद्।

The poet now describes in detail the various limbs of Pārvati in seventeen stanzas. The description begins with the foot and ends with the head. Mallinātha remarks
in this connection that the description of deities should commence with the foot, and of human beings with the hair on the head, (रेखातामणि संथ पादाकृतियां स्वाभाविकी वर्णिते मात्रवर्णिणां केशादरस्मेति भाषितः:) The nails of the toes of Pārvatī were red and were shooting forth red lustre all round. The feet also were tender like lotuses. As Pārvatī walked along, it appeared as if red land-lotuses spreading their reddish lustre were being formed at every step. Her feet thus were possessed of the beauty of the land-lotuses; but this beauty was superior to and more extensively spread than the beauty of the ordinary lotuses which are confined to particular places and would not grow anywhere. The beauty created by Pārvatī’s feet could be seen wherever she went. There is the Alamkāra निदर्शना in the verse, which is defined by Māmaṭa as अभवन्तस्तुसंबन्धः उपमापरिकल्पः। How can the feet be said to possess the beauty of land-lotuses? Thus there is an impossible connection described, which however ends in a comparison, the idea being that the feet resemble the lotuses. In the first two lines there is another fancy. As Pārvatī walked on, her soles being pressed by the heavy weight of the hips, breasts etc. as it were spat out blood in the form of the red lustre shooting up from the nails. Or, the soles had the lac dye applied to them profusely and the poet fancies that a portion of this lac dye was as it were thrown out by the soles when pressed from above, in the form of the red lustre, just as a person who has taken too much food vomits a part of it, if he exerts himself too much. The whole thing simply means that her feet were naturally reddish and had probably the lac dye applied to them in addition and the nails of the toes were also reddish. The possession of red soles and nails is a sign of great beauty. (अत्र सामुद्रिकः—वस्त्रः रक्ततलः (रक्ततलः Aruṇagiri) भावादृष्टाणि तत्त्वस्यः। निगुङ्गल्फः निहितः सा स्थानूपतिसंभवः || Mallinātha). अभवन्तः अस्तुनववः प्रभावः—निक्षेपणम् stamping, firm tread. उदिर्दः—the use of such words in a metaphorical sense, as here, is not vulgar. See Daṇḍin quoted in the commentary. अव्यक्तवाम् having no restraint or settled arrangement. The Alamkāraśekhara quotes this verse with the remark अत्र चरणः स्थलारविन्देन वर्णितः।
34:—She, with her body stooping [a little], was as it were instructed in [the matter of] movements wherein the steps were adorned with grace, by the royal swans extremely eager (lubdhā) to receive instruction in return, wishing to acquire [the instruction in producing] the jingling of [her] anklets.

CONSTRUE: प्रकुपदेशसूचना: निपुरस्विजितानि वादित्युभि: राजहेंसि: संजटाङ्गि सा भीलामिताधिकमेतु गतेऽथ व्ययित्त हृद।

The gait of beautiful ladies is often described to be slow and majestic like that of a swan or an elephant. Cf. यदि हृद गताः न ते नतांसो रूपसी हक्कर्ष विषय मे। जसस्तेलेर्वें कथं जुः तत्त्व: सकरुणे चोर गते लया त्रेतीयमुः॥ and also हृद प्रयत्ति मे कांता गतिरस्यास्त्रिया हृद। Vikram IV. The poet says in the present verse that Pārvatī learnt her gait from the swans who were only too willing to teach her, as they had their own axe to grind in that matter. The swans had all along been marking that though they were more learned in the matter of gait than Pārvatī, they had to learn a good deal from Pārvatī herself. Pārvatī had jingling anklets on her feet and the swans had none. The swans therefore wished to learn the art of producing the correct jingling sound. Now a Vidyā can be acquired by attending upon the preceptor and serving him devotedly (this the swans were not prepared to do as it would have taken a long time) or by giving ample remuneration to the preceptor (the swans could not avail themselves of this second method either) or lastly by the exchange of a Vidyā. (गुरुस्मृणाः विचा पुकलें भने वा। अस्तं वा विचा विचा सत्याः नोपपदते॥ quoted by Mallinātha.) The swans found the last method to be an admirable one and within their means. They would train Pārvatī in the matter of graceful movements of the feet and would learn from her in return the music of the anklets. The bargain would be thus quite equitable or even more favourable from the point of view of the swans. The whole thing simply means that Pārvatī had a very beautiful gait like that of the swans. इसानां राजा—राजहेंस:, हृदस्तु वेतवशतथाक्षः मानिः। कसः । राजहेंसात्तु ते चवूच्योरीचिलिः: सिता: ॥ स्वी सिद्ध: । संजटाङ्गि whose limbs are bent, or rather whose body is slightly stooping
(Cf. लोकनदः स्त्रान्याम् Megha). The Trivandrum edition reads स्नेतासा which is also a good reading and would provide another ground for similarity between the swans and Pārvatī. The swans have slightly bent shoulders (स-तैनः: शिरिलांकटस्तक्षयः गौरवरीवचयः | quoted by Aruṇāgiri). Having a slightly bent shoulder is a sign of auspiciousness in women also (स-सतासा: शिरः पूज्यः उत्तरात्सस्त पूज्यः | इति सामुद्रिकप्राप्तिः | Nārāyaṇa). गतेषु-गतं P. P. used as a noun. नील्या अभिषिता: (lit. worshipped, hence, adorned, full of) विकमा: (steps) येषु तेषु. भूयः—greedy, extremely eager. नूपुर—an anklet, worn by maidens and also by married ladies. This verse is quoted in the Alambāraśekhara with the remark, अत्र भगवन् हस्तवत् वर्णितम्।

35:—Of the Creator who had created her beautiful shanks round (vṛttā) and regularly shaped [or, tapering] and not too long, there was as though [a great] effort for [manufacturing] loveliness that had to be created, in the matter of fashioning the remaining limbs.

CONSTRUE: तरीये ब्रजासुपुरे च न अतिदीर्घेः च युमेजते सुश्रवतः विघः। शेषाद्विनिर्माणवचिः उत्पावे कावणे वलः आस हच्।

गृह—round, well formed on all sides. पद्मसुमदे असुपुरे गोपुछाकोरे, broad at the source and tapering, like a cow's tail. युम beautiful, auspicious. न is to be taken with अतिदीर्घेः; it cannot be taken separately as in that case it would have to be construed with ब्रजासुपुरे also, which is absurd. शेषाद्विनिर्माणवचिः, for the purpose of arranging to create the remaining limbs. The idea is: Pārvatī's thighs were extremely beautiful. In fashioning them, the creator exhausted the whole stock of loveliness he had at his command. When he finished off the creation of the thighs, and naturally wanted to fashion the remaining limbs, he found, to his consternation, that he had no materials left for that purpose. His efforts, therefore had to be directed first to create loveliness out of which the other limbs were to be formed. Or the idea is that, after creating so beautiful thighs, the creator had to be specially careful in creating the other limbs which obviously ought to be such as would become the thighs. Hence his efforts
were redoubled for securing a sufficiently high order of loveliness. The second interpretation does not appear to be charming. It can be defended only on the ground that the loveliness out of which the other limbs were fashioned, cannot be the same as that of which the thighs were made, as the lāvanya of the face, for instance, is different from the lāvanya of the hands, so that the question of the stock of lāvanya being exhausted, which is emphasised in the first interpretation, does not arise. This contention is hardly satisfactory. Lāvanya should obviously mean 'loveliness in general'. It would be too much to suppose that the lāvanya of the thousand and one parts of the body, has as many distinctions as the parts themselves. Secondly, and this is a more important objection, the second interpretation does not sufficiently appreciate the contrast between śeṣaṭāntamāṃsāṇibhavī and utpāde lāvanya (which contrast, by the by, is made more clear by the reading lāvanamukṣatāntam). The creator wanted to create the other limbs, but he could not carry out his intention. He had to lay aside his plan of fashioning the limbs for the time being, and had to take up the fashioning out of loveliness first. Dakṣiṇāvarta reads lāvanamukṣatāntam, where utpātu would have to be taken to mean utpādāntāntam।(अन्तन्त्रत्वम्।प्रयोगः।). आस—A Perfect form. In the Perfect, आस 'to be' substitutes मूः, and so the form would be वंसौ and not आस. As the form is obviously ungrammatical, commentators display their ingenuity in defending and explaining it. Thus Mallinātha quotes शाकटायनः (‘तिरंगतिरंगकर्मवयस्मृ\shakṭāyaṇaḥ:). Vāmana says that the form आस is not from आस ‘to be’, but from आस ‘to go’ or ‘to shine’; so that आस would be perfectly grammatical. If आस is taken to be गवर्भक, the reading लाक्षणे utpāde would be bad as remarked by Arunagiri (तत्र विसन्धिदेशोऽशौंगतित्वा गवर्भोऽग्नि वर्धमानोऽधिकत्वतः।) Whatever meaning we assign to आस , it would have to be taken metaphorically, आस =दिविपि , or गतः, that is प्रबुद्धः। We think it best to agree with Vallabha (कृताणामां प्रमादिकः प्रयोगः।) and say that this is a case of poetical license. This verse is quoted in Citramāṁśa, as an illustration of उपेक्षा, and in Alavikīravimārśini with the remark एवभिवश्चेति कषिते
tarkaśeṣa pratyipadaḥ.।
36:—The trunks of lordly elephants, through toughness in the skin, and excellent Kadali [plantain] plants, through invariable (ekānta) coldness, even having attained excessive beauty in the world, became out of question (bāhyāḥ) as standards of comparison for her thighs.

CONSTRUE: स्वसिक्रियतः नागेन्द्रस्ता: एकांतशोभाय कदलीविशेषः। 
झोपे परिणाहि स्त्रृं लल्या अपि तद्वृत्तः: उपमानवाहः: जाता:।

Thighs of ladies are usually compared to the trunks of elephants (Cf. कर्मोऽह: or कर्मोपमोऽह:) and to plantain stems (Cf. रस्मोऽह:, where रस्मा means ‘the interior stem of a plantain tree’). Both the trunks and plantain-stems are quite good in themselves and are known for beauty throughout the world, but to compare Pārvatī’s thighs to them, well, the very idea is absurd. Suppose, we take as a standard of comparison, not the trunk of any elephant, but the trunk of a Nāgendra (the best of elephants) and an excellent plantain-stem, say from the Nandana garden of the gods, still even these would have to be ruled out of order as standards of comparison. For, an Upamāna is obviously expected to be superior to the Upameyā. But what do we find here? Take the case of the trunk of a lordly elephant. It is round, and tapering no doubt, and beautiful too, but what of the rough skin covering it? Would not such a comparison suggest to a certain extent that the thighs of Pārvatī were कक्ष? To suggest that the soft tender thighs of Pārvatī had something of roughness about them would be sheer impertinence. The trunk is therefore out of question. The plantain-stem would be all right, but it is always and invariably, cool, but just think, what would happen if one were to resort to it in winter. Pārvatī’s thighs were invariably pleasing as she was a Śyāmā (शीते सुखोणसवौः शोभे वा सुखशीतला। तत्सकाभिनवण्मा सा शीतेश्वर्ति कथ्यते॥ also शीतकाले भवशुष्णमुग्धकाले व शीतकल्म्। शुन्दरीणं कुचलसुरखर्दैः च। quoted by Nārāyaṇa). The plantain-stem is thus also out of question. Thus the only two things that could possibly be thought of as standards of comparison, can be uncere- moniously dismissed, as not being fit for such a high honour. The thighs had thus no parallel anywhere.
Kumārasambhava: Canto I

कर्कशालम्, an Aluk compound, 'असुरधमस्तकात्र ताङ्कादकामे' प्रवज्जुक्त. It may be separated as तथसे कर्कशालम् without any change of meaning, but in that case, the symmetry is broken as एकान्तवचिलाः is one expression. एकान्त्व must be taken here to mean 'invariable' and not 'intense'. The plantain-stem is ruled out of order, not because it is intensely cool, but because it is invariably cool. कदन्तप्रियिष्ण: an excellent कदन्त, as पुष्पविशेष means 'an excellent man'. परिषाहि, lit. expansive (परिषाहि विशालता इत्यर: ) hence, great. वाहे—outside, excluded from. This verse is quoted in Alamkārasakāra as an illustration of निन्दोपत्त, and तुल्ययोगिता, and in the Kuvalayānanda as that of तुल्ययोगिता.

37 :—By this much [alone] indeed, the loveiness of the seat of the girdle-string, [that is, the hips] of the faultless one, could be inferred, that it was afterwards [that is, after Pārvati won over Śiva by her penance] placed by Śiva on his lap which could not be [even] yearned after by any other female.

CONSTRUE: निरिशेष पश्चात् [तत् काशीगुणस्थानम् ] अनन्यतारीकम-नीर्मित आद्रम ारोपितम् इति यदृ, एताक्ता नहू अनिर्दिताया: काशीगुणस्थानम् अनुभेयशोभम् ।

The poet says that there is no need at all of describing the beauty of Pārvati's hips. The very fact that Śiva, who was absolutely averse to all feminine charms, and whom no female even in her wildest dreams, would have thought it possible to allure, consented to marry Pārvati, speaks volumes of the charm of her hips. The reading अनुभेयशोभि cannot properly be explained. Mallinātha tries somehow to justify that form with the help of 'लक्षणस्व गंगार्क्षलव्य न प्रसुक्त:' of Vāmanā. (शोभीते इति शोभि, अवश्यके गिरिे, तत्तस्तप्रथम:। अनुभेये शोभीते शोभा यथस्तव, तत् अनुभेयशोभि।) काशीगुणस्थानम्—निरिशेष पश्चात्। काशी is the girdle, or waist-band (Marathi, कमरपत्ता). अनिर्दिता, not to be blamed, that is, beautiful in all her limbs. गिरिष्ण:—मरिष्ण: (कैलासः ) अस्य अस्त्तिती, or गिरिे चैति इति, Śiva. पश्चात् after Pārvati had won over Śiva by her penance. कमनीयम् फिट to be loved or yearned after. Mallinātha points out in detail, how the inference referred to can be drawn from the Hētu which is non-fallacious, गिरिजाजितम्भवित्व: विश्वातिसाध्यसौंदर्ये गिरि-
This verse is quoted in the *Alamkāratilaka* with the remark इति अर्थांक्तः युगः: and in the *Kavyālalakārasūetravṛtti* to show क्षिणः.

38:—The thin line of fresh hair, which having passed the knot of her garment at the waist, had entered the cavity of her deep navel, shone like the shooting lustre of the other-than-white [that is, blue] central gem of her girdle.

**CONSTRUE:** नीस्रोच्च आतिकम्य वर्णाभिरन्तस्त्र श्रविष्टः तत्सःः तन्मेकोम-रागि: सिद्धरस्य तन्मेकवालामध्यमः: अच्छः: इव राजः।

The poet describes in this verse, the navel and the line of hair on the stomach of Pārvatī. The navel was quite deep and the line of hair extended right up to the navel and was possessed of a shining black colour. The possession of a deep navel is a sign of beauty. Cf. निम्नाभिः: *Megho.* निम्नाभिण्यपादसन्तरस्थितसमा: | *Vikram.* IV. गजार्यसन्धिगतिः: | *Daśakumāra.* प्रज्ञापति: सौकुमार्यादिदुुम्भिसाभिः निम्नाभिः नाभिमण्डलाभिवर्तिनी-सुहस्तिमः *Kādam.* The line of hair is compared to the shooting ray of the blue sapphire, the central gem in the waistband. सिद्धरस्य = अतिकम्य इदन्वीमर्मिकः: | (Mallinātha) तत्सः: (पार्वतीः; or नीस्रः;) मेखला तत्सः: मध्यमः: अच्छः: इव. The central gem is always the biggest and the brightest. नीस्रः is the knot at the waist of the lower garment worn by women. The line of hair crossed the obstacle viz. the नीस्रः on the way and entered the navel below. The *Alamkāratilaka* regards this verse as अनुवादः. Some commentators read after this verse, the verse गम्मीरवाति... which also describes the navel and the line of hair. The poet nowhere describes the same thing twice and the verse which is not commented upon by Mallinātha or Arunāgiri is likely to be an interpolation. The translation would be 'the dark fresh line of hair by the side of the well in the form of the deep navel, shone like a bunch of moss dropped down from the beak of the Cakravāka birds in the form of the breasts, that were afraid of the moon in the form of the face'. The Cakravāka pair is separated at night time, hence it is afraid of.
the moon. The bird threw down the वैलुम्सारी it had been eating when the moon rose as that was the signal for the separation from its mate. The वैलुम्सारी is said to be the line of hair thrown down by the breasts-Cakravākas on the appearance of the moon-face.

39:—The girl [aged sixteen] whose waist was slender like the middle portion of a sacrificial altar, bore on her middle portion three charming folds of skin, as though they were a flight of steps laid by fresh youth for the ascent of the God of love.

CONSTRUE: वैदिविल्मश्च सा बाला मथ्येन चाह विल्मश्च कामश्च आरोहणाथे नवयोवैनेन प्रतुतं सोपानमुद्वतं वमार ।

Pārvati's waist was thin and she had three very charming folds on her belly. A thin waist and folds on the belly are regarded as signs of great beauty. Cf. मथ्ये क्षामाः Megha. तथा विल्मवनतम विल्मस्वहयम् ... Vikram IV. सौधरायणपरिपायः वल्लिनः दाकाकुमारः. On वैदिविल्मम्बा, Arunagiri remarks वेदी विल्म समथमिव मथ्यं यस्य इति विल्महानो दक्खिणातः. समथुपधानेत्यालिनः समालम्बंद। संस्कृत पौड़िविल्मम्बेति विगृहः 'उपमानानि' इति समारं मन्यामहेऽ। विल्मति हस्ताति विल्मेऽ| क्षामिल्ल्यः !, विल्मान्तो लितरां तत्तां लितरां युक्तां तत्तां लितरां युक्ताः, hence close, or thin. Halāyudha gives मथ्य also as the meaning of विल्म (अवलंगे विल्मसं च मथ्यो मथ्यं ह्यापि). In that case, the compound वैदिविल्मम्बाः (वैदिविल्मं मथ्यम्) इत्यं मथ्यं यस्याः सा) ought to have been वैदिविल्मचा or वैदिविल्मा only (as the sūtra सत्तुपधानाने ... requires the elision of the second member of the compound). A बैदी is the sacrificial altar; it is narrow in the middle (वेद्याः क्षामायलं प्रसिद्धम्। नारायणा). बाला is a girl of sixteen years, just developing into a young woman. विल्म—three folds on the belly. The poet imagines that the Valitrya was really a stair-case provided for the God of love to ascend up to her heart. Pārvati was now fast approaching youth which is a fit time for entertaining thoughts of love. Youth knew this well and in order that love might reach her heart without any hindrance, it had created the stair-case in the form of the folds, for the God of love to ascend. We shall have to presume in this case that the God of love would enter her body by the feet, in order that the ascent by the folds might be possible, or
perhaps, the comparison need not be stretched too far. The other reading आरोहणाय नवीचत्वम कामेन is also a good one. The idea would be that the God of love placed the flight of steps in order that the fresh youth might ascend up to the breasts, the face, etc. to work in them the various changes due to itself. Daksināvarta reads कलिन for कामेन, and explains it as वैवनेत्‌ त्यागकालेन. Arunagiri thus criticises his explanation, तत्र कर्तविभेदः स्वाप्नोऽर्थाय भवेत सिद्धि:। This verse is quoted in the Suvṛttatilaka with the remark, हृदयानं गया तथा कालिदासस्य.

40:—Of that lotus-eyed one, the two yellowish white breasts, pressing against each other, developed in such a manner that between them having dark nipples, space for a lotus-thread even could not be secured.

CONSTRUE: उपवलक्ष्या: अन्योन्यम् उपविभेदः पाण्डु स्तन्हयं तथा प्रद्रश्य वथः व्याघ्रमुखस्य तस्मात् श्ववल्लमुच्यततरमस्य अधिः अस्तमस्य।

Fully developed breasts, with no interval between them, are a sign of beauty. Cf. अधि-वनन्त्रस्य-पुगवान्तरा अधिति पलं चल्लु संचताः। Vikram IV. उपवल is a blue lotus. The presence of the dark nipple is an effect of youth. The poet says that the two breasts so closely pressed against each other that there was hardly any interval left between them. Even a lotus fibre, slender as it is, could not have found enough space for itself. What then is to be said of a Manisūtra, for instance? The reading मुणालस्त्रेण पर्व न रथमु ला lacks emphasis as there is no अधि, which seems to be quite necessary. मुणालस्त्रेण तपस्या सम्बन्धिता पूर्व कमणि निष्ठा। (Nārāyana). In Megha, the poet refers to the dark nipple in the centre, the remaining portion of the breasts being whitish yellow, सभेः श्यामः स्तन इव शुष्कं: शेषविभार्षांपाण्डु:।

41:—I fancy that her arms were even more delicate than a garland of Śīrśa flowers—the arms which were made into a noose for the neck of Hara, by the fish-banne red God [that is, Kāma] though [first] worsted.

CONSTRUE: नवानी बाहु शिरीषामालाधिकतोक्तमार्गाय इति मे वितक: यों (बाहु) पराजितेन अधि मकरचन्दे हरस्य कृष्टपाण्डु:।
śirīṣa is a kind of flower, which is extremely delicate; Mimosa Sirisa. The poet says that the arms of Pārvati were even more tender than a Śirīṣa garland. This can be inferred from the following facts. Kāma had tried his best in his first attempt to attract the mind of Śiva towards Pārvati, but had been miserably worsted. This defeat, however did not discourage Madana in the least. He tried to equip himself in a better manner than before. He had used in his first attempt his flowery arrows, but without any effect. Growing wiser by experience, he now thought of still more delicate objects—which however are the sharpest weapons in the hands of Kāma—and ultimately pitched upon Pārvati's arms. When Śiva, after marriage, found the arms of Pārvati twined round his neck in close embrace, he became a complete slave to Kāma who thus wiped out his former infamy. Pārvati's arms, in plain language, were the most delicate ever seen. As śirīṣa is not mentioned among the five arrows of Madana, we must understand that Madana occasionally uses other flowers also as his arrows. The reading śirīṣuppa...is inferior, as in order that there should be something corresponding to the arms which are κηφασίοι, we want śirīṣmañña which alone can be worn on the neck. κηφασίοι—The idea is that Śiva was tied down as one would tie down a beast by the neck and dragged mercilessly. मक्र: (a kind of fish) घज: जस्म तेन. Madana is described as having a fish as his banner, or a fish on his banner. An additional verse is read here by some, describing the hands and nails of Pārvati, निमेभिता...Translate—'The pair of her hands with the beautiful nails, which treated with contempt the fresh leaves of the Aśoka, rendered nugatory the beauty of the sky, at evening time, with its newly risen moon.'

42:—Of her neck, slender and beautiful and of the undented pearl necklace (kalāpaḥ—an ornament), the state of being the adorer and the adorned became common, [to both] owing to producing beauty in each other.

Construe: तस्मा: तदुच्चचन्द्रस्य कण्ठस्य निमेलम्; सुद्दताकलापय: अन्योन्यो भो माजनात: मूरणभूमिभाव: साधारण: भभृत:
Pārvati had a very beautiful slender neck on which she used to wear a fine necklace of perfectly round pearls. Both the neck and the necklace added beauty to each other. The neck was made to appear more charming by the beautiful necklace, which in its turn appeared to great advantage by having such a charming resort. Both of them were thus सूवण and सूव्य. As the neck made the necklace appear more beautiful, it was the सूवण of the latter and as it itself was rendered more beautiful by the necklace, it was the सूव्य also. Similarly the necklace also was possessed of the सूवणभाव and the सूव्यभाव. तनुभास्य कन्धुर्त तत्वम् कन्धुर्त beautiful; it may also mean 'slightly bent' (नन्दुवृंप्रे नन्दुराण्नेति नन्दुराण्नेति which also gives the meaning 'uneven' कन्धुर्त स्तन्तानन्तम्.) Mallinātha reads स्तनबन्धुर्स्य and explains it as स्तनाम उत्तम्य, 'raised up or made erect by the breasts'. Against Mallinātha's reading and its interpretation, the following points may be noted—कन्धुर does not mean उत्तम; the Amara quoted gives the meaning उत्तमानात, that is, undulated and not उत्तम. There is not much propriety in the statement that the neck appeared erect or beautiful (if we take कन्धुर to mean 'beautiful') on account of the breasts. The corresponding adjective in the case of मुक्ताकला is निर्मल्ल्य, which does not mention any out-side agency. It is therefore reasonable to suppose that the कन्ध also should have an adjective of a similar nature. One can easily understand how the original reading कन्धकलुक्य came to be changed to:तस्या स्तनबन्धुर्स्य. Some copyist perhaps wrote तस्या स्तनबन्धुर्स्य separately and another, failing to understand that the स्त in स्तन was due to a सम्धि, added a visarga after तस्या, changing it into तस्या: . The impulse to think of स्तन, in place of स्तन was then naturally irresistible as the स्त in स्तन could be explained as being due to the attraction of the उक्तार in न्दु immediately following and ultimately the reading तस्या स्तनबन्धुर्स्य came to be established. मुक्तात्म्य: कल्प: कल्प: तस्य. कल्प is used here in the sense of an ornament. निर्मल means round, circular. निर्मल seems to refer to both मुक्ता and कल्प. The ornament was circular in form (like our गम्बरी) and it was made of fine round pearls. Perfectly round pearls are extremely
rare and so costly. अन्येन्य शोभाजननात् also implies अन्येन्य शोभाजननात् (जनम इन the sense of उत्पत्ति). As Nārāyana remarks, शोभाजननात् शोभाजननात् विवर्णे शोभाजनने हेतुभूतसे कथसुक्रवाकलापयोः. मूर्णमाव एव कपोल्कम् (directly expressed) न भूषमावः; तथापि मूर्णमावः कथसुक्रवाकलापयोऽखुर्णमावोऽज्ञ्ययायात्ततीति न काविरिद्वृपपति: 1.भूष-भूषमावः भावः मूर्णभूषमावः, instead of मूर्णमावभूषमावः, as the word भाव is used in a general sense and the expression all the same does mean मूर्णमावभूषमावभूषमाव. Cf. for the idea of the limbs beautifying the ornaments, इपमावः पाणिक्षामेरलंहस्त-मण्डना, Mālatī. This verse is quoted in the Alamkārasarvasvā, Sarasvatī, Alamkārasūtra, Alamkāratiṣaya, and Alamkārakāustubha, as an illustration of the figure of speech अन्येन्य (किनया तु परस्रं वस्तुमुद्रोऽन्येन्यम्. Māmmata). The Sarasvati also quotes it with the remark, उद्दीपनविहारेषु विसूङ्गम्य यथा.

43:—Unsteady [or restless] Lakṣmī [the goddess of beauty] [while] residing in the moon, cannot enjoy the charms of the [day-] lotus, [and while] resorting to the [day-] lotus, [does not enjoy] the beauty of the moon; but [now] having reached the face of Umā, she secured the pleasure arising from both [the lotus and the moon].

CONSTRUE: चौथा गता पद्मयुगानं न बुधके, पद्माभिषिक्ता चान्द्रसीमां अभिलया (न शुद्धिते); उचायुक्तं प्रतिपध्य तु हिंसत्षयां प्रीतियम् अवचापः।

The Goddess of beauty had long been on the look out for some suitable abode where she would find all characteristics of beauty. So far her attempt had been unsuccessful. There were no doubt certain good abodes like the lotus or the moon, but each one of them lacked certain features which the other possessed. The moon for instance, possesses a peculiar charm, but lacks the fragrance of the lotus and is pale by day. The day-lotus which closes its petals during night time, has fragrance, delicacy etc., but does not possess the charming loveliness of the night lit by the moon. Lakṣmī, therefore had to make her stay in the lotus only for the day time and had to go to the moon to pass the night. She had to make these journeys most unwillingly, but it could not be helped. Now, however, that Pārvati’s face was there, these tiresome journeys of Lakṣmī had come to an end. For, Pār-
vati's face possessed the charms of both the lotus and the moon, and the proverbially unsteady Lakșmi did find a permanent abode in her face, after a long waiting. Pārvatī's face, in plain words, was possessed of the beauty of both the lotus and the moon. शुभ्रस्ते भूषितमि इत्याच-नेपद्मम्, अभिन्न्याम्-कान्ति- lustre, charm. लोका unsteady. Cf. चेतन श्रीम्: संचारस्तोधुकं स्वभावलोहितयश: प्रक्षुम्। Raghv VI, 31 संहय: यम्बः: ताम-सौम्य: ताम-प्रीति: delight, pleasure. This verse is quoted in the Kavyaprakāśa to illustrate वातेवेव विहेतोरुद्धवा, with the remark अन्तः रात्री पद्मस्वरं संकीच: विदा कन्दसत्व निश्वासलं औकाशितमिति न शुभ्रस्ते इति हेतु नापिक्षते। The Kavyapradīpa, Kavyānuśāsana and the Alamkārasūtra also quote it for the same purpose, and the Vyākrtiviveka, to illustrate लोकप्रमाण.

44:—If a [white] flower were laid upon [reddish] fresh sprouts [or leaves], or a pearl were to stand in a clear [or lustrous] coral, then it could imitate [that is, resemble] her white [or clear] smile with its lustre scattered over the ruddy lips.

CONSTRUE: यदि पुष्प प्रवालोपितं सुक्कास्तं वा सुखविदुमस्थं स्वाच्छ तत:।
तस्या: तास्मायोपयंततिः: विसम्भव स्मितत्वं असुज्ज्वलम्।

By पुष्प we are here to understand a white flower. प्रवाले उन्हितमू-स्वाच्छ a fresh reddish sprout. सुक्काष्ठ is white and विदुम् (the coral) is red. तामेऽश्च पर्यस्ता त्वा भूषितः. स्वूयते (स्थऽकास्ताः) विदुमे तिभलतिति तत:। Pārvatī's smile was white and as the smile was diffused over the red lips, the ultimate result was a mixture of red and white. If we want to compare her smile to something, we must find out some object which is both red and white. As matters stand, we cannot find out such an object. By clever manipulation, however, two objects may be cited as resembling her smile. Take a white flower and imagine it to be laid in fresh red sprouts (which are not naturally found covering the flower) and then you would have an exact representation of Pārvatī's smile. Similarly, a white pearl set in the red coral, would represent the smile. विशाल white or clear. असुज्ज्वलां वीदिते imitate. असुज्ज्वलां हि युक्ततया वर्णलिखिति 'तुल्यवाचिणिकोपास्य तुल्यवाचिणिकोरुरस्याम्' इति परिचयः। Cf. तामोर्दशी परिचयः तस्माय मिथ्यान्तर्गतः निविंत्याग्योक्तिकविशं हिमायम्:। जाभानि तुम्पमधुभागतवाद्वर्ताश भूषास्तिस्ते वर्णानाधिकर लवदीयम्। Raghv V.
The Alamkāracūḍāmani quotes this verse, with the remark पुष्पाण्य यकुम्भे, the Alamkārasārvasva, as an illustration of अतिसारयोकत, the Alamkāraśekhara, with the remark अभिज्ञ प्रवदेसन कव्यम, the Citramimānsā and Sarvasvatī, with the remark तत्त्रथव्यवसित सितम, and the Kāvyālamkāraṭīppana with the remark यथायो हु नासंवृष देशः।

45:—While she who was possessed of an agreeable speech, prattled in a voice distilling nectar as it were, even the cuckoo [lit. bred by others] was to the listener, one of jarring notes, like a wrong string [of the lute] being struck.

CONSTRUE: अभिज्ञतावाचि तत्सामू अमृतविवता इव स्वरेन प्रजलितावा (सत्यामु) अन्युपुष्यात अपि ताल्यामाना वितन्त्री: इव भौतु: प्रतिस्तुतरेता।

अभिजाता चाक स्वतः तत्सामू. अभिजात is noble or of noble descent, here it must be taken to mean ‘sweet’ or ‘agreeable’. An अभिजात person is thus described-प्रदान प्रचुरं प्रदुम्धेण संस्कारतिः निरवेको अक्षमनमाल्योक्तान्याण्: परमथा:। प्रवधे छुट्टा मौनं सदस्य कथनं नापुष्पक्ष्य: श्रुतेवैवन्ताण्वेति: पुलमाहनेन धारणं इति अमृत-पुष्पं तेन। पार्वती’s voice as it were distilled nectar, that is, it was so pleasing to the ear. प्रजलिप (to prattle), has rather a bad sense. संजलिपितायं the other reading would be better. तत्साम द्वितियां is loc. abs. construction. प्रतिस्तुत (repulsive, jarring) वरतः वरतः: साधः प्रतिस्तुतः कुम्भम सत्यम् lit. going against the bank. अन्येय: पुष्प अन्युपुष्प: परस्पर एते are the epithets of the cuckoo or the Kokila bird. The cuckoo is so called, because the eggs of the cuckoo are supposed to be hatched by other birds, especially the crows. Cf. प्रागाण्तिक्षणमुतस्तर्मपल्यालितम् िर्द्विधि: परस्पर: खुट्टा पोषयति। संक. V. The Cuckoo is also the standard of comparison for sweet voice, but compared with the voice of पार्वती, it fades into absolute insignificance and sounds jarring to the ears of the hearer, like a wrong string of the lyre when played upon. वितन्त्री the wrong string (विह्रा तन्त्री) which produces a discordant note. उत्पदानं स्वरादीनं विहृतं तावक्षमम। विना या ताव्येतो मन्दे: सा वितन्त्रीविहृतं इति or वितन्त्री is a badly tuned lute. ताल्यामाना is also a significant expression. In the hands of मन्द, the तन्त्री is not played upon, but beaten indiscriminately. It is not तन्त्रीवादन to which one is treated, but rather the तन्त्रीताडन. Just as the discordant
note of the wrong string, produces a jarring and displeasing sensation to the ear, while a harmonious वात् is going on, so the notes of the cuckoo were jarring to the ear, while पर्वति was speaking with her charming sweet voice.

46:—Was the unsteady glance having no distinction from the blue lotus in a strong breeze, taken by her, the broad-eyed one, from the female deer, or taken from her by the female deer?

CONSTRUE: प्रातातीतोऽत्त्वनिविषेष्यम् अधीरेविप्रेक्ष्यतम् आण्ताक्ष्या तथा सुमाज्ञानाम्: यद्वान्तः न, सुमाज्ञानाभि: ततः यद्वान्तः न।

प्रकृत: वात्: यतःम् स: प्रवात: ( or प्रकृत: वात्:) ततःम् यद् नीलोतपं तस्माद निबिषष्ये ( निबिषित: विषेष: यस्माद: ). निबिषित—lit. in which there is no विषेष, that is, closely resembling. आच्छादणे (long or broad) आण्तिणी नस्या: सा। Long and broad eyes are a great sign of beauty. Sometimes the eyes are described as extending as far as the ears. सूमाज्ञाना a female doe. Tremulous glances are also a sign of beauty and Sanskrit poets love to compare the glances of beautiful ladies to those of a female deer. Cf. चकितहरिणोऽक्ष्या Megha, and the familiar सूमाज्ञाना. The poet says that the exquisite glances of पर्वति so closely resembled those of the deer, that it was impossible to think that they both could have had them independently of each other. One of them must have been the borrower; it is difficult to decide whether पर्वति borrowed the glances from the deer or the deer borrowed them from पर्वति. Cf. for the idea, अध्यात्मणिषि सम प्रिया धने कथामि ते तड्डूरक्षण श्यु। ध्युयोत्पन्ना सुध्वरी सश्चेति ते सुभागा तृतीय खलु सापे वीक्षते॥ Vikram IV. परस्तराक्ष्येनत्यथमुद्दोम्या-तत्तत्तत्त्वः। सूमाज्ञाना तथस्ते त्यन्तन्त्रो त्यन्तन्त्राबलदीद्विजु॥ Raghu I. 40, अलेक्नमालसह- श्लेष्यवच्चन्तिमिरार्यो निवल्लति सर्व इरिष्नानाभि:॥ 16क। I. In the first quarter, the glances are said to resemble the blue lotuses shaken by the wind. Usually the eyes are said to resemble lotuses, but it is not uncommon to describe the glances also as so many lotuses. Cf. कठाक्षेत्तरिणां कुञ्जविषेषाभावायनां मलाती I. The glance from a lotus-like eye shot forth, has at it were the form of the lotus itself, so that as many glances are sent forth, so many lotuses would be formed. The unsteady glances resemble the lotuses shaken by a strong breeze. This verse is quoted in the Dhvanyāloka-
loccanā and the Alamkāravimarsinī, with the remark, अर्थे वाच्याया निदर्शनाया उपस्थितकालिकोपयोगिता गम्यते। Before this verse, some manuscripts read the verse कण्ठदृश्य...! Translate 'The pair of Tāṭāṅka ornaments in the two ears of the mountain-princess shone brilliantly as though it was the sun and the moon (puspavantau) waiting upon her, knowing her to be the future wife of the enemy of Tripura [that is, Śiva]. The whole verse is read differently by some as tāṭāṅkako vīraja tasya: भैलासमजाया: श्रवणदृश्येम्। मल्ला भेरवित्रो मदनारिपत्तिः स्वासमेतात्तविव पुषषपत्तिः। The meaning is practically the same.

47:—On seeing the beauty, clever in (catura, or charming owing to) graceful movements, of her eye-brows of a broad out-line, which was, as it were, produced by a pencil with collyrium, the Bodiless one [that is, Kāma] gave up pride about the beauty of his bow.

CONSTRUE: tasya: आयतंकेक्षोऽ: भुवोऽ: श्वलकाश्चन्निमित्ता इत या कान्तिः
तामु श्वलाचतुरामु वीश्य अनहः: खचापतोन्द्वरमदु मुमुचैः।

Kāma is possessed of a beautiful flowery bow with which he shoots arrows at others. The bow is also curved. Madana so far regarded his bow as the best that could be found in the world. But when he happened to look at the gracefully curved eye-brows of Pārvatī, which were so perfect that it appeared as if they were artificially drawn with a pencil, he thought that a rival had been born to his bow. But when he observed further that the eye-brows in question had further the graceful dilaniace and knitting which his bow completely lacked, Madana became convinced of the superiority of the eye-brows over his bow and gave up his pride about the bow. आयतां केता तथोऽ: जोक लािन (केता) is long or broad. This is the reading of Mallinātha. The Trivandrum3 edition reads... आनतेरख्योति (the printed text reads आनतेरख्योति. It is clear from the comments there, that the text ought to be as indicated above), which is decidedly better. आनता (bent) केता (line, form) युऽः, whose form is bent or curved. Curved eye-brows are known to be a sign of beauty. Such is not the case with आयतेक्षोऽ, which, in fact, has no propriety whatsoever with reference to the eye-brows. The reading सा for
Notes.

also improves the sense and gets rid of the clumsiness involved in the reading with या. Instead of saying या काः पर: तिथं वीरम्, the poet could have easily said काः पर: तिथं वीरम्. ता उपस्थिति तथाविषय, that is, indescribable. If we read अनन्तवैर्याः सां वीरम्, the whole would be one sentence. शालकाया अहमनेन (or शालकायां अहमकेति अञ्जन तेन) निर्दिष्टेन. अञ्जन is the black collyrium which is usually put into the eyes to enhance their beauty. The poet says that the curve of the eye-brows was so perfect that it could not have been a natural one. The eye-brows appeared to have been specially painted that way. चीलाः or चीलाः चुरार्याः, चीलाः graceful movements, here of course the knitting is meant. प्रवृत्त clever, expert. नारायणेन takes it to mean ‘beautiful’, quoting बैबस्यम्ति as his authority (चुरार्या चुरार्याः दक्षकुपर्यो). This चुरार्याः चुरार्याः proclaimed the superiority of the eye-brows over the bow. अञ्जन: an epithet of कामा नातिर: अञ्जनम् (so called, because his body was burnt down to ashes by Śiva. See canto III.) or अञ्जन: हनमस्यान्विति. वा as lovers are practically mad men. ‘To love and to be wise is not given to man’ (Bacon). This verse is quoted in theVyaktivivekavācāra with the remark, अन्तर्यां न वीरस्य यत्सदीयो विपयेष्ये पदमित्यो.

48:—If there were [any sense of] shame in the mind of the lower animals [such as beasts etc.], the female Yak deer, on carefully observing that [charming] mass of hair of the daughter of the mountain-lord, would, undoubtedly relax their fondness for their hair [or, tails].

CONSTRUE: यदि तिथ्यां वैतःसि वज्रो स्मात (ताहि) अर्थवर्ध चमर्ययः: परितवर्णपुजयः: ते केन्यास्मि प्रसन्नीक्ष्य बालस्यां चिदिबुधुधुः।।

तिथ्यां, lit. of those who do not go straight, beasts, birds etc. बाला: (hair or tails) प्रियाः: पासों तासां समात: तमु that famous. केन्यास्सा—a mass of hair, पाण्ड being used in the sense of कालप (पाण्डा: पक्ष्युपक्ष्युप कालापास्य: कुलापपरे:) or पाण्ड may be taken प्रकाशितयाः, beautiful hair. The reading तव for ते would mean तस्याः. Its position in the verse is not appropriate. It ought to have been placed before अर्थवर्धयाः. As it stands, one is tempted to construe it with केन्यास्सा, which can not be done as पाण्ड is masculine. The yaks are proud of their beautiful hair (of which the cauls are made for the use of kings, deities
etc.) and rightly so. But Pārvatī's glossy curly hair were far superior to the hair of the yaks who therefore ought not to be proud of them any longer. But the yaks are lower beings and have no sense of shame, otherwise, the absurdity involved in their attaching too much importance to their own hair, when the far superior hair of Pārvatī were in existence, would have been quite clear to them. The yaks again, had ample opportunities to compare their hair with those of Pārvatī. When the cāmaras were waved to fan Hīmālaya, with Pārvatī sitting by his side, the contrast between the cāmaras and Pārvatī's hair, could have been very easily brought home to them. The yaks, however were either too stupid to know this contrast or, knowing it, were too shameless to take any notice of it. Cf. for the same idea differently expressed, नृदुपवनविभिन्नो मविवायाय विनाशादन्तशिरकपाणो निःसत्कौशलस्य जातः। रतितिवालितिवथे केशहले मुक्ते। सति कृमुसमाने फ़ि करोलेख बहुं॥ Vikram IV. (where the hair are compared to the peacock's plumage). This verse is quoted in the Kuvalayānanda as an illustration of अनस्तुग्रन्तोऽत्रा.

49:—With the collection of all exemplar substances (upamādārvayam) arranged in their [proper] places, she was created by the Creator of the universe with great effort, as if with a desire to see [all] beauty residing in one [place].

CONSTRUE: यथाप्रदेशं विक्षिप्तविविधं सबोपमाद्रवयससुचमेयन विशेषज्ञः। कस्यसौन्दर्यविद्यक्षया इति सा प्रज्ञालावः निर्मिता।

The poet in this verse summarises the description of Pārvatī's beauty. Brahmadeva wanted to bring all beauty together in one place just to see how it would appear. He therefore brought together all standards of comparison, but as a huddled mass of these would produce no great charm, he, with great deliberation and mature thought, arranged them with great care, and succeeded in creating the body of Pārvatī as a standard of comparison, such as the moon, lotus, coral etc. यथाप्रदेशं in the proper place. Thus Brahmadeva put the coral at the lip, the lotus at the eye and so on. Though Brahmadeva is the creator of the whole of the universe, it was not an easy job for him to create Pārvatī. He had to-
spend a good deal of प्रेमल over her creation. Some body might ask why Brahmadeva took all this care to create पार्वति; the answer is that he wanted to satisfy his curiosity to see how all beauty would look, when brought in one receptacle. Cf. सरसप्रिाकिलिनिः प्रियोऽभिवदन्तता वा सौन्दर्यसरसस्मुदायनिविकलितम् तथा। Mālatī I, vi. निबिक्षेत परिक्लिनितसः चैव। चर्कोक्षेठन सन्त्रा विनिता कृता हृ। शक II.

50:—It is reported that Nārada, the wanderer at will, seeing on a certain occasion, that maiden by the side of [her] father declared her destined to be the unique bride of Hara through love, sharing half of his body.

CONSTRUE: कामचर: नारद: किष्ट कदाचित पितु: समीपे तथा कन्या श्रेष्ठ प्रेमा इरस्य शारीरार्थे हरामु एकवर्युः भविष्यः समाबिदेशा।

Nārada is one of the mind-born sons of Brahmadeva. He is represented as wandering from place to place, playing upon his lute called Mahatī, and acting as a messenger from gods to men and vice versa. His chief characteristic is कलहसिद्धत:। He is also popularly known to have an erect tuft of hair on his head. Nārada once happened to come in course of his wanderings, to Himālaya and there he saw the young Pārvatī sitting by the side of the father. Nārada who was a विकास्व, wishing to relieve the anxiety of Himālaya as regards Pārvatī’s marriage, declared that Pārvatī was bound to win over Hara, by the sheer force of her love and also to secure half of the body of Hara for her permanent abode. She would thus furnish the one unique instance of a bride so completely securing her lord for herself. एकवर्युः—the bride par excellence (एक meaning श्रेष्ठ). The meaning ‘one’ or ‘only one’ of एक is also suggested. In marrying Pārvatī, Śiva was not marrying a second wife at all (that would have been against the एकप्रस्थात ), for Pārvatī was none else than Sāti herself, his former wife. नारद is variously derived:—नमस्य यथै नार्ये ददाति इति, यद्वा नारे पानीयनिश्चितं तद् पिल्लम्: सदा स्वामा। ददाति तेन ते नाम नार्येदति भविष्यति। नारे नस्त्रस्य वर्ति कर्द्वेहनि तथा; उपरति नामस्माते तद्वादि जानोपदेशि-नेति तथा। कथम चर्काती बाज्जारः, this shows that Nārada had gone to Himālaya accidentally and not with a deliberate purpose. किष्ट—it is reported, so the story goes. पितु: समीपे is sig-
significant. If Nārada had seen Pārvatī all alone; he would not have perhaps thought of her marriage, but when he saw Himalaya also, he could easily imagine the feelings of a father who had a grown up daughter, and so he hastened up to set his anxiety at rest. साबित्रि destined to be, to be taken with एक्ष्यू and शरीरार्थहृदम्. ग्रंथण shows that love alone and no other considerations would bring about the union. अर्थ हृदति अर्थहृद, शरीरस्य अर्थहृदम्. This refers to the अर्थनारीनेत्र्वर form of Śiva, which is half male and half female, the left half being appropriated by Pārvatī (Cf. कार्तासमिहकेदेहार्यविषयस्मान् यः परस्तातेवतीलाम्। Mālapākā I.) Arunagiri remarks—शरीरस्यार्थहृदमिति विषयः। अन्यथा अर्थशास्त्रस्य समासविभागार्थिन्मिति कथिते। अर्थे नायुसक्रम् इति समासक्रणाद्वैतार्थहृदत्तथा। This verse is quoted in the Sarasvatī as an instance of सहायतयः.

51:—For this reason (atah) though she had grown up to a mature age, her father remained averse to the desire for another husband [or, son-in-law]; for, other lustrous objects excepting the fire do not deserve [to have] the sacrificial offering sanctified by Mantras.

CONSTRUE: अतः गृहः अस्यः वयस्य प्रगल्ये अष्टि निकृत्तान्वयवधारिलोपः तथोऽवा, कृत्यानो: न्यते अपराणि तेजासि मन्नपूर्त हृद्य्य न हि अर्धपृति।

A father who has a grown up marriageable daughter is always on the look out for a suitable husband for her and does not rest at ease till she is married. Himalaya, however, though days passed on and Pārvatī attained to the prime of youth, remained absolutely free from anxiety as he was sure that the declaration of the divine Nārada was bound to prove true. He never even thought of another bride-groom, though the prospects of Pārvatī’s marriage with Hara, appeared none too bright, as Śiva made no sign in that direction, and as he could not take the initiative as explained in the next verse. And to speak the truth, Śiva alone was the fittest husband for Pārvatī who was so holy and beautiful, as fire alone and no other object deserves to have the sacred offerings. गृहः lit. an elder or superior, here the father. प्रगल्ये lit. bold, that is, mature. निकृत्तत्: अन्यस्मिन ने प्रेम अभिलाभत्: शरस्य चः कृत्यान: तिर्थे तिर्थाति इति that which consumes. अपराणि तेजासि, कृत्यानो: सूक्तितस्मानसादीन्.
any offering made to the gods. Fire is called हनुमान, for it is through fire that the gods receive their offerings. Cf. अन्तिमसूत्र ये देवया: These offerings are to be made with the repetition of suitable Mantras from the Vedas.

52:—The mountain [Himalaya] dared not make the God of gods who did not solicit her, accept [his] daughter; a wise man resorts to indifference even with reference to a desired object, through fear of a refusal of [his] request.

CONSTRUE: अन्तिमसूत्र ये देवया: अविनाशचतुर्थिनः अविनाशकोणः साधुः अत्यधिकामिष्मनां इत्यदि अविनाशस्यमाना अविनाशव्यतिमे।

The verse gives the reason why Himalaya did not offer his daughter himself to Śiva. He was not sure if Śiva would accede to his request. He thought it wise to wait for a longer time rather than risk a refusal. Śiva was no mean personage, he was the God of gods and if he were to refuse the request once, there would be no one who could make him reconsider his position. Himalaya therefore wanted to approach Śiva through a proper channel and at a proper time. अविनाशचतुर्थिनः—Arunagiri quotes the following verse to show that a girl should not be offered, unsolicited. अरुणाचलम् विभवविनाशिक्षणिः भारत। अर्थं विस्तरितं कथा अविनाशिक्षणयां न दीयते। देवदेवं सुतं श्रद्धेन प्राहिठ्यतु... here in the causal construction, the देवदेव which is the subject of the verb महत in its primitive sense, is put in the accusative case. The sūtra गहितुवदित्वसङ्कोणाः अविनाशकोणां अविनाशिक्षणिः कर्ती योऽणौ। gives the roots that require the subject in the accusative in the causal. But as महत is not mentioned in the list, the correct construction would be देवदेवेन सुतं श्रद्धेन प्राहिठ्यतु... The use of the accusative can be justified on the ground that प्राहिठ्यतु is equal to प्रतिप्राहिठ्यतु, which has a प्राप्त्यतु or that प्राहिठ्यतु itself means प्राप्त्यतु, so that the root महत would be included in the list of roots included in the above sūtra. Poets, however, do not seem to attach too much importance to the above sūtra, and constructions which would require a far-fetched effort to bring them into line with the above sūtra, are quite common. Nārāyaṇa remarks, अत्र ‘गहितुवदित्वसङ्कोणाः प्राहिठ्यतु सत्यपराक्षावतारस्य पदेन (प्रति?) प्राहिठ्यसत्त्वमिति व्यवहारातिः प्राप्त्यतुवदित्वसङ्कोणाः। तत्तो प्राप्त्यतुवदित्वसङ्कोणाः व्यवहारातिः। अरुणाचलत्वत्मस्य निपुष्पवेदोपविय यहे: प्राप्त्यतुवदित्वसङ्कोणाः।"
The latter half of the verse declares how the policy adopted by Himalaya was quite sound and one which would be followed by wise men in general. A wise man prefers indifference to hastening up affairs which would end in destroying all hopes of securing his object. He does not make a request which is likely to be refused. A संध्यस्थ is one who stands in the middle, that is, does not take part in the quarrel of two persons; indifferent. The poet in his Megha, seems to make a different assertion from what he does here, in the latter half of the verse. (या द्वारा सोवहा वर्मविचुषिणे नायने जनककामा). Here he says that a wise man makes no request at all. What is said in Megha is a further step to it. And if a wise man is to make a request at all, he should prefer to make it to a good person. Thus there is no real contradiction between the two statements. This verse is quoted in the Vyaktiviveka with the remark, अत्र कारणभूतत्व संध्यस्तत्तमं संश्रदान्तसिंचन्वतन्तत्त्व शाच्यतंश्वाभावे सूत्रे-नगरस्तथ कार्यस्य कन्याप्रागयववत्तल्याभावोपनिविष्य: शास्त्रमूलः

53:—When indeed, she possessed of excellent teeth gave up her body in [her] former birth, through resentment towards Daksa,—ever since that time, the Lord of beings (पाशु) who gave up [all] attachment [to worldly objects] remained without a spouse.

CONSTRUE: यदा एव छुदति सा पुरुषः जनने दक्षरोधादि शरीरं सन्दर्भं तदप्रभुति एव पद्यति पति: विकृतसंग: अपरियहः अभूतः

This verse states the reason why Himalaya was afraid that his request would be rejected by Śiva. Ever since Sati committed suicide owing to the affront given to her by Daksa (see notes on I. 21) Śiva had changed a good deal. He had renounced all attachment to worldly objects and had engaged himself in meditating upon the self. Who would dare to disturb the Great God in his penance? The very idea of a question about marriage being broached up before Śiva, was absurd. Śiva had felt very deeply the untimely and tragic end of his spouse and so was not likely to entertain any thoughts about marriage. शोभने: दुन्तति: यशा: सा छुदति—‘वचसि दस्तुस्म ददु’इति दग्धदेवः. The expression indicates a certain age. छुदति therefore means a
young woman having beautiful teeth. The expression may
give an additional reason why Śiva felt so much the
loss of his spouse. Sati was quite young when she put
an end to her existence. This interpretation however is
not quite complimentary to Śiva. दृष्टिपातः reads दक्षरोपातु सती,
where दृष्टि: प्रकरणातृतोपसर्वातोतको युक्तः। Another reading is
dक्षरोपात्त्वमुद्दतरसः. Some read ज्वलने for जनने. संग: contact with
or attachment to the worldly objects. पूज्यपतिः is an epithet
of Śiva (पूज्यां पति: ). पूज्य used in the sense of a जीव, a creature
in general or पूज्य might mean the followers (संग) of Śiva. परिसंहः a wife.

54:—He, with a skin [of the deer] for his garment,
self-restrained, resided, for [practising] penance, on
some peak [or, table-land] of the Snow-mountain [that
is, Himālaya] where the Devadāru trees are washed [or,
sprinkled over] by the falling of the Ganges, which has
the scent of the musk and where the Kinnaras are produc-
ing sweet notes.

CONSTRUE: कृत्सवासः यतासां गम्भिराभिचार्यतेऽदुधः मुननाशिमिन्नि
कणालिकिनं विचित्रं हिमाद्रिः। परमेश्वर तपस्ये अभयवास ।

After renouncing the world, Śiva retired to some peak
of the Himālaya, and there began to practise penance.
Śiva did not waste any time in making a search for a
suitable abode,—any peak would do for him,—and there,
with nothing to cover his body except the holy skin of an
antelope, and controlling his self, he devoted all his
attention to penance. The peak resorted to had the holy
stream of the Ganges falling upon its Devadāru trees and
thus provided ample water and shade and was also holy.
There were also certain factors which were likely to dis-
turb the penance of an ordinary person. The peak was
scented all over with musk and the Kinnaras were singing
and playing upon their lutes now and then. These features
were likely to give rise to the sentiment of love in the mind.
But Śiva minded not these and never allowed his mind
to be influenced by them in the least. Arunagiri remarks.

55:—[His] hosts, having the Nameru flowers as [their] crests [or, ear-ornaments], clad in birch-barks pleasant to the touch, and annointed with the red arsenic, took their seats on the slabs of rocks covered with (naddha) the resin.

CONSTRUE: गणा: नमेक्षुप्रवाहत्तता: स्वरीरवती: भूजितवच: द्राघाना: मन:-
शिलाविचुरिता: चैतिथ्यन्देशु शिलात्तथेशु निविदुः।

While Śiva was engaged in practising rigorous penance, his followers remained by his side, enjoying themselves to a certain extent by making use of the various objects obtainable on the mountain. They used the fragrant Nameru flowers as their crests, dressed themselves in the soft fine birch-barks and applied mineral dyes to their bodies and rested themselves on the slabs fragrant with the resin. नमेक्षु is the पुंनाग tree, which has very fragrant flowers. In Raghu IV., Kālidāsa describes the soldiers of Raghu as resting under these trees, विश्वामुनि-
मेघां झायाखङ्खः सैनिका:। अवर्तम अर अस्त्र लेखिते निहिते:।
poet. It usually means ‘an ear-ornament.’ It means also ‘a garland’ or ‘ornament in general.’ Mallinātha takes it here to mean a शेखर or an ornament for the head. स्वाधेति:, the मन्तु here is used प्रशस्तायम् ‘possessed of a soft touch.’ The Trivandrum edition reads वसाना: for दशाना:, and शैलेन्द्रे वर्णः for शैलेन्द्रेप्र. Both these readings are decidedly better. शैलेन्द्रावं गच्छ: गेहु तेनु. Cf. शैलेन्द्रविचित्रि शिखळात्सङ्कि Raghu VI. 51. शिखळाय मन्तु: शैलेन्द्रम् (‘श्रीमणे ’ठकूः) इति मन्त्राम् ठकूः. शैलेन्द्रिय is the शिखळासः which is noted for its medicinal properties. Arunagiri explains it as गन्धोपधिकिविशेषः मन्त्रिला ‘(Marathi मन्त्रीत:) is red arsenic. बिंच्छुकता: annointed with.

56 :—[ His ] bull (lit. one possessed of the hump) tearing off by the tips of his hoofs the stones in the form of heaps of [ solidified ] snow, charming (kala) owing to [ his ] haughtiness, and looked at with concern (kathament) by the frightened Gavayas, bellowed loudly, intolerant of the lion’s roar.

CONSTRUE : दुःशास्त्रायम् साधितृ: खूर्ामें समुचित्कृत्तुः, दर्पतः, विविधे गवैः केषित ठकः असीडिस्पिनेन्द्रियः क्षुर्णां उचानाद।

The bull, Nandin, the vehicle of Śiva was also there, making his presence felt by continuing to bellow now and then, the noise of which even surpassed the roar of the lion. He also, as is the habit with proud bulls, rent asunder the rocks, viz. the solidified snow, with his hoofs. The Gavayas that belong to the same species as that of the bull were not used to such terrible bellowing and so looked at Śiva’s bull, greatly frightened. They failed to see how one apparently belonging to their own species could be responsible for such terrible noise, hence their fright at the idea that he might be some one else, perhaps some monster lurking under that shape. The bull’s bellowing easily surpassed the roar of the lions. The more the lions roared, the more loudly did the bull bellow, intolerant of any rival. दुःपाराणा संवादः (masses) एव विविधः: समुचित्कृत्तु लिट. scratching up, that is, tearing asunder. दर्पकः—दर्पण कः मधुरचनिः: दस्य सः (Mallinātha). कः usually means, ‘producing a sweet and indistinct sound’ and Mallinātha is quite justified in explaining कः as मधुरचनिः; but the context requires-
a more forcible meaning, like 'bellowing' or कठ: might be taken to mean सुन्दर: 'charming owing to his proud demeanour.' Mr. Ray takes दर्पकल: to mean 'bidding defiance.' कुष्ठान्, one who has the कुष्ठ (the hump), a bull. Cf. for the idea in the first half of the verse, कपिलस्तहंदुकथाविषयकोठेक्षिततत्तविकालिखण्डम् etc. Kādam. गण्य is a गोसारसतुगविषेष, Bos Gavus. असी: सिंहाना चतुरि: चैन स:

57:—There, Śiva [having eight forms], having set up fire—his own different manifestation—enkindled by the sacrificial fuel (samidh), and himself the dispenser of the fruits of penance, practised austerities for some object or other [which was quite inscrutable].

CONSTRUE: तपस: फलाना स्वर्ग विदाता अहंसुरति: तत्र स्वम् एव दृश्यन्तरं सामितसहितम् अभिमु भावाय कैन अधि कमिन तप: चरार ।

The poet describes in this verse, how Śiva practised penance like an ordinary ascetic. He kept the fire which was but one of his own forms; there was thus no need for him to worship something belonging to himself, or himself in another form. People practise penance with some object in view. What possible object can be divined in the case of Śiva, the God of gods, who ordains the fruit of penance for others? Śiva has no desire for any fruit, he has with him everything that can possibly be secured. It was therefore for the sake of Lokasaṁgraha that he behaved like a common ascetic. Cf. अनन्ताचारवासयं न तेहि: किंचन विधते। लोकानुप्रह एवंको हेतुते जननमण्डो:। Rāghu X. 31. हुद्यस्वतन्त्रसतत्वाकं तत्र तपज्ञनम् । ibid. X. 19., also न मु पार्श्वित कल्यं जिवु लोकेषु किंचन। नानन्ताचारवासयं वते एव च कमेण । Gītā III. 22. On आस्माय, Narāyaṇa remarks, नात्र गार्हपन्धाहीनामसंया अवलाभादविषेष संवादव विविधित तत्र सप्तनीर्ज्ञिकाविकारारात। अहंसुरति: One who has eight manifestations or forms, an epithet of Śiva. The expression occurs in Kumāra VI. 26, बिधितं दे यथा स्वाते: से कारिकहृदयार्तं:। नतु बुद्धिस्मिर्षा-भित्रित्स्मूलोत्स्म सूक्षित। also,....अवेदि मा किंकरंप्रहुतेन: कुम्भोद्रं नाम निकृष्ण-भितमम्। Rāghu II. 35. The eight forms are:—the five great elements, the sun and the moon and the sacrificer. The Nāndi of Śāk, mentions all of them, या चर: श्रद्धारथा वहनि विभिन्नते या निश्चितं च होती:। ते कार्य विवेकत: विआविशक्षणां या विशेष निविष्मु। शामादु: सर्वैंज्ञनिततिरिति यथा आयण:। आयणकम: प्रक्षालिः: प्रकृततजनिभिरवुषुत: कसात्—
58:—Having worshipped him, the most adorable [or invaluable] and worshipped of the gods [lit. denizens of heaven] with the Arghya [the customary offering offered to a guest], the Lord of mountains directed [his] holy (prayatu) daughter accompanied by her [two] female companions to attend upon him [or, for his worship].

CONSTRUE: अन्तर्वे स्वर्गस्तावू आर्चिते तमू आर्चेयं अर्चितहो अदिनाथः अस्य आराधनाय सब्जीसत्ताः प्रयत्तौ तनौ समाजिदेशः।

Himālaya, as a host, worshipped his guest, Śiva, in the proper manner, and having in his mind, the declaration of Nārada, decided upon a plan for accomplishing his desired object. He asked his daughter to be always in attendance upon Śiva, so that in course of time, Śiva might perhaps feel attracted by the charms of his daughter. That this was the real intention of Himālaya is clear from शैलमजापि पिण्डसप्तसिद्धिजापि व्यथौ समथौ लक्षितं वृत्तिं वृत्तितमस्ततः। (III. 75.) This no doubt appears to be more or less a questionable procedure, but such things do occur in actual life. The father of Vāsavadatta had gone a step further in this direction. He had actually brought the intended son-in-law, King Udayana, by a ruse, to his capital and appointed him as the music-master to his daughter, and provided him with ample opportunities to win her over, with the result that Udayana eloped with Vāsavadatta. Himālaya did not want Śiva to go so far, for his daughter was प्रत्यता (self-restrained) and besides she was accompanied by two of her friends. अर्थे अर्थां अर्थां (Mallinātha). अर्थां (चुय्यम्) अर्थांतिति अर्थै: न अर्थं: अर्थं: तमू:। If a word is taken in the sense of बुज्जातिविष, the expression would mean ‘one who cannot be
sufficiently worshipped, 'the most adorable'. Arunagirinath reads अन्नम् and explains अर्थः: पूजा तद्वितियान्यायः। द्वीपस्तया तद्गो-चरमिलयः। अर्थः is a respectful offering, offered to guests etc. on their arrival. It consists of water, milk, etc. आपः क्षीरे कुशां च दद्धिस: सतः: सतःः। यद्य: सिद्धार्थक्षेत्र अव्याहतोऽर्थः: प्रकीर्तितः।। Now-a-days, the अर्थः is offered only to the bride-groom when he goes over to the bride’s house for marriage. शवः: ओकः (abode, Latin oekos = a house) एवाः ते, those whose abode is heaven, the gods. अर्थाद्वितम्: अत्वेदमानम्, that is, the P. P. is used in the sense of the present, according to the Sūtra, ‘मक्तुणादिरुपियायं मया’ हति तर्कानां कतः, ‘कतस्य च कर्तमाने’ हति: पर्दी। The Trivandrum edition reads सब्बीसमाधि which means the same as सब्बीसमेतम्। The names of the two सब्बी of Pārvatī were जया and विस्वामित्र: प्रायत्नम् holy or self-restrained. Arunagiri remarks, दूरभेदिनं दृष्टिं रूपिनां सकारानं कन्यका निमुख्यति। यथा दूरीसं: कुष्ठी कुम्भेश्वरी किरितिन:।

59:—Girîśa [Śiva] consented to her serving [him] though [likely to] become an obstacle to [his] penance; those alone are [really] firm-minded, whose minds are not affected [even] in the presence of a cause for perturbation.

CONSTRUE: समाभः: प्रवाहितमूलम् अर्थ इश्वरमाणां तां गिरिः: अन्ये:। विकाशहीति सति [अर्थ] येषां चतासि न विक्रियन्ते: ते एव तीर्था:।

Śiva no doubt was attracted by the extraordinary beauty of Pārvatī, and apprehended that she might prove an obstacle to his meditation. But he knew full well his own powers of self-restraint, and so did not mind her presence at all. Besides, it would have been extremely uncourteous to dismiss the request of Himālaya, just to allow Pārvatī to serve him and nothing more. प्रत्यविचुः is one who is opposed to the अर्थिन्। In legal terminology, अर्थिन् is the plaintiff and प्रत्यविचुः the defendant. प्रत्यविचुः an opponent. प्रत्यविचुः thus means, ‘who was an opponent or obstacle’. Mallinātha takes it to be a मुच्या compound. इश्वरमाणन् Pres. part. from शृ desiderative, meaning ‘serving’ that is, without the sense of the desiderative. Many persons pass on as धौर, because there are no temptations to assail them. But they are not real धौरिः. One can be-
called a real चिर, when one is found to successfully resist all temptations. Śiva, it would be seen, proves his चिरस्व by burning Kāma in Canto III.

66:—She, possessed of beautiful hair, who collected flowers for offerings, was careful in cleansing the altar, and fetched waters for the observance of the prescribed rites, attended upon Śiva, day after day, with her fatigue alleviated [or, brought under control] by the rays of the [crescent-] moon on his head.

CONSTRUE: अवचितबलिपुणा वेदिसृंगमार्गदक्ष्य नियमविविधज्ञानां बहिष्यां च उपनेत्री गा सुकेशी तत्त्विरोधशनंदपादेः: निम्मित्तपरिश्रेष्ठा प्रत्यहम्, गरिमाम् उपचारः।

Pārvatī threw herself heart and soul into her work. It was undoubtedly an arduous work which Princess Pārvatī had to do. Flowers for being offered to gods had to be collected in the early morning, the altar had to be kept scrupulously clean, water and kūṣa grass had to be brought—all this taxed her to the utmost. But she did not mind it at all. To her, the task was one of love and duty. For, had not Nārada declared that Śiva would be her lord? She did not spare herself in making herself as useful as possible to Śiva. It was quite natural that she should be fatigued and a good deal too, for this sort of manual labour was quite new to the princess. The cool pleasing rays of the moon on Śiva's head did much to alleviate this fatigue of hers. बलिपुण—flowers intended as बलि (offering). निम्मित्तपरिश्रेष्ठा: (निम्मित्तपरिश्रेष्ठा such as आचमन etc.) जज्ञानि. सुकेशी may be taken to be a significant expression, as women with beautiful hair appear to greater advantage, while engaged in manual work. तत्स्य शिरसि चन्द्रस्य पादेः: Śiva has a crescent moon on his head (चन्द्रमौलि: is an epithet of Śiva). He had placed it on his head to remove the burning sensation of the धाराः poison which he drank and which rendered his throat dark or blue. On तत्त्विरोधशनम्, Nārāyaṇa remarks यथा कृष्णकस्य खनिग्रां खन्ति तदः भूमिस्थतवेऽविद् अवस्थायति तथास्यार्थः अधी द्वारासार्यज्ञितथम-स्त्राणिरोधशनमपूर्वकाप्याप्य इति भावः। This verse is quoted in the Suvrattatilaka with the remark संगतिः वस्तूतिकक्षम्. The ending verse or verses of a canto in a Mahākāvya, are in a metre different from that which is followed in the Canto. (See Introduction).