

# KUMĀRASĀMBHAVA

( Cantos I-V )

OF

## KĀLIDĀSA

WITH A SANSKRIT COMMENTARY (BĀLABOBHINĪ)

BY

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

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## NOTES.

### CANTO I.

[1-17 Description of the Himālaya mountain possessed of a divine nature. The Himālaya has innumerable jewels, minerals, Bhūrja-trees, mighty herbs glowing at night, habitable caves etc. and is thus fittingly called the king of mountains. 18-20. Himālaya marries Menā, and Maināka is born of the pair. 21-24 Menā conceives for the second time and Sati is re-born as a daughter to Himālaya. 25-30 Sati 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 Sati had immolated herself on the pyre; Himālaya 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 (*adhirājah*) of mountains, possessed of a divine nature (*devatāmā*) by name Himālaya, 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 : उत्तरस्यां दिशि हिमालयः नाम देवतात्मा नगाधिराजः पूर्वापरौ तोयनिवी वगाह्य पृथिव्याः मानदण्डः इव स्थितः अस्ति ।

A Mahākāvya should begin, according to Dandin with a blessing or salutation or some reference to the plot itself ( आशीर्नामस्त्रिया वस्तुनिर्देशो वापि तन्मुखम् । ). The poet by referring to Himālaya, the father of Pārvatī, the Heroine of the poem, has amply satisfied the last alternative viz. वस्तुनिर्देश. According to some, by *vastunirdeśa* we are to understand a reference to the Hero only, as for instance, the *Haya-grīvavadha* begins with आसीद् दैत्यो ह्यग्रीवः... The commentator

**Arunagirinātha** remarks हिमवांश्चात्र प्रवन्द्ये 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 *vastunurdeśa*, 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, इह तु हिमवत्कर्तृनाम्मङ्गलमप्याचरितमेव. 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 *Dīpikā* on the *Tarkasaṅgraha*, thus remarks about the desirability of a Maṅgala, ननु मङ्गलस्य समाप्तिसाधनत्वं नास्ति । मङ्गले कृतेऽपि कादम्बन्यादौ निर्विघ्नपरिसमाप्यदर्शनात् । मङ्गलाभावेऽपि किरणावल्यादौ समाप्तिदर्शनादन्वयव्यतिरेकव्यभिचारादिति चेन्न । कादम्बन्यादौ विघ्नबाहुल्यात्समाप्यभावः । किरणावल्यादौ तु अत्र्याद्बहिरेव मङ्गलं कृतमतो न व्यभिचारः । ननु मङ्गलस्य कर्तव्यत्वे किं प्रमाणमिति चेन्न । शिष्टाचारानुमितिश्रुतेरेव प्रमाणत्वात् । समाप्तिकामो मङ्गलमाचरेत् इति श्रुतेः । Vide also **Patañjali's Mahābhāṣya**, माङ्गलिक आचार्यो महतः शास्त्रौघस्य मङ्गलार्थं वृद्धिशब्दमादितः प्रयुङ्क्ते । मङ्गलादीनि हि शास्त्राणि प्रथन्ते वीरपुरुषकाणि भवन्त्यायुष्मत्पुरुषकाणि चाभ्येताश्च वृद्धियुक्ता यथा स्फुरिति । हिमालयः ( lit. the abode of snow ) is one of the Varsaparvatas ( हिमवान् हेमकूटश्च निषधश्चास्य दक्षिणे । नीलः श्वेतश्च शृङ्गी च उत्तरे वर्षपर्वताः ॥ *Viṣṇu Purāna* II. 2. 10 ) and is the northern boundary of Bhāratavarsa ( उत्तरं यत् समुद्रस्य हिमाद्रेश्चैव दक्षिणम् । वर्षं तद्भारतं नाम भारती यत्र संततिः ॥ *ibid* III. 3. 1. ) The expression देवतात्मा is put in to justify the subsequent description of the mountain as having married *Menā* and brought forth progeny etc. By *Himālaya*, therefore, we are not to understand the inanimate mountain, but the deity presiding over it. उत्तरस्यां दिशि 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 *Devabhūmiḥ* ( पितुः प्रदेशास्तत्र देवभूमयः । ) नगानाम् अधिराजः, ( अधिरुः राजा the supreme

Lord). The Himālaya is the loftiest mountain in the world and is but second in importance to the Meru mountain. वगह्य is the same thing as अवगह्य (Gerund of गह् with अव) the अ of अव and अपि, being optionally dropped, according to the Sūtra वष्टिभागुरि etc. Thus we have both पिनद्ध and अपिनद्ध. वगह्य 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 Himālaya alone. In the passage from the *Brahmānda Purāṇa* quoted in the commentary, the Kailāsa also is described as being possessed of the same characteristic. In *Śāk.* VII. Kālidāsa speaks of the Hemakūṭa mountain in the same manner ( राजा-मातले कतमोऽयं पूर्वापरसमुद्रावगाढः कनकरसनिस्यन्दी...सानुमानालोक्यते । मातलिः—आयुष्मन्, एष खलु हेमकूटो नाम... । मानदण्डः—a rod for measuring ( मानस्य-दण्डः ) or a rod which is a measure ( मीयते अनेन इति मांनम् तच्चासौ दण्डश्च ). 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 Himālaya. But according to this interpretation, the vast size of the earth and not of the Himālaya, would be mainly emphasised. The passage may, therefore, be explained in another way. The Himālaya 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 Himālaya cannot really be said to be touching the Eastern ocean (the Bay of Bengal) or the Western ocean (the Arabian sea) either. मानदण्डः seems also to have been used to suggest the meaning 'vanquishing the pride' (with a pun on *māna*). The Himālaya, owing to its vast size has as it were vanquished the pride of the Earth for being so vast. The following sixteen verses describe in detail the Himālaya. 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 *Kāvya-lakṣṇarasūtravṛtti* as an illustration of the figure of speech *Sleṣa*, and of *Avaiṣamya*. The *Alakṣṇaracūḍāmaṇi* quotes it

in connection with Ślesā and Uttara. The *Alaṅkārasūtra* and *Kāvyaālaṅkāraṭīppana* quote it as a case of उपमाभासो वा उत्रेक्षभासो वा. The *Vyaktiviveka* also quotes it.

**2:—**Having designed whom as the calf, while [the mountain] Meru, clever in milking, stood as the milker, all the mountains milked of the Earth [transformed into a cow] admonished (*upadiṣṭām*) by Pṛthu, brilliant gems and mighty [that is, important medicinal] herbs.

CONSTRUE : दोहदक्षे मेरौ दोग्धरि स्थिते सर्वशैलः यं वत्सं परिकल्प्य पृथुपदिष्टां धरित्रीं भास्वन्ति रत्नानि सहौषधीः च दुदुहुः ।

The story of King Pṛthu 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 *Bhāgavata* Purānas, and also in the *Sāntiparvan* and *Harivamśa*. 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, Pṛthu 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. Pṛthu 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 Pṛthu milked of her, with Svāyambhuva Manu as the calf, milk which then was transformed into corn etc. Others also followed Pṛthu'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—...सुनीथा नाम तस्यास्तु वेनो नाम सुतः पुरा । अधर्मनिरतश्चासीद्बलवान्वसुधाधिपः ॥ ...शापेन मारयित्वै नमराजकभयादिताः ॥ मन्मथुर्ब्राह्मणास्तस्य बलोद्देहमकल्मषाः । तत्कायान्मथ्यमानान्तु निपेतुर्मलैश्च्छजातयः ॥ पितुरंशस्य चांशेन धार्मिको धर्मचारिणः ॥ उत्पन्नो दक्षिणा-द्धस्तात्सधनुः सशरो गदी । दिव्यतेजोमयवपुः सरत्नकवचाङ्गदः ॥ पृथोरेवाभवद्यत्ना-त्ततः पृथुरजायत । ...निःस्वाध्यायवषट्कारं निर्धर्मं वीक्ष्य भूतलम् ॥ दग्धुमेवोद्यतः क्रोपाच्छरेणामितविक्रमः । ततो गोरूपमास्थाय भूः पलायितुमुद्यत ॥ पृष्ठतोऽनुगतस्तस्याः पृथुर्दासशरासनः । ततः स्थित्वैकदेशे तु किं करोमीति चाब्रवीत् ॥ पृथुरप्यवदद्वाक्यमी-प्सितं देहि सुव्रते । सर्वस्य जगतः शीघ्रं स्थीत्यावरस्य चरस्य च ॥ तथैव साब्रवीद्भूमिर्दुदोह स्य नराधिपः । स्वके पाणौ पृथुर्वत्सं कृत्वा स्वायंभुवं मनुम् ॥ तदन्नमभ्यच्छुद्धं प्रजा-न्वीवन्ति येन वै ॥ ...गिरिभिर्वसुधा दुग्धा रत्नानि विविधानि च । औषधानि च

दिव्यानि दोग्धा मेरुमहाचलः । वत्सोऽभूद्धिमवांस्तत्र पात्रं शैलमयं पुनः ॥ ( *Matsya Purāna* 10 ). The same passage mentions the Gods, Sages, Pitrs, Nāgas, Asuras, Yakṣas, Pretas, Gandharvas, and Vṛkṣas, 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. मेरौ स्थिते is loc. abs. construction. भास्वन्ति (भास्वतीः) may be construed with महौषवीः also, meaning 'luminous'. रत्नानि gems. रत्नम् is also used to denote the best of a species ( जातौ जातौ यदुत्कृष्टं तद्रत्नमिति कथ्यते ). पृथुना उपदिष्टाम्—Mallinātha explains उपदिष्टाम् as ईद्वत्स्या प्रदाशीतां धरित्रीम्, गौरुपधरामिति शेषः । उपदिष्टाम् rather means 'instructed' or 'admonished'. The Earth agreed to be milked when Pṛtha asked her to do so. दुह् is one of those roots which take two accusatives; here we have धरित्रीम् and रत्नानि, the two objects of दुहुः. The *Sāhitya* quotes this verse with the remark, तच्छब्दस्य प्रकान्तप्रसिद्धानुभूतार्थत्वे यच्छब्दस्यार्थत्वम् । The verse is quoted in *Dhvanyālokalocanā* 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 : अनन्तरत्नप्रभवस्य यस्य हिमं सौभाग्यविलोपि न जातम्, एकः दोषः हि गुणसंनिपाते इन्दोः अङ्कः किरणेषु इव निमज्जति ।

Himālaya was possessed of innumerable excellent objects of every kind ( उमाख्यस्य कन्यारत्नस्य, वैदूर्यादीनां मणिरत्नानां देवदारुप्रभृतीनां वृक्षरत्नानां मृतसंजीवनीप्रभृतीनाम् औषधरत्नानां गङ्गादीनां सिरिद्रत्नानां सोमलताप्रभृतीनां यज्ञद्रव्यरत्नानां च प्रभवः—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 *Śṭk. I* ( मलिनमपि हिमांशोर्लक्ष्म लक्ष्मीं तनोति । ... ) 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—अङ्कं केऽपि शशङ्किरे जलनिधेः पङ्कं परे मेनिरे सारङ्गं कतिचिच्च संजगदिरे भूच्छायमैच्छन्परे । इन्दोर्यद्वलितेन्द्रनीलशकलश्यामं दरीदृश्यते तत्सान्द्रं निशि पीतमन्धतमसं कुक्षिस्थमान्चक्ष्महे ॥ The idea in the second line is not accepted by all. Cf. अमितगुणोऽपि पदार्थो दोषैर्णैकेन निन्दितो भवति । निखिलरसायनराजो गन्धेनोप्रेण लघुन इव ॥ (*Rasagaṅgādharma* p. 213). This verse is quoted as an illustration of उदाहरण in the *Rasagaṅgādharma*, and in the *Alaṅkārasarvasva* as an illustration of अर्थान्तरन्यास. It is also quoted in *Kuvalayānanda*, and *Alaṅkāra-kaustubha* as an instance of the figure of speech, विकस्वर.

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 : यः च अप्सरोविभ्रममण्डनानां संपादयित्रीं बलाहकच्छेदविभक्त-  
रागाम् अकालसन्ध्याम् इव धातुमत्तां शिखरैः बिभर्ति ।

धातुमत्ता—धातुसंपद, plenty of minerals used for decoration purposes. The celestial nymphs used the minerals for decorating their hands, feet etc. Himālaya thus provided materials for the 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 धातुमत्ता is said to be an अकालसन्ध्या. The expressions अप्सरो...संपादयित्रीं and बलाहक...रागाम् are to be construed with both धातुमत्ता and सन्ध्या. 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 धातुमत्ता accomplishes the toilet by furnishing the nymphs with the necessary colouring materials. Both धातुमत्ता and सन्ध्या impart a reddish hue to the clouds. Mallinātha remarks अप्सरसः सन्ध्याभ्रमेण प्रसाधनाय त्वरयन्तीति भावः । According to him, the propriety of धातुमत्ता 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. अप्सरसां विभ्रममण्डनानि, अप्सरसू 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 निर्मेथनादेव रसात्तस्माद्भ्रमस्त्रियः । उत्पेतुर्मनुजश्रेष्ठ तस्मादाप्सरसोऽभवन् ॥ The *Nirukta* (V. 13) thus derives the word, अप्सरा अप्सारिष्यपि वा अप्स इति रूपनाम...तद्वराभवति रूपवती तदनयात्तमिति वा तदस्यै दत्तमिति वा । अप्सरसू is generally used in the plural, though the [singular is also occasionally met with. विभ्रममण्डनम्—amorous decoration. Mallinātha gives an alternative explanation ( विभ्रमस्त्वरयाकाले भूषास्थानविपर्ययः । *Daśarūpa* ) for विभ्रम and takes it to mean 'the misplacement due to hurry'. As a matter of fact, according to the *Daśarūpa* विभ्रमः would mean 'misplacement of ornaments due to hurry' so that the word मण्डन in विभ्रममण्डन would be superfluous. Even if we take विभ्रम to mean विपरीतन्यास only the expression अप्सरोविभ्रम...would not be appropriate with धातुमत्ता, (as there is no reason why the richness in minerals on the peaks should cause a misplacement of ornaments on the part of the nymphs,) or with सन्ध्या either (as there could not have been this विभ्रम every evening). The expression would fit in only with an अकालसन्ध्या (for, when the nymphs 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 धातुमत्ता, but that of सन्ध्या only, for the expression बलाहक...



रागाम् has no special propriety with an अकालसन्ध्या. बलाहकः is explained as वारीणां वाहकः (a cloud) and is an irregular formation from वारि and वाहक. बलाहकानां छेदेषु (अत्र छेदशब्देन छिन्नं इव्यं लक्ष्यते । Nārāyana) विभक्तः रागः (redness) यया ताम्. This verse is quoted in the *Kāvya-pradīpa* and the *Kāvya-prakāśa*, to illustrate the fault निहतार्थत्व. Mammaṭa remarks, अत्र मत्ताशब्दः क्षीवार्थे निहतार्थः । The word मत्ता in धातुमत्ताम् is more generally known to mean 'intoxicated' and this meaning obscures the real meaning 'possession of' or 'richness in'. (अत्र मत्ताशब्दः पदैकदेशः क्षीवायाम् (उन्मत्तायां) सुप्रसिद्ध इति तेन (क्षीवार्थेन) मत्वर्थो निहन्यते (तिरोधीयते) *Bālābodhini*).

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 (*prasthaḥ*) below, of the clouds moving along the slopes [of the mountain].

CONSTRUE : आमेखलं संचरतां घनानाम् अधःसानुगतां छायां निषेव्य वृष्टिभिः उद्वेजिताः सिद्धाः यस्य आतपवन्ति शृङ्गाणि आश्रयन्ते ।

Siddhas are semi-divine beings like the Gandharvas, Vidyādharas etc. Siddhas are also supernatural beings possessed of the eight miraculous powers (सिद्धिः, अणिमा रुचिमा प्राप्तिः प्राकाम्यं महिमा तथा । ईशित्वं च वशित्वं च तथा कामावसायिता ॥). As the poet describes in the succeeding verses, Vidyādharas, Kinnaras etc. who are semi-divine beings, the chances are that by सिद्धा 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. आमखलम् = मेखलापर्यन्तम्-मेखला is the girdle or the waist-band; with reference to a mountain, it means 'the middle portion' or 'the slopes'. घनानां is to be construed with both छायाम् and वृष्टिभिः. अधो भागे ये सानवः ( table-land ) हान् गताम्. The reading अवःसानुगताः ( to be construed with सिद्धाः ) is also a good one or perhaps better. आतपवन्ति = प्रशस्तातपयुक्तानि, प्रशंसायां मतुप्, having a pleasant sunshine. The Trivandrum edition reads this verse after the next one, पदं तुषार...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 : यस्मिन् तुषारस्रुतिधोतरक्तं हृतद्विपानां केसरिणां पदम् अद्भुता अपि नखरन्ध्रमुक्तैः मुक्ताफलैः किराताः [ केसरिणां ] मार्गं विदन्ति ।

Kirātas are mountaineers residing on the borders of the mountains, किरं पर्यन्तभूमिम् अतन्ति गच्छन्ति. Cf. पर्यन्ताश्रयिभिर्निजस्य सदृशं नाम्नः किरातैः कृतम् । *Rat.* II (According to Amara, किरात, शबर and फुलिन्द are म्लेच्छजातयः । A म्लेच्छ is thus described, गोमांसभक्षको यस्तु लोकबाह्यं च भाषते । सर्वाचारविहीनोऽसौ म्लेच्छ इत्यभिधीयते ॥ ). 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 Himālaya as being the abode of the lions in *Raghu* (IV. 72)...गुहाशयानां सिंहानां परिव्रज्यावलोकितम् ॥ तुषारस्य (snow) स्रुतिभिः धौतं रक्तं यस्मिन् तत्. नखरन्ध्रेभ्यो मुक्तैः. The following verse gives the sources of pearls-करीन्द्र (द्विपेन्द्र) जीमूतवराहशङ्खमत्स्याहिशुक्युद्भववेणुजानि । मुक्ताफलानि प्रथितानि लोके तेषां तु शुक्युद्भवमेव भूरि ॥ विन्दन्ति is also a good reading, meaning 'find out'.

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 : यत्र धातुरसेन न्यस्ताक्षराः कुञ्जरविन्दुशोणाः भूर्जत्वचः विद्याधर-सुन्दरीणाम् अनङ्गलेखक्रियया उपयोगं व्रजन्ति ।

The barks of the Bhūrja trees which abound on the Himālaya 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 ( रक्तवर्णाः लिखितभागेषु इति शेषः । ). More probably, the idea is that the Bhūrja barks were pink in colour and thus resembled the spots on the elephants. कुञ्जरस्य विन्दवः ते इव ( or कुञ्जराः इव विन्दुभिः ) शोणाः. The elephants, at a particular age, have red spots appearing on their bodies. These spots are also called पद्मक. The Bhūrja barks correspond to the spots and redness is the common quality or the barks correspond to the bodies of the elephants, and the red mineral drops to the spots. अनङ्गलेखाः love-letters. 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*, Kālidāsa makes Urvaśī write her love-letter on a Bhūrjapatra. विद्याधर ( विद्यायाः गुटिकाञ्जनादिविषयिष्याः धराः ) are semi-divine beings ( खङ्गगुलिकाञ्जनादिविद्याधारिणः — Arunagirinātha ).

The *Alamkāracūdāmaṇi* quotes this verse with the remark हिमवानेव भूर्जोत्पत्तिपदम् ।

**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 : यः दरिसुखोत्थेन समीरणेन कीचकरन्ध्रभागान् पूरयन् उद्गामप्रतं किन्नराणां तानप्रदायित्वम् उपगन्तुम् इच्छति इव ।

Kinnaras are the musicians of the gods. ( किनरा अश्वमुखा देवगायना इति दक्षिणावर्तः । ) कुत्सिताः नराः किनराः, 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 ( अश्वमुखा अनश्वमुखाश्चेति द्विविधाः किनराः । अश्वमुखाः मुखव्यतिरिक्तेषु गात्रेषु नराकृतयः । अनश्वमुखास्तु सुखे नराकृतयः इतरत्र पश्चाकृतयः । Nārāyaṇa ). It appears from *Sisupālavadhā* (IV 38) that the Kinnaras are different from Aśva-mukhas, विम्बोष्ट्रं बहु मनुते तुरङ्गवक्त्रञ्चुम्बन्तं मुखमिह किन्नरं प्रियायाः ।, 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. उद्गास्यतां gen. plu. of उद्गास्यत् 2nd future participle of गै with उद्, about to sing loudly, or in the Gāndhāra grāma, as remarked by Mallinātha. Celestial beings alone can sing in the Gāndhāra ( षड्जमध्यमनामानो ग्रामौ गायन्ति मानवाः । न तु गान्धारनामानं स लभ्यो देवयोनिभिः ॥ ) तानो नामोद्गातव्यस्य स्वरादेरियत्तापरिच्छेदः । स चांशस्वर उच्यते । The तानप्रदान is managed by a वंश. ' गाता यं यं स्वेरं गच्छेत् तं तं वंशेन वादयेत् ' (Bharata). This तान seems to be but another name for अंशस्वर which is ten-fold, रागो यस्मिन्निवसति यस्माच्चापि प्रवर्तते । नेता च तारमन्द्राणां योऽत्यर्थं चोपलभ्यते ॥ ग्रहोपन्यासविन्याससंन्यासन्यासगोचरः । अनुवृत्तश्च यथेह सौंशः स्याद्दशलक्षणः ॥ Cf. for the idea in the verse, शब्दायन्ते मधुरमनिलैः कीचकाः पूर्यमाणाः संरक्ताभिस्त्रिपुराविजयो गीयते किनरीभिः । *Megha*, स कीचकैर्मास्तपूर्णरन्ध्रैः कूजद्विरापादितवंशकृत्यम् । शुश्राव कुञ्जेषु यज्ञः स्वमुच्चैर्हृयमानं वनदेवताभिः ॥ *Raghu* II.12 ; भूर्जेषु मर्मरीभूताः कीचकध्वनिहेतवः । ...मस्तस्तं सिषेविरे ॥ *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] temples, renders the slopes [or peaks] fragrant.

CONSTRUE: यत्र कपोलकण्ठः विनेतुं करिभिः विद्यद्वितानां सरलद्रुमाणां स्तुतक्षीरतया प्रसूतः गन्धः सानूनि 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 गजायुर्वेद to show that elephants abound on the Himālaya— 'हिमवद्विन्ध्यमलया गजानां प्रभवा नगाः ।' स्तुतं क्षीरं येषां तेषां भावः तथा. सुरभीकरोति is a च्वि form, न सुरभीणि असुरभीणि तानि सुरभीणि संपद्यमानानि करोति. सरल is *Pinus longifolia*; it seems to be a variety of Devadāru. From *Raghu* IV-75, 76, the poet appears to identify Sarala and Devadāru. सरलासक्तमातङ्गभैवेयस्फुरितविषः । ..., तस्योत्सृष्टनिवासेषु कण्ठरज्जुक्षतत्वचः । गजवर्ध्म किरातेभ्यः शशंसुर्देवदारवः ॥, Mallinātha explains सरलेषु above as देवदारुविशेषेषु, while in his commentary on तं चेद्वायी सरति सरलस्कन्धसंघट्टजन्मा (*Megha*) he explains सरलानां as देवदारुद्रुमाणाम्. This verse is quoted in the सरस्वतकिण्ठाभरण, with the remark रतिविशेषेषु 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: यत्र दरीगृहोत्सङ्गनिषक्तभासः ओषधयः वनितासखानां वने-चारणां रजन्याम् अतैलपूराः सुरतप्रदीपाः भवन्ति ।

दर्यः एव गृहाणि तेषाम् उत्सङ्गेषु (interior regions) निषक्ताः भासः यासौ ताः वनितानां सखायः वनितासखाः तेषाम्. This must be dissolved as a Tatpuruṣa compound, though the sense is that of a Bahuvrīhi., for the sūtra राजाहःसखिभ्यष्टच् would not apply in the case of a Bahuvrīhi ( बहुव्रीहिविवक्षायां तु समासप्रत्ययो न स्यात् )

Nārāyana). सखि becomes सख at the end of a Tatpuruṣa compound. वने चरन्तीति वनेचराः, this is an Aluk compound. तैलेन पूर्यन्ते इति तैलपूराः न तैलपूराः अतैलपूराः requiring no oil to keep them burning as in the case of ordinary lamps. The ओषधिस referred to here, are some herbs that shine at night time. Cf. ... आसन्नौषधयो नेतुर्नक्तमस्नेहदीपिकाः । *Raghu* IV 75, also श्रीमल्लताभवनमोषधयः प्रदीपाः ... *Kirāt* 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 *Kāvyaśāstra* as that of विशेषोक्ति, the *Sarasvatīkaṇṭhābharaṇa* and *Alamkāratilaka* as that of विभावना.

II:—Where, the horse-faced [Kinnara] damsels, oppressed 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: यत्र शिलीभूतहिमे मार्गे अङ्गुलिपार्ष्णिभागान् उद्वेजयति (सति) अपि दुर्वहश्रोणिपयोधरार्ता अश्वमुख्यः मन्दां गतिं न भिन्दन्ति ।

शिलीभूतं ( a च्वि form, न शिला अशिला शिला भूता शिलीभूतम् ) हिमं यत्र तस्मिन्-मार्गे उद्वेजयति is loc. abs. construction or मार्गे may be taken to be a mere loc. singular. अङ्गुल्यश्च (toes) पार्ष्ण्यश्च (heels) अङ्गुलिपार्ष्णि, ( a samāhāra Dvandva. If however, the पार्ष्णि or अङ्गुलि which is a part of the foot, is not regarded as a separate अङ्ग 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 अङ्ग in an extended sense ) तस्य भागान्. श्रोण्यश्च (hips) पयोधरश्च श्रोणिपयोधरम्, ( a samāhāra Dvandva, but if the पयोधर are not regarded as a regular अङ्ग, it would be an ordinary Dvandva ) दुर्वहं च श्रोणिपयोधरम् तेन आर्ताः. अश्वानां मुखानीव मुखानि यासां ताः अश्वमुख्यः ( instead of अश्वमुखगुह्यः ). Female Kinnaras. Heavy breasts and expansive hips are regarded as a sign of great beauty in women ( Cf. श्रोणीभारादलसगमना स्तोकनम्रा स्तनाभ्याम् । *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 (*ksudrah*) who has sought shelter, as towards a good man.

CONSTRUE : यः भीतम् इव दिवा गुहासु लीनम् अन्वकारं दिवाकरात् रक्षति ;  
नूनम् उच्चैःशिरसां शरणं प्रपन्ने क्षुद्रे अपि सति इव ममत्वम् ( अस्ति ) ।

The Himālaya 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 Himālaya 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 Himālaya 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 Himālaya protects the darkness from the sun's rays, but he has to suffer the extreme heat of the rays by his peaks. दिवाभीतम् also suggests the meaning 'an owl'. ममत्वम्—the state of belonging to oneself, hence, affectionate regard (ममत्वमित्यत्र ममेत्यस्मच्छब्द-  
प्रतिरूपकमव्ययं षष्ठ्यर्थे तस्य भावस्तत्त्वमिति कैश्चिद् व्याख्यातम् ।...मम शब्दस्य

ममेति बुद्धिरित्यर्थः । ... ममेति बुद्ध्या तद्वा नेव लक्ष्यते । समस्य भावः समत्वम् । (Nārāyana ). उच्चैः शिरः येषां तेषाम् those whose heads are erect, who have done nothing that would make them hang their heads down with shame ; hence, magnanimous persons. Himālaya also has his heads (peaks) high up. If the reading is शिरसाम् अतीव (which is found in the *Kāvya-prakāśa* ), अतीव would be construed with समत्वम्. The *Kāvya-prakāśa* quotes this verse to illustrate the fault अनुचितार्थता (अत्रावेतनस्य तमसो दिवाकरात् त्रास एव न संभवतीति कुत एव तत्प्रयोजितमद्रिणा परित्राणम् । संभावितेन तु रूपेण प्रतिभासमानस्यास्य न काचिदनुपपत्तिरवतरतीति व्यर्थ एव तत्समर्थनायां यत्नः Ullāsa X ). The *Sāhitya* and *Kāvya-pradīpa* also find the same fault in the verse. The *Kuvalayāmanda*, *Alamkārasūtra* and *Alamkāratilaka* refer to it in connection with अर्थान्तरन्यास, the latter two calling it a case of श्लेषाविद्धोऽर्थान्तरन्यासः.

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 : इतस्ततः लाङ्गूलविक्षेपविसर्पिशोभैः चन्द्रमरीचिगौरैः बालव्यजनैः चमर्यः यस्य गिरिराजशब्दम् अर्थयुक्तं कुर्वन्ति ।

बालव्यजनस are the Cāmaras 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 (चमर) and are white. Himālaya 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 Himālaya 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 Himālaya, the female Yak deer have taken upon themselves the task of fanning him by waving their tails this way and that. Himālaya 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 लाङ्गूल corresponds to the handle of the chauris. अर्थयुक्तम्—lit.



connected with the 'meaning, significant. Cf. for the chauris forming an insignia of royalty, चमरान्परितः प्रवर्तिताश्चः...। नृपतीनिव तान्वियोज्य सद्यः सितबालव्यजनैर्जगाम शान्तिम् ॥ *Raghu* IX. 66, also सौमित्रिणा सावरजेन मन्दमाधूतबालव्यजनो रथस्थः।...*ibid* XIV. 11, अदेयमार्सात् त्रयमेव भूपतेः शशिप्रभं छत्रमुभे च चामरे । *ibid* III. 16.

**14:**—Where, for the [newly-married] Kinnara ladies, extremely (*vi*) 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 : यत्र अंशुकाक्षेपविलज्जितानां किंपुरुषाङ्गनानां यदृच्छया दरी-शृङ्खलारि विलम्बिविम्बाः जलदाः तिरस्करिण्यः भवन्ति ।

विलज्जित—The ladies had been already लज्जित at the meeting of their husbands ; the अंशुकाक्षेप makes them still more so. The किंपुरुष are the same as the किन्नर. 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. तिरस्करिणी is a screen or curtain. The poet seems to use the expression in *Sāk* VI ( [ तिरस्करिणीप्रतिलम्बा पार्श्ववर्तिनी भूत्वा... ] ) and *Vikram* II ( तिरस्करिणीमपनीय ), and III ( अनुक्षिप्ततिरस्करिणीकासि ! ) 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 Bhāgīrathī, which has just (*muhuh*) 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 : भागीरथीनिर्झरशीकराणां वोढा, सुहुः कम्पितदेवदारुः भिन्न-शिखाण्डबर्हः यद्वायुः अन्विष्टमृगैः किरातैः आसेव्यते ।

The Ganges has three courses, one flowing in heaven under the name of Mandākinī, one on the earth as Bhāgīrathī and one in the Pātāla as Bhogāvati. The holy character of the waters of the Ganges is quite well-known. Cf. क्षितौ तारयते मर्यान् नार्गास्तारयतेऽप्यधः । दिधि तारयते देवांस्तेन त्रिपथगा स्मृता ॥ The river is called Bhāgīrathī as she was brought down on the earth by Bhagīratha 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, Saṅgāra. The following verse from *Uttara I*, summarises the whole story, तुरगविचयव्यग्रानुर्वीभिदः सगराक्षरे कपिलमहसामर्षात्प्लुष्टान्पितुश्च पितामहान् । अगणिततनूतापं तप्त्वा तपांसि भगीरथो भगवति तव स्पृष्टानद्भिश्चिरादुद्वृत्तिरत् ॥ The breeze enjoyed by the Kirātas after a hard day's work in hunting game, possessed three characteristics, 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. सुहुः means सद्यः, so that the breeze coming immediately after shaking the Devadārus, was quite fragrant. सुहुः may also mean 'again and again'. Mr. Ray's contention that if this meaning is accepted, 'the expression may refer to a past कम्पन, 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 सुहुः '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. Aruṇagiri quotes from the *Megha*, भित्त्वा सद्यः किसलयपुटं देवदारुमाणाम् in favour of the meaning सद्यः. 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. भिन्नानि शिखण्डिनां बर्हाणि येन सः. Mallinātha remarks that the peacock's feathers were tied to the waist by the Kirātas to give them greater speed (गदित्वाद्यवार्थं किरातकटिबद्धानि). 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 (...अपारिणलम्बि-  
शिखिर्बह्वर्णः कलापवर्णः ।) Whether the feathers are able to give in-  
creased 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. बर्हः or  
बर्हिम् by itself means 'the plumage of a peacock'. Strictly  
speaking, therefore, शिखिर्बह्वर्हः is a tautologous expression.  
Such expressions are, however, commonly used by poets. In  
the passage from *Māruikā*, quoted above, we have simi-  
larly शिखिर्बह्वर्हः. Mr. Ray scared by this tautology involved in  
the expression suggests that it means the feathers of the  
peacocks themselves and not the feathers worn by the  
Kirātas on their person and explains निवृत्तशिखिर्बह्वर्हः as  
meaning 'the breeze which parted the feathers in peacock's  
tails when the peacocks return in the evening to their roost-  
ing places,' (referring to *Raghu* II. 17, आवाससुप्तोन्मुखबर्हिणानि  
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 Kirātas 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 Kirātas. The  
reading भिन्न. बर्हैः would be construed with किरातैः, but it  
breaks the symmetry, conveying as it does, the gentleness  
of the breeze only indirectly. अन्विष्टाः (pursued, hunted)  
मृगाः शैः.

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.

CONSTRUE: समर्पिहस्ताववितावशेषाणि यस्य अप्रसरोरुद्गुणि पद्मानि अद्यः  
परिवर्तमानः विवस्मान् ऊर्ध्वमुच्चैः मयूच्चैः प्रबोधयति ।

The seven sages are: मरीचिर्न्यङ्गिरसो पुण्ड्रः पुण्ड्रः कनुः । वसिष्ठश्च  
महातेजास्ते हि विप्रशिखाग्निः । सम प्रकृतयो हेतास्तया स्मार्थमुजोऽष्टमः । एताभिर्वार्यन्ते  
लोकस्ताम्रः शङ्खं विनेहताम् ॥ *S'rin'parvā* 143, 10, ). In the *Anuśā-*  
*sanaparvā*, 141, the following list is given, कश्यपोऽनेत्रेऽथिष्ठः

भरद्वाजोऽथ गौतमः । विश्वामित्रो जमदग्निः... ॥ 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 Himālaya, 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 अधः प्रस्थापिताश्चैनं समं वर्जितकेतुना । सहस्रश्रिणा साक्षात्सत्रणाममुदीक्षिताः ॥ and VI. 19 सत्यमर्कं च सोमाच्च परमध्यास्नहे पदम् । अत्र तूत्रेस्तरं ताभ्यां स्वरणानुग्रहात् ॥ The Purānas also describe the सप्तर्षिण्डल as being the highest of all. Malinātha remarks सप्तर्षिण्डलं ध्रुवादपि ऊर्ध्वगतं ज्योतिषिभिः ॥ Nārāyaṇa quotes from the वसिष्ठसिद्धान्त ...सप्तर्षि षडलमवस्थितमप्यमुष्मात् तिष्ठन्त्यशो नभसि च ग्रहतारकाद्याः ॥ Beautiful lotuses grew 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 Ganges, offered these lotuses to the Highest (Cf. विदीर्णसप्तर्षि-बलिप्रहसिभिः V. 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 Himālaya is the loftiest mountain in the world. The expression सप्तर्षिः..., may be separated as सप्तर्षिहस्तावचितौ (loc. sing; in order that they might be gathered by the sages with their own hands) अशेषाणि (one and all). विस्वान् the sun, ( त्रिविधं वस्ते आच्छादयति, त्रिवो रक्षितः, त्रिवोऽस्यास्तीति- ). अत्रे (on the top) सरांसि तेषु रुहाणि.

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

CONSTRUE : यस्य यज्ञ-इयोनिरं धरिणीधरणक्षमं सारं च अवेदय प्रजापतिः स्वयं कल्पित इन्द्रनागं शैलाश्रपत्यम् अन्वतिष्ठत् ।

यज्ञाङ्गs are the various requisites of a sacrifice, such as the Soma plant, Khadira posts etc. Two considerations weighed with Brahmadeva in declaring Himālaya 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 Himālaya possessed all the necessary things for sacrifices which are so essential for the upkeep of the universe. यज्ञैराप्यायिता देवा वृष्ट्युत्सर्गेण वै प्रजाः । आप्याययन्ते धर्मज्ञ यज्ञाः कल्याणहेतवः । *Viṣṇu Purāna* I.6, also देवान्भावयतानेन ( यज्ञेन ) ते देवा भावयन्तु वः । परस्परं भावयन्तः श्रेयः परमवाप्स्यथ ॥ इष्टान्भोगान् हि वो देवा दास्यन्ते यज्ञभाविताः । तैर्दत्तानप्रदायेभ्यो यो भुङ्क्ते स्तेन एव सः ॥ *Gītā* III.11-12. Secondly, of all the mountains, Himālaya was the most capable to support the earth. Any पर्वत is no doubt महीधर, but the Himālaya is महीधर *par excellence*. Mallinātha quotes from the *Viṣṇu Purāna*, यज्ञाङ्गार्थं मया सृष्टो हिमवानचलेश्वरः, where the Himālaya is described as being specially created for securing materials for sacrifices. The passage from the *Brahmāṇḍa Purāna* quoted in the com. shows that Brahmadeva himself declared Himālaya to be the king of mountains. हस्ती is the share of Himālaya in the sacrifice as stated in the śruti passage quoted in the com. अन्वतिष्ठन् effected, brought about. The reading कल्पितयज्ञभागः would be construed with प्रजापतिः ( the Lord of all creation, Brahmadeva. )

**IS:—**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 Piṭrs, adorable even by the sages, and worthy of himself.

**CONSTRUE :** मेरुसखः स्थितिज्ञः सः पितृणां मानसीं कन्यां सुनीनाम् अपि माननीयाम् आत्मानुरूपाम् मेनां कुलस्य स्थितये विधिना उपयमे ।

The *Matsya Purāna* ( Adhyāyas 13-15 ) refers to the Piṭrs... । स्वर्गे पितृगणाः सप्त त्रयस्तेषामममूर्तयः ॥ सूर्तिमन्तोऽथ चत्वारः सर्वेषाममितोजसः । अमूर्तयः पितृगणा वैराजस्य प्रजापतेः ॥ जयन्ति यान्देवगणा वैराज इति विश्रुताः ॥...एतेषां मानसी कन्या पत्नी हिमवतो मता ॥. The *Viṣṇu Purāna* ( I. 10 ) reads पितरो ब्रह्मणा सृष्टा व्याख्याता ये मया तव ॥ अग्निध्वात्ता बर्हिष-द्वोऽनग्रयः सामग्रश्च ये । तेभ्यः स्वधासुता जज्ञे मेना वैतरणी ( *v. l.* सुते जज्ञे मेनां वैधारिणी ) तथा ॥ ते उभे ब्रह्मवादिन्यौ योगिन्यौ चाप्युभे द्विज ॥ from which it

appears that Menā was a Brahmavādinī and a spinster. The poet could not have this passage in mind when he wrote the present verse. स्थितिज्ञः one who knows the proper course of conduct or the limit beyond which one can not go. स्थितये—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. असंस्तवानेन परार्थजन्मना स्थितेरभेत्ता स्थितिमन्तमन्वयम् । *Raghu* 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 स्थितये स्थितज्ञः and मेनां मुनीनामपि माननीयाम्. The expression मेरुसखः 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 मानसी enhances her purity. Even the sages were struck with her sanctity and paid her due respect. आत्मनः अनुरूपाम्, worthy of himself in every way. उपयेमे—यम् with उप is Ātm. in the sense of marriage or acceptance in general. विधिना 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 कालक्रमेण तयोः स्वरूपयोग्ये सुरतप्रसंगे प्रवृत्ते (सति) मनोरमं यौवनम् उद्ब्रह्मत्याः भूधरराजपत्न्याः गर्भः अभवत् ।

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 indelicate. Obviously he takes exception to the expression सुरतप्रसंगे प्रवृत्ते, 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. सुरतप्रसंगे प्रवृत्ते सति is loc. absolute. Mallinātha explains स्वरूपयोग्ये as सौन्दर्यादुगुणे and gives an alternative explanation यद्वा, रूप्यते निश्चीयते अनेनेति रूपं ज्ञानं तद्व्यग्ये शाब्दानुसारिणित्यर्थः ! which is quite far fetched. .

**20** :—She gave birth to Maināka, fit to be enjoyed by a Nāga damsel, 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 नागवधूपभोग्यम् अम्भोनिधिवद्धसख्यं क्रुद्धे वृत्ररात्रौ पक्ष-  
च्छिदि अपि कुलिशक्षतानाम् अवेदनाज्ञं मैनाकम् असूत ।

Commentators point out that this reference to Maināka is purposely made to show that Pārvatī 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 (यस्यास्तु न भवेद्भ्राता न विज्ञायेत वा पिता । नोपयच्छेत तां प्राज्ञः पुत्रिकाधर्भशाङ्कया ॥ *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 नागकन्यापरिणेतारम् 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 thunder-bolt, 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, सर्वेऽपि पर्वता पूर्वे पक्षवन्तः किलाभवन् । तान्नेषामवस्थानेद्रैः पक्षसमीरणैः ॥ चूर्णीभूतान् जनपदानवलोक्यथ वृत्रहा । क्रुद्धः कुलिशमादाय पक्षच्छदेन पर्वतान् ॥ क्षणेन स्थावरीचक्रे नैनाकस्तरसा ततः । अम्भोधिमतिगम्भीरं महासत्त्वमुपाश्रितः ॥ समुद्रसख्यादद्यापि तत्पत्नी नाहती ॥ ). वृत्रशत्रुः or वृत्रहन is a characteristic epithet of Indra in the R̥gveda वृत्र or the अहि as he is called often, is the cloud that confines the waters and Indra by his Vajra smites the cloud, frees the waters and sends down rain. According to the Purānas, 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 Dadhīci who sacrificed himself for the general good, as Vṛtra could not be killed in any other way. अम्भोनिधिना बद्धं सखं येन तम्. 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. क्रुद्धे वृत्रशत्रौ पक्षच्छिदि अपि is a loc. abs. construction. To construe it as पक्षच्छिदि वृत्रशत्रौ क्रुद्धे 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. कुलिशक्षतानाम् अवेदनाज्ञम् is strictly speaking irregular and is what is called a सापेक्षसमास, as the expression क्षतानाम् in one compound has expectancy for वेदना in the other compound. The expression is thus equal to कुलिशक्षतावेदनाज्ञम्. Such सापेक्षसमास are freely used by poets. जानातीति ज्ञः, वेदनानां ज्ञः वेदनाज्ञः, न वेदनाज्ञः अवेदनाज्ञः तम्, or वेदनां जानातीति वेदनाज्ञः. कुलिश ( कुलौ हस्ते शेते, कुलिः पर्वतान् श्यति वा, कुलिसतमीषद्वा लिशति । ) is the thunder-bolt of Indra and is his characteristic weapon.

**21:**—Then, Satī, 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



## Kumārasambhava : Canto I

course ] by the affront [ given to her lord and herself ] by her father, approached that wife (*vadhūh*) of the mountain, [ that is, Menā ] for [ re- ] birth.

CONSTRUE : अथ दक्षस्य कन्या भवपूर्वपत्नी सती पितुः अवमानेन प्रयुक्ता योगविसृष्टदेहा सती जन्मने तां शैलवधूं प्रपेदे ।

Dakṣa was one of the nine mind-born sons of Brahma-  
deva ( अथान्यान्मानसानुत्रान्सदृशानात्मनोऽसृजत् ॥ भृगुं पुलस्त्यं पुलहं क्रतुमाङ्गिरसं  
तथा । मरीचिं दक्षमग्निं च वसिष्ठं चैव मानसम् ॥ नव ब्रह्माण इत्येते पुराणे निश्चयं  
गताः ॥ *Viṣṇu Purāna* I. 7 ) and a great patriarch. Accord-  
ing to the *Matsya Purāna*, he was the first to begin crea-  
tion by sexual union, and was himself born of the toe  
of Brahmadeva ( शारीरानथ वक्षामि मातृहीनान्प्रजापतेः । अङ्गुष्ठाद्दक्षिणादक्षः  
प्रजापतिरजायत ॥ III. 9, संकल्पाद्दशैनात्स्पर्शात्पूर्वेषां सृष्टिरुच्यते । दक्षात्प्राचेतसादूर्ध्वं  
सृष्टिमैथुनसंभवा ॥ ) He had twenty-four daughters of whom  
Sati was one ( प्रसूत्यां च तथा दक्षश्चतस्रो विंशतिस्तथा । ससर्ज कन्यास्तासां...  
V. P. I. 7. According to the *Matsya* he had sixty daughters,  
ततस्तेषु विनष्टेषु पष्टिं कन्याः प्रजापतिः । वैरिण्यां जनयामास दक्षः प्राचेतसस्तथा ॥  
VI. 12. ) Sati was given in marriage to Śiva. Once Daksa  
did not invite Śiva and Sati to a sacrifice that he was  
performing. Sati went there uninvited, against the advice  
of her lord, and was grossly insulted by Dakṣa who spoke  
of Śiva also with contempt. Sati became extremely  
enraged and there and then gave up her body by her Yogic  
powers. Śiva on hearing this, created Virabhadra 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 ( Nārāyaṇa thus summarises the story given  
in the *Bhāgavata*, पुरा किल पुराताववमानं प्रकाशयन् । अनाहूयैव तं देवं  
देवानन्यानुपानयत् ॥ मोहान्धो यज्ञमारिभे दक्षो दक्षायणी तदा । अनाहूता स्वपित्रापि  
प्रतिषिद्धापि शम्भुना ॥ जगाम स्वपितुर्गेहं यज्ञदर्शनलालसा । अनाहूतापि पित्रा सा दृष्ट्वा  
च सकलाः क्रियाः ॥ रुद्रभागविनिर्मुक्ताः कोपेनापाटलेक्षणा । तत्याज योगमास्थाय  
दक्षेणोत्पादितं वपुः ॥ Read also the following from the *Matsya*  
XIII. दक्षस्य यज्ञे वितते प्रभूतवरदक्षिणे । समाहूयेषु देवेषु प्रोवाच पितरं सती ॥  
किमर्थं तात भर्ता मे यज्ञेऽस्मिन्नाभिमन्त्रितः । अयोग्य इति तामाह दक्षो यज्ञेषु शूलभृत् ॥  
उपसंहारकृद्द्रुद्रस्तेनामङ्गलभागयम् । चुकोपाथ सती देहं त्यक्ष्यामीति त्वद्द्रुद्रवम् ॥ ...  
इत्युक्त्वा योगास्थाय स्वदेहोद्भवचेतसा । निर्देहन्ती तदात्मानं... ॥ एवं वदन्ती सा तत्र  
ददाहात्मानामत्मना ॥ स्वार्थमुबोऽपि कालेन दक्षः प्राचेतसोऽभवत् । पार्वती सामवदेवी

शिवदेहार्धधारिणी ॥ ). कन्या,—The word is thus derived by Yāska, कमनीया भवति केत्यं नेतव्येति वा, कनतेर्वा स्यात्कान्तिकर्मणः, कमनेनानीयत इति वा । पितुः subjective genitive. भवस्य पूर्वपत्नी. Satī 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. भूयो यथा मे जननान्तरेऽपि त्वमेव भर्ता न च विप्रयोगः ॥ (*Raghu XVI*) said by Sitā. प्रयुक्ता led to, urged. सती is a proper name and the other सती means the chaste one. योगेन विसृष्टः देहः यथा सा. योग is defined by Patañjali as चित्तनिरोधः, 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 Satī actually created a fire to consume her body. प्रप्रदे approached. Satī 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: भव्या सा भूधराणाम् अधिपेन समाधिमत्यां तस्याम् उदपादि सम्यक्प्रयोगात् अपरिक्षतायां नीतो उत्साहगुणेन संपत् इव ।

भव्या the auspicious one; it is also an epithet of Pārvatī. समाधिः विद्यते यस्याः तस्याम्. समाधि seems to be used here as in V. 45 (अथोपयन्तारमलं समाधिना) 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. (तदेवार्थमात्रनिर्भासं स्वरूपशून्यमिव समाधिः । *Yogasūtra* III. 3.). It is of two kinds, सविकल्प and निर्विकल्प; in the former, which is of a lower type, the individual is conscious of the difference between ज्ञाता and ज्ञेय, while in the निर्विकल्प samādhi, all distinction between ज्ञाता, ज्ञेयम् and ज्ञानम् is completely lost sight of and the individual becomes Brahman. Mallinātha explains समाधिमत्यां as नियमवत्याम्, 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 Satī.

उद्पादि—Arjunaziri remarks, उत्पत्तिश्चात्र सुराणां कार्यमिद्वयर्थमाचिर्भवति या सदा । उत्पन्ने ते तदा लोके सा नित्याप्यभिधीयते ॥ इति न्यायेन द्रष्टव्या. अपरिक्षित— not wounded, that is, no. failing in its effect नीतिः is polity which concerns itself with the proper application of the six expedients संधि, विग्रह, यान, आमन, द्वैधीभाव and संश्रय ( संधि च विग्रहं चैव यानमासनमेव च । द्वैधीभावं संश्रयं च षड्गुणांश्चिन्तयेत्तदा ॥ *Mānu* VII. 160 ) or with the four उपायः, साम, दाम, भेद and दण्ड. उत्साहस्य गुणेन or उत्साहः एव गुणः ( in which case गुण is more or less superfluous ) तेन उत्साहः is one of the three शक्तिस which a king ought to possess. The three शक्तिस are, प्रभुशक्ति, मन्त्रशक्ति and उत्साहशक्ति. The उत्साहशक्ति is विक्रमबलम्. If the king has no energy, no amount of effort on the part of his ministers etc. would be of any real use. The *Kāmandakiyanīlisūtra* devotes a whole chapter ( XIV ) in praise of this उत्साहगुण, which shows its great importance. The उत्साहगुण is bound to lead to the great prosperity of the kingdom, if polity is properly applied. The comparison is here quite close. Sati corresponds to संपत्, Himālaya to उत्साहगुणः and Menā to नीतिः. The expression समाधिसत्या corresponds to सम्यक्प्रयोगात् अपरिक्षतायाम्. Though it is rather indelicate, it appears that the expression सम्यक्प्रयोगात् is intended by the poet to be taken with Himālaya and अपरिक्षतायां with Menā also. The *Kāvya-lamkāraṭippaṇa* quotes this verse as an illustration of वाक्योपमा.

**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, conduced to the happiness of [all] embodied beings—[both] moveable and immoveable.

CONSTRUE : प्रसन्नदिक् पांशुविविक्तवातं शङ्खस्वनानन्तरपुष्पवृष्टिं तज्जन्मदिर्न स्थावरजङ्गमानां शरीरिणां सुखाय बभूव ।

प्रसन्नाः दिशः यस्मिन् तत्—the quarters cleared up, that is, there were no clouds in the sky ; nature herself brightened and was rejoiced at the event. पांशुभिः (dust) विविक्ताः वाताः यस्मिन् तत्, gentle breezes began to blow, being free from dust which oppresses creatures. शङ्खस्वनात् अनन्तरं पुष्पाणां वृष्टिः यस्मिन् तत्. 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 Himālaya's retinue) but the coupling together of पुष्पगुह्नि and शङ्खस्वन shows that the gods must have been responsible for both. Sanskrit poets often describe even the gods celebrating a great event on the earth in this manner. Similarly in the *Nāgānanda* (IV), when Garuḍa carries off Jīmūtavāhana, there is a flourish of trumpets in the sky and also a shower of flowers. Cf. सुखश्रवा मङ्गलतूर्गनिस्वनः प्रमोदनृत्यैः सह वारयेषिताम् । न केव ऽ सद्यनि मागर्गपतेः पथि व्यजुम्भन्त दिवौकसामपि ॥ *Raghu* III. 19, also दिशः प्रसेदुर्मस्तो ववुः सुखाः प्रदक्षिणाचिह्नविमिराददे । बभूव सर्वे शुभवांसि तत्क्षणं भवो हि लोकाभ्युदयाय तादृशाम् ॥ *ibid* III. 14; निर्दोषमभवत्सर्वमाविष्कृतगुणं जगत् । X. 72, पुत्रजन्मप्रवेशानां तूर्गणां तस्य पुत्रिणः । आरम्भं प्रथमं चके देवदुन्दुभयो दिवि ॥ संतानक्रमयी वृष्टिर्भवेने चास्य पनुषी... । X. 76, 77. स्थावराश्च (शैलवृक्षादयः) जङ्गमाश्च (जङ्गम्यन्ते भृशं गच्छन्तीति जङ्गमाः देवतिर्यङ्मनुष्यादयः) तेषाम्. Both the स्थावर and जङ्गम are said here to be possessed of bodies. The reading तूर्गस्वनं... is perhaps better, as that expression occurs in *Raghu* III. 19, quoted above. तस्याः जन्मदिनम् or तत् may be taken separately. The *Saiva Purāna* which describes the story of the *Kumārasambhava*, possesses a striking similarity to many of the verses in our poem. The present verse for instance, appears there as दिशः प्रसेदुः पवनः सुखं ववौ शङ्खं निदभुर्गनेचरास्तथा । पपात मौलौ कुसुमाङ्गलिस्तदा बभूव तज्जन्मदिनं सुखप्रदम् ॥ It is a difficult question as to who is the borrower, whether Kālidāsa or the author of the *Saiva Purāna*. The question is discussed by us in our Introduction and the extract from the *Saiva Purāna* is given in the Appendix.

24:—The mother shone still more brilliant by that daughter possessed of a shining halo (*maṇḍalam*) of splendour, 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: स्फुरत्प्रभामण्डलया तथा दुहित्रा सवित्री सुतरां चकाशे नवमेघशब्दात् उद्भिन्नया रत्नशलाकया विदूरभूमिः इव ।

प्रभामण्डल is the halo of splendour seen round great persons or heavenly beings. The expression occurs in *Raghu*

V. 5!—स्फुरत्प्रभामण्डलमथ्यवर्ति कान्तं वपुर्व्योमिवरं प्रपदे ।, also स्फुरत्प्रभामण्डल-मानुसूय सा विभ्रती शाश्वतमङ्गरागम् ॥ *ibid* XIV. 14. सवित्री—lit. who gave birth to, that is, the mother. दुहिता derived by Yāska as दुहिता (not properly placed when away from the husband's house), दूरे हिता (desirable to keep at a distance from the father's house, that is, at the husband's) दोग्धे: (one used to milk the cows or one always demanding wealth from the father, as Durga explains). The most probable derivation is from दुह् to milk and the word undoubtedly is a reminiscence of the period when daughters must have been given the task of milking the cows. Menā herself 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, अरिष्टशय्यां परितो विसारिणा सुजन्मनस्तस्य निजेन तेजसा । निशीथदीपाः सहसा इतत्विधो बभूवुरालेख्यरामर्षिता इव ॥ *Raghu* III. 20, and रघुवंशप्रदीपेन तेनाप्रनिमतेजसा । रक्षागृहगता दीपा प्रत्यादिष्टा इवाभवन् ॥ *ibid* X. 68. विदूरस्य अद्रः भूमिः. Vidūra is a mountain from which the jewel वैदूर्य (Lapis lazuli) is obtained. It is believed that these jewels spring out of that mountain region at the thunder of the clouds. Cf. उरगेन्द्रमूर्धरुहरत्नसंनिवेशेर्मुहुरुन्नतस्य रमितेः पयोमुचः । अभवन् यदङ्गणमुत्रः समुच्छसन्नववाल्वायजमणिस्थलाङ्कुराः ॥ (*Sisūpāla*. III. 58). Nārāyaṇa quotes from Bhoja, अस्ति शैलो विदूराख्यः पर्यन्ते तत्र काचन । मही रत्नाकराभूता वैदूर्यं तत्र जायते ॥ मेघशब्देन जायन्ते तत्र रत्ननवाङ्कुराः । क्रमात्परिणतास्ते स्युर्मणयो राजपूजिताः ॥ Mallinātha remarks, अविदूरे विदूरस्य गिरेरुत्तुङ्गरोधसः । काकतालीयसीमान्ते मणीनामाकरो भवेत् ॥ इति बुद्धः । नवः मेघशब्दः or नवः यः मेघः तस्य शब्दः तस्मात्. नव new, that is, appearing for the first time during the season. शलाका a pencil, a sprout. The mother corresponds to विदूरभूमिः, and the daughter to रत्नशलाका. The common property is स्फुरत्प्रभामण्डलव or चकाशे. The expression स्फुरत्प्रभा...goes with रत्नशलाका also. There is nothing corresponding to नवमेघशब्दात्, 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: लब्धोदया दिने दिने परिवर्धमाना सा चान्द्रमसी लेखा इव श्लाघ्यमयान् विशेषान् ज्योत्स्नान्तराणि कलान्तराणि इव पुषोष ।

लव्योदया 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, यथोक्तं ज्योतिःशस्त्रे-भानोः समासन्नतया ग्रहाणामदर्शनं यत्तदिहास्तमुक्तम् । ततश्च तेषां रविदूरगत्या यद्दर्शनं स्यादुदयं तदाहुः ॥ As the moon waxes day by day in the bright half of the fort-night, so Sati began to grow day by day. लावण्यामयान्—प्राचुर्याथै मयद्. Mallinātha quotes, मुक्ताफलेषु छायायास्तरल्लामिवान्तरा । प्रतिभाति यदङ्गेषु तल्लावण्यमिहोच्यते ॥ इति भूपालः । and Nārāyana अवयवसंस्थानविशेषाभिव्यङ्ग्यं निखिलावयवेभ्यो व्यतिरिक्तं यदिकचित्तत्वान्तरं लावण्यामिति श्वनिकारः । विशेषान्=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. अन्याः कलाः ( digits ) कलान्तराणि. ज्योत्स्नया ( or ज्योत्स्नायाम् ) अन्तरं ( interval, merging up ) येषां तानि, lit. having been merged up into moon-light, that is, full of moon-light. Sati is compared to चान्द्रमसी लेखा, her loveliness to ज्योत्स्ना and her limbs to the कलाः. Cf. for the idea in the ver-e, पितुः प्रयत्नान्स समग्रसंपदः शुभैः शरीरावयवैर्दिने दिने । पुपोष वृद्धि हरिदश्वदीधितेरनुप्रवेशादिव बालञ्जन्ममाः ॥ *Raghu* III. 22. This verse is quoted in the *Vyaktiviveka*, *Sarasvatikanthābharana* and *Kāvya-lamkāra-tippana* as an illustration of अनेकेवशब्दा 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 Umā.

CONSTRUE : बन्धुजनः बन्धुप्रियां तां पार्वती इति आभिजनेन नाम्ना जुवाहः पश्चात् मात्रा उ मा इति तपसः निषिद्धा सुमुखी उमाख्यां जगाम ।

आभिजनात् आगतेन derived from the ancestor. अभिजनः means पूर्वबान्धवः. पर्वतस्य अपत्यं स्त्री पार्वती. 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 Umā, as, when her mother wanted to dissuade her from doing rigorous penance, to secure Śiva for her husband who had first rejected her, she addressed her 'U mā' etc. उ-is संबोधनार्थे, oh you; मा-वारणार्थे, do not, I

forbid you. According to our poet, Menā did not use the actual words उ मा, but said सर्वापिता गन्ति पृथेषु देवताः तपः क्व वत्से क्व च तावकं वपुः । (V. 4). Such fanciful derivations are not quite uncommon in Sanskrit literature. Of यस्मान्मा नदतेत्युक्ता रुदन्तो गर्भसंस्थिताः । मरुता नाम ते नाम्ना भवन्तु नन्दभयिनः ॥ (Matsya VII. 62). प्रादुरासीत् प्रनोरङ्के कुमारो नीललोहिता ॥ रुदन् वै सुवरं सोऽथ द्रवंश्च द्विजसत्तम । किं रोदिपीति तं ब्रह्मा रुदन्तं प्रत्युदाच ह ॥ नाम देहीति तं भोऽथ प्रत्युदाच प्रजापतिम् । रुदस्त्वं देव नाम्नासि मा रोदीधैर्यनावह ॥ (Rigveda I 8. 2-4); मासयं धास्यतीत्येवं भाषिते च न वज्रणा । मांघातेति च नामस्य चक्रुः सेना दिवोकसः ॥ (Vana-parvan, 127, 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 hi-]; of spring possessed of endless flowers, the row of bees, indeed, is particularly attached to the mango-blossom.

CONSTRUE: पुत्रवतः अपि महीभूतः दृष्टिः तस्मिन् अल्पे कृषिं न जगाम, अनन्तपुष्पस्य मधोः द्विरैकमाला हि चूते सविशेषगता ।

महीं विभर्ति इति महीभूत् a mountain, also a king. Both the meanings are pertinent here. Pārvatī 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 Pārvatī. As पुत्रवतः corresponds to अनन्तपुष्पस्य which means 'possessed of many flowers,' we must take पुत्रवतः to mean 'having many children' and not 'having a son, viz. Maināka.' The Matsya says. मेता च सुषुवे तिस्रः कन्या योगवतीस्ततः उमैकपर्णाऽपर्णा च तीव्रवतःरायणाः ॥ (13, 8). The poet however has referred to only one son मैनाक. The Vyaktiviveka, Kāvya prakāśa and Kāvya pradīpa find the fault प्रक्रमभङ्ग in this connection as we have the word पुत्र in the first line and अल्प instead of पुत्र in the second line. 'अत्र पर्यायस्य । 'महीभूतोऽल्पवतोऽपि' इति युक्तम् । 'अत्र सत्यपि पुत्रे कन्यारूपेऽल्पवत्ये स्नेहोऽभूत्' इति केचित्समर्थयन्ते ।' (Kāvya prakāśa VIIT). Again पुत्र is पुत्रवतः is masculine, while पुष्प in अनन्तपुष्पस्य is neuter. The interpretation of पुत्रवतः 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—his interpretation also is to be rejected as the expression अनन्त in अनन्तपुष्पस्य requires पुत्रवतः

to mean 'possessed of many children.' पुत्र may be taken here to mean 'a child,' and the compound पुत्रगतः dissolved as दुहितरश्च पुत्रश्च पुत्राः (एकशेषद्वन्द्व) ते विद्यन्ते यस्य तस्य. अपत्य—न पतन्ति पितरोऽनन इति अपत्यं भवति अपत्यः सकाशादेव पृथक्त्वत भवति । अनेन जातेन सता पिता नरके न पतति इति वा (Nirukta III 2). A sonless father is said to go to hell. पुत्रवनः corresponds to अनन्तपुत्रस्य. मङ्गिभृतः to मधोः, दृष्टिः to द्विरेफमाला, अपत्ये to चूते. The spring (मधुः 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. चूत a mango tree, used here in the sense of चूतकुसुम as is clear from the context. मधोः—मधुपंबन्धिनी associated with the spring. द्विरेफः is a bee. 'The word is curiously formed. The word भ्रमर which means 'a bee' has two रेफs in it. द्विरेफ lit. means which (word) has two रेफs in it, that is, a भ्रमर; hence a bee. (Cf. for the idea in the verse, निवातपद्मस्तिमितेन चक्षुषा नृपस्य कान्तं विवनः सुताननम् । महोदधेः पूर इन्दुदर्शनाद्गुरुः प्रह्वेः प्रभव्व नामनि ॥ (Raghu III. 17). The *Sarasvatikanthābharana* quotes this verse, with the remark संदिग्धस्य गुणता, and the *Ām̐kāra-tīlaka* as an illustration of the figure of speech दृष्टान्त.

**2S:**—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: प्रभामहत्या शिखया दीपः इव, त्रिमार्ग्या त्रिदिवस्य मार्गः इव, संस्कारवत्या गिरा मनीषी इव तथा सः पूतः च विभूषितः च ॥

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. प्रभया महत्या lit. 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. शिखा is the bluish



flame at the top, while दीप is the whole burning part above the wick, including the flame ; hence Mallinātha remarks शिखादीपयोः अवयवावयविभावाद्भेदेन निर्देशः. Or दीप may be taken to mean 'a lamp.' त्रयो मार्गाः यस्याः सा त्रिमार्गा the Ganges (see notes on I. 15). त्रिदिव is heaven. तृतीया यौः, त्रि here meaning तृतीय— ( तिसृष्वप्यवस्थासु त्रयो ब्रह्मविष्णुह्रा वा दीव्यन्त्यत्रेति. यद्वा ब्राह्मवैष्णवरोद्रभेदेन सात्त्विकराजसतामसभेदेन वा त्रिविधो दीव्यति व्यवहरति प्रकाशते वा । ) The Ganges both adorns the heavenly path and sanctifies it as her sacred purifying waters flow by it. संस्कारः व्याकरणजन्या शुद्धिः तद्वत्या. A learned person ( मनीषी ) 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, ' भद्रैषां लक्ष्मीर्निहिताधिवाचि ' इति श्रुतेः । (Mallinātha). Nārāyaṇa remarks, अत्र मनीषिणः पूतत्वं सुकृतलाभः । तदुक्तम्—यस्तु प्रयुङ्क्ते कुशलो विशेषे शब्दान् यथावद्व्यवहारकाले । सोऽनन्तरमाप्नोति जयं परत्र वाग्योगविद्दुष्यति चापशब्दैः ॥ ... अनेनोपमानेन हिमवतः पङ्क्तिपावनत्वं द्योत्यते । अत्र मनुः—यश्च व्याकुरुते वाचं यश्च मीमांसतेऽध्वरम् । तावुभौ पुण्यकर्माणौ पङ्क्तिपावनपावनौ. Bhavabhūti in *Uttara V.* thus refers to राक्षसी वाक् and its opposite, the सूत्रता वाक्, ऋषयो राक्षसीमार्हुवाच-मुन्मत्तदृश्योः । सा योनिः सर्ववैराणां सा हि लोकस्य निर्ऋतिः ॥ कामं दुग्धे विप्रकर्ष-त्यलक्ष्मीं कीर्तिं सूते दुष्कृतं या हिनस्ति तां चाप्येतां मातरं मङ्गलानां धेनुं धीराः सूत्रतां वाचमाहुः ॥ The *Alaṅkārasarvasva* quotes this verse to illustrate उपमा.

**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 Mandākinī, [hand-]balls and dolls [lit artificial small children].

CONSTRUE : क्रीडारसात् बाल्यं निर्विशती इव सखीनां मध्यगता सा सन्श किनीसैकतवेदिकाभिः कन्दुकैः कृत्रिमपुत्रकैः च मुहुः रेमे ।

We prefer the reading क्रीडारसात् ( or क्रीडारसं ) निर्विशतीव बाल्यम् to...बाल्ये. Pārvatī appeared to enjoy to her heart's content her child-hood. The force of इव 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. (क्रीडया रसः or क्रीडा एव रसः) यत्र तत् क्रीडारसं बाल्यम्. Child-hood, it is well-known, is given to play and sport. Malli-

nātha reads क्रीडारसं निर्विशतीव बाल्ये which ultimately means the same thing. But बाल्यं निर्विशती is more poetic than बाल्ये क्रीडारसं निर्विशती. विश् with नि to enjoy. 'निर्वेशो भृतिभोगयोः' इति विश्वः. मन्दाकिन्याः सैकतेषु (on the sandy banks) वेदिकाभिः. Three pastimes indulged in by Pārvatī 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, अन्वेष्टव्यैः कनकसिकतामुष्टिनिक्षेपगूढैः संक्रीडन्ते मणिभिरमरप्रार्थिता यत्र कन्याः ॥ मन्दाकिनी, the name of the Ganges in heaven. As Pārvatī 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 मागीरथी which is her name on the earth. वेदिका is a small वेदि, altar. This pastime shows the religious temperament of Pārvatī. 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. पुत्रिका is a doll made of ivory or formed of cloth. As पुत्रिका itself means 'a doll,' कृत्रिम 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 *Kāvyaṅuśāsana* and *Sarasvatīkaṅthābharana* quote this verse to illustrate क्रीडिता.

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 : उपदेशकाले प्राक्तनजन्मविद्याः स्थिरोपदेशां तां प्रपदिरे शरदि हंसमालाः गङ्गाम् इव, नक्तम् आत्मभासः महौषधिम इव ।

उपदेशस्य काले when she became fit to be instructed. उपदेशः instruction. In स्थिरोपदेशाम्, उपदेश seems to have been used in the sense of 'impressions'. Pārvatī was not under the necessity of learning anything anew. She had mastered 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 every thing. The poet explains the advent of the lores by two comparisons. In the first, the विद्याs are compared to rows of swans, पार्वती to the Ganges and उपदेशकाले to शरदि. Here, the swans actually leave one place and go to another. In autumn, it is well-known that swans leave the Mānasa lake and return to the plains. Cf. आ कैलासाद्विसकिसलयच्छेदपाथेयवन्तः संपत्स्यन्ते नभसि भवतो राजहंसाः सहायाः ॥ *Megha*, where Mallinātha remarks कालान्तरे मानसस्य हिमदुश्रत्वाद्धिमस्य च हंसानां रोगहेतुत्वादन्यत्र गता हंसाः पुनर्वर्षासु मानसमेव गच्छन्तीति प्रसिद्धिः । Some lores, it seems, similarly actually passed from the preceptors to Pārvatī. As Nārāyaṇa remarks द्विविधो विद्याविनयः । यदाह विष्णुगुप्तः 'कृतकः स्वाभाविकश्च विनयः' इति । तत्र कृतके विनये प्रथममुपमानं दर्शयति...स्वाभाविके विद्याविनयेऽप्युपमानमाह—आत्मभासः नक्तं महौषधिमिवेति । In the second comparison, Pārvatī is compared to the महौषधि and the विद्याs to आत्मभासः. 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 विद्याs had been all the while with Pārvatī, only they waited till the proper उपदेशकाले to reveal themselves. While in the first comparison, the swans are not always to be found on the Ganges, they go there from the Mānasa lake. From the fourth line, it appears that all the lores were known intuitively by Pārvatī, while the two comparisons show that they were partly intuitive and partly learnt. उपदेशकाले 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 अङ्गयष्टेः असंभृतं मण्डनं मदस्य अनासवाख्यं करणं कामस्य पुष्पव्यतिरिक्तम् अस्त्रं बाल्यात् परं वयः प्रपेदे ।

बाल्यात्परं 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. असंभृतं lit. not brought together, that is, natural. अङ्गयष्टिः a beautiful body as यष्टिः may be taken प्रशंसार्थे. (हस्तयष्टिलतादयः प्रशंसावचनाः) or अङ्गं यष्टिः इव, a slender body which is regarded as a sign of beauty. A beautiful woman is always described by Sanskrit poets as तन्वी. 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 यस्य नास्ति तद् अनासवाख्यम् आसवः wine. करणम्—व्यापारवत् असाधारणं कारणं करणम् or साधकतमं करणम्, the cause that never fails to produce its effect. Two things are known to be unfailing 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 पुष्पबाणः and as these arrows are said to be five, he is also called पञ्चबाणः—The five arrows are—अरविन्दमशोकं च चूर्तं च नवमल्लिका । निलोःपलं च पञ्चैते पञ्चबाणस्य सायकाः ॥ or संमोहनोन्मादनो च शोषणस्तापनस्तथा । स्तम्भनश्चेति कामस्य पञ्चबाणाः प्रकीर्तिताः ॥ पुष्पात् व्यतिरिक्तं (समधिकं more potent, over and above). The *Sūhṛīya* quotes this verse to illustrate यौवनशोभा; the *Rasagāṅgādhara*, *Sarasvatī*, *Alaṅkārasarvasva*, *Alaṅkāraakaustubha*, and *Alaṅkārasūtra*, refer to it in connection with the figure of speech विभावना, and the *Alaṅkāratilaka* refers to it as an instance of स्वजातिव्यतिरेक.

**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 : नवयौवनेन विभक्तं तस्याः वपुः तूलिकया उन्मीलितं चित्रम् इव, सूर्योद्युभिः भिन्नम् अरविन्दम् इव चतुरस्रशोभि बभूव ।

विभक्तम् made manifest. Youth caused certain developments in her limbs and made the body beautiful in all its parts. चतस्रः अक्षयः ( corners ) यस्याः सा चतुरस्रा शोभा यस्य तत्, lit. possessed of beauty in the four parts, that is, possessing perfect, all round beauty. The expression चतुरस्र occurs in *Raghu* VI. 10, मनुष्यवाहं चतुरस्रयानमध्यास्य कन्या परिवारशोभि । In the reading चतुरस्रशोभि, भि is to be taken as a long syllable, being at the end of a Pāda. 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. A night lotus acts similarly at the rise of the moon. तूलिका is a painter's brush. The *Sarasvatī* quotes this verse to illustrate यौवनसंपद्. The *Kāvya-lāmkārasūtravrtti* remarks अत्र चतुरस्रशोभीति न युक्तम् ।

**33:**—Her feet, emitting redness as it were, as she stamped (*nikṣepaṅgāt*) [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 : अभ्युन्नताङ्गुष्ठनखप्रभाभिः निक्षेपणात् रागम् उद्गिरन्तौ इव तच्चरणौ पृथिव्याम् अव्यवस्थां स्थलारविन्दश्रियम् आजहतुः ।

The poet now describes in detail the various limbs of Pārvatī 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, (देवतानां रूपं पादाङ्गुष्ठप्रभृति वर्ण्यते मानुषाणां केशादारभ्येति चार्मिकाः ।) 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 Mammaṭa as अभवन्वस्तुसंबन्धः उपमापरिकल्पकः । 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 सामुद्रिकाः—यस्याः रक्ततलौ (रक्तनखौ Arunagiri) पादावुन्नताप्रौ तल्लक्ष्णौ । निगूढगुह्यौ निहतौ सा स्यान्नृपतिसंमता ॥ Mallinātha). अभ्युन्नतयोः अङ्गुष्ठनखयोः प्रभाभिः-निक्षेपणम् stamping, firm tread. उद्भिन्तौ—the use of such words in a metaphorical sense, as here, is not vulgar. See Dandin quoted in the commentary. अव्यवस्थाम् 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 (*lubdha*) to receive instruction in return, wishing to acquire [the instruction in producing] the jingling of [her] anklets.

CONSTRUE : प्रत्युपदेशलुब्धैः नृपुरशिञ्जितानि आदित्सुभिः राजहंसैः संनताङ्गी सा लीलाञ्छितविक्रमेषु गतेषु व्यनीयत इव ।

The gait of beautiful ladies is often described to be slow and majestic like that of a swan or an elephant. Cf. यदि हंस गता न ते नतश्रः सरसो रोधसि ह्वयथं प्रिया मे । मदखेलपदं कथं नु तस्याः सकलं चोर गतं त्वया गृहीतम् ॥ and also हंस प्रयच्छ मे कान्तां गतिरस्यास्त्वया हता । *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. (गुरुश्रुषया विद्या पुष्कलेन धनेन वा । अस्य वा विद्यया विद्या चतुर्थी नोपपद्यते ॥ 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. हंसानां राजा—राजहंसः, हंसास्तु श्वेतगरुतश्चक्राङ्गा मानसौ-कसः । राजहंसास्तु ते चञ्चुचरणैर्लौहितैः सिताः ॥ इति सिंहः । संनताङ्गी whose limbs are bent, or rather whose body is slightly stooping

(Of. स्तोकनम्रा स्तनाभ्याम् *Megha*). The Trivandrum edition reads *संनतासा* which is also a good reading and would provide another ground for similarity between the swans and Pārvatī. The swans have slightly bent shoulders (ऋतव्याः शिथिलांसहंसरुचयः गोदावरीवीचयः । quoted by Arunagiri). Having a slightly bent shoulder is a sign of auspiciousness in women also (संनतासाः स्त्रियः पूज्याः उन्नतांसस्तु पूरुषाः । इति सामुद्रिकप्रासिद्धिः । Nārāyaṇa). गतेषु—गतं P. P. used as a noun. लीलया अञ्चिताः (lit. worshipped, hence, adorned, full of) विक्रमाः (steps) येषु तेषु. लुब्ध—greedy, extremely eager. नूपुर—an anklet, worn by maidens and also by married ladies. This verse is quoted in the *Alaṅkāraśekhara* with the remark, अत्र गमनं हंसवत् वर्णितम् ।

**35** :—Of the Creator who had created her beautiful shanks round (*vr̥tta*) 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 : तदीये वृत्तानुपूर्वे च न अतिदीर्घे च शुभे जङ्घे सृष्टवतः विधातुः शेषाङ्गनिर्माणविधौ उत्पाद्ये लावण्ये यत्नः आस इव ।

वृत्त—round, well formed on all sides. पूर्वमनुगते अनुपूर्वे गोपुच्छाकारे, broad at the source and tapering, like a cow's tail. शुभ beautiful, auspicious. न is to be taken with अतिदीर्घे; it cannot be taken separately as in that case it would have to be construed with वृत्तानुपूर्वे also, which is absurd. शेषाणाम् अङ्गानां निर्माणे एव विधौ, 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 *शेषाङ्ग-निर्माणविधौ* and *उत्पाद्ये लावण्ये* ( which contrast, by the by, is made more clear by the reading *लावण्यमुत्पत्तुम्* ). 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 *लावण्यमुत्पत्तुम्*, where *उत्पत्तुं* would have to be taken to mean *उत्पादयितुम्* ! ( *अन्तर्भूतण्यर्थोऽयं प्रयोगः* । ). *आस*—a Perfect form. In the Perfect, *अस्* 'to be' substitutes *म्*, and so the form would be *बभूव* and not *आस*. As the form is obviously ungrammatical, commentators display their ingenuity in defending and explaining it. Thus *Mallinātha* quotes *शाकटायन*, ( ' *तिङ्गन्तप्रतिरूपकमव्ययम् इत्याह शाकटायनः* ). *Vāmana* says that the form *आस* is not from *अस्* 'to be', but from *अस्* 'to go' or 'to shine'; so that *आस* would be perfectly grammatical. If *अस्* is taken to be *गत्यर्थक*, the reading *लावण्ये उत्पाद्ये* would be bad as remarked by *Arunagiri* ( *तत्र विसन्विदोषोऽर्थासंगतिश्च गत्यर्थयोगे कर्मणोऽपेक्षितत्वात्* ! ) Whatever meaning we assign to *अस्*, it would have to be taken metaphorically, *आस* = *दिदीपे*, or *गतः*, that is *प्रवृत्तः*. We think it best to agree with *Vallabha* ( *कवीनामयं प्रामादिकः प्रयोगः* ) and say that this is a case of poetical license. This verse is quoted in *Citrāmīmāṃsā*, as an illustration of *उत्प्रेक्षा*, and in *Alaṅkāravimarsinī* with the remark *एवमिवशब्दोऽपि क्वचित् तर्कमेव प्रतिपादयति* ।

**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 : त्वचिकर्कशत्वात् नागेन्द्रहस्ताः एकान्तशैत्यात् कदलीविशेषाः लोके परिणाहि रूपं लब्धा अपि तदूर्वाः उपमानबाह्याः जाताः ।

Thighs of ladies are usually compared to the trunks of elephants ( Cf. करभोरः or करभोपभोरः ) and to plantain stems ( Cf. रम्भोरः, where रम्भा 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 Upameya. 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 कर्कश ? 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 सुखोष्णसर्वाङ्गी ग्रीष्मे या सुखशीतला । तप्तकाञ्चनवर्णमा सा स्त्री श्यामेति कथ्यते ॥ also शीतकाले भवत्युष्णमुष्णकाले च शीतलम् । सुन्दरीणां कुचद्वन्द्वसूखद्वन्द्वं 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 unceremoniously dismissed, as not being fit for such a high honour. The thighs had thus no parallel anywhere. त्वचि-

कर्कशत्वम्, an Aluk compound, 'असूर्ध्वमस्तकात् स्वाङ्गादकामे' इत्यलुक्. It may be separated as त्वच्चि कर्कशत्वात् without any change of meaning, but in that case, the symmetry is broken as एकान्तशैत्यात् is one expression. एकान्त 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. कदलीविशेषः an excellent कदली, as पुरुषविशेष means 'an excellent man'. परिणाहि, lit. expansive ( परिणाहो विशालता इत्यमरः ) hence, great. बाह्य—outside, excluded from. This verse is quoted in *Alaṅkāraśekhara* as an illustration of निन्दोपमा, and तुल्ययोगिता, and in the *Kuvalayananda* as that of तुल्ययोगिता.

**37** :—By this much [alone] indeed, the loveliness 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 Pārvatī won over Śiva by her penance] placed by Śiva on his lap which could not be [even] yearned after by any other female.

CONSTRUE : गिरिशेन पश्चात् [ तत् काञ्चीगुणस्थानम् ] अनन्यनारीकमनीयम् अङ्गम् आरोपितम् इति यत्, एतावता ननु अनिन्दितायाः काञ्चीगुणस्थानम् अनुमेयशोभम् ।

The poet says that there is no need at all of describing the beauty of Pārvatī'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 Pārvatī, speaks volumes of the charm of her hips. The reading अनुमेयशोभि cannot properly be explained. Mallinātha tries somehow to justify that form with the help of 'त्वप्रत्ययस्तु गतार्थत्वात् न प्रयुक्तः' of Vāmana. (शोभते इति शोभि, आवश्यके गिनिः, ततस्त्वप्रत्ययः । अनुमेयं शोभित्वं शोभा यस्य तत् अनुमेयशोभि ।) काञ्चीगुणस्य स्थानम् = नितम्बबिम्बम्. काञ्ची is the girdle, or waist-band (Marathi, कमरपट्टा). अनिन्दिता, not to be blamed, that is, beautiful in all her limbs. गिरिशः—गिरिः (कैलासः) अस्य अस्तीति, or गिरौ शेते इति, Śiva. पश्चात् after Pārvatī had won over Śiva by her penance. कमनीयम् fit to be loved or yearned after. Mallinātha points out in detail, how the inference referred to can be drawn from the Hetu which is non-fallacious, गिरिजानितम्बबिम्बं विश्वातिशायिसौन्दर्यं गिरि-

शाङ्कारूढत्वात्, व्यतिरेकेण नार्थन्तरनितम्बाबिम्बवत् । विपक्षे हेत्वनुक्तिरेव वाधिका । दाक्षायणीनितम्बाबिम्बस्य तु पक्षसपक्षयोरन्यतरभावानतिवृत्तेः निष्कलङ्कमनुमानमिति... । This verse is quoted in the *Alamkārātīlaka* with the remark झटिति अर्थार्पकत्वे गुणः and in the *Kāvyaalamkārasūtravṛtti* to show क्लिष्टत्व.

**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 : नीवीम् अतिक्रम्य नतनाभिरन्ध्रं प्रविष्टा तस्याः तन्दी नवलोमराजिः सितेतरस्य तन्मेखलामध्यमणेः अर्चिः 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. निम्ननाभिः *Megha*. निमग्ननाभेर्निपताद्भिरङ्कितम् । *Vikram*. IV. गङ्गावर्तसनाभिर्नीभिः ॥ *Daśakumāra*. प्रजापतेः सौकुमार्यादङ्गुलिमुद्रामिव निमग्नां नाभिमण्डलीमावर्तिनी-सुद्वहन्तीम् *Kādam*. The line of hair is compared to the shooting ray of the blue sapphire, the central gem in the waist-band. सितेतरस्य = असितस्य इन्द्रनीलस्येत्यर्थः । (Mallinātha) तस्याः (पार्वत्याः, or नीव्याः) मेखला तस्याः मध्यमणेः अर्चिः इव. The central gem is always the biggest and the brightest. नीवी is the knot at the waist of the lower garment worn by women. The line of hair crossed the obstacle viz. the नीवी on the way and entered the navel below. The *Alamkārātīlaka* regards this verse as अश्लील. Some commentators read after this verse, the verse गम्भीरनाभी..., 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 Arunagirī 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 शैवलमञ्जरी it had been eating when the moon rose as that was the signal for the separation from its mate. The शैवलमञ्जरी 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 : वेदिविलग्नमध्या सा बाला मध्येन चारु वलित्रयं कामस्य आरोहणार्थं नवयौवनेन प्रयुक्तं सोपानम् इव बभार ।

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. मध्ये क्षामा *Megha*. तथा वियुक्तस्य विलग्नमध्यगा... *Vikram* IV. सौधारोहणपरिपाठ्या वलित्रयं *Daśa-kumāra*. On वेदिविलग्नमध्या, Arunagiri remarks वेद्या विलग्नं मध्यमिव मध्यं यस्या इति विग्रहानो दक्षिणावर्तः सप्तम्युपमानेत्यादिना समासममंस्त । वयं तु वेदिरिव विलग्नमध्येति विग्रह 'उपमानानि' इति समासं मन्यामहे । विलगति हसतीति विलग्नं कृशमित्यर्थः ।, विलग्नं literally means 'sticking together', hence close, or thin. Halāyudha gives मध्य also as the meaning of विलग्न (अवलग्नं विलग्नं च मध्यो मध्यम इत्यपि). In that case, the compound वेदिविलग्नमध्या (वेदिविलग्नं (मध्यम्) इव मध्यं यस्याः सा) ought to have been वेदिमध्या or वेदिविलग्नमा only (as the sūtra सप्तम्युपमाने..., requires the elision of the second member of the compound). A वेदि is the sacrificial altar; it is narrow in the middle (वेद्याः कृशमध्यत्वं प्रसिद्धम् । Nārāyaṇa). बाला is a girl of sixteen years, just developing into a young woman. वलित्रय—the three folds on the belly. The poet imagines that the Valitraya 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 आरोहणार्थं नवयौवनस्य 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. Dakṣiṇāvarta reads कालेन for कामेन, and explains it as यौवनोत्पादकालेन. Arunagiri thus criticises his explanation, तत्र कर्तृविशेषस्यानुपयोगः । कर्तृमात्रस्यान्यथापि सिद्धिः । This verse is quoted in the *Suṃṛttatilaka* with the remark, रूपवर्णनं यथा 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: उत्पलाक्ष्याः अन्योन्यम् उत्पीडयत् पाण्डु स्तनद्वयं तथा प्रवृद्धं यथा श्याममुखस्थ तस्य मध्ये मृणालसूत्रान्तरम् अपि अलभ्यम् ।

Fully developed breasts, with no interval between them, are a sign of beauty. Cf. अपि वनान्तरमल्पकुचान्तरा श्रयति पर्वत पर्वसु संनता । *Vikram* IV. उत्पल 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 मृणालसूत्रेण पदं न लब्धम् lacks emphasis as there is no अपि, which seems to be quite necessary. मृणालसूत्रान्तरमप्यलब्धमिति पाठे कर्मणि निष्ठा । (Nārāyaṇa). In *Megha*, the poet refers to the dark nipple in the centre, the remaining portion of the breasts being whitish yellow, मध्ये श्यामः स्तन इव भुवः शेषविस्तारपाण्डुः ।

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

CONSTRUE: तदीयौ बाहू शिरीषमालाधिकसौकुमार्यौ इति मे वितर्कः यौ (बाहू) पराजितेन अपि मकरध्वजेन हरस्य कण्ठपाशौ कृतौ ॥

शिरिष 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 Śirisa 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 शिरिष is not mentioned among the five arrows of Madana, we must understand that Madana occasionally uses other flowers also as his arrows. The reading शिरिषपुष्प... is inferior, as in order that there should be something corresponding to the arms which are कण्ठपाशौ, we want शिरिषमाला which alone can be worn on the neck. कण्ठपाशौ—The idea is that Śiva was tied down as one would tie down a beast by the neck and dragged mercilessly. मकरः (a kind of fish) ध्वजः यस्य 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, निर्भस्विता... 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 : तस्याः तनुबन्धुरस्य कण्ठस्य निस्तलस्य; मुक्ताकलापस्य च अन्योन्यशोभाजनतात् भूषणभूष्यभावः साधारणः बभूव ।

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 भूषण and भूष्य. As the neck made the necklace appear more beautiful, it was the भूषण of the latter and as it itself was rendered more beautiful by the necklace, it was the भूष्य also. Similarly the necklace also was possessed of the भूषणभाव and the भूष्यभाव. तनुश्चासौ बन्धुरश्च तस्य. बन्धुर beautiful; it may also mean 'slightly bent' (बन्धुरौ नम्रमुन्दरौ-वैजयन्ती which also gives the meaning 'uneven' बन्धुरं तून्नतानतम्) Mallinātha reads स्तनबन्धुरस्य and explains it as स्तनाभ्याम् उन्नतस्य, 'raised up or made erect by the breasts'. Against Mallinātha's reading and its interpretation, the following points may be noted—बन्धुर does not mean उन्नत; the Amara quoted gives the meaning उन्नतानत, that is, undulated and not उन्नत. There is not much propriety in the statement that the neck appeared erect or beautiful (if we take बन्धुर to mean 'beautiful') on account of the breasts. The corresponding adjective in the case of मुक्ताकलाप is निस्तलस्य, which does not mention any out-side agency. It is therefore reasonable to suppose that the कण्ठ also should have an adjective of a similar nature. One can easily understand how the original reading तस्यास्तनु-बन्धुरस्य came to be changed to तस्याः स्तनबन्धुरस्य. Some copyist perhaps wrote तस्या स्तनुबन्धुरस्य separately and another, failing to understand that the स् in स्तनु was due to a Sandhi, added a visarga after तस्या, changing it into तस्याः. The impulse to think of स्तन, in place of स्तनु was then naturally irresistible as the नु instead of ने could be explained as being due to the attraction of the उकार in न्धु immediately following and ultimately the reading तस्याः स्तनबन्धुरस्य came to be established. मुक्ताभिः कृतः कलापः तस्य. कलाप is used here in the sense of an ornament. निस्तल means round, circular. निस्तल seems to refer to both मुक्ता and कलाप. The ornament was circular in form (like our गळसरी) and it was made of fine round pearls. Perfectly round pearls are extremely



rare and so costly. अन्वोन्येन शोभाजननात् also implies अन्योन्यस्मिन् शोभाजननात् (जननम् in the sense of उत्पत्तिः). As Nārāyana remarks, यद्यप्यन्वोन्येन शोभाजननादिति विग्रहे शोभाजनने हेतुभूतयोः कण्ठमुक्ता-कलापयोः भूषणभाव एव कण्ठोक्तः (directly expressed) न भूष्यभावः, तथापि भूष्यमाणयोः कण्ठमुक्ताकलापयोर्भूष्यभावोऽप्यर्थादायातीति न काचिदनुपपत्तिः । भूषण-भूष्ययोः भावः भूषणभूष्यभावः, instead of भूषणभाष्यभावौ, as the word भाव is used in a general sense and the expression all the same does mean भूषणभावश्च भूष्यभावश्च. Cf. for the idea of the limbs beautifying the ornaments, इयमवयवैः पाण्डुक्षामैरलंकृत-मण्डना, *Mālatī*. This verse is quoted in the *Alaṅkārasarvasva*, *Sarasvatī*, *Alaṅkārasūtra*, *Alaṅkāratilaka* and *Alaṅkāra-kaustubha*, as an illustration of the figure of speech अन्योन्य (क्रियया तु परस्परं वस्तुनोर्जननेऽन्योन्यम् । Mammāṭa). The *Sarasvatī* also quotes it with the remark, उद्दीपनविभावेषु विभूषणम् 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].

. CONSTRUCT : लोला लक्ष्मीः चन्द्रं गता पद्मगुणान् न भुङ्क्ते, पद्माश्रिता चान्द्रमसीम् अभिल्यां ( न भुङ्क्ते ); उमामुखं प्रतिपद्य तु द्विसंश्रयां प्रीतिम् अवाप ।

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 Pārvatī'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 Lakṣmī 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. भुङ्क्ते enjoys, भुजोऽनवने इत्यात्म-नेपदम्, अभिख्याम् = कान्ति lustre, charm. लोल unsteady. Cf. येन श्रियः संश्रयदोषरूढं स्वभावलोलेत्ययज्ञः प्रसृष्टम् । *Raghu* VI. द्वौ संश्रयः यस्याः ताम्-प्रीतिः delight, pleasure. This verse is quoted in the *Kāvyaṅgī* to illustrate ख्यातेऽर्थे निर्हेतोरदुष्टता, with the remark अत्र रात्रौ पद्मस्य संकोचः दिवा चन्द्रमसश्च निष्प्रभत्वं लोकप्रसिद्धमिति न भुङ्क्ते इति हेतुं नपेक्षते । The *Kāvyaṅgī*, *Kāvyaṅgī*, *Kāvyaṅgī* and the *Alaṅkārasūtra* also quote it for the same purpose, and the *Vyaktiviveka*, 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 पुष्पं प्रवालोपहितं मुक्ताफलं वा स्फुटाविद्रुमस्थं स्यात् ततः तस्याः ताम्रौष्ठपर्यन्तरुचः विशदस्य स्मितस्य अनुकुर्यात् ।

By पुष्प we are here to understand a white flower. प्रवाले उपहितम्-प्रवाल a fresh reddish sprout. मुक्ताफल is white and विद्रुम ( the coral ) is red. ताम्रे ओष्ठे पर्यस्ता रुक् यस्य. स्फुटे ( स्पष्टकान्तौ ) विद्रुमे तिष्ठतीति तत्. 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. विशद white or clear. अनुकुर्यात् would imitate. अनुकरणं हि तुल्यतया वर्तनमिति ' तुल्यार्थैरतुलोपमाभ्यां तृतीयान्यतरस्याम् ' इति षष्ठी । Cf. ताम्रोदरेषु पतितं तरुणल्लवेषु निर्यौतहारगुलिकाविशदं हिमाम्भः ॥ आभाति लब्धपरभागतयाधरोष्ठे लीलास्मितं सदशनार्चिरिव त्वदीयम् ॥ *Raghu* V.

The *Alamkārācūḍāmaṇi* quotes this verse, with the remark पुष्पाणां शुक्लैव, the *Alamkārasarvasva*, as an illustration of अतिशयोक्ति, the *Alamkārasekhara*, with the remark अत्रौष्ठ्य प्रवालैर्न वर्णनम्, the *Citramīmāṃsū* and *Sarasvatī*, with the remark तन्नीषद्वसितं स्मितम्, and the *Kāvyaalamkāratippaṇa* with the remark यद्यर्थे तु नासंभवो दोषः ।

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 : अभिजातवाचि तस्याम् अमृतस्रुता इव स्वरेण प्रजल्पितायां ( सत्याम् ) अन्यपुष्टा अपि ताड्यमाना वितन्त्रीः इव श्रोतुः प्रतिकूलशब्दा ।

अभिजाता वाक् यस्याः तस्याम् अभिजात is noble or of noble descent, here it must be taken to mean 'sweet' or 'agreeable'. An अभिजात person is thus described—प्रदानं प्रच उन्नं गृहमुपगते संप्रमविधिः निरुत्सेको लक्ष्म्यामनभिभवगन्वाः परकथाः । प्रियं कृत्वा मौनं सदसि कथनं नाप्युपकृतेः श्रुतेऽत्यन्तासावितः पुरुषमभिजातं कथयति ॥ अमृतं स्रावयति इति अमृतस्रुत तेन. Pārvati's voice as it were distilled nectar, that is, it was so pleasing to the ear. प्रजल्प् (to prattle), has rather a bad sense. संजल्पितायां the other reading would be better. तस्यां प्रजल्पितायां is loc. abs. construction. प्रतिकूलः (repulsive, jarring) शब्दः यस्याः सा. प्रतिगतः कूलम् lit. going against the bank. अन्यैः पुष्टा अन्यपुष्टा, परभृता etc. 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. प्रागन्तरिक्षगमनात्स्वमपत्यजातमन्यैर्द्विजैः परभृताः खलु पोषयन्ति ॥ *Śāk.* V. The Cuckoo is also the standard of comparison for sweet voice, but compared with the voice of Pārvati, 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 (विरुद्धा तन्त्री) which produces a discordant note. उत्पाद्यानां स्वरादीनां विहितं ताडनक्रमम् । विना या ताड्यते मन्दैः सा वितन्त्रीरिहोच्यते ॥ or वितन्त्री is a badly tuned lute. ताड्यमाना is also a significant expression. In the hands of a 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 वादन is going on, so the notes of the cuckoo were jarring to the ear, while Pārvati 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 : प्रवातनीलोत्पलनिर्विशेषम् अधीरविप्रेक्षितम् आयताक्ष्या तया मृगाङ्गनाभ्यः गृहीते नु, मृगाङ्गनाभिः ततः गृहीते नु ।

प्रकृष्टः वातः यस्मिन् सः प्रवातः ( or प्रकृष्टः वातः ) तस्मिन् यत् नीलोत्पलं तस्मात् निर्विशेषं ( निर्गतः विशेषः यस्मात् ). निर्विशेष—lit. in which there is no विशेष, that is, closely resembling. आयते (long or broad) आक्षिणी यस्याः सा. Long and broad eyes are a great sign of beauty. Sometimes the eyes are described as extending as far as the ears. मृगाङ्गना 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. चकितहरिणीप्रेक्षणा *Megha*, and the familiar मृगलोचना. The poet says that the exquisite glances of Pārvati 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 Pārvati borrowed the glances from the deer or the deer borrowed them from Pārvati. Cf. for the idea, अपि दृष्टवानसि मम प्रियां वने कथयामि ते तदुपलक्षणं शृणु । पृथुलोचना सहृवरी यथैव ते सुभगं तथैव खलु सापि वीक्षते ॥ *Vikram* IV. परस्पराक्षिसादृश्यमदूरोज्जितवर्त्मसु । मृगद्वन्द्वेषु पश्यन्तौ स्यन्दनाबद्धदृष्टिषु ॥ *Raghu* I. 40, अत्यन्तमात्मसदृशक्षणवल्गुभाभिराहो निवत्स्यति समं हरिणाङ्गनाभिः ॥ *Śāk.* 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. कटाक्षैर्नारीणां कुवलयितवातायनमिव *Mālatī* 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-*

*locanā* and the *Alamkāravimarśinī*, with the remark, अत्र वाच्याया निदर्शनाया उपस्कारकत्वेनोपमेयोपमा गम्यते । Before this verse, some manuscripts read the verse कर्णद्वयस्थं... । Translate 'The pair of Tātanka 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 ताटङ्कपर्णं विरराज तस्याः शैलात्मजायाः श्रवणद्वयस्थम् । मत्वा भवित्रीं मदनारिपत्नीं सेवासमेताविव पुष्पवन्तौ ॥ 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 : तस्याः आयतलेखयोः भ्रुवोः शलाकाञ्जननिर्मिता इव या कान्तिः ताम् लीलाचतुराम् वीक्ष्य अनङ्गः स्वचापसौन्दर्यमदं मुमोक्ष ।

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 dalliance 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. आयता लेखा तयोः whose outline (लेखा) is long or broad. This is the reading of Mallinātha. The Trivandrum<sup>3</sup> edition reads... आनतरेखयोर्सी (the printed text reads आनतरेखयोर्वा. It is clear from the commentaries there, that the text ought to be as indicated above), which is decidedly better. आनता (bent) लेखा (line, form) ययोः, whose form is bent or curved. Curved eye-brows are known to be a sign of beauty. Such is not the case with आयतलेखत्व, which, in fact, has no propriety whatsoever with reference to the eye-brows. The reading सा for

या also improves the sense and gets rid of the clumsiness involved in the reading with या. Instead of saying या कान्तिः तां वीक्ष्य, the poet could have easily said कान्तिं वीक्ष्य. सा would mean तथाविधा, that is, indescribable. If we read आनतरेखर्योसा यां वीक्ष्य, the whole would be one sentence. शलाकया अञ्जनेन (or शलाकाग्रावस्थितम् अञ्जनं 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. लीलाया or लीलायां चतुराम् लीला graceful movements, here of course the knitting is meant. चतुर clever, expert. Nārāyana takes it to mean 'beautiful', quoting वैजयन्ती as his authority (चतुरौ दक्षसुन्दरौ). This लीलाचतुरत्व proclaimed the superiority of the eye-brows over the bow. अनङ्गः an epithet of Kāma नास्ति अङ्गमस्य (so called, because his body was burnt down to ashes by Siva. See canto III.) or न अङ्गं ज्ञानमस्मादिति वा as lovers are practically mad men. 'To love and to be wise is not given to man' (Bacon). This verse is quoted in the *Vyaktivivekavicāra* with the remark, अत्र सा यां वीक्ष्येति यत्तदौ विपर्ययेण पठनीयौ.

**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 तिरश्चां चेतसि लज्जा स्यात् (तर्हि) असंशयं चमर्यः पर्वतराजपुत्र्याः तं केशपाशं प्रसमीक्ष्य बालप्रियत्वं शिथिलं कुर्युः ।

तिरश्चां, lit. of those who do not go straight, beasts, birds etc. बालः (hair or tails) प्रियाः यासां तासां भावः. तम् that famous. केशपाश—a mass of hair, पाश being used in the sense of कलाप (पाशः पक्षश्च हस्तश्च कलापायाः कचात्परं) or पाश may be taken प्रशंसार्थे, beautiful hair. The reading तत् for तं would mean तस्मात्. Its position in the verse is not appropriate. It ought to have been placed before असंशयम्. As it stands, one is tempted to construe it with केशपाश, which can not be done as पाश is masculine. The yaks are proud of their beautiful hair (of which the cauris are made for the use of kings, deities

etc.) and rightly so. But Pārvati'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 Pārvati were in existence, would have been quite clear to them. The yaks again, had ample opportunities to compare their hair with those of Pārvati. When the cāmaras were waved to fan Himālaya, with Pārvati sitting by his side, the contrast between the cāmaras and Pārvati'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, मृदुपवनविभिन्नो मल्लियाया विनाशाद्धन-  
रुचिरकलापो निःसत्पन्नोऽस्य जातः । रतिविलालितबन्धे केशहस्ते सुकेश्याः सति  
कुसुमसनाथे किं करोत्येष बर्ही ॥ *Vikram* IV. (where the hair are compared to the peacock's plumage). This verse is quoted in the *Kuvalayānanda* as an illustration of अप्रस्तुतप्रशंसा.

49:—With the collection of all exemplar substances (*upamādravyam*) 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 विनिवेशितेन सर्वोपमाद्रव्यसमुच्चयेन विश्वसृष्टा  
। कस्थसौन्दर्यदिदृक्षया इव सा प्रयत्नात् निर्मिता ।

The poet in this verse summarises the description of Pārvati'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 Pārvati. सर्वेषाम् उपमाद्रव्याणां समुच्चयेन. उपमाद्रव्य—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 Pārvati. He had to

spend a good deal of प्रयत्न over her creation. Some body might ask why Brahmadeva took all this care to create Pārvati; the answer is that he wanted to satisfy his curiosity to see how all beauty would look, when brought in one receptacle. Cf. सा रामणीयकनिधेरधिदेवता वा सौन्दर्यसारसमुदायनिकेतनं वा । *Mālatī* I, चित्रे निवेश्य परिकल्पितसत्त्वयोगा रूपोच्चयेन मनसा विधिना कृता नु । *Śāk* 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 : कामचरः नारदः किल कदाचित् पितुः समीपे तां कन्यां प्रेक्ष्य प्रेम्णा हरस्य शरीरार्धहराम् एकवधुं भवित्रीं समादिदेश ।

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 कलहप्रियत्व. 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 Pārvati sitting by the side of the father. Nārada who was a त्रिकालज्ञ, wishing to relieve the anxiety of Himālaya as regards Pārvati's marriage, declared that Pārvati 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. एकवधु—*the bride par excellence* (एक meaning श्रेष्ठ). The meaning 'one' or 'only one' of एक is also suggested. In marrying Pārvati, Siva was not marrying a second wife at all (that would have been against the एक-पत्नीव्रत), for Pārvati was none else than Sati herself, his former wife. नारद is variously derived :—नरस्य धर्म्यं नारं ददाति इति, यद्वा नारं पानीयमित्युक्तं तत् पितृभ्यः सदा भवान् । ददाति तेन ते नाम्न नारदेति भविष्यति ॥ ; नारं नरसमूहं द्यति कल्लेहेनेति वा ; नुरिति नारमज्ञानं तद्यति ज्ञानोपदेशेनेति वा । कामेन चरतीति कामचरः, this shows that Nārada had gone to Himālaya accidentally and not with a deliberate purpose. किल—it is reported, so the story goes. पितुः समीपे is sig-



nificant. If Nārada had seen Pārvati all alone, he would not have perhaps thought of her marriage, but when he saw Himālaya 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. भवित्री destined to be, to be taken with एकवधूं and शरीरार्धहराम्. प्रेम्णा shows that love alone and no other considerations would bring about the union. अर्धं हरतीति अर्धहरा, शरीरस्य अर्धहराम्. This refers to the अर्धनारीनटेश्वर form of Śiva, which is half male and half female, the left half being appropriated by Pārvati (Cf. कान्तासंमिश्रदेहोऽप्यविषयमनसां यः परस्ताद्यतीनाम् । *Mālavikā* I.) Aruṅgiri remarks—शरीरस्यार्धहरामिति विग्रहः । अन्यथा अर्धशब्दस्य समप्रविभागवाचित्वे सति 'अर्धं नपुंसकम्' इति समासकरणादर्धशरीरहरामिति स्यात् । This verse is quoted in the *Sarasvatī* as an instance of महाभाग्य.

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 गुरुः अस्याः वयसि प्रगल्भे अपि निवृत्तान्यवराभिलाषः तस्थौ, कृशानोः ऋते अपराणि तेजांसि मन्त्रपूतं हव्यं न हि अर्हन्ति ।

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. Himālaya, however, though days passed on and Pārvati 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 Pārvati'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 Pārvati who was so holy and beautiful, as fire alone and no other object deserves to have the sacred offerings. गुरुः lit. an elder or superior, here the father. प्रगल्भ lit. bold, that is, mature. निवृत्तः अन्यस्मिन् वरे अभिलाषः यस्य सः. कृशानुः fire कृश्याति इति that which consumes. अपराणि तेजांसि, सुवर्णादीनि सूर्याचन्द्रमसादीनि.

हव्यं any offering made to the gods. Fire is called हव्यवाह, for it is through fire that the gods receive their offerings. Cf. अग्निमुखा वै देवाः. These offerings are to be made with the repetition of suitable Mantras from the Vedas.

**52** :—The mountain [Himālaya] 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 : अद्रिः अयाचितारं देवदेवं सुतां ग्राहयितुं न हि शक्नात् ; साधुः अभ्यर्थनाभङ्गभयेन इष्टे अपि अर्थे माध्यस्थ्यम् अवलम्बते ।

The verse gives the reason why Himālaya 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. Himālaya therefore wanted to approach Śiva through a proper channel and at a proper time. अयाचितारम्—Arunagiri quotes the following verse to show that a girl should not be offered, unsolicited. अयाचितानि देयानि सर्वद्रव्याणि भारत । अन्नं विद्या तथा कन्या अनर्थिभ्यो न दीयते ॥ देवदेवं सुतां ग्राहयितुं..., here in the causal construction, the देवदेव which is the subject of the verb ग्राह् in its primitive sense, is put in the accusative case. The sūtra गतिबुद्धिप्रत्ययसानार्थशब्दकर्माकर्माणामपि कर्ता स गौ, gives the roots that require the subject in the accusative in the causal. But as ग्राह् is not mentioned in the list, the correct construction would be देवदेवेन सुतां ग्राहयितुम्... The use of the accusative can be justified on the ground that ग्राहयितुम् is equal to प्रतिग्राहयितुम्, which has a प्राप्प्यर्थं or that ग्राहयितुम् itself means प्रापयितुम्, so that the root ग्राह् 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 'गतिबुद्धि' इत्यादिसूत्रे ग्रहेरनुपादानाद् देवं (प्रति ?) ग्राहयितुमिति द्वितीयानुपपत्तेः प्राप्प्यर्थत्वमेव युक्तम् । तत्तु प्रत्युपसर्गवशादिति दक्षिणावर्तः । अरुणाचलनाथस्तु निरुपसर्गस्यापि ग्रहेः प्राप्प्यर्थत्वमुक्तवान् । सुतां देवं

प्रापयितुमित्यर्थः । The latter half of the verse declares how the policy adopted by Himālaya 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. मध्यस्थस्य भावः. A मध्यस्थ 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. (याच्चा मोघा वरमधिगुणे नाथमे लब्धकामा). 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 कारणभूतस्य भगवद्गतस्य संप्रदानत्वनिबन्धनस्य याचनस्याभावे भूधरेन्द्रगतस्य कार्यस्य कन्याप्राहणशक्तत्वस्याभावोपनिबन्धः 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 (*paśuḥ*) who gave up [all] attachment [to worldly objects] remained without a spouse.

CONSTRUE : यदा एव सुदती सा पूर्वे जन्ने दक्षरोषात् शरीरं ससर्ज तदाप्रभृति एव पशूनां पतिः विमुक्तसंगः अपरिग्रहः अभूत् ।

This verse states the reason why Himālaya 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. शोभनाः दन्ताः यस्याः सा सुदती—'वयसि दन्तस्य दत्' इति दत्तादेशः. The expression indicates a certain age. सुदती 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. दक्षिणावर्त reads दक्षरोषात्तु सती, where तुशब्दः प्रकरणान्तरोपक्रमद्योतको युक्तः । Another reading is दक्षरोषात्स्वयमुत्ससर्ज. Some read ज्वलने for जनने. संगः contact with or attachment to the worldly objects. पशुपति is an epithet of Śiva (पशुतां पतिः). पशु used in the sense of a जीव, a creature in general or पशु might mean the प्रमथs, the followers (गणस) of Śiva. परिग्रहः 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 producing sweet notes.

CONSTRUE : कृत्तिवासाः यतात्मा सः गङ्गाप्रपातोक्षितदेवदारु मृगनाभिगन्धि कणक्किनरं किञ्चित् हिमाद्रेः प्रस्थं तपसे अभ्युवास ।

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 disturb 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  
अन्त्येन विशेषणद्वयेन रमणीयत्वप्रतिपादकेन विरोधिसंनिधावप्यतिधीरत्वाद् देवस्य धैर्य-  
रूपशङ्का नास्तीति द्योत्यते । यथा शाकुन्तले—(VII) प्राणानामनिलेन वृत्तिरुचिताः

सत्कल्पवृक्षे वने तोये काञ्चनपद्मरेणुकपिशे धर्माभिषेकक्रिया । ध्यानं रत्नशिलातलेषु विबुध-  
स्त्रीसंनिधौ संयमो यत्काङ्कन्ति तपोभिरन्यमुनयस्तस्मिस्तपस्यन्त्यमी ॥ कृत्तिः the skin  
of a deer, which is regarded as holy and a fit accompani-  
ment for penance. यतः आत्मा यस्य सः, controlling his self,  
that is, all the sense-organs. The reading गङ्गाप्रवाहो...  
would mean 'where the Devadāru trees are sprinkled over  
by the stream of the Ganges.' उक्षित sprinkled over. These  
three expressions refer to the requisites of penance. प्रपात  
would show that the Ganges was falling on the peak from  
heaven. The Trivandrum edition reads गङ्गाप्रपतोत्थितदेवदारु,  
where the Devadāru trees had grown at the place where  
the Ganges had fallen ( प्रपतत्यस्मिन्निति व्युत्पत्त्या प्रपातः प्रपतनस्थानम् )  
or '...grown owing to the falling of the Ganges'. मृगनाभिः  
कस्तूरी ( it is supposed to come from the navel of the musk-  
deer ) तस्य गन्धः अस्मिन्. It is not a Bahuvrihi which is  
allowed only when the गन्ध is inseparably connected with  
the object in question, which is not the case here. कणन्तः  
किन्नराः यस्मिन्. प्रस्थम् अभ्युवास, वस् with आवि governs the accusative  
( उपान्वभ्याङ्वासः ). Cf. for the idea of the musk making the place  
fragrant, आसीनानां सुरभिततलं नाभिगन्धैर्मृगाणां तस्या एव प्रभवमचलं प्राप्य  
गौरं तुषारैः । *Megha*, दशदोवासितोत्सङ्गा निषण्णमृगनाभिभिः । *Raghu*. IV.

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 : गणाः नमेरुप्रसवावतंसाः स्पर्शवतीः भूर्जत्वचः दधानाः मनः-  
शिलाविच्छुरिताः शैलेयनद्वेषु शिलातलेषु निषेदुः ।

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 vari-  
ous objects obtainable on the mountain. They used the  
fragrant Nameru flowers as their crests, dressed them-  
selves in the soft fine birch-barks and applied mineral  
dyes to their bodies and rested themselves on the slabs  
fragrant with the resin. नमेरु is the पुंनाग tree, which has  
very fragrant flowers. In *Raghu* IV., Kālidāsa describes  
the soldiers of Raghu as resting under these trees, विश्रमुर्न-  
मेरुणां छायास्वध्यास्य सैनिकाः । अवतंस is quite frequently used by the

poet. It usually means 'an ear-ornament.' It means also 'a garland' or 'ornament in general.' Mallinātha takes it here to mean a शेर or an ornament for the head. स्पर्शवतीः, the मत्तुप् here is used प्रशंसायाम् 'possessed of a soft touch.' The Trivandrum edition reads वसानाः for दधानाः, and शैलेयगन्धेषु for शैलेयनद्वेषु. Both these readings are decidedly better. शैलेयानां गन्धः येषु तेषु. Cf. शैलेयगन्धीनि शिलातलानि *Raghu* VI. 51. शिलायां भवम् शैलेयम् ('स्त्रीभ्यो' ठक्) इति भवार्थे ठक्. शैलेय is the शिलाजतु which is noted for its medicinal properties. Arunagiri explains it as गन्धौषधिविशेषः. मनःशिला '(Marathi मनशीळ)' is red arsenic. विच्छुरिताः 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 (*kathamcat*) by the frightened Gavayas, bellowed loudly, intolerant of the lion's roar.

CONSTRUE : तुषारसंघातशिलाः खुराग्नेः समुल्लिखन्, दर्पकलः, विविधैः गवयैः कथंचित् दृष्टः असौर्दसिहध्वनिः ककुद्भान् उन्ननाद् ।

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. तुषाराणां संघाताः (masses) एव शिलाः. समुल्लिखन् lit. scratching up, that is, tearing asunder. दर्पकलः—दर्पेण कलः मधुरध्वनिः यस्य सः (Mallinātha). कल usually means, 'producing a sweet and indistinct sound' and Mallinātha is quite justified in explaining कलः as मधुरध्वनिः ; but the context requires

a more forcible meaning, like 'bellowing' or कलः might be taken to mean सुन्दरः 'charming owing to his proud demeanour.' Mr. Ray takes दुर्बकलः to mean 'bidding defiance.' ककुद्धान्, one who has the ककुद् (the hump), a bull. Cf. for the idea in the first half of the verse, क्वचित्त्र्यम्बकवृषभविषाणकोटिखण्डिततटशिलाखण्डम् etc. *Kādam*. गवय is a गौसदृशमृगविशेष, Bos Gavocus. असोढः सिंहानां ध्वनिः येन सः.

**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 : तपसः फलानां स्वयं विधाता अष्टमूर्तिः तत्र स्वम् एव सूर्यन्तरं समित्समिद्धम् अग्निम् आधाय केन अपि कामेन तपः चचार ।

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 Lokasamgraha that he behaved like a common ascetic. Cf. अनवासमवासव्यं न ते किञ्चन विद्यते लोकानुग्रह एवैको हेतुस्ते जन्मकर्मणोः । *Raghu* X. 31. हृदयस्थमनासन्नमकामं त्वां तपस्विनम् .. । *ibid* X. 19., also न मे पार्थास्ति कर्तव्यं त्रिषु लोकेषु किञ्चन । नानवासमवासव्यं वर्ते एव च कर्मणि ॥ *Gītā* III. 22. On अग्निमाधाय, Nārāyaṇa remarks, नात्र गार्हपत्यादीनामग्नीनां श्रौतेनाधानविधिना संपादनं विविक्षितं तत्र सपत्नीकस्यैवाधिकारात्. अष्टमूर्तिः, One who has eight manifestations' or forms, an epithet of Śiva. The expression occurs in *Kumāra* VI. 26, विदितं वो यथा स्वार्था न मे काश्चित्प्रवृत्तयः । ननु मूर्तिभिरष्टाभिरित्थंभूतोऽस्मि सूचितः ॥ also, ...अवेहि मां किंकरमष्टमूर्तेः कुम्भोदरं नाम निकुम्भमित्रम् ॥ *Raghu* II. 35. The eight forms are:—the five great elements, the sun and the moon and the sacrificer. The Nāndī of Śāk, mentions all of them, या सृष्टिः स्रष्टुराद्या वहति विधिहुतं या हविर्या च होत्री, ये द्वे कालं विश्वतः श्रुतिविषयगुणा या स्थिता व्याप्य विश्वम् । यामाहुः सर्वबीजप्रकृतिरिति यया प्राणिनः प्राणवन्तः प्रत्यक्षाभिः प्रपन्नस्तनुभिरवतु वस्ता-

भिरष्टाभिरशः ॥ Also read सूर्यो जलं मही वायुर्वह्निराकाशमेव च । दक्षितो ब्राह्मणः सोम इत्येतास्तनवः क्रमात् ॥ *Viṣṇu Purāna* I., भूमिरापोऽनलो वायुरात्मा व्योम रविः शशी । इत्यष्टौ सर्वलोकानां प्रत्यक्षा हरमूर्तयः ॥ *Vāyupurāna*; पृथिवी सलिलं तेजो वायुराकाशमेव च सूर्याचन्द्रमसौ सोमयाजी चेल्यष्टमूर्तयः ॥ (इति यादवः ।). *Nārāyana* quotes the verse, सूर्यानलेन्द्रात्मधरानिलांम्व्योमाह्वया यस्य हि मूर्तयोऽष्टौ । तं लोकनाथं कथयन्ति सन्तः शैलेन्द्रकन्यापतिमष्टमूर्तिम् ॥ केनापि कामन shows that the object is quite indefinable. *Mallinātha* remarks, प्रयोजनमनुद्दिश्य न मन्दोऽपि प्रवर्तते, इति न्यायात्कामेनोक्तम् । तस्यावाप्त-समस्तकामत्वात् केनापि उक्तम् ।

**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 : अनर्घ्ये स्वर्गोक्तसाम् अर्चितं तम् अर्घ्येण अर्चयित्वा अद्रिनाथः अस्य आराधनाय सखीसमेतां प्रयतां तनूजां समादिदेश ।

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 शैलात्मजापि पितुरच्छिरसोऽभिलाषं व्यर्थं समर्थं ललितं वपुरात्मनश्च । ( 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 Vāsavadattā 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 Vāsavadattā. Himālaya did not want Śiva to go so far, for his daughter was प्रयता ( self-restrained ) and besides she was accompanied by two of her friends. अनर्घ्यम्—अमूल्यम् ( *Mallinātha* ). अर्घ्यम् ( मूल्यम् ) अर्हतीति अर्घ्यः, न अर्घ्यः अनर्घ्यः तम्. If अर्घ्य is taken in the sense of पूजाविधि, the expression would mean 'one who cannot be



sufficiently worshipped', 'the most adorable'. Arunagir reads अनर्घम् and explains अर्घः पूजा तद्रहितोऽनर्घः । दवीयस्तया तदगो-  
चरमित्यर्थः । अर्घ्य is a respectful offering, offered to guests etc. on their arrival. It consists of water, milk, etc. आपः क्षीरं कुशाग्रं च दाधि सर्पिः सतण्डुलम् । यवः सिद्धार्थकश्चैव अष्टाङ्गोऽर्घ्यः प्रकीर्तितः ॥ Now-  
a-days, the अर्घ्य is offered only to the bride-groom when he goes over to the bride's house for marriage. स्वर्गः ओकः (abode, Latin oikos = a house) एषां ते, those whose abode is heaven, the gods. अर्चितम् = अर्च्यमानम्, that is, the P. P. is used in the sense of the present, according to the Sūtra, 'मतिबुद्धिपूजार्थेभ्यश्च' इति वर्तमाने क्तः, 'क्तस्य च वर्तमाने' इति षष्ठी. The Trivandrum edition reads सखीसमग्रां which means the same as सखीसमेताम्. The names of the two सखीs of Pārvatī were जया and विजया. प्रयताम् holy or self-restrained. Arunagiri re-  
marks, गृहमेधिने ह्यतिथीनां सत्काराय कन्यका नियुञ्जन्ति । यथा दुर्वाससः कुन्तीं कुन्तिभोजः । यथा वा बलभद्रः सुभद्रां यतिवेषस्य किरीटिनः ।

59 :—Giriśa [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 : समाधेः प्रत्यर्थिभूताम् अपि शुश्रूषमाणां तां गिरीशः अनुमेने । विकारहेतौ सति [अपि] येषां चेतांसि न विक्रियन्ते ते एव धीराः ।

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. प्रत्यर्थिन् is one who is opposed to the अर्थिन्. In legal terminology, अर्थिन् is the plaintiff and प्रत्यर्थिन् the defendant. प्रत्यर्थिन् an opponent. प्रत्यर्थिभूता thus means, 'who was an opponent or obstacle'. Mallinātha takes it to be a सुसुपा compound. शुश्रूषमाणा Pres. part. from श्रू desiderative, meaning 'serving' that is, without the sense of the desiderative. Many persons pass on as धीर, because there are no temptations to assail them. But they are not real धीरs. One can be

called a real वीर, when one is found to successfully resist all temptations. Śiva, it would be seen, proves his वीरत्व by burning Kāma in Canto III.

60 :—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 : अवचितबलिपुष्पा वेदिसंमार्गदक्ष नियमविधिजलानां बर्हिषां च उपनेत्री सा सुकेशी तच्छिरश्चन्द्रपादैः नियमितपरिखेदा प्रत्यहम् गिरिशम् उपचचार ।

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 kuśa 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. बलिपुष्प—flowers intended as बलि (offering). नियमविधेः (नित्यकर्मानुष्ठानस्य such as आचमन etc.) जलानि. सुकेशी may be taken to be a significant expression, as women with beautiful hair appear to greater advantage, while engaged in manual work. तस्य शिरसि चन्द्रस्य पादैः. Śiva has a crescent moon on his head (चन्द्रमौलिः is an epithet of Śiva). He had placed it on his head to remove the burning sensation of the हालाहल poison which he drank and which rendered his throat dark or blue. On तच्छिर..., Nārāyaṇa remarks यथा कूपखनकस्य खननोद्भवं खेदं तदुद्भूतमेव जलमपनयति तथास्या अपि हरसेवाजनितश्रमस्तच्छिरश्चन्द्रपादैरेवापनुयत इति भावः । This verse is quoted in the *Suṃtātāḷaka* with the remark सर्गान्ते वसन्ततिलकम्. 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 ).