Raghuvansha, Canto VI.

Notes and Translation.

1. "In the assembly," Skandh—Sumati explains this as ‘सिंहासनोपरि सिंहासन मध्ये कब्जत्.’ From the context this appears to be a fair interpretation; perhaps, there were सिंहासनas on separate daises (स्थल:) for each of the assembled princes. अन्वयाः—उपचार: विपन्ने रूप स्नेहप्रकारादिविभिन्नदिशानाविद्धेन्द्रे: उपचार: (see V. 41) ‘decoration’, from उपचार to wait upon, to honour इति signifies ‘any special attention to a thing or person’ and has various senses. The possessive affix नृत्, which becomes नृठ when added to words ending in म or न short or long or having either for their penultimate by मादुरापान औषधिसाधनाविस्त: Pātri. VIII. ii. 9, imparts the sense of ‘the daises being adorned etc.’ वैमनिकाखाना—विनाते: (विशेषण माल्यपठिन) or विनात माल्यपुपस्थितिविनातेन्द्र: परदीवित, वेश्य, मक्तिः—मनु a celestial being, see comm. आकृतिकाल्पना—आकृति नृत्य (grace) वैवेखुन; mark the peculiar construction—the grace (नृत्य:) of the नृत्य and hence the compound ought to have been something like आकृतिकाल्पन, or there ought to have been no compound at all; but instances like the present one are very common, see ‘रेतदीवितानन्दन’ in the next stanza or देवराज्य गुरुकृत्ये which are explained as साधारणस्या गमनकल्याण समास:—रेत...पाखुन—see comm.

Trans.—There he beheld seated on thrones placed on raised daises, all the [assembled] kings who were charmingly dressed and who had the grace of celestial beings using aerial cars.

2. गुड्दी...वेष—गुड्दी: (accepted) अनुन्य: (‘entreaty’, ‘supplication’; see II, 54; V. 54; Shād. IV:) वेष सा. For the burning of Kāma and the restoration of his corporeal frame see Kā. III and IV; particularly sta. 41, 42, 43 of latter. इत्यवर्त:-इत्यवर्त नीतिभवत हि कबारे:; ते: नायकत्वम्—See IV. 41. इत्यदुः...राजस्थ—निर्माणा आशा गसापति। निराताम, हसुद्वारा निरातान हसुद्वारानिराताम: इत्यदुवारानिराताम:.

Trans.—On beholding Kākutstha, who appeared like Kāma, with his corporeal frame re-conferred [on him] by Śiva in response to the supplication of Rati, the hearts of the (assembled) kings lost all hope of (gaining) Indumati.

3. बेदुः...द्वदं—द्वदं (by the King of the Vidalīhas, see V. 62) सिद्दिं: (pointed out, assigned; cf. सिद्दिं) कुसम्बिरि स पाण्डुलिपि I. 95). तः मनु...—See VI. I. कुसम्बि—कुसम्बि p. p. of कुसम्बि 1st. Atma. to arrange, to furnish. सोपानपं:—सोपान—त्रह—विषमान:—यां—उपयोगः—आनः—मन्त्रान:—त्रह: —a flight of steps, generally stone-steps or steps built up and not
moveable. The word चण्डिका at the end of a compound becomes प्रमुख by the rule प्रमुख.

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Trans.:—By means of well formed steps this prince ascended the dais pointed out to him by the king of the Vidarbhas just as the young cub of a lion gets up to a hollow (situated at some) height in the side of a mountain generally formed by erosion, see J&I. 47.

Trans.:—That prince seated on a throne studded with jewels and covered with a gorgeous coloured carpet compared best in beauty with Guha riding his peacock.

Trans.:—In those rows of princes was manifested by Laxmi, the goddess of wealth, her form too glaring to be looked at on account of the peculiar radiance thrown out in innumerable flashes like a streak of lightening which distributes itself among rows of clouds.

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bhisandh’ (Ajayya) udah...vayasi, tann vihjyattati udah...mut; tanam. bhasya—by [his own] lustre. In the previous stanza we are led to gather that the princes shone by the borrowed lustre, as it were, of Skirt; while Raudra shone by his own lustre; he was so impressive. croppusana—accurately speaking, kridus is only one tree among the five celestial trees; Skirt, parigamaka; Kusuma: dhritasam, but the plural is here used in the generic sense; see I. 75 and V. 52. We find this word used by Magha in plue. parigamaka—parasakasati parsi, parisa: adhe: ajat: or parasi visvede: pahajata. This tree was one of the fourteen jewels obtained by the churning of the ocean.

Trans.—In the midst of those splendidly attired and seated on most costly thrones Raghu’s son alone shone by his majestic lustre, like the Parijata in the midst of other celestial trees.

7. nayakavata—nayakana gam: (nay a group, a multitude, of: abhimanyu: IX. 45; parigamaka: Ma. VI. 5; ‘this goonga parigamaka’ Medhi. nayakavata—nayakavata kado pala: abhimanyu: vandras: abhimanyu: (abhimanyu: furious on account of the flow of ichor; ‘nayakavata nandas: Ama.) tilmun; see Ba. II. 3. rechita parigamaka—parigamaka brahman: [a comp. of the sakata parigamaka class. Malli. takes it as an ordinary Tatpuru. but that does not show that they were trees in flowers; it only conveys the idea of flower-trees]; rechita: (abandoned, from ruch 10th Paras. to separate, to abandon) parigamaka: yas: te: Gandhadhara te: parigamaka hir: tilmun. A Gandha Dwipa is a particular kind of elephant whose very smell (probably of its ichor) is unbearable to other elephants. The Palakapya says vasa gane samadhanam na vitrantam apriyam smrta: [of Gandhahiti; Brahma, vinayakavah: lal. hirakal:—hasti raksi navadi san: hirakal: a honeybee. The two raksi are found in the word hirakal. The propriety of raksi is explained very fully by Mallinatha.

Trans.—The rows of the eyes of the citizens disregarding all other princes were riveted on him alone, just as the bees abandoning flowered trees [alight] on a wild ‘scent-elephant’ furious under the flow of ichor.

8. aprajatavata—aprajatavata (see I. 9, 12); lineage, family; tee janaati asae, one who knows the lineage; hence, one knowing the history of the family). bhartruru see IV. 6, VI. 8. somaka bhartri—soma bhartri—soma bhartri, dasu: somaka: the suffix asa cannot be added to compounds that end in asa. Vamana observes:—rajyavata: rajyavata: dhaiva: samvart: or vasra: dhvirahiti tadaksahapatisatat na vatahami: patendrapi punarnirnirvartati bhrangavah: bhrangavah: dhaiva: patendras: vahah. The word asha ought to have been placed first, since the word asha is associated. Homdrri says the compound is of the rajyavata class ‘adhaapi avin ahranyakshisat’ vesah.’

In ancient India there were two dynasties—the solar and the lunar. The solar race is traced from Brahma—whose son was Marichi. Marichi’s son was Kashyapa whose son was Surya: from him descended
Vaivasvata Manu the first of the kings of the solar race. In the Tretayuga his son Ikswaku reigned at Ayodhya. Likewise Buddha the son of Chandra took Ilá the daughter of Vaivasvata for wife. From them was born Puruṣa the first king of the lunar dynasty.

This stanza along with the next two form what is technically called a विवेशण, the predicate विवेश being in stanza 10. See I. 5 for the definition of विवेशण.

9. पुरुषोऽ...प्रभायश्य—see comm. and IV. 27, 34; and V. 69 for अन्तर. कलापिन्य—कलापिन् a peacock. उद्धव—उद्धव (unrestrained) तद्वेव न् तत्स हेतु (cause हेतुम् का रणे बोधम् Amar). प्रभुशासनम्—see comm. Regarding the word श्रेयस Henry observes “सामवेदां मन्त्रमयो होता,” others have एवं विना जमाते हेतु दोष: यापर्वतकश्च बा. निगत्तानु—दिशां अंचल, तान्. The extreme limits of the quarters. तुष्यवेक्षनः—सुः a kind of musical wind instrument whose sound is considered auspicious, see Ves. I. 27; Ku. VII. 10. संगतांत्रिकः—संगत अर्थः प्रसेवनं अर्थः युद्धिति—loc. absolute—pervades, influences.

10. चन्द्रयायाःोऽ...साधः: हरयः (कोणाः) यथा तद्वेव च तत्स माजे जा पालन्क. The verb आचार् with अवित्त governs the accusative (see I. 95). परिवार—also परीक्षार् (see Ratnä. I. 25) body of attendants, a following. If कथा be taken as compounded with परिवार, it may mean female attendants. मज्जा...मन्मत्स—माजा अन्तर मयो...तत्स, मन्नत्सः: रजनाइः मध्यः...मै:; तद्वेव. The verb निवेश signifies motion, and therefore governs the accusative. राजामुग्धा is generally the high-road which is usually very broad and well-made and has a large traffic. यद्य राजामुग्धा: Mridhaka. Here, however, it means the broad passage left between the rows of daises. पतिवारः—one who chooses her own husband, see comm. There are a few words like पतिवार which retain the nasal. They are विवेश, रथवार, पुजावार, दानवार, अदित्स etc. formed by पृष्ठ. III. ii. 46. कृतसः...श्रेयः—विविखात्स पेशः; कृतः (see VI. 3 ) विः...श्रेयः संसार: सा.

Trans.—Now, while the whole assemblage of princes of the Solar and Lunar dynasties was being glorified by bards familiar with their pedigrees, while the smoke arising from the burning of Agarna was curling up (overlapping) the several banners, while the sound of auspicious musical instruments swelled by the dinning blasts of conch-shells spreading all round to the extreme limits so as to produce an impression was exciting the peacocks belonging to the gardens of the outskirts of the city to dance frantically, there entered the princess
who was to select her own husband dressed in nuptial-garments in a 
palanquin carried by bearers and attended by a retinue of attendants; 
she came up the broad road [left open] between the rows of the daisies.

11. विधानार्थिणेष्वरी — विधानसं अतिरिक्तः — the highest degree of perfection 
in designing; see Shāhu. and Viśra. कल्याणेष्वरी — कल्याणः प्रकृतिर्वः कल्याणः: 
The addition of मस्त in the sense of 'made of' is (see V. 2 supra 
शुभः) according to मस्ते पत्रिमायामेवाच्यादशरथी: : Pāṇi. IV. iii. 143. 
नेत्रोऽक्षेष्वरी—नेत्रायां ज्यादाः। एकक्षेष्वरी उक्तः (The meaning of एक 
here is नेत्रत् 'only, sole.' For the various meanings of एक see V. 16. 
उक्तः is the object steadfastly gazed at, a mark as in उक्तः चेत Shāhu. II. 6) 
नेत्रायां ज्यादाः: — नेत्रायां ज्यादाः: 

Trans.:—The kings fell down [vainished] as it were, by their 
hearts in that चेत-द' ओ हे of the creator in the form of a lovely 
damsel who was the cynosure of hundreds of eyes, and in their 
corporeal forms alone they remain in their seats.

12. अभिः ् याताः—अभिन्नः: नलोधः: वेदने: तेजाः: ताशः—of course 
refers to Indumati. प्राप्तः—दृशः—अपाधः तत दृशः अपाधः: प्राप्तः अपाधः: 
प्राप्तः—नलाणाः (of tender sprouts, see Raind. I. 20.) 

Trans.:—Diverse were the amatory gestures—the first heralds of 
their devoted love, on the part of the princes who had betrayed an 
ardent longing for her that resembled the new sprouts of trees.

13. किसर्—mark the addition of किसर् to the interro. prov. in the 
sense of 'a certain', 'one.' उपगुणानाश्रम्—उपगुणेः (held, supported ) 
लाभः (a hollow stalk, especially that of the lotus; cf. विकासकान्हे: विकासे: विकासे: 
Megha. 78, also राल्सुः:लाभाः II. 1. 35 and for the general idea too) 
तत्तः आलोचः—दिनेम्—दिनेम्—see comm. अन्तः: in the interior. 
परिरक्षणः—परिक्षणः:—परिक्षणः: परिक्षणः: परिक्षणः: परिक्षणः: (a ring, cf. 
तनोति सातों: परिक्षणकम्: 
मदलो. III. 14. परिवेश्के परिवेशितृवेशकम्: अनाय) 

Trans.:—One of the suitors] began to whirl round the lotus 
flower (that was held for sport), holding its stalk by both his hands, 
its unsteady petals striking the bees and its pollen forming a circle 
within it.

14. विशलि—slipped down. अनासः—from the shoulder. विशलि: 
—विशलि: समस्तः अश्वः अनासः: a beau: "मीरसचिरिपी इरिंगितोस्वाधिष्ठिता 
सितपुरी व आल्स विशलि द तिमाहितम् " Bharata. 

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सितपुरी व आल्स विशलि द तिमाहितम् " Bharata.
15. **अकृः...खितः**—The analysis of the compound अग्राहुम: is either by the rule बाहिरामाधिरुष us अंगुलीस्य अग्राहुम: अभायिः अग्राहुम:, or अंगुलीनां अवाट्यम् by taking it to belong to the राजस्वादि class which appears better than अभायान ता अंगुलया. For the remaining portion see comm. फिक्तः...सोभः—नेत्राणां सोभः देवत्राणाः; दिष्टं समविभित्ति (inclined downwards cf. प्रतिवर्धिते समविभित्ति न्यूनसमविभित्ति दृढः: Mogha. I. 46. and Ku. III. 54.). फिक्तः...सिंहसर्वम् वेन सं:—तिष्कः...सम्वन:—दिष्टं इंद्र: slantingly दिष्टि विस्तीतिकिंय: (falling, stretching) सङ्कानां प्रति: वस सं:; cf. नास्त्रापूपिते दक्षेण II. 31. हृद्य—हुः: हृद्य हृद्य गोः: न्या: विक्रियकमक्षः: Mogha. I. 13. Drawing of lines on the ground is considered very inauspicious along with many other things. विक्रियक—scratched or drew lines; cf. न किंद्रियऽऽेन चरणेऽंकृते बलेऽंकृत वाप्पकुलीक्षोऽन्त्वः Sidh. VIII. 14.

**Trans.**—Then the next one with slightly downcast eyes drew lines on the golden foot-stool with his foot having the tips of its fingers drawn in and casting their radiance slightly aslant.

16. **आसानाः—आसानं अव: (not exactly half but 'a part')**

लसिन्यः अवः when it signifies the exact half is the first member in a geni. 

Trans.—Another one resting his left arm on a part of the seat
and thus having the shoulder [of the other side] raised and as a consequence the pearl-necklace appearing only in halves, [showed that he] was deeply engaged in conversation with his friend.

17. विज़ारो...पत्रम्—विहाराम् (for the purpose of decoration) दलायम् (an ear-ornament. The Ketaki is often folded in the form of a rectangle and put in the hair of the head as a piece of decoration, and therefore, I am half-inclined to take दलाय to signify 'a comb' but unfortunately I find no authority for it). विलासिनीं (प्रत्यय: विलास; मुख्य शब्द सा: विलासिनि:) विधि...पत्रम्. आपाणमुं—इवत पण्डुर्गः; see आपाण I. 83.

Trans.—Another prince tore into strips with the points of his nails a yellowish leaf of the Ketaki which is used as an ornament by coquettes.

18. कुमो...तालेम्—कुदे ’बने’ ‘कुमा दर वन बारिः’; राहत हति कुदाशिरू ए water-lily, a lotus; cf. पूजाकुदाशिरूस्रो शुद्ध रेगुरला: Shat. V. 10, Jä. III. 49 कुदाशिणिन आताम् (see आपाणमुं st. 17) तत सन्न तः: तेन: रेखा...राख्यानें—रेखानिर्मिति: अध्य: रेखाच्छं: स पु धा-न (mark, cf. वृक्षाक्षक्रमला कालकल्पने: Jä. V. 25 and IV. 88) यथ तेन. Certain linear marks on the palm of the hand or on the sole of the foot are marks of royalty, among them the तालम् is one. राजा...भया—रघुनाथ अंगुलीयिनि or रंगचित्तानि अंगुलीयिनि (a comp. of the राजाप्रतिविद्यादि class) तथा भया, तथा—चन्द्रिकताः—covered ever. This is different from the sense in VI. 63. उन्दररसामाल्—throw up, tossed up, from उदर 2nd Atm. to throw up; it also means ‘to speak as in II. 9. संस्कृम्—संस्कृत संहितं वासास्तर्या sportively. अशर्तः—the dice. Players at dice generally toss them up and receive them in their hands when the game is not actually going on.

Trans.—One [of them] sportively tossed up the dice, shining with the radiance of his jewel rings, with his hand whose palm was reddish like the lotus and which was marked with banner-lines.

19. यथासामाल्—in its proper place, see st. 14 supra. and Bha. Gt. I. 11. स्वः...शतः—स्वसं संभिजधि: (placing) संभावः. अंतरिसाइ—स्वसं संभिजधि: slipped, moved away. ब्रजः...सामस्य—ब्रजाणि (ब्रज a diamond ब्रजोलिसीस्में, पती अमा.) अंदां: काङ्क्षाः; ते गष्ठे (सभ्यों cf. कालांमें Jä. II. 62) देषस्य तानि, ब्रजाः...स्वसंः। तानि अंगुलीनां स्माणि (the interstices between the fingers) नस्ल तम्. किरीदे—on the crown. The lustre may in all probability be that of the jewels of the crown on the head; or of rings on the fingers, but the first appears preferable.

Trans.—Another one put one of his hands in the interstices between whose fingers sparkled the lustre of the diamonds on his head.

20. शृद्धः...दस्तः (career) च वंशः: (pedigree) च उत्तर्वनी, शृद्ध उद्देश्यी प्रया सा. सुंद्र...सुंद्र सुंद्र वते शृद्ध सुंद्र accord. to शृद्धुपुरा तार्गी मरसिनी अनुनादा पौश. IV. i. 87. The student need not enter into the long
discussion on this to be found in the Kāshikā Vṛtti. Some commentators seem to apply सृजन्त to पञ्चमता. It has been construed with अवबाद्य by Mallinātha, प्रभास-eloquent. प्रतिकारस्य—प्रतिहारं (also प्रति द्वारहे प्रतिहारं: Amara) रथेत अलैं प्रतिण...रथी a portress, a gate-keeper. संज्ञिलय—near, in the presence of, see Ku. III. 74. कुमारी—To Indumati; कुमारी is an unmarried girl.

Trans.—Then Surandā, the portress who was as bold in speech as a man and familiar with the lives and lineages of the [several] princes, first took the young princess in the front of the king of Magadha and spoke thus:

21. श्रवण:-सपेत सापुः (accord. to Pāṇi. IV, iv. 98) see II. 30. शारस्वतवाक—दक्षिणया विशेषतः जी ब्रह्म. IV. 29. वहसानि मुखानि वयं ज वनस्पतिः सापानि प्रतिबामि अपगममस्य—अविचारम्: गयं (a ford, see TV. 24 supra; or a standing place) अर्थ है अपगमम unfathomable. आगे सापे देश स्थि: see comm. सापरस्य:—see comm. श्रवणया—सपेत:-see comm. परापरन्स—यद्यपि क्षमा देवता सापानि प्रतिबामि: अपगममस्य अमलसामस्य (a Nityasamā. see Pāṇi. II. iii. 18; यशा is compounded in an Aṣṭānasamā see Ay. when it does not imply similarly. वाजपैति स्रेष्ठो वश्ये: (a Nityasamā see Pāṇi. II. i. 7) द्वारये नाम देश स्वरूपानमान; mark how the poet says the King was the friend of his subjects and the terror of his foes.

Trans.—Here is the king Parantapa, appropriately so called, who holds sway over Magadha—the refuge of those who come to him for protection, the possessor of unfathomable energy, famous for keeping his subjects happy and contented.

22. कामस्य—see IV. 13. This particle is used in various senses by authors अपि मकरोदिता द्वाराय सुपारस्य प्रतिरूपिणिः the general meaning running throughout is ‘forced assent’. Here it means ‘Let it be’, ‘It may be’; ‘Granted’ cf. Ma. II. 43; Skh. I. 31. राजनवी—समस्य जानवयः द्वारा by the rule राजजाय तरायें Pāṇi. VIII. ii. 14; and not राजा अव्रह: विचारित which would be राजपती. दादसाजस्—राजपती परिवर्तितः नकशः... संस्कृतः—न भ्रमिति वस्त्राधिकारित न चुनानि मृत्युवस्त्रि ताँति नवासानि अपि चुनानि चुनानि श्वसानि those that do not change their positions, lit. fixed stars. The term नकशः is restricted especially to the 27 constellations. ताराः—ताराशिवस्य: देति those that serve as guides to travellers. श्रवणया—स्रवण्यिमुखानि मृत्युवस्त्रि देति अर्थः: those that shine by the borrowed light of the sun viz. the planets; see comm. for compound. उपासितायाः—see comm.

Trans.—Let there be other kings by thousands but the earth is said to be under good rule through him alone. Although the night is crowded with constellations, stars, and planets still it is by reason of the moon alone that it has brightness.

23. क्रिया...वाक्—किलान (of rites and ceremonies) प्रतिप्रेम: (succession, continuance; cf. समस्य: तत्कालिष्ठे मे Māl. VI. 3. सहस्रात्। अवबाद्य—see V. I. शब्दस:—ind. न श्रवणि शब्दसि दत्ति allows no break; (see Pāṇi. III.
ii. 157) constantly. cf. दुर्गा संध्या संहतेरस्वस् Shā. III. 5. सहस्रनामः—सहस्र नेत्राणि अस्य thousand-eyed. Indra is so called on account of the curse of the sage Gautama which was incurred by him by his misbehaviour with the sage's wife Ahalyā; and whereby his body was covered with a thousand obscene marks which were ultimately changed into a thousand eyes; hence he is called सहस्रनाम्, सहस्राः etc. see Buddha. I. 27. शचि—the wife of Indra. पुष्पः—स्थवारः—पुष्पद्राकृतिवं वन्यः नाति, नाति. The frequent absence of Indra to go to receive the offerings in the sacrifices of this king made Shachi indifferent to her toilet. It is customary among Indian women to neglect their toilet during the absence and separation of their husbands, see comm. and Meg. II. 31, 32.

संध्याः—is the special favourite tree of Indra. Although the tree is named here we are to understand the flowers of this tree by implication.'

Trans.—The hair of Shachi were made to wave for a long time about her pale cheeks and remain undecorated with the Mandara flowers in consequence of the frequent invitations to Indra at the continuous course of sacrificial rites by this king.

24. अन्नम्—eligible, desirable. वेषाः—at the time of entering with him as her husband. पालसा—तालमु—प्रभावित अभिनव मनोर्ति नवनामि न रति प्रासादः; बद्धालामादिनां नकारात्मकेऽन्तः, पालसां नामि...नाति संविशयः तलम्। गुप्तसोतामु—प्रभावित अंगानिः (limbs). नातापिति अनान्: Pāñj. V. ii. 100. गुप्तपुरसाः—same as गुप्तपुर the capital of Magadha and the modern Patna which was situated near the confluence of the Shona and the Ganges.

Trans.—Should you wish that your land be held [in marriage] by this eligible prince, then at the time of entering the city [with him] let the ladies of Pushpapura awaiting in the windows of the mansions have [the chance of] feasting [their] eyes.

25. विचं...माला—विकंचितं शोभं अस्य: रति विकंचिनी, दूसरा अंक (characteristic mark) निर्देश अस्य: रति दूसरिका: मधुकां माला मधुकामाला, दूसरिका चासो मधुकामाला न दूसरि...माला, विकंचितिन दूसरिकम्पुराणम् रति: सः a garland with the Dārvā grass interwoven in it is considered auspicious. करुः...स्या—स्याखमयि किंद्रा प्रसंसाय...कित्वा, करुः (straight, plain) अति प्रमणकिंचि च करु...कित्वा तया। तवसि—a slender woman, see Megha. II. 19.

Trans.—When [Sunanda] had said this, the slender-bodied princess whose Madhuka garland with Dārvās was slightly displaced looked at him and left him without uttering a word and with a stiff bow.

26. रैत्र—the same, identical i.e. the one who spoke hitherto. It is generally customary in courts for the warders to change places at intervals. Here Sunandā was not relieved; she continued her
attendance on the princess perhaps for reasons given by the comm. The mace, called in the Vernacular छोटी, is the sine qua non of the warden who always walks before a royal personage. राजानायक—अयोध्या राजानायक a Mayuravāhana: compound. ताराबंधन—a row of ripples ताराबंधन अमा. मानस...हृदी—नाना the sacred lake on the Kailāsa 'in the Himalaya and according to the Vāyu-Purāṇa one of the four lakes formed by the Ganges when she fell down on mount Meru. The Mānasa lake is the favourite resort of the Rājāhansas to which they migrate at the beginning of the monsoon. This fact is frequently alluded to by Sanskrit poets; see Megha, I. 11, II. 55.

Trans.—That same [Sunanda] who was appointed mace-bearer for the occasion conducted the princess to another king just as the rippling wave created by a breeze wafts away a swan from one lotus to another.

27. अजनास्—समानानाः नाथः. The names of countries, being generally taken from the people, are in the plural in Sanskrit. The kingdom of Anga with its capital Champā, sometimes called Angapuri, lay on the right banks of the Ganges and south of Kaushiki Kachchha. The capital of Anga, according to the great traveller Hiouen Thsang, stood on the Ganges about 24 miles west of a rocky island. According to Genl. Cunningham the town was about 24 miles East of the modern Bhāgalpura. According to Sanskrit writers the town was situated in the Bhāgarthā to the east of Mithilā. सुरचर...के—see comm.

Trans.—She [again] said to the princess—here is the ruler of the Angas whose adolescent vivacity was yearned after by celestial damsels and who having his elephants tamed by professors in that art enjoys the position of Indra even on this Earth.

28. परातिवत्—causing to shed or throw down, from पराति...सुपराति...तापस्या—सुतापस्यान्ति क्ष तपस्या: मुच्छा...वज्र, हरे लपी अल्लाहयुद्ध मुक्तावस्था...तमा: (the superlative formed by the addition of तमा, see Kāle's Gram. § 170. वज्र...सामी—उद्ग्रहित्य: (see VI. 17) तापस्या:—see V. 52.
The idea of causing the wives of enemies to throw off their ornaments and making them weep is very common, see *Mu*. I. 11; *Nai*. I. 10, 11 and *Kai*. II. 24.

The poet here fancies that the wives of the enemies of Anga began to shed such large drops of tears that the continuous flow of them resembled a pearl necklace without strings.

Trans.:—Having caused heavy drops of tears even exceeding pearls in size to fall on the breasts of the wives of his enemies, he, as it were, gave them stringless pearl necklaces.

29. नित्रयो...स्पर्शः—नित्रयः (separate) opposed since we find the rich to be generally अभिषेकः and the poor to be विद्वानं तत् अभिषेकः (an abode cf. निरन्तर सत्सागरादन्तयाम् *Mu*. I. 14.) = नित्रयादन्तयाम्, नित्रयादन्तयाम्: (from the very commencement, of their coming into existence; hence, naturally cf. निरन्तरसागरादन्तयामविद्वान: ) नित्रयादन्तयाम्. एकादस्यादपयो—एका संस्करः (sinti: नन्त तथा *Vayadhi*. *Bahu*. or एकसिद्ध सिद्धिः हैं an Upapada Tatpu. श्री—the goddess of wealth, वास्तवी—the goddess of learning. सूत्रतया—truthful; (see I. 93) an adj. qualifying नित्रय: instn. sing. of वैि.

Trans.:—Naturally residing in different places, still the two—the goddess of wealth and the goddess of learning—are found in one and the same place in this individual. Oh blessed princess! you by your loveliness and truthful speech are suited to be the third among the two.

30. अहरोराजकः—ः संसरोऽरा वशा अपरः.: The word रजनूः at the end of a compound becomes रजः by the rule रजः सठीयस्वरः, जनयाद्य—see comm. The other reading noticed by Malli, is sufficiently explained by him. Another reading रजः सठीयस्वरः may be explained by रजः सा उपासना श्रीर: skillful bearers. नासीन कास्यः—न is frequently joined with another न or a negative particle to intensify or emphasize an assertion. See *Ma*. I. 55. For a parallel idea see *Kai*. I. 37.

Trans.:—Now, taking away her eyes from the king of the Angas the maiden said to the friend of [her] mother 'move on': not that this person was not attractive nor was it that [the princess] did not understand how to see (discriminate) correctly; but [different] people have different likings.

31. परस्म—to another; this is a pronoun as in *पस्मपपिति सिद्धान्तवै* *Jain*. IV. 19. *हुःस्तहस्तः*—troublesome to be borne. नियुक्तः—see st. 26 *supra*.—तत्तत्तरः—see तत्तत्तराः in st. 20 *supra* and *Jain*. III. 25 and अदिक्षुकीयः परिवर्तितमुद्धीपस्थीः *Shak*. IV. 'भूमि सत्सागरादन्तयाम्' *Vishva*. निद्राकः—pointed out. वाक्षेपयास्यः—fit to be particularly observed. नक्याद्याः—newly risen. The new moon is particularly attractive and looked at by people and he is often taken as an object of comparison by poets *e*. *g*. प्रतिपादनमिव प्राज्ञातुः *Kai*. II. 11. It may here perhaps
only signify the moon on any day just come above the horizon.

Trans.:—Then she who was the gate-keeper pointed out to Indumati just as [people point out] the newly risen moon, another prince whose enemies found it hard to withstand.

32. उद्वृत्ताभु—उद्वृत्ताभु (lit. 'tall', 'high'; अमार उद्वृत्ताभु) Amar. उद्वृत्ताभु अस्त; then by a sort of तारण it is used in reference to anything that is big, powerful etc., as in पुरुष 12; or long because the arms reaching up to the knees is looked upon as a sign of greatness ओर ब्रह्म. अमार. उद्वृत्ताभु कि कि (chest उद्वृत्ताभु अस्त अमार.) उद्वृत्ताभु कि कि तत्त्वत्—तत्त्वत् कि उद्वृत्ताभु (तत्त्व small, slim, delicate तत्त्व कि साक्षरिक वानस्पतिक तटांत हो अमार.) उद्वृत्ताभु तत्त्वत् (मयम्. तत्त्वत् 3.) दयम् कि कि मयम् कि मयम् कि मयम् कि मयम् तत्त्वत् 3.)

33. व्याख्या—This long-armed, broad-chested and slender-waisted lord of Avanti too shines like the sun ground down with great effort by Vasishtri by mounting him on his grinding wheel.
It is an expedition, see st. 54 infra and cf. यद्य प्रायोजिततर्फः —सामासः (अविलयः) इत्यतः यथा सः. The shaktis or powers appertaining to royalty are generally viewed to be made up of three elements—(1) कौशलवेत्तर्वलथा मदुष्कि; (2) विक्रमवनुष्ठात्सिकिः and (3) सत्त्वपाविर्भापमा न वर्णतावसाने न इत्यतः पाक्षिकः: see Ms. II. 23. 

Ayers: see note on Ayers V. 71. सामासः—सामासः (see comm. V. 28 and cf. सामासःक्रियात्मकेनविक्रमान्वितानुसारं Vakra. III. 19) सिकायतः: हेतु देखं see comm: crest-jewels. यथा—सामासः प्रोहं, तस्मानस्याः. Here न सम्बोधितया and its being compounded is just as in st. 1 and 2 supra. उपि—this form though not actually causal is so in sense.

Trans.:—In the campaigns of this king, who is in possession of the three elements of power, the (heaps of) dust raised by the horses in the front, of the army obscures the beams of lustre of the crest-jewels of the border-lords (feudatories).

34. महाकाल—The name of the celebrated temple of Shiva at Ujjaini. It is one of the twelve ज्योतिष्ठिताः. This is very poetically described by Kalidasa in the Meghaduta st. 30 to 33 which see. It has also been referred to by Bhavabhuti. For compound see comm. निर्मलन्ति an abode, a mansion. ग्रजस्याल्पात्वकवितानुसारिः नरिः. I. 16. तथा सचि निकलेन्ति Ama. विहमधोऽधानोऽ—तना; मैली वस्त्र सि: (a Vyathih: Balahu.) one of the epithets of Shiva on account of the crescent moon being in his matted hair. अहारः—not distant, hence ‘near’ as regards space. For the use of नर् see I. 87. तुलिपल्लः—तुलिपल्लः is the dark half of a month (पल्ल: मात्रापक तार; पार्श्व-सिद्धान्तचिह्ने:) generally known as वृष्णाः, नर्मस्य अस्ति may be taken either as an adjective निर्देशार्थात्तिष्ठित्य अस्ति V. ii. 114 and then तुलिपल्लः पुरुष or, it may be taken as a noun; अलकारो दिक्षितिः अलकारो तथापि विनिमित समः. विलीनताः—विलीनवटाः according to Pāṇi. V. ii. 111. मेहिपल्लः—हेतु is the forepart of the night but Mallikātha has taken it ‘night,’ see I. 93 and V. 28. It is only in the forepart of the night during the dark half of a month that there is no moon-light except on the Amāvāsyā but his own splendour is so great that he does not require the light of the moon. निदिन्तिः—enjoys (see IV. 51; VI. 50).

Trans.:—This lord of Avanti residing at no great distance from the abode (temple) of the moon-crested Mahākāla enjoys, in company with his beloved mates, moon-light nights even during the dark half of the month.

35. युग्म—ins. sing. of the इवस्यम्. युग्मः a youth. रक्षोहसि—see comm. the thighs are compared to plant-stalks by Sanskrit poets. see Daska. p. 2. सिल्ल—सिल्ल a river near Ujjayini, a tributary of the Chambali. See Megha. I. 30. तरः—see VI. 26. For compound
see comm. उदाहरण...परम्परातु—lines of gardens, see VI. 5. कवित—see V. 8. कबिष्ठ कामवाहने.

Trans.:--Oh you having thighs resembling plantain-stalks! Is it your desire to sport with this youthful king in the rows of gardens fanned by breezes cooled with the waves of the Siprā river?

36. अभि...पद्ये—अभिव्यूक्तित=(1) opened out; (2) gladdened. see comm. सापा—(1) heat; (2) prowess, cf. IV. 12 and several other places throughout the poem. बच्चा—did fasten, mark the idiomatic expression सापा न बच्चा 'did not fasten her affection.' कुंभनि the moon-lotus i. e. one that blooms by the influence of the rays of the moon; cf. अनुकृति श्रीदिनि सैव कुंभनि ने Shā. IV. 3. अनुमति—loc. sing. of सातुसान the sun. मित्र one having heat-rays. “सातु: किरणदलसूक्ष्याः” and the दत्तु imparting the sense of possession.

Trans.:—That extraordinarily delicate princess did not feel [ any ] attachment in regard to him who made the lotuses in the form of his friends to bloom and who parched up the mire in the form of his enemies by his fierceness just as the lily (moon-lotus) does not [ cherish any love ] for the sun who unfolds the lotus and dries up the mud by his heat.

37. अभिनि—‘in front of’; generally governs the genitive. तामरण...साइह—तामरण (a lotus ‘केसरण तामरण साइह शर्मीहस्य’ Amar. तामरण जे सति दतित) तथा अमरण (hollow, interior cf. Jān. V. 34) तामरण...सुरित, तथा असाना बलसाना. अनुमान—व नूरण अनूरण not little; hence, great, or it may be taken in the sense of ‘not less,’ ‘not inferior to any other.’ सूक्ष्म—creation, a created object. Cf. अ सूक्ष्म तुलना Shā. I. 1. सुदर्तिमark the difference between सुदर्तिम and दुर्विति—the first has reference to age, one who has a complete set of teeth; hence, a young woman, while दुर्विति will be only one having fine teeth whether a whole set or not. See comm. and Pani. V. iv. 11. cf. Jān. III. 19, 44.

Trans.:—Then leading her—whose person was as bright as the interior of the red lotus; who was possessed of endless accomplishments and who had a whole set of teeth and who was [thus] the charming creation of the creator—in front of the king of Anupa Sunandā said once more.

38. संहर्षत...नार्थि—see comm. अश्रि...युष्म—The eighteen pillars of victory were erected in the eighteen Divāpas for which see I. 55. अनु...सर्वं—अनुष्ठाय: अथि सत्य अनुष्ठायः स अनुष्ठायः; cf. अनुष्ठायःनति नयनः. Mr. III. 19; राजा बाली श्रद्ध राजाश्रि: or राजा श्रद्ध दति राजाश्रि:; अनु...रंग: राजस्वः यदि न: बोली—one possessing metaphysical learning. कामीनि—see comm. He was the king of the Haihayas a people in central India. He is sometimes called Sahasrārjuna or simply Arjuna. From Dattātṛayā he obtained
several boons and among them a thousand arms, a golden chariot moving at his will, power to restrain wrong and the power to discover it even if it lurked in the minds of people, invincibility by his enemies and death at the hands of a person renowned in the three worlds. He ruled over the earth with justice and performed ten thousand sacrifices. In the Vishnu Purana it is said नूँ तन्मेत्रायांशी नमस्ते धार्मिकोहैष्टियोहैस्या, श्रीश्री कर्तवर्या । सिद्धांतमार्गानां भर्तीये प्रमप्ये षट्ये व। किंक—is used here in the sense of 'so they say'.

Trans.:—It is said, there was a king by name Kàrtavirya, who was engaged in metaphysical learning, who could put forth a thousand arms in battle, who had erected sacrificial posts in all the eighteen islands of the globe, and who deserved, unlike others, the epithet Rája.

39. विदेश—विदेश नाम—:a leader, a guide; hence, an instructor and a controller. अपत्ति...कामु—अपत्ति कामु: a wicked action; तथा जिन्ना, तथा सकालसंस्कृतः। प्रत्येकपुरुष—:trans. p. of प्रत्येकसंस्कृत, to manifest himself. चापचापः—चापचाप: प्: चापचाप:। शुभकालिक—:ind. in front. कर्तवर्या—कर्तवर्या तस्वीरे तस्वीरे: the 'subtle body' but here perhaps only the mind' as Malli. says: जलद्रिस्थे:—ordered back; hence restrained, held back. अविनियमः—not going by the right path, doing any wicked deed.

Trans.:—That [Kàrtavirya] the controller with uplifted bow appeared before his subjects just as the idea of a crime entered their heads and restrained them from a wicked deed even in thought.

40. व्याख्या...स्त्रीः (the bow-string; दौँ द्वा शिशुनिद्रयन्त: Amar. cf. शिशुनिद्रः सत्तमकशापः Shād II. 6) तथा: नरः, तथा सिपहः (benumbed, stunned, motionless) चुतु वः तेन: विनियमः:—तेन:—तेन: प्रत्येकसंस्कृत: (a line; see VI. 5, 35 and श्रीकृष्णम नेतृपथम Jān. II. 21) को:...स्त्रीः, विनियमस्ती (breathing hard) वः तेन:। कर्तवर्या...कर्तवर्या:—one who had even conquered शिवलिङ्गः: e. i. Indra. Malli. says Indra and the other gods. शाः...उपत्ये, until आशा गर्भवतनिष्ठोः: see I. 90. cf. आशा मृत्युरामीत्र: Shād. L 2.

The reference in the stanza is to the incident when Kàrtavirya, while enjoying a bath in the waters of the Narmadā with the females of his harem obstructed the flow of the water of the river. Taking advantage of the bed thus left dry down below, Rāvana commenced the worship of the Shiva Linga there. When Kàrtavirya came out of the river the obstruction was suddenly removed and the flow washed Rāvana with the Shivalingas. Irritated at this Rāvana challenged Kàrtavirya to a fight in which he was defeated and taken prisoner. At the intercession of Pulastya he was set at liberty by Kàrtavirya. The Vāyu Purāṇa, however, says that Kàrtavirya invaded Lankā and there took Rāvana prisoner.
Trans.:—In the prison-house dwelt the Lord of Lankâ—the vanquisher of Indra—whose arms were rendered motionless by being tied with the bow-string, and whose whole row of the ten mouths was gasping for breath, until the captor's pleasure.

41. अन्वये—in the family, in the race कूलकृतभिमज्ञानवी करतार, cf. स्वयंभूवर्ण वचने 1. 9. प्रती—name of a king, आचार्य—आचार्य (the Vedas, the scriptures) दूर दूर, तज्ज्ञ स्वनिंद्र एक वह जो फूलते तेजस को फूलते से रहते हैं, और वह वेदादि और तेर्स. संघारे... सहने—agrees with कन्ये: see comm. स्त्रीभावकोश—समावेश (by nature) होता अन्यत्र, नैष्कोष्ठ: cf. अवस्थाय दार्शनिक धिनेश्वर श्रीमान श्रीमन: Ku. I. 43.

Trans.:—In his family is born this prince Pratipâ who respects the scriptures and the elders, and by whom has been wiped off the ill-repute that she is fickle by nature which attaches to Shri on account of the faults of those with whom she resides.

42. अवरोधने—see V. 71. कूलागतिः—कृपा गाति: वध कुः, तय: that which leaves a black trail. सहस्रबधाच्य—having obtained assistance. The reference is to the help received by Nila one of the kings of Mâbhishmaê from Agni see Mahâ-Bhâ. Sabalâ Parva. Nila had a daughter of exquisite beauty she used to attend to the sacrificial fire of her father. Agni, fell in love with her, and his suit was accepted by the girl herself. The king came to know this and was very much incensed and wanted to punish Agni who used to enjoy the company of the princess in the disguise of a Brahmana. The deity disclosed his identity whereupon the king bestowed his daughter upon him as a recompense. Agni conferred a boon upon Nila that his soldiers should be always victorious. From that time those who invade the kingdom of the rulers of Mâbhishmaê are consumed by fire. क्षिणो... रात्रि—आलोक रात्रि: कालारात्रि: (the night at the time of Kâla i.e. the end of the Kalpa the period when the universe is supposed to come to an end and everything is to be destroyed by physical energies) कालावर्णाः कालारात्रि: क्षिणो... रात्रि: ति. The sharp axe of Parashurâma is here said to be the very Kalpa-râtri of the Kshatriyas in consequence of his having killed them 21 times; see Mahâ-Bhârata Yana. and IV. 53; 55. शिताः—sharp; रामपरस्परायन—परस्पर अं भक्तिति परश्रायन: an axe; cf. बुद्धान् दृणपरस्परायनं हितसंहलावतिसिद्धं Bh. II. 40. रामसाय: (i.e. of Parashurâma see IV. 53) परश्रायन: तामः. अयो...साराम्य—see comm. as harmless as the petal of the blue-lotus.

Trans.:—Having obtained the god of fire as an ally in battle, he considers the sharp edge of Parashurâma's axe which is the very destructive night to the Kshatriyas to be no more than the petal of a lotus.

43. अक्षुधमी—अखूँ कस्ती: श्रवण like Lakshmi in the lap. The
Goddess Laxmi is generally represented as sitting in the lap of Vishnu. She is usually depicted as seated in the lap of Vishnu, having long arms; see note supra. Mahishmati is said to have been situated on the Narmada between the Vindhyā and the Riksha mountains somewhere near Jabalpur; see the celebrated marble rocks; see comm. (from Comm. C. Magha. II. 27. Jabalpore, see Comm. Jabalpur 

How, soe Comm. see Comm. see Comm. 

Having all the sixteen Kalas when referring to Shilastana whose fame was chanted even in the worlds other than this one, and who was, as it were, the lamp of both the families (paternal as well as maternal) which were pure by their conduct.

Nipas were the inhabitants of a tract of country supposed to be a subdivision of the Panchalas. Their capital was Kampilya. The modern Kampilya is to the N. W. of Kanyakubja, has been identified with the ancient Kampilya.
A Siddha is a person who has gained miraculous powers by meditation and reflection. He is often looked upon as a semi-divine being.

*Trans.*—This king, a performer of sacrifices, is the descendant of the race of Nipa whom several qualities having concentrated are as if they have abandoned their natural variance just as wild beasts do on coming to the hermitage of a saint where tranquility ever reigns.

47. हिमांशू—हिम: (सृष्टि:) विष के देवता, बिना: अंकक: (rays) वस स:—

नवगगारामा—see *comn.* अन्वितम दलित, प्रेस; सत्तकिविश्व—स्थापित, स्थित, स्थायी; see *seng* *seng* *sta* 17. 17 supra. हृदयाश्रेय—हृदयाश्रेय आपात (the tops, summits,) तेल. The appearance of grass blades on the caves and roofs of houses just after the rains is a common sight in India. रिपुमितिरेऽ—Mali, takes सन्दर्थ in the sense of 'a city' but it would be better to take it as 'a mansion' in opposition to गौ.

*Trans.*—In his own house is settled his splendour pleasing to the eyes like that of the moon; while his unendurable fire is established on the enemies' mansions the terrace-tops of which are overgrown with grass.

48. अबरोद…नवानाथ—अबरोद is not here 'the inner apartment' but 'the ladies of the apartment,' taken collectively; see IV. 68, "अबरोधितरोधाने राजदार तदः." The anointing of the breasts with sandal paste and drawing a variety of figures (वज्रावली) on them with it was at one time a very common pastime and has been spoken of by poets in several places. वारिविभासकाल—sporting in the water was also a common practice in India; see *Jaya* III. 31-60. काळिदुकुला—the daughter of the काळेदुकुला mountain, i.e. the Yamuna which rises from that mountain, flows by Mathurā and joins the Ganges near Prayāga or Allahabad. संगमोऽ—जला—see *comn.* The waters having become milky in appearance the poet fancifully accounts for it by observing that the mixing of the sandal paste imparted this appearance to the Yamuna and made its waters look like the waters of the Ganges.

*Trans.*—During his sportings (with the ladies of the harem,) the waters [of the Yamuna] the river (daughter of Kali) though as yet flowing by Mathurā appears in consequence of the washing away of the sandal unguent from the breasts of the ladies of his harem as if her waters had joined those of the Ganges.

49. व्स्त्रोर—tortured, harassed. Some commentators read अत्रोर and Mr. Pandit prefers that reading but Mallimāthā appears to be correct in adopting अत्रोर. The serpent Kāliyā was not protected
by the River Yamunā. Kāliya was a huge serpent whose original abode was the island Kamanaka. By his insolence he incurred the displeasure of Garuda and being defeated in the fight which ensued he sought shelter under the waters of the Yamunā in the kingdom of Shūrṣena—a ground forbidden to Garuda through the curse of Saubhāri. The Brahma Vaivarta Purāṇa says: ‘parājitaś ca naśkāt: sanaṃtajāvasa tattvaṁ pavanaṁ kūta jñānam yamuna-hādasya. Na tā āhimāśayena kṣanāni gatiṃ pāsyatōḥ. ’

Hence it is clear that Kaustubha was no recompense for protection. śāystvam—nāśaka (Garuda) the enemy of the serpents and the conveyance of Viṣṇu. yamunā-sālā—vāyuṇa eva iśaḥ: (shelter; iśaḥ: āhipamātṛaḥ ca gatīḥ ca nāyōmakaśc ca. Medī.) vāstu...śāyaḥ—(for vāstyaśāya see V. 52 and VI. 32) vāstyaśāyaḥ vāyūḥ śāyāṁ āstuḥ: āshāḥ: āhītaḥ vāstu...śāyaḥ; vāstu...āhipiḥ: svaḥ śaḥ: tvaḥ: suktastuḥṣāyaḥ—with the Kaustubha—a jewel found at the churning of the ocean and retained as a chest-ornament by Viṣṇu. kūtsuḥ: (the earth) suṣaṭṭhiḥ śāyāṁ kūtsuḥ: (the sea); kūtsuḥotpāna eva kūtsuḥ:

It is generally believed that the serpent i.e. the cobra particularly has a phosphorescent stone which he carries on his head. It is invested with a variety of virtues but the main one appears to be that of attracting insects by its light and thus securing food for himself.

Trans.:—He who carries [on his person] the gem whose lustre covers the broad expanse of his chest—that gem which had been left by Kāliya who, it is said, being harassed by Garuda flew and sought shelter in the Yamunā—makes Viṣṇu with his Kaustubha look small.

50. संज्ञायस्—p. p. of the causal of सम्भू to consider, to honour. अंतु...तथा—सूक्तस्य ते प्रबलायणं सुधातः, कै उपरः: अन्तरः: (excellent) or निया: (mixed) and the rest according to Mālī. In support of their interpretation of उपर in the sense of अंश or शिर the commentators Hemādri and Vallabha observe उपरश्च: अत्यत्तर: सुद्धा: संज्ञावलिमातृकः।

Trans.:—Oh pretty maiden! honour this youth by accepting him as your husband; and enjoy the youth on a flower-bed covered with tender sprouts in the garden of Vṛndāvana which is in no way inferior to Chaitra-ratha (the garden of Indra).

51. अथायस्य—see IV. 74, VI. 10. अंतु...तांति—see VII. 60. see comm. धूष्ण—a drop of water "धूष्रसत धूष्र स्नित्य धूष्रेश्चि" Šāṅkara. उक्षित—sprinkled, wetted from स्नात 8th Ubra. of udānaḥ-पुराणमपति पुराणमपति: Id. V. 30; for compound see comm. उपेक्ष—is either moss or a
mineral as explained in the comm. Either senses may do. Charitra-
vardhana reads वैलिकित्वातिन् in which case the word द्रूढ़य—
is to be taken in the sense of ‘moss’. For a similar expression see Ku. I. 55
“वैलिकित्वाति द्रूढ़य”.
कालिपिन्ने मृदुः—the dance of the peacocks. It
is during the rains that the peacocks are most exhilarated and given
to enjoy and dance. प्राणवर्षी—during the rains. The singular is used
here in the ‘collective sense’ बालवत्कायाम्. The formation of the word
गङ्गा is rather peculiar प्रवालितौ मृदुः—the lengthening of g is according
to पाणि. VI. iii. 116. कालिपिन्ने—agrees with कालिपिन्ने—charming,
delightful. गोवर्धनक्षेत्राः—in the dales of Govardhana mountain.
The word क्षेत्र is found in literature in the three genders, see Bhartri.
III. 69, Megha. I. 56 for masc. and neut. use. Govardhana is a mountain
near Mathurā which was the scene of some of Krishna’s exploits as
well as of his amorous sports. For details see Vishnu-Purāṇa.

Trans.:—And during the rains, seated on stone-slabs—wetted
with drops of water and scented with Shaileya—you may watch the
dance of the peacocks in the delightful dales of the Govardhana
mountain.

52. आयो...नाशकोः—अर्जुन यह मनोहा आर्जुनमोहो, now see comm.
The word नाशि becomes नाशि at the end of a Bahuvrihi compound but
this is not a general rule. अत्यत्वात—went beyond, भविष्यो—
siny. of बविष्यि. महीने—see V. 27. मागेश्वरात्माः—मागेश्वर वद, तस्मात्.

Trans.:—She who had a navel as beautiful as an eddy, destined
to be the wife another passed onward by the side of the king who
was on her path, just as a river going to meet the sea passes by a
mountain on her route.

53. मुनिक्षिप्ता—one living on the remnant of food. अन्तरो...मुद्गस—
विदेन (see VI. 14) अविष्कृतः—boards. नुस: वल न. हेमदाँद—name of
the prince. कलिगकाँत्यः—कलिगान्ति नाथ, see IV. 40. अस्तेक्षराः—
see IV. 60; VI. 4. लालितसुलभं—लालितेन पश: चालुक्यः, सारति (destroyed,
exterminated) भारुपस्य: पेन लं. बाला—‘अथ बाला खादयत्:’ Amar. a young
maiden, अयोद्याजाताः तस्य विश्राम सता। पस्यावात्ता मृत्तका भविष्यवा तत्: परस्.
Jayaeda. अयोद्येन्द्रमुहर्षी—one having a face like the full moon.

Trans.:—Now when the young damsels having a full-moon-like-face
came up to Heminguda the king of the Kalingas whose arms were
adorned with the Kryūra ornaments and who had extirpated his foes,
she was thus addressed by her dependant:

54. महेत्...सार—महेत्वस्त्राति अदितिष्ठ महेत्नाद्रि, तस्य समास: or महेत्नाद्रि:
( the great Indra ) च अदितिष्ठ ( the sun according to Vallabha ) महेत्नाद्रि, नरो: समान: सार...
Trans. — This king is equal to the mountain Mahendra (or equal to the great Indra and the sun), in strength and is the lord both of the Mahendra mountain and the ocean; in his expeditions the mountain Mahendra itself appears, as it were, to march in front of his army under the semblance of his war-elephants dripping the temporal juice.

55. सन्तििकतः:—see VI, 20. सन्तििकतः...तृष्ण—सन्तििकतः (deep-sounding, cf. Megha. II, 39); तृष्ण perhaps the bugle to indicate the time of the day. see VI, 9. For compound see comm. मासििकतः...तृष्ण—मासििकतः (see VI, 21) तृष्ण: बीच: (संस्फल उक्तियों से बीच: Amara.) बस्ल स: अर्थ:—see IV, 53.

Trans. — While sleeping in his own mansion the sea—which is near, whose waves are visible from the windows, and which by its deep roar renders the morning trumpets unnecessary—does awaken him.

56. अन्याचारोऽसेः—वाच: (अन्याचारोऽसेः the bow-string; मार्गाज्यालिङ्गीयुपः Amara.) अपातः अन्याचारोऽसेः...तृष्ण—वाच: यो: ते। चा श्वरूपः—चा निःश्रूपः चा; the holders of bows; hence, warriors (प्रेतेः) ते. युज्याः...पुरः वड़णः पुरः: साध्वः...सेके—see comm. प्रकटिि—(प्रकटि: पवि पंक्ति न न नह! the continuous [two] lines. बस्नाहताः—imprisoned, cf. बस्नाहता बिल्भनासिर्यमादेन पक्र. रिश्य्रिश्रिश्रिश्रिश्रिश्रिश्रिश्रिश्रिश्रिश्रिश्रिश्रिश्रिश्रिश्रिश्रिश्रिश्रिश्रिश्रिश्रिश्रिश्रिश्रिश्रिश्रिश्रिश्रिश्रिश्रिश्रिश्रिश्रिश्रिश्रिश्रिश्रिश्रिश्रिश्रिश्रिश्रि: to be better, but there seems no propriety in it. Every time the king fought an enemy, his श्री would travel along its arm—sometimes along one arm, sometimes along the other as he could wield the bow with either arm (being himself बहुमानी). This happened so frequently that the plural form would be more appropriate.

Trans. — The beautiful-armed one, and the first among archers bears on his fore arms two scars made by the bow-string as in they were two path-ways, besprinkled with tears mixed with collyrium, of the grandeur of his enemies made prisoners by him.

57. साध्वः—इंद्र. see IV, 60. ताश्वीन—see IV, 34. साध्वः—see IV, 73; साध्वः वस्तानादि शूक्ष्मपात्स्ती Abhi.

Trans. — Do thou sport with this king on the shores of the sea which are full of the rustling of the leaves of the forests of palm-trees while the drops of perspiration are removed by breezes bearing clove-flowers from other islands.

58. प्रक्ष्यः—excited, impelled. आवृत्तिलोभीयम् capable of being attracted by actual appearance and not by mere description. विश्रेष्ठ...
Trans.:—Though thus tempted by her [Sunadâ] the younger sister of the Vîdarbha-king who was capable of being impressed by actual appearance of form turned away from him, just as the goddess of wealth turns away from an unfortunate person however far she may have been drawn in by his tactics.

59. उरगास्यसरसुप्रस्य—उरसा गच्छितर हति=नाम—; for आत्मा see IV. 60 the town referred to is Nâgapatana in the Râjamahendri district in the Madras Presi... 

Trans.:—Now, coming to the divine-featured lord of the city known by the name of a serpent, the portress who had previously addressed Bhojya now said to her 'look this way, oh thou having eyes like those of the hakora!'

60. पाद्ययाः पाद्ययाः पाद्ययाः पाद्ययाः: see IV. 49. For many expressions in the stanza see VI. 14. हुम—see VI. 3. दुर्गुङ्ख—; a particular kind of sandal which is reddish-brown in colour (see Shilku. VII. 2) the favourite of Indra. बाळालय—morning rays of the sun.

Trans.:—This is Pândya, with a long string of pearls hanging down his shoulders and his body smeared with the Harichandana, who appears like the lord of mountains with its peaks drowned in the morning sun-light and having rivulets flowing down its sides.

61. विनायक स्तरमयिता—The sage Agstya who was the preceptor of the Vîndyâ mountain. This mountain grew jealous of Meru and wanted the sun to go round him which the latter declined. Thereupon the mountain rose up so high that he obstructed the path of the sun and set the whole arrangement of the universe out of gear. The gods grew alarmed and requested Agstya to interfere. On this Agstya came up to the mountain who, out of respect for his preceptor, bowed down. Agstya ordered him to remain in that posture until his return from the south. But Agstya never
returned and the mountain continues in that posture. Such is the account given in the Mahā-Bhārata. निद्रेपृः...रत्न:-निर्माणक: देव: वनस्पति तथा निद्रेपृ: now see comm. When the demon तुत्र was killed by Indra the other demons concealed themselves at the bottom of the sea, and made nocturnal raids on the pious. The gods came to know of the place of concealment and requested Agastya to drink of the sea and expose their enemies. This the sage did and the demons were then killed by the gods. अध्ययः...स्तेन:-Ashvamedha was one of the highest sacrifices. He who performed one hundred such sacrifices was entitled to the dominion of Svarga, and Indra always tried to obstruct these sacrifices lest the performer should oust him from his position. For further information see Taitiriya Yajurveda and Shatapatha Brahmana. For the compound etc. see comm. अवनयः—a purificatory bath taken at the end of a great sacrifice see comm., I. 84; and Tait. Brah. II. vi. 6।।सैलानिकः—सूर्येश कारत: रूप पुष्करिणी स्त्र: सैलानिकः—just like तौलानिक: in Ja. IV. 49. or शुद्धोन्न रात्रिं हस्तान्त पुष्करिणी according to Vārttika पुष्करिणी दृष्टास्थियं: on Páñ. VII. iii. 7—those about whom enquiries are made if they have had a bath in due form.

Trans.:—Agastya who stopped the upward growth of the great mountain Vindhyā, and who quaffed off the whole ocean and again threw it out, through affection asks the king when his body is wet with the concluding bath at an Ashvamedha sacrifice, if the ceremony of ablation has been appropriately performed.

62. दुरार्गे—difficult to be obtained, see VI. 22।।इत्यायः...विशायः—वनस्पति is not exactly victory, but gaining anything by conquest, विशायः—proud, insolent; from वृट्त 4th Para. to be proud।।अजस्वर्णः—The eastern part of the Dandaka forest in the Deccan।।तप्य बिठ्ठः (destruction, devastation): तपो संकेत: असी; see IV. 21।।सूर्यायः—having made peace.

Trans.:—In days of yore the haughty lord of Jānakī fearing lest [ his ] Janaka-Sthāna suffer destruction [ from this king ] who had gained a missile, not easily attainable, from Shiva made peace with him and then set out for the conquest of Indra’s world.

63. विचित्रता—see V. 3।।सहाकुलीनेन—see comm।।रक्षाबुद्धः—studded with precious stones; the comparison of the sea with the girdle and of the whole earth with a woman is common in Sanskrit literature, cf. रक्षाबुद्धी Bhasha।।कुटुम्बिकालमेंखलाहा: नसो वर्ती Kadam।।सप्तली—समानः।।गतिः।।अन्तर्गतःसप्तली।

Trans.:—When your hand has been duly accepted by this [ king ] belonging to an illustrious race, you will be as important [ to him ] as the earth; and thus do thou become the co-wife of the southern region engirt by the girdle of the ocean studded with gems.

64. परिबंधः—encircled, entwined; cf. स वस्त्रित परिबंधः शक्तिः
65. खुली—... शिखर—int. — the blue lotus—the Nymphaea corulea and stellata 'अथ नीलातुकम्र च श्वीर्षर व' नीलेक्षितं—खुली (खुली:) तथा: करं रथम् श्वीर्षरस्, पतित रथा ततः: यस्स सः—अन्योन्योयोध्वार्य—अन्याय अन्याय अन्योन्यक्ष—
a pronoun is always doubled and compounded in many cases to express interchange of action by the rule कण्ड्वतिहि सर्वनाथोऽहे साये and साये श्वीर्षरस् न् वृत्तम् Vārtt. on Pār. VII. i. 12. But a compound is not allowed in the case of अथ and वर, therefore again by the Vārttika 'अन्याय अन्याय' पूण्यक्षुर्यस् शुचं वृत्तम्: when uncompounded the case 'termination of the first word is changed to य, so we have अथ: अन्याय अन्याय which by the rules of Sandhi become अन्योन्यक्ष. साय:—joining together from खुली,
शिखरप्रथी—the word खुली primarily means a stick or a pole but at the end of compounds after words meaning 'the body' it means slim, slender c. ग. साया Vārt. V. 85. We have an exactly similar phrase in Marathi खुली, अन्यायतु काठी.

Trans.—The frame of the body of this prince resembles the blue lotus in complexion and your slim figure has the fairness of the Govechastra: let there be a union of both of them that it may enhance each other's beauty like the lightning and the cloud.

66. खुलुसः—see V. 39. तावीयः—see V. 18. अन्त्यः—abit. space; hence, admission, effect. अविन्यः—the day-lotus. दिशाः...कोशे—
विवकस्य अद्वैतीयाः further see comm. कोश V. 72. नक्षत्रनाथाः—नक्षत्राणाः नाय: (नुपति::) तस्य अविनयु.

Trans.—Her advice found no admission into the heart of the sister of the Vīdrīkha king just as a ray of the lord of stars finds no entrance in the day-lotus when its petals are closed into a bud on the disappearance of the sun.

67. संज्ञाबिणी—पुनः: सत्रतीति सन्ज्ञाबिणी applies to धोपिष्कासः
Literally speaking a Dipashikha does not move about but it is to be taken by खुलुसः just as we have गृह: कृद्विनि:—The word संज्ञाबिणी applies to खुलुसः of course. यह यह—Every one cf. यह यह विच: प्रेताद्वारा कात्स्तासि। यह सा
धिन्य नामस्वरूप नामस्वरूप III Mo. III. 16. अश प्रत्यक्त. The well-known दिशाः
which is so common in the front of houses in Gujārāth may be from this word. अन्त्यायः—passed over.
पितवत्ताः—see VI. 10. विवरणमांव—
The condition of paleness; cf. अन्त्यायः निपद्येणीविपाकत्वम् Sūtr. III. 11. It
means darkness when it is applied to अधु: नाखुस्मागः—राजप्रेरिय in
Muischa, and 'the king’s highway’ in English. The idea is this—Each of the kings is compared to a turret or balustrade and the maiden to the flame of a lamp. When the flame passes on by the side of the turret the latter is naturally enveloped in darkness and appears dim.

Trans.:—The maiden intent upon choosing her husband was like the flame of a lamp, and whichever king she left behind was suffused with palor just like a turret on the king’s highway which is shrouded in darkness [and becomes dim] when left behind by the moving light.

68. उपस्थितायां—came near. समाकुल—anxious, uneasy. वामेतर: --वामद शत्र: other than the left, hence the right; see II. 31. उच्चसिल—throbbing. The throbbing of the right arm, the right eye, in fact the right side of the male, is viewed as auspicious one just as the throbbing of any part of the left side of the female is considered auspicious.

Trans.:—On her arrival before Raghu’s son he became uneasy whether she would choose him or not but the throbbing of the upper part of his right arm removed his misgivings.

69. सयेः...वचम्—चय is pot. part. of क्र to speak; न वस्: अवय:—reproachable, the न becoming अ before a consonant, न अवय:—irreproachable, free from all blemish; the न becoming अन् before a vowel — see Paññi. VI. ii. 6 and 73. The forms resulting from the indica. न with the root क्र by the addition of य are अनुव and अवय— the former conveys a general meaning ‘that which ought not to be spoken’ while the latter has a deprecatory sense ‘that which is not fit to be spoken’ e.g. अनुव पापम् and अनुव गुलामम्; संवः ते अवयवक्ष्य सवांववव: तेतु अवयः यथा— अनुव्याप्नमात— from approaching another. सहकर—see IV. 9. वुस्ताज्ञ—see V. 24. पञ्चपीलाः—पञ्चपीलाः आली a row; तीव्रपीलाःएकी पक्की āmar.

Trans.:—On coming up to him who was faultless in every limb the princess abandoned going to any other; a row of bees has certainly never the desire to go to any other tree when it has come to a Sahakāra mango-tree in full blossom.

70. अनुक्रमणम्—अनुक्रम (due order, regular succession) जानाति सा.

Trans.:—On noticing that the heart of Indumati who was as charming as the moon, was fixed on him, Sumanā—who was proficient in a well regulated speech—commenced speaking at length.

71. श्रवाकुकंदयं—वंशेः सम् वच्य; श्रवालो: वंश्य: ककुदम्—foremost, pre-eminent. The word ककुदम् lit. a peak, is used in the above sense just as the words द्रिष्टिः, शारीरम् etc. but in that case it is always in the neuter; see comm. cf. ककुदं नेत्रविद्या Mādhavi. I. 5. ककुदम्—ककुदि निम्नस्ती one sitting on the hump of the bull; see IV. 41. आहितालक्षण:—noted for good qualities as explained by Malli. or it may also mean having the

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hump for his mark. Mali. takes आहारस्यम् but Amara has आहारस्यस्य = अरुि्ते अस्वस्यस्य कुश्य वयम् whose characteristic mark is familiar to every one; so we may take आहारस्य as the reading of the text or if we keep it as आहित then we may explain it as लद्धते अनुभ शत शत्कम्; आहित disFigure येन सं युज्य—from this, commencing from this person.

Trans.:—There lived a monarch of the Ikshvāku race, the most eminent of kings and who had made a mark for himself. From him forward the high-souled kings of Uttara Kosala bear the proud patronymic of Kākutstha.

72. अहेन्द्रसमाध्य—riding Indra who had assumed the form of a bull. See mytho. in notes on IV. 41. गहोकस्य—see comm. संघर्ष— in battle. पिताकिन्य— the great Shiva, wielder of the bow, पिताक, which protects the world. गाणडेश्वरि—प्रसन्न: परस: गणेशस्याति; रेण्य: गणेशस्य:।। प्रोप्ति...हेलाम्—प्रथा: रेखा: पवेली: a compound of the शाकाधिवावि class; प्रोप्ति: पवेला: वास्य: तः; प्रोप्ति लिखि. gone abroad, away from home; hence, disappeared. पवेलेखा: are the various forms of creepers and flowers painted on the cheeks and breasts of women.

Trans.:—This (Kākutstha) bestriding the great Indra in the form of a bull acquired the grace of Shiva; and by his arrows made the pretty cheeks of the Asura females bare of ornamental designs.

73. युोसार...विक्षुमयम्—[हरा water] हरा: सन्त्वसिंहरति हरावान्: the sea; हराविति भव: हरावत: the celestial elephant—one of the fourteen jewels gained at the churning of the ocean, तत् अस्फाल्यम् (striking, flapping of प्रष्णवास्सवानकंक्षेन Ku. III. 29) तेन विस्थम लोष्टम, अति...—armlet, see VI. 14. This is the armlet of Indra and अंदेश generally refers to the armlet of Aja. उपेयूँ—on this Hemadri has the following remark, उपेय करति उपेयवनावना: तत्स: उपेय: ‘उपेयवनावनावना’ Pāṇi. III. ii. 109 व चारोपरस्यस्तस्य भ: ईवनावन: in Kīrāṭ. I. 11. गोविहितः—गान गायते श्रुति गोविहित: (mountains) तान् मिन्नति इति गोविहित: the cleaver of mountains i.e. Indra. The account of the lopping of the wings of mountains by Indra is given in the Ramayāna. Mr. Pāṇḍit has an ingenious interpretation about गोविहित: He says गोविहित: is a cowpen and quoting the authority for this, goes on to show that Indra as the lord of rain is only meant by the word on the hypothesis that गोविहित: was a cave of the heavenly mountains i.e. clouds, and Indra breaks them by his thunderbolt i.e. lightning and liberates the heavenly cows i.e. water. I believe the straightforward meaning is alright instead of all this allegorical maze. अविभीि—The roots विभि to lie down, विभि, and विभि to sit when preceded by अवि govern the accusative of the place where these actions are performed according to अविभीिलावस्य कर्म Pāṇi. I. iv. 46.

Trans.:—It was he who shared half the seat with the breaker of
mountains even when he had resumed his original magnificent form, rubbing his own armlet with that of the god which had been loosened by his stroking Airavata.

74. भह्निति—उर्: (great) कीर्ति: वस् सं: शकामित्युपायिनिनिवृत्तये—अन्यूष्ण्य ज्यास्य जातिः सकाले अस्तित्वात् तसा बिनिरह्येः. The performance of one hundred श्रुत sacrifices entitles the performer to the dominion of Svarga. Indra is always naturally jealous of this; see III. 38, 39 etc. Hence he never allows 100 श्रुत to be completed. In the case of Dilipa, Indra did not interfere but the king himself through magnanimity stopped after ninety-nine sacrifices.

Trans.:—In his line, it is said, was born the greatly renowned Dilipa, the light of his race, who stopped at the completion of ninety nine sacrifices with the object of keeping down the jealousy of Indra.

75. वाणिज्ञानां—वाणिः a wanton girl, a drunken woman, a dancing girl, साधिकननि नवत्वं धृक्कालस्योपपितं अभि, विहारार्ध्येष्ये—अर्जुणानां पर्था च अध्ययं; the word किंविः becoming भर at the end of a compound. विहारक अर्ध्येष्ये तस्मान्, विहार is a place of meeting or it may be a pleasure-garden. The word विहार we find used for the residence of Jaina Bhikshus—‘a convent’; विहारस्तु लिङ्गस्य सीताया क्रोणेस्य स्वस्तेः अभि. आदिवात् —for stealing; the Dative is used for the Infinitive by सुवर्ध्ये जाववचनाय पदा, II. iii. 15 i. e. the Dative of an abstract noun formed from a root may be used to express the sense of the infinitive of the same root.

Trans.:—While he was reigning over the earth even the wind did not move the garments of the drunken women fallen asleep half way on the road to their rendezvous; who then could stretch forth his hand to commit a theft.

76. पुर्णस्यानव न्यास [as a ruler] here. पुर्ण आस्तिकिद्वागङ्गमत्स्मायात् पुर्णum Amar. तत्त—Malli. takes this with ज्युत and I think rightly, since the poet is speaking of Dilipa and would naturally say “his son.” Chāritra. settles the dispute by bringing forward the आदिवात् जाववचनाय and making भर applicable both to ज्युत as well as ज्युत. विशेषज्ञ—see IV. 86. विशेषज्ञ—riches, wealth; see IV. 19. The meaning here is different from that in VIII. 36; अर्जुणित = brought; and संवृत = stored.

Trans.:—Raghu, his son, now holds his place—that Raghu who performed the great sacrifice Vishvajit and who reduced all the wealth amassed by him from the four quarters to an earthen pot.

77. Mark the use of the past pass. participles आवृत, विलीष्य, प्रविद्ध, and गत in the sense of nouns without the passive force by न्युस्यके भावे ते: पदा, III. iii. 114. अक्षयमयानो—of the serpents i. e. पत्ताला or नागालोक, वस्तिः—place of residence; वस्तिः शादवात् निकस्य तेः अभि—अनुसूचिः—Ever-pervading; परिपूर्तिः—from परिपूर्तिः 7th Ubha. to
define, to limit. Note the use of the Infinitive with अत्यन्त = enough, sufficient, by the Sutra एकाद्वितिकऽविवर्तः, श्लोकः । पौरि. 11. 46. इत्यतः —

सद्ध परिमाणं कल्य दत्त: । इत्यतः शाश्वः । इत्यतः, तथा। So much, this much; cf. X.13. 5.

Trans.:—His fame which has ascended the mountains, has spread over the seas, entered the abode of serpents (the पाताल or नगालोक) and has also gone high up and is still ever-pervading beyond all measurement or limit.

78. कुमार—heir-apparent, कुमारीश्वानुवाचके । तुस्वाति जिशो स्कंदे खुके वस्तुपाद्यः। अनुजात:—see comm. Hemâdri says अनुजानन् बदगिः आह्वकन्ते परसिद्धे तथापि इसमकरणाभावनन्तरिः विगमिलाचलार्थोभिते। Chāri, and Sumati, construe अनु with पुनः in the sense of कृमाजयवीरः। द्रविज्ञप्त यतः—is Indra. द्रवियम् is heaven where the virtuous alone find entrance. ज्वायतं—son of Indra. गुही—heavy, weighty. गुरु—a load, a burden; गुरु. responsibility. गुर्य—one who is accustomed to bear weight; cf. देवले श्रवये बिन गुरुस्तविषयाय सन। म. VI. 76. दर्शन—one under training; hence, young, not well-developed; see M. III. 3 for almost a similar idea.

Trans.:—This heir-apparent, Aja, is born to him as Jayanta is to the lord of heaven; he, though under training, bears the weighty yoke of the earth just as by his experienced father.

79. इति: इति—various, diverse; cf. त्रितीयंविकृतस्य वनस्वे: । Batab. I. 2. Megha. II. 1. The words युक्तं कालः etc. in the Instrumental are used because they go with the word दुःख which expresses ‘equality’. गामन्धितु—the root सम् with सम् is Atman, but having अ between it is Paris. The Imperative here expresses a wish.

Trans.:—Do you choose this (one) who is equal to you by lineage, beauty, young age, and by several virtues of which modesty is the chief. Let the jewel be united with gold.

80. युनो—साने—सुन्दराक: वचनं, तत्स अवसाने conclusion, नातिसंवसाने लातु: Amara. cf. दोहायमाने II. 23. तत्तुकृतः—स तपो: अत्यन्तु: अत्यन्तु तपो: कला a विषैं comp. see II. 3. प्रसादो:—हयं—प्रसादेन अवसाने pleasing on account of satisfaction. The adjectival phrase may be applied to हयं as well. संबरणस्यम्—is the garland put on the neck of whoever is chosen. संबरण is choosing, fixing upon, from संब. सत्यमहत्तु—see I. 40; VII. 36.

Trans.:—Then, at the conclusion of the words of Sunandā, the princess lessening her coyness accepted the prince by throwing at him a bright glance of satisfaction, as if by a marriage-garland.

81. सत्यसुन्दरो यूनि—refers to the young अज. अभिलापश्चाय—the knot of love. शालीनत्वम्—शालापद्धे अर्द्धति शालीना (one who deserves to be in a room i. e. bashful (formed irregularly according to पौरि. V. ii. 20 quoted in the comm. see Shd. II) हसः: मकः: शालीनता bashfulness. रोमाच्छल्लक्षण—see comm. for शक्ति which is used in the sense of
‘disguise’, ‘appearance’ equivalent to छक्क, ल्यास; cf. सत्रीमातिज्ञातकोष मू. VIII. 35, etc. रोमा is ‘सुचक’, horripilation; see Rāmac. I. 1. गात्रष्ठी—see श्रवण िण VI. 69. अराजकेशी—one having ringlets of hair, particularly the shorter curled up hair at the sides of the head and on the nape of the neck.

Trans.:—That princess through bashfulness could not speak out her fixed love in regard to the young prince, but the love of that princess with curly hair penetrating through her slender frame manifested itself in the form of her horripilation.

82. परिहासपूर्वम्—परिहास or परिहास jesting; परिहास: पूंजि; बस्ति is कर्मिनि नर्गवा परिहासपूर्वम्. cf. VIII. 29, Ku. VII. 47. सखी—This word is used in common talk for a friend; here as in many other places though the person be inferior in rank, still the servant who is devoted to the interests of his master is entitled to the name शिल्पूर्ष as observed by Hemādrī उसे समीर व्यवस्थितारूर्वे दिशये c. g. सत्र समे सत्र पदयुक्तमेव भु. Ku. III. 12 or स किसी राजा न शिल्पूर्ष शिल्पूर्ष Ku. I. 5 or सक्षीलिनि शिल्पूर्निज्ञानीनि: किर I. 10. ब्रह्मज्ञान—ब्रह्म विभाग सि ब्रह्मज्ञान one bearing the staff; warder: आर्यम्—not in the literal sense; but only an honorific expression. अन्याय:—to another side; the suffix ति being added in the loca. sense to indicate place. ब्रह्म—may be used here in the sense of ‘bride.’ I cannot say it is used in that sense intentionally by the poet. अनुपासकिति—अनुपास उपरि यथा सत्रासा crooked; cf. वेतानाहे: कुरिन्दोनिल्लोहिसाया: V. 23.

Trans.:—The warder who was the well-wisher [of Indumati] addressed the words “Lady! let us move in another direction” full of jest to her [Indumati] who was in that condition, at which the young damsel stared at her with a frown.

83. चूणमोरम्—पूंजि is as Hemādrī observes:—“ंकदुमादिकोदासप्रि राधाकरुणिमै य” see comm. नीरस रेड् “गोर: पीटेडको शेरे” Mādī. The red colour is always looked upon as auspicious. गुणम्—उल्ल is really the thread, but here it is used to convey the idea of the garland. Hemādrī observes:—गुप्तसुदीर्धा माला वहस्ते सत्रास्त्र विभाग अनुपासकिति उपासक: प्रयुक्तः; रघुसन्—the son of Rāghu vī. Aja. भाज्यकिरणि—Malli takes भाज्य nurse, to be Sumandā but perhaps the nurse was among the body of attendants; see st. 10 supra. कर्मोपसोंसे—Malli takes कर्म in the sense of the back part of the hand. It would be better perhaps to take it to signify the trunk of an elephant. The reading with is not grammatically correct. The Sātra given by Malli requires that उक्त should be the अवरक्ष in a compound and should also convey the sense of उपासक; here, in the text, the उपासक is expressed by the word उपासक hence उक्त is not the Uttarapada; therefore the reading cannot be कर्मोपसोंसे: यथापदेशार्थ म् in the proper place; cf. Ku. I. 49, VII. 3f. मूंज्ञ—incarnate. अनुमोद्य—love itself.
Trans.:—She whose thighs rivalled the forearm caused the bridal-garland reddened with auspicious powder to be properly placed by the hands of her nurse round the neck of Raghu’s son—that garland which looked the very embodiment of her love.

84. संयो...सम्बन्धा—संयो गुप्ताणि संयो मुक्ताणि, तेनां विस्तारः संयो...मदी; त्या आग्रेकिः सुत्रा।। विशेषः...सम्बन्धा—सम्बन्धा य संयो विशेषः ।। विस्तारः च ततृ
कालकोष च विद्यमानसंहल (अः विजुण्यस्य कालम् Mu. II.), तत्त्वान् तत्वः।। विशेषः...वर्णां
सम्बन्धां see VI. 58. कण्ठयो...पाशां—पुनः अर्थसिद्ध मगः कर्णेऽविपाये निषेधि
Ratud. III. 17. वर्णाः—see VI. 24. अस्तभ्यां—see III. 43; VII. 13.

Trans.:—By that garland of auspicious flowers which was hanging down on his broad chest the worthy prince felt as if the sister of the king of Vidarbha had thrown her delicate arms round his neck.

85. उपगनाः—come up; जीवनीराः—light. जन्त्रक्ष्याः—The Ganges. During her course the river inundated the sacrificial ground of the sage Janhu who got angry and drank her up. He was appeased by the gods and particularly by Bhagtratha when the sage allowed the waters of the river to flow from his ear. Hence the river is spoken of as his daughter. सम्बन्धाः...प्रित्याः—सम्बन्धानां योगेन प्रित्याः देवस्रूहे।। त्या।। तदि यस्य विषयः यह त्यस्य विषयः
This is a Vyadhi. Bahuvidhe which is not directly sanctioned by Pāṇini; but is frequently met with in literature. A Vyadhi. Bahu. is permissible with words like ताम as उत्तराद्य as remarked by Vāmana. The metre is Mālinī.

Trans.:—Pleased at the union of [the bride and the bride-groom] having similar qualities, the citizens spoke with one voice, though it was gratifying to the ears of the [other] kings, that this [Indumati] was, as it were, the light come back to the moon cleared of the clouds that covered it or the Ganges descended to the ocean so suited to her.

86. असुरो...पञ्चमृ—सुचिक म (gladdened, highly satisfied) वर्षक वयः (the party of the bride-groom i. e. the friends and relatives) कस्य
वर्गे रोगकृप्यः।। अन्वयः—वर्गे रोगकृप्यः अन्नम् निर्माणम् अन्नम् हैसी, तेनां विस्तारः साधितर वर्गे
सम्बन्धा मल्ल, seems to take the word in the sense of blank with dejection; or according to Amara it may be taken in the sense of दिस्मया
‘Dismayed, joyless.’ क्षितम्...सम्बन्धा—the collected body of princes
of. बुद्धभिकुट्ठसंहल Dasha. Mark the distinction between the मल्ल and the
dusur—the one blooming out under the morning sun and the other
closing up in consequence of the disappearing of the moon. The metre of the stanza is पुंक्तितामा.

Trans.:—That assembly of kings, having on one side the party of the bride-groom filled with delight, and on the other all filled with
dejection, appeared in the morning like a lake with new blown day-
lotuses on one side and night-lotuses drowned in sleep on the other.