Raghuvansha, Canto VIII.

Notas and Translation.

1. विवाहकोटुकं—विवाह स्रोतुकं (कोटुक is the auspicious thread dyed yellow with turmeric and worn by the bride and the bridegroom round their wrists before the commencement of the actual marriage ceremony. The procedure regarding this thread is को अभासित बिस्मुखक्षेत्र द्वारा खोऱ्दे लगायि तिस्मिते पत्ति मात्रक अन्तर उस कोटुक कोटुक व नूतन शायद दौड़े पतंजलि पादिये। परिःखालि। कोटुकबालशयुन्तरि शिथालस तं च उपर्र्मुक्तं इत्यादि तथा तत्वे यथा। विवाह की दिनिनार्यसिद्धि गन्ने। तत्र कोटुकम् युक्तत्वात् निम्नात्मक महिस्मार्गसंग्रह स्तंभा विवाहरहिणप्रतापस्ये इत्यादि। तत्र कोटुकम् युक्तत्वात् निम्नात्मक महिस्मार्गसंग्रह गन्ने। तत्र कोटुकम् युक्तत्वात् निम्नात्मक महिस्मार्गसंग्रह गन्ने।

2. Pass over to the hands of [Aja].

3. अभासित—विवाह स्रोतुकं (on his wrist) the King made over to him the earth just as if she were another Indumati. अभासित—विवाह स्रोतुकं (on his wrist) the King made over to him the earth just as if she were another Indumati.

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

2. हृदयि—हृदयि any evil action, a sinful deed. of दुरितमथ दुरौवण—हृदयि गंगा. 2. It has been a common practice for heir-apparents to resort to all kinds of foul deeds to remove their elders from power and to usurp it. Note what Kisman, says “राजसुधा मदोदृशा गंगा इति प्रतिस्फुटः। जतां वितरं वा वि निमित्तं वाचारं मात्रितिमानं।” आदमालाट कथम्—to gain completely into possession. The Tadilhipata affix सत्ता conveys the sense of completeness, see comm.: which quotes Pañch. V. 1v. 54. ति—This particle need not be taken in any other sense except अवस्था or limitation. उपरिषुतं—see IV. 6. अवस्था—aorist 3rd sing. of अवस्था 9th Uadh, to take possession of, to seize. अधिक—अवस्था—मोपससं (मोपससं enjoyment, from तुतु ए तुतु मोपससं मुक्ता: Bhartrih.) तुतु (yearning, ardent desire), तथा. The तदनुस्रिता, is in the sense of हृदयि ‘motive.’

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

3. रसिष्ठयोजन्तम्—रसिष्ठयोजन्तम् (brought together, prepared); see V. 5. Water brought from all the sacred streams and from the confluence of the Ganges and the Jamnā formed one of the essential ingredients at a royal installation ceremony. बिन्दूनिरंजने—लिपड़ (see IV. 18 and
Vapour; we often see vapours rising out of the ground after the first light showers; (2) heaving of the heart indicative of satisfaction). Vapour—vapour, because the earth was supposed to have been covered with the fat and flesh of the demons Madhu and Kaitabha who were killed by Vishnu.

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

4. Drusas—Drusas (accessible with great trouble; unconquerable, cf. Mādavi. II. 3). Vaisishttha—by the preceptor or spiritual guide Vasishttha, see V. 1. Prayoga—by the union of the necessary sacrifices and other rites in connection with a coronation ceremony are finished, verses from the Atharvaveda are recited invoking the blessings of the gods upon the newly appointed king; see Rājābhishikta Prayoga by Nirkanabhahatta. Varāvihāra:—Varāvihāra (see VI. 23). Rāja—rāja:—Rajahāvahārā:—Rajahāvahārā:—Rajahāvahārā; see VI. 3. Mallinātha explained this a deviation first the word ending in े or े. Rāja—(see I. 63): hence, however, it means 'the energy or power' of a Brahmana.

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

5. निःसृज्ञायेऽवम्—निःसृज्ञायेऽवम् (returned; see VII. 61) यावन्त—वाम् तान् नवेक्षरं—नवेक्षरं ह्यस्मात् (see IV. 81) ॥ नास्ति—see IV. 3. कोऽवम् see (II. 63); also V. 34 and 37 for the transmission of the characteristics of the father to the son. यतिपित्रस्य—3rd sing. of the perf. of प्रविष्ट्र गृहम् to gain, to obtain, see VI. 41; and 13 infra.

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

6. कुमारेऽस्य—कुमारे:—कुमारे:—कुमारे:—कुमारे:—कुमारे:—कुमारे:—कुमारे:—कुमारे: lucky, fortunate; the possessive affix सुर्य is added to भूमिका pride, arrogance) as noted in the comm. cf. 'अहंकार भिक्षु: अहंकार भिक्षु: अहंकार भिक्षु: अहंकार भिक्षु: अहंकार भिक्षु: अहंकार भिक्षु: अहंकार भिक्षु: a pair, a couple. द्विते—Mr. Pandit observes that 'the force of वै is, that no union of two other things ever appeared so beautiful as that of Raghu's
kingdom with Aja, except the union of his (Aja's) youth with his virtue'. 

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

7. दुरुचे—3rd per. sing. of the aorist of दुरुच 7th Ubha. to enjoy. The verb is Atma. except in the sense of 'protecting' by दुरुचनवने पणि. I. iii. 66. 

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

8. सहीपते: मत:—esteemed by the King. The past pass. part. of roots indicating 'esteem,' 'regard' etc. are used in the sense of the pre. tense ( चार्त अष्टादशस्वर पणि. II. iii. 67) and are construed with the genitive of the noun governing them मतिर्हात्वा बुद्धः पुरवुदवादनवः राजा मत इत्तैरिष्यमाणम्: सिद्धास्य काव्य: see comm. and also II. 16, and IV. 12. 

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

9. खंर—severe, strict, harsh; खंर्कोशोत्तरे तीस्ते दुस्तपरे राजेत्किषि च Haima. 

Trans.:—

Note the idiomatic expression आचरायपति अच्छे (recently) यथा स्वायत्तः उपनति (come into possession) see V. 52. 

Trans.:—

Note the idiomatic expression आचरायपति अच्छे (recently) यथा स्वायत्तः उपनति (come into possession) see V. 52. 

Trans.:—

Note the idiomatic expression आचरायपति अच्छे (recently) यथा स्वायत्तः उपनति (come into possession) see V. 52. 

Trans.:—

Note the idiomatic expression आचरायपति अच्छे (recently) यथा स्वायत्तः उपनति (come into possession) see V. 52. 

Trans.:—

Note the idiomatic expression आचरायपति अच्छे (recently) यथा स्वायत्तः उपनति (come into possession) see V. 52. 

Trans.:—

Note the idiomatic expression आचरायपति अच्छे (recently) यथा स्वायत्तः उपनति (come into possession) see V. 52. 

Trans.:—

Note the idiomatic expression आचरायपति अच्छे (recently) यथा स्वायत्तः उपनति (come into possession) see V. 52. 

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Trans.:—

Note the idiomatic expression आचरायपति अच्छे (recently) यथा स्वायत्तः उपनति (come into possession) see V. 52. 

Trans.:—
adopted, past par. of पुरस्कृत 8th Ubha.) सम्भवम: वेन सः. अनुजुर्वर्न-not extirpating, not removing by forcibly pulling away, see IV. 66. The adoption of a middle course—neither too harsh, nor too mild—is laid down as the best policy in daily life; see comm. also Mudrá. III. 5; Krida. II. 38 and Mahá Bhárata: तीस्रादुष्यनि लोकोऽयुः सवर्षं वायुहोऽि। एवं उच्चा महाराजः स तीष्ठसे मा सुषुप्नः।

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

10. प्रतिविरुद्ध—established. महकुलिपु—Malli. takes the word in the sense of 'ministers of state etc.'. It might be indefinitely extended—in the sense of 'among his people'—since that would include ministers too; see sts. 8 above and 18 infra, and Shá. VII. 35. आत्मवर्तमान—(1) Just like himself, आलमाना हुल्ये ब्रह्म इत्यांतवार्ता: तत्त भावः आत्मवर्तमानः. According to तत्त भावस्वत्तोऽि Padá. V. i. 119 the two suffixes तत्त and तत्त are added to convey the sense of 'भावः =महकुलिपु मकरः: state, condition, etc. The suffix तत्त is generally feminine by अजातस्ताप Padá. IV. i. 4. (2) with vigour; (3) with self-control; any one of these meanings can be adopted according as we take the word which has the following senses: "आलमाना कल्येवे वाने सम्भवे परास्मालि। जिनेपु दृष्टी व हुल्दोऽ व परिश्वरत्वेशिष्यि जः." Dhárané. If the reading आत्मवर्त्तमान be adopted the meaning would be 'in consequence of possessing आत्मवर्त्तमान i.e. having a knowledge of self, or spiritual knowledge'. In this case or even with the 2nd meaning of आत्मवर्त्तमान the expression is to be construed with रूपः: विपेयेदाविष्या रूपः are 'physical' or 'material' objects which are transient or विनाशकम्यम्: cf. Buddha IV. 62. विनाशकम्यम्—see comm. The suffix अनिन्य is appended to यथे when it is not the last but the second member of a Bahuvrihi compound by धर्मविक्रेताकाल Padá. V. iv. 124. Note the use of the Locative in the sense of 'towards', 'about'. त्रिविषेषे—in the heaven. तिदीवैतिविशव: आलमाना कल्येवे देव दृष्टिति (लवहर्ति) अत्र. सर्वस्य स्वर्गातिकादिदिविषेषदशाय: Amar. तिदीसुः—निगतत्ता सुहाः (desire, longing) यथे स:।

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

11. गुणोंश्रेयः—गुणा: सम्भवम् ते गुणवनस्त्; गुणवननाद ते सुल्तान गुणोऽत:। तसः। तेसा रोपिता गुणोऽपि; गुणोऽपि श्रिः चालोऽि: परिप्रेमसे—also परिप्रेमसे at old age, at the time of decline; cf. यथे: परिप्रेमान्यानुपदिष्टः, Kádám. पद्वी—course, condition; cf. VII. 7 and अनुपापाधि साधुस्वती Niti. II. 77, also Vai. III. 46. तद्धे...सल्लोऽि—see comm. प्रयत्नः—see V. 28. संयमिनोऽसंयमिनेऽि or बयमिन् is one who has his passions under control; cf. या निःसा सत्यभूतानां तस्य जागरणि संन्यासी Bha. Gítá. II. 69. प्रधावे—see V. 1.
Trans.:—The descendants of the race of Diltpa at the decline of their life relinquished their grandeur to their accomplished sons and bringing their own passions under control passed on to the condition of anchorites wearing barks of trees.

12. अरो...न्यूलस्य—अरण्यस्य समाश्वः, तथा उन्मुकः (कथा युवः यस्स सः: Ready, prepared for, about to) तमम्=about to retire to the woods. cf. विद्विदोल्लहोभूत Buddha. I. 66. वेदनशोभिना—वेदनशेषोभिनी, तेन. The idea of approaching a respectable person with covered head is peculiarly Hindu unlike the English notion. अपरिषानः—न परिषानः अपरिषानः.

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

13. अश्वस्यस्य—see comm. तस्य—refers to अश्व, तत्—i.e. अपरिषानाः. व्यवहरिताः—विद्विदे प्रवरिताः व्यवहरिताः. आसामज्ञिन्यः—आपनः प्रियः यस्स सः; or प्रियः आपनः यस्स सः by the Vārtika “वा प्रियस्” इति परिनिपातः. प्रियेद्—see st. 5 supra.

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

14. किंचिदः—it is said. किंचिश्चुरुः वातायः सम्बन्धाय्यानयायायोः Vishwa. अन्तः—अन्ते भवः अन्तः; तमम्. the last; final. अत्राश्चस्य—stage. For the four stages of man’s worldly existence see V. 10. आवस्यः—आवस्य a dwelling place, habitation cf. प्रायः सर्ववस्थायेद्योऽयु हन्ते भाद्रपूलस्यायस्याचः Buddha. I. 42, also प्रविष्टाःसयायस्य तत् स शोचमुः Buddha. V. 40. बहुः—inde. सुभास्यस्य—was waited upon. भुष्यम्—(भुष्य daughter-in-law ‘समा: भुष्यानविचारे’ Amara.) अविकुलधनिनयः—न विकुलनिनय (affected by passions, cf. विकारेतिती सति विधिस्यते वै भेदाति त पत्र धीरा: Ku. I. 59.) अविकुलनिनयः; तानि श्रद्धायायो यस्स सः: see comm.

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

15. प्रशमो...पारिध्वं—see comm: प्रशम is अवभादिदितितितिविशेष्यो गनसी नियमः: curbing the mind from the pursuit of temporal objects and devoting it to the hearing of the holy texts leading to the knowledge of self. अश्वस्य...सर्वस्य—रूपान्तस्यै ईशरण्या नृत्यशर: (अश्वस्यं: just risen, come into prominence), नृत्यशर: यस्स सः; नियुक्त्वेनुषु—नियुक्तः (becoming humble; hence, invisible, going down, setting) हस्तुः यस्माचः तेन. तुवां समास्तोहूः—तुला semblance, likeness,—generally with the genitive or
instrumental or in a compound; cf. तथा: परस्परलदज्जिनहता दे V. 68, कि
मूलपदिवृत्तुलामुद्धारा दे पर. III. 8; तुला बदरोहित दंबाबदः Ku. V. 34. Pâñini
says that the words तुला and उपमा cannot be used with the instrumental
and various commentators have endeavoured to reconcile this and we
find the instrumental largely used.

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

16. यति... रिणौ—यति: (an ascetic, one who has renounced the
world and controlled his passions. King Raghu had renounced the
world and had become a यति. It is held by some that a Kshatriya can-
not become a यति or संनृत्ति but Mallinâtha has shown that view to be
unsound; see st. 14 supra, and st. 25 below ) च पार्थिवश यतिप्रियोऽ; तत्योऽ
(सिद्धांत: (emblems, distinguishing marks; see VII. 30 and Kâr. I. 1 also
क्षणकलन्तिपरहृती Mu. I. In the quotations the word धिः means ‘a dis-
guise’ but that is not the meaning of the word in the text). The most
characteristic marks of a Sanyâsi or recluse are—deer-skin, Pâlâsha-
staff, Kamandalu or drinking-pot, Kaupina, or brown garments विषः: a
couple of chatis, shaving of the whole head, and no sacred thread;
those of royalty are—the throne, the sceptre, the chauri, the conch-shell
and the white umbrella. द्वारपालेऽ—per. of the passive of द्वार. अपो...
शेषः—अपस्तः: (lit. completion, fulfilment of an action; hence, absolution,
final beatitude) च महादेवः: (greatness, prosperity) च अपो...दस्तीः, तौ
स्वयंस्वयमः: वर्णस्यां:—‘वस्त्रस्मुद्वरिंजेवपसिद्धि: स धर्मः:’ धर्मोऽdit: विविषः प्रवक्ताती-
निन्तरक्षेत्रः। It appears Kâlidâsa uses the word धर्मः in a general sense
विषः: conduct in life see Buddha III. 24.

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

17. अधितातिकमाथ—न जिता: अजिता:, तेषां अधिकमः: (securing,
bringing under control, see V. 34) तस्य. नीतितिविदार्दः—नीती: (in
politics) चितायः: (चुतुरः: clever, proficient ) तेसः. अनो...वधोऽ—न अपेतीति
अनपरिवर्तनः (that which does not meet with destruction; hence, permanent
imperishable) अनपावित्र च तत् परं (condition) च अनपरिवर्त्यतय तय उपरिविधः:
(acquisition) तस्य. आसि:—(आय: one who takes interest, clever; see
V. 39.). योगिनः:—A योगिनः is one who practises योग or mental
concentration to attain complete union with the Supreme Being.

Trans.:-Aja associated [himself] with ministers proficient in
politics [with a view] to bring under control those who had not yet
been conquered; [while] Raghu sought the company of ascetics given
to concentration of the mind as clever guides for the attainment of that condition which is not subject to decay.

18. प्रकृति—subjects. अवेधात्मम्—to look into, to administer; see comm. व्यवहारार्थम् (व्यवहार is judicial investigation of a case. काठ्यायणा derives the word in the following manner वि = नामां, अव = संक्षेपे, \[\text{हरण} = \text{हर उच्चे} i.e. नामानेदेहार्यवहार इति स्मृतः) व्यवहारक आसनें the judgment seat. It is also called परिवर्तनम् cf. परिवर्तनर्त्तिवार्तनहूँ नर्दरे; Uttar. I. परिवर्तनम्—to acquire; to practise. उपाख्यात्—उपाख्यात्वा अवज्ञ: आस्मा a place from which the rays have turned back, hence a dark place, or a retired and secret place. धारणा—धारणा is the steering of the mind. It is one of the eight stages of Yoga. They are (1) यम for forbearance; (2) नियम religious observances; (3) आसन posture; (4) प्राणायाम regulation of breath; (5) प्रवाह restraint of the senses; (6) धारणा steering of the mind; (7) ध्यान contemplation; (8) समाधि premeditation. कुल्लुङ्क—see comm. विदर्श—a seat in general; here, however, one made of grass or any other vegetable substance. ‘विदर्शो विदर्शी दर्ष्यचन्द्रमः पीयामात्राननमः’ Amara. Trans.—The young king took his judgment seat to look into the affairs of his subjects; and the aged monarch seated himself in a retired place on the holy seat of the Kusha grass in order to practise concentration of the mind.

19. प्रायुरक्षिप्रत्ययः—प्रायुरक्षि: एव संपत, तया. The three elements of the power of a king are (1) प्रायुरक्षियोत्पत्ति the energy resulting from the resources at hand, (2) उदाहारणिः the vigour of enthusiasm, (3) समाधिः the confidence resulting from good counsel. (1) कोषाण्डसापेक्षत्तर प्रायुरक्षिः (2) परक्रमसापेक्षत्तर प्रायुरक्षिः; and (3) विशालसापेक्षत्तर प्रायुरक्षिः: says Hemā. see VI. 33. जन्तुतकम्—neighbouring; Mallinātha speaks of those princes against whom the King has to march and secondly those who may attack him. अत्र:—the other i.e. the father Raghu. अभिधर्मोयिपयः—अभिधर्मसः (अभिधर्म close application of the mind on any fixed object. It is one of the observances for the attainment of Samādhi) यौगिका (exercise, practice; see comm.): तया. शरीरास्पदनाहं—dwelling in, haunting the body; cf. परिसङ्कोचनार: Ku: V. 77. also Buddha: IV. 13. प्रायुरक्षिताः—see comm. the several positions of these airs are:—हृद प्रायो गुदे पान: समारे नामास्थियत्॥ भुवन: कर्यादेव साधान: सब्जिरारिः: || Trans.—The one brought into submission the neighbouring princes by means of the energy derivable from manifold resources; while the other by his constant practice of the concentration of mind brought the five vital airs in the body under his control.

20. अधिवर्तन—अधिवर्तन may or may not be taken as an Avyaya अधिवर्तनं श्रेष्ठ: or अधिवर्तनाः श्रेष्ठाः. द्वि...फलानि—द्वि...फलानि—द्वि...फलानि—द्वि...फलानि (undertakings; see VII. 31) तेन्त फलानि. अस्मातः—see comm: and note on आस्मातः st. 2 supra; cf. Bha: Gita IV. 37. ज्ञानमयेन—see comm. and cf. ज्ञानमये ज्ञानमयों दि सुरै:; Buddha I. 74. नि.
The newly enthroned king completely reduced to ashes the fruits of the undertakings of his enemies; while the other (the old monarch) busied himself in burning down the fruits of his own actions by means of the fire of knowledge.

21. The six expedients. They are fully explained in the Kamandakiya Niti. The six expedients are: peace, stability, knowledge, practice of abstract meditations, identity of the individual soul with the supreme spirit, and the heart not agitated in the midst of calamities, who has no longing for pleasures, and from whom the feeling of affection, fear, and wrath have departed. These are the three primary principles which are the constituent elements of Prakriti.

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

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

Note the use of the Ablative with आ by the rule आ with the verb रहु, changes its Pada. Note the quotation of rule in the comm. cf. the oft-quoted stanza पार न निद्र विविधने नीये: etc. Mudra II. 17.
Trans.:—In this manner both Aja and Raghu who were vigilant in regard to the enemies and the senses [respectively], whose [peculiar] courses were checked by them, who were intent upon securing prosperity and absolution gained the complete attainment of their respective objects.

24. कामित्—see VI. 18. अनुस्थ्युल्या—अनुस्थ्युल्या (regard, consideration). समर्द्धन:—cf. मात्रापरभूतो दृष्टिकोणमुकुन्दराजः। आगमापविचा-

ीर्दिललांतसतितिशिल्म भारत। यं हि न व्यावहरणवर्णुः पुरुषः। समुदयुक्ततत्तवाय करते।। Bha: Gitā II. 14, 15 also समस्तालोकानाम्: st. 21 supra.

समा:—समतिं (produce a destructive effect on) सयसतिं=years; अयु produces decay in all material things in the world. समा: is generally used in the plural, its singular is rarely found in literature: see Bhāṣya on समां समां बिजाते Pati. V. ii. 12. तमसं: परं पुरुषम्—The Supreme Being who was beyond Tamas. अपाचु—came by, reached. अयुं—

नाति व्ययो यस्य ततः, not liable to decay. cf. वेदार्थविनिधिः निलं य एनमानस्यम्। Bha: Gitā II. 21. पुरुष:—according to the Sāṅkhya it is the soul (as opposed to प्रकृति) which is passive and a looker-on, having nothing what-so-ever to do with the acts of creation which it only contemplates uniting itself with the unintelligent प्रकृति in order to observe and enjoy the acts of Prakriti. The Sarva Darshana Sangraha says:—

“‘मन्यका:—‘तेः सुभाषकता तुः स्तवं या दुःखातता तदन:। या च मोहासमक्तता तत्वं श्यत सुभाषाकारणसिद्धि:।’ तयादि प्रलेखं मात्रान्युपयोद्धोन्तसुपपुष्टं। सतातः सर्वं भावात्मां सुखद्वीरोंरोंगोऽभा:। भिन्याश्ययुक्त सुपुल्य साम्यभाषानन्दोपन्यायारापोऽमुखीष्टेः। सुपुल्योपिनि भेदायतानुदीक्ष्यायत्वा तदत्तुः सतातः भावयां।’

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

25. श्रुतदेहविवजनं:—देहस्व विभजनं; दृश्योत्तां (those who are absorbed in contemplation of the Supreme Spirit generally pass off suddenly and become Samadhiśtha; hence the विभजनं); श्रुतं दृश्योत्तां देहस्व सः, शैविक—see comm. निष्ठा is disappearance from this world i.e. death. अनामितं अन्तं क्षणं तत्र:। अभयस्तित्व—one who keeps the sacred fire. The twice-born i.e. the Brahman, the Kshatriya, and the Vaishya who being Dwijā or twice-born are to consecrate and keep up the sacred fire, see Manu II. 231. “चितवनपिंमतित्वं” Amara.

Tran.—Rāghava, the regular fire-adorer, shed tears for a long
time on hearing of his father having abandoned his corporal tenement; and then performed in company of ascetics the funeral ceremonies [on the body] without fire.

26. औरो...हिंद—देहादुम्भूमृद्देशः कथरंदेशों मयं औरंदेशहिंदः also see comm. for the formation of the word see Vārtika on अन्तर्गुर्भसदायकः. पितृः...कर्मविद्या—किरणवत्—कुल—केजिया is the oblation offered or sacrifice performed in honour of the parents. किरणवत्येञ्च कुलः: (procedure, method of conducting cf. कर्मविद्यात्मासाः I. 94) तद्वेत्ताः. तेन यथा—by the way in which Raghu became united with the Supreme Spirit. आवजितः—offered, given. चिन्त is the ball of rice given by the son at the funeral ceremony and at the anniversary of his father.

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

27. पराभवगतः—पराभवः (excellent; see Jāna. I. 1) गति: वश तस्य or पराभवः प्रतिगति: वश्य तस्य where पराभवः means 'the Supreme Being.' अशुचिता—The condition of not bewailing. The passing off of a परिजनम् is not to be bewailed according to Sumanta. अद्विष्ठ:—regarding. शास्तिरचितः—शास्त्र आचि: (mental pain as opposed to शान्ति: bodily pain) वश्य सः. अनुशासननम—न विषेते प्रतिशासनों प्रतिनिधित्वार्थवश्यवतः.

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

28. भाविनः—(agrees with शनिमति) 'कोष्ठना सेव भाविनः.' The poet means, figuratively, to imply that Indumati being eager not to be behind-hand gave birth to a valiant son just as her rival—the earth—yielded abundance of wealth. अज्ञपोषायम्—अज्ञपोषायम् ('a'] manly power; ['b'] valour) वश तस्य. The reading पतिरहस्यमुद्रास्पदश्चिन्त makes a better meaning, but it is not seen in many places.

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

29. दशसं...चिन्त—see comm. दशसं दिशु—The ten quarters are generally spoken of collectively to include the whole of the world. It has become a colloquial expression. दशसंस्कर्थ—see comm. This way of analysing a proper name though not common is seen in literature
see *Māgha* I. 42; *Kīrā*: II. 37. आस्थाय—by name, by being uttered. The commentator Hemādri looks upon the combination यमास्थाय as a rhetorical fault viz.: यमक्त since it makes the word यम the god of death but this is rather over-nice. दुसा... सुर—दशावधि is Rāvana whose enemy was Rāma and his गुरु or father was Dasharatha—the son of Indumati.

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

30. अतितो... सुना—देवानां गणः देवगणः; स्वामुनि—स्वापृवृ वदत् तदशचि हि i.e. the departed ancestors who look forward to the food offered by the sons. स्वा—an inde.—used to signify the offering to departed ancestors as स्वाप्ति is used in the case of the deities; see I. 66. अनदश्य के देवशास्त्र मानुषश्च, तेन शक्तियानांस्यं।—शक्तिः (the reciting of the Vedās) गणः (sacrifice) प्रसवः (a son, issue), तेन; these three are to be taken respectively applicable to the Rishis, the gods and the Pitris or ancestors. Chāritravardhana says:—“चेदपाठमन्दलपाठिता कार्तिकामुनि-सुरः स्वापेन देवषोऽदानः विद्वानाम्। According to Hindu ideas it is absolutely necessary that a man should under all circumstances discharge the debt of his ancestors. अष्टाणवस्मृ—freedom from debt.

परिवषे:—Paridhi is a misty halo often seen round the moon and the sun, which bedims their lustre.

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

31. अतितो... सन्त्—cf. अतित्रणाय कः शाः न प्रहृत्यानामसिं: Shāku. I. शास्त्र—learning; knowledge in general; cf. III. 21; *Niti* 71. This word is used in various senses in the poem,—sometimes in the sense of ‘learning in general’; sometimes in the sense of the Vedas; and sometimes as a *past participle* in the sense of ‘heard’; ‘reported.’


परमयोजना—capable of being useful to others.

Trans.:—[ His ] physical strength was for allaying the fear of the distressed; [ his ] deep learning was for manifesting respect to the learned; the wealth of this ruler was not the only thing useful for others, but his possession of good qualities too was for the benefit of others.
32. कवित्वः—The particle चित्र is added to श्रि and its derivatives to impart to them the sense of ‘indefiniteness’. See Buddha I. 43.

अवेश्तितप्रजः—वेदिता (inspected, looked after; hence, properly taken care of) प्रजा वेन सः. वेदिता—instr. sing. of वेदना—a crowned queen. "देवी कलादयेकापूर्वम्" अमरा. सुध्राः—सोमनाद प्रजा (issue) वस्त्र सः. The words प्रजा and वस्त्र when preceded by स, तुष्य and अ become प्रज्ञा and मेच्य सुध्रा by पच्चि.

V. iv. 122, and are then declined like चन्द्रमास when used as a Masculine adjective. नगरोपचन्नस्त्र—a garden on the outskirts of a town शवीस्कः—according to राजाः शशिष्टन्त्र पच्चि. V. iv. 91 this compound is a Genitive Tatpurus, and ought to be dissolved as नुस्चा नश्वरिश्व: although a Bahuvrihi would have suited the sense very much better.

सम्तं पालयिता—Mr. Paúdit, the author of the Vedârtha Yatna says,—

In the hymns of the Rigveda the Maruts are not gods in general but the name is restricted to the storm-gods who are represented as independent of Indra and assisting him in his exploits. Later writers applied the name—Maruts—to gods in general, and as Indra was the ruler of the Gods he came to be the controller of the Maruts.

钮鬓—In the garden belonging to Indra which is particularly called Nandana.

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

33. रेपसिः—loc. sing. of रोप्स् the shore; see V. 42. श्रितः... लिकेश्वरम्—Gokarna is a celebrated place near the Malabar coast. गोकौनस्थितवरम् (an abode) गोकौनसिकेश्वरम्; श्रितः गोकौनसिकेश्वरम् देन्त्सः तमः. उपवनाणिष्टक्ततुम्—The विष्णु from कौना with यम is formed by सतपापातात्विन्दुण्यातीत्वान्याशून्यविष्णुप्रतिवेश्यो चिन्त्र पच्चि. III. i. 25. उदागात्यिष्ठचयेन—उदिष्ठ: आतिष्ठ: (return from the north); तस्य: वश्य: उदागात्यिष्ठित: (The word वश्य becomes यम at the end of a compound by the rule अस्याःस्यं: पञ्चामाणः पच्चि. V. iv. 74) तेनः. नारादः—नाराणां समु: नारः; तयथि बहुज्यति कलिजनानिदिति; (2) नुसिं नाराणांमासः; तयथि बहुज्यति शाश्वोपेक्षेत्रेति नारः.

Nârada is a divine Rishi to whom is attributed the invention of the Vûnâ or the Indian lyre. In mythology Nârada is often described as engaged in conveying messages and creating discord among Gods and men.

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

34. अपिशिष्टेः—पश्चिमा इत्र पारिबं (पारिबं नुष्टो भूमिकरे विश्वा.) न पारिबं अपिशिष्टेः not material, or not belonging to this world. आतो... दितात्—आतो is a term used to indicate the four kinds of musical instruments collectively तत्स तथितं सेवननवित्रं च पुष्करं। वान कृष्णस्य कृष्णेऽ
still, it is here used for one instrument of the class viz. Vind; Charitra. observes “शब्दसन्या दागिन्द्रिणिनियोजितकाल्योऽः। शब्दार्थ विमलमयं स्वादिव केवलम्” तिरु—it is said वादासमाधयोऽः तिरु Amar. see VI. 38.

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

35. कुसुममुचारिप्रि—कुसुमानि अनुसूद्दे शीठे एवु दुर्द...पारिणेः ते: The affix दुर्द is added here in the sense of तावश्चिय स्यू by सुधजातौ तावश्चिये गिनिः Padā. III. ii. 78. Some commentators on grammar especially the Vṛttikāra Haradatta and Mādhava are of opinion that a verb with a prefix cannot take the तावश्चिये गिनिः but the Bhāṣyakāra says ‘प्रसिद्धौपसस्यं गिनिः’ and quotes illustrative examples viz. उपलब्धिः I. 16, अनुयायिं भास्त्रि: II. 4 etc. पक्षीस्य—spread over, covered with. परिवाहिनी—the lyre of Nārada is called महती just as the lyre of the goddess of learning is called क्रदधी. Mallinātha quotes Amara from which परिवाहिनी appears to be any seven-stringed lyre. पवनाभेषपञ्जुस्—पवनाय अवलेखः (attack, assault of. अमृताब्बेलिण्यत viral. I.) तस्यां जातं अजनाबिलम्—अज्ञेन आविलम् (darkened, soiled).

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

36. अभिभूम—disregarding; surpassing. बिभूतिः—splendour, see VI. 76. आचैनी—seasonal.

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

37. सुशान्तयोऽ—सुधु जात्य बस्य तदु सुजात्य, ततो: सुजात्योऽ: पंकजकोशयोऽ: भ्रमम् III. 8. ‘सुजात्य सुधुरे संकेते सम्प्रजाते च बहुतुतिः’ says Trivikrama quoted by Hemādi. बिभिन्न—agitated, confused; hence, helpless. निमित्ति—per. of निमित्त lit. to close the eyes; hence, to be enveloped in darkness see comm. wherein Malli. quotes Halāyudha to derive the meaning of ‘long, eternal sleep.’ हलचन्द्रा—हल: चन्द्रः वसा: सा. कौशुदी—moon-light. The English language has no special word for the refulgent splendour of the moon by itself. Indian poets look upon the moon as separate from her light and describe them as such. तमस्य—by the demon Rāhu. The popular belief of this demon swallowing the moon and the sun at the time of conjunction and opposition (see Niti. 31) is too well-known, as a vengeance over the two luminaries for their having brought the secret effort of Rāhu to drink nectar at the time of the churning of the ocean to the notice of Vishnu.
The beloved one of the King became overpowered with agitation on beholding that [garland] which was only a moment's companion of her beautifully formed breasts; and closed her eyes [in total darkness of eternal sleep] like the moon-light [enveloped in darkness] when the moon is taken away by the demon Tamas.

38. करपोज्ज्तनेन—see comm. करण is lit. a limb, one of the senses. हमार्द्रि and चारित्रा take करण to signify this meaning. मल्लि takes it to convey the meaning of 'vitality.' नृत—'It is a well-known fact that'. तेत्रधिनिक्षिप्तु—तेत्रधिनिक्षिप्तु (dripping down, trickling) तथा विन्दुः (one of the drops in the dripping) तेन. दीपार्चिष्ठा—दीपर्चिष्ठा (flame) cf. अतिशुद्धिनिमुखः यस्य रतनंदीपाणि. The phenomenon of blazing drops of hot oil falling from the wick of an Indian lamp is a very common one.

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

39. पार्शवतिनामः—पार्श्योऽ कान्त्य ते पार्शवतिनः attendants, servants. नमुतेन—नमुनें लौकिक रे त्रिकृंदि. आतिरेवः—आतिरेवः (a cry of distress) तेन. वेीजिति:—frightened. विह्रागः—birds. The word is the same as विह्रागः, विह्रागम etc. all of them being derived as विह्रागसिस गच्छन्तितिः विह्रागः and the nasal coming in by certain rules of पेनिनी. कमलाकारङ्गः:—agrees with विह्रागः; कमलानं आकः (lit. a collection) कमः...कः: a pond कमलाकः: आकः: (resort, shelter, abode. 'युहः पुंसि च युहः निताययनितायतः;' Amara.) वेयाः तेन.

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

40. व्यजनादिदिः—व्यजन (fanning) आदो वेयाः तेन:—by those processes in which fanning was the first. तमः—fainting fit, a swoon. तमो व्यजने रुपे शोके हों ना ना विह्रागं मेदिनी. विह्रागं—dispelled, driven away cf. VI. 68. अदर्श्य नुममुतमः तमः; मा. I. 27; कि. III. 33. तयेव:—as described in st. 37 supra. प्रतिकारविधानं—प्रतिकार or प्रतिकार (a remedy cf. नारस्य; प्रतिकारः श्री. III.), तस विधानं 'application of a remedy, medical treatment'. फलाय कर्ये—mark the idiomatic use of the Dative—"the end to which anything leads is put in the Dative case." Apte's Gu. § 65.

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

41. प्रतिच्छ...स्यामः—प्रतिच्छदितिब्या (to be readjusted and tuned)
Stanzas 38-45 ]

RAGHUVANSHA.

15

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

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

42. अमारेन्द्रनादया—अदे निजःना (reposed, placed in the lap; cf. उसस्मिषणियाः कु. IV. 23) theya. करेवण्या—करणां (see st. 38 supra.) आपायेन विभिन्न: विश्वास्त्या; this is an instance of पाणिनी′s rule इत्यंभूतादाः. II. iii. 21 where a characteristic attribute expressing the existence of a particular state or condition is put in the Instrumental. आतिलां—dim, obscure; see 35 supra. उपमय—उपरस् early dawn.

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

43. बायपाटंदे—see comm. वहं stammering, faltering. सहर्जनां—natural. अविनिषापितपि मार्शें सहर्जे is an expression which has become almost colloquial in the language. कैव—The एव does not change the interrogative sense of the sentence but only heightens the force of the statement.

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

44. गात्रविकारां—गात्रा (गात्रं the body; cf. अपविशापित गात्रं व्यावतावरं देहि Shākū. III. 'गात्रं वपूः संहनं शरीरं वपूः भिन्यः' Amaro.) संगमाताः. अदि—Even; tender and delicate as flowers are even they etc. प्रभवस्यपौष्ण्यस्य—is capable, has the power of dispelling or destroying. अस्फलितम्= to drive away, to dispel from उह or उह with अप 1st Conj. Ubha. For the sense of प्रभू to have the power cf. II. 62 and उपेतें प्रभवति गज सस्त्रितकौशङ्कीलिङ्गकौशलस्यत्र च तथ। Shākū. VI. 29. किमिव—The addition of इव to the interrogative pronoun किम् imparts the sense of a more pointed inquisitiveness. cf. किमिव हि मदुराण्य मण्डलनानातीनां Shākū. I. 20.

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

45. आयस्ते—The meaning of the word आर्मस् an ‘undertaking’ is very common in Sanskrit classical literature. See VII. 31; Bha. Gi. XII. 16; Nītī. 69; Ku. VII. 71; also see note on प्रारम्भे Rattā. I. 7; hence the verb may be taken to signify ‘undertakes’. प्रारम्भ—प्रजा: (of
mankind, or better of created beings; hence, of the animal world)  
अनुक्ष: (destroyer) i. e. the Indian Plutus or God of Death, Yama; see  
II. 63. हिमसेकविपति—agrees with निरदेश in which हिम = frost.  
पूर्वनिदेशांन—  
nिदेशांने an illustration, an example cf. नन्दु प्रसुच्च निदेशांने Shākū. II.  
अनु—in the present case i.e. the death of Indumati by the touch of  
flowers is the second instance while the blasting of the lotus by frost  
is the first instance illustrative of the rule that Yama destroys tender  
things by means of tender weapons.  
से—this may be taken equivalent to स्मया; for the use of the short forms of अनु  

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

46. जीवितापहि—see comm. The formation of the phrase is  
rather queer since the त suffix comes in after the verb हन्न to kill, to  
destroy, when it is compounded with the preposition अग्नि and when the  
object in composition with it is the word हन्न or the word तमस according  
to अग्नि हन्नतमसी: Pañci. III. ii. 50. There are, however, instances in  
which the हन्न comes in when the word in composition is neither हन्न  
nor तमस nor when benediction is not intended (by the Sūtra आशीषि हन:  
III. ii. 49) e. g. परमांश: सोवमप्रृत्य XvII. 61; अन्वयुऽक दुरुत्रमापपां XIX. 39.  

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

47. विद्वृत—has here a sense different from that in st. 41; and  
means *adverseness." अवस्थि—blaze of lightening. लिहित—intended  
see V. 36.  
एषः—this garland incident.  
तद्विभाषया—A creeper entwining a tree is a favourite theme with Kālidāsa; see Shākuntala the  
सहकारनवासिका scene.

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

48. कृतवालसा—Hemādri in his commentary remarks "मयि  
अपराजेंद्रि कृतवालसा अवधीरामवज्ञानि नासि अवधीरामनीतिसःकथा अदीलाल्यस्य  
तथा पारमेष्टिनामुद्दप्त्तेऽस्ति मयि शापे भुक्ताद्वहखर्क्षीकौ इति अवधा असीनि  
वर्त्तमानसामीपत्ये वृद्धे अवधीरामसू—repulse; cf. Shākū. III. 14.  
एकपदे—inde.  
suddenly, abruptly; see comm. cf. Md. II. 95.  
निरागस—faultless, innocent.  
अभावय—fit to be talked to.

Trans.:—Even when I was at fault for a long time you did not  
evince any indifference towards me: how then suddenly you do not  
consider this person who is innocent as worthy of being talked to.
49. शत—a rogue, one who deceives; ‘विन वृक्षे पुरोद्यत्त विपिनं तुष्टे हर्षं हति शतः: Rudrata. Malli: has quoted DashaPñapa. कैत्तवस्तुः—see comm. Mark the use of the genitive तव with the participle विदितः.

“Past participles ending in त are used with the genitive when they are used in the sense of the present tense according to कस् च वर्गमाणे Pañi. II. iii. 67. e. g. राजा मतः पूजितः वा; and see VIII. 8. असंनिवर्त्तेः—असंनिवर्त्तैं निर्दिष्ट निर्वत् non-return; cf. असंपत्तैं तत्त्वत्तमेऽऽ Shākun. VI. 9. अनास्यच्य—without bidding farewell. प्रख्यात्स तथा is Atma, in the sense of ‘taking leave’ by the Vārtika आय्यु तु प्रख्यातः: cf. आपुच्छ विमलसमुप्तः Megha. 10.

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

50. विदिद्रवस्तु—come back, returned. हतजीवितं—The p. p. हत is used as the first member of a compound in the sense of ‘wretched,’ ‘miserable’; cf. कुर्मापुष्पेण हतजीवितसिन्तं XIV. 65, also Māgha XI. 64 ; Mālatī. IX. 29.

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

51. सम्प्रृतः...brought on, produced, see Buddha. II. 43; Jāna. IV. 32. स्वेदविकृतं—स्वेदस्थि: (drops, particles of perspiration; see VI. 57) तेहा उद्भ: appearance; see Niti 70. इत्यता—p. p. of इ to go; disappeared, gone to; cf. रथिरुक्तस्यनायत रामारणाम Māgha. VI. 71. आत्मना—By life. The spark of vitality आत्मा निहिते पूर्णिः विषयवता कलेमरे। परस्तासंस्कृते जीविनेऽऽ हुताशनसमीरयोः—विकृष्ट—governs the accusative according to the Vārtika उपस्थतस्योऽ: कार्ण विकृष्टमायांदित्वु मितु। दितियाविभ्रिताः तेतुत ततोपन्यापि दृष्टे || द्वेष्टता—देषात् वित्तिते देष्टतः; तेन्या। असारता—transitory, or ephemeral condition.

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

52. विदिद्रवस्तु—Wrong, offence; cf. कूटवासि विदिद्रवस्तु: न मे प्रविद्ध्ते न च ते मया कृत्य कु. Ku. IV. 7, also Buddha. II. 38. where the word is used as an adjective. कुर्मापुष्पेण—Hemâdri takes this as a compound of the वात्तिलयवित्तम class, (Pañi. II. ii. 37) and analyses it as पूर्वजे कृत्य शति कुर्मापुष्पेण or it may be also पूर्वकृप्तम् since by the rule mentioned above the past passive participle may be optionally placed first. Mallinātha, however, takes it as a स्वप्न compound i. e. a compound of a word ending in a case-affix with another not grouped under any of the four principal divisions of compounds. शविद्रवस्तुः—see comm. The two senses are:—

(1) I have been your husband in the literal sense of the word, since my
devoted affection is centered in you; while (2) my mastery over the earth is only in words. Sanskrit poets speak of the king’s possessions and his queen as his two wives. Kālidāsa says so in Shākuntala III. 19.

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

53. कुमुदमोक्षचितानू—उल्लचितानू thickly or closely intertwined.

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

54. अपोहितं—see st. 44 supra. अहिसि—see I. 72. प्रतियोगेन—pratishnë is lit. coming to a condition of understanding things; hence, awakening; coming into a state of consciousness. This word is used in various senses in Shākuntala but the primary sense is at the base of each meaning. उत्तितेतन—etc. compare दिवाकृतेदत्तुति वो कुमुदु संधियः दिवंतिमातिमवः कार्यम् || st. 12 and सबलि ब्योगिस्य रजन्यामत्तेजसूयः सुरत्मधीया || Ku. I. 10. नक्ष्म—an inde—night. ‘अथ देवा च नक्ष च रजनाविष्ठिति’ Amara. see Buddha I. 17. ओपधि—or also ओपधि:—a plant possessing some peculiar properties. Here it means certain phosphorescent herbs which absorb light from the Sun during day-time and emit it during night. ‘ओपधि: सकुञ्जसेजसासंज्वकल्प्ये’ Vāyu-Puruś. XXXVIII, 15. विषादम्—remote see V. 14, Buddha I. 83.

Trans.:—Therefore, my darling! pray do remove my grief prompt—
ly by again coming to consciousness just as the [phosphorescent] herb dispels at night by its light the darkness lurking in the caverns of the Himālaya.

55. उच्छिसिन्तालक्ष—उच्छिसिन्ता: (lit. heaving, palpitating; hence, waved to and fro from उच्छस्तु to breathe; mark the sense of the word in सा हि तत्र:लत:ङ्ग:च्छिसिन्ताम् शाकु:) अलकः: (short curly hair near the forehead and temples. The word अलक is also neuter. 'अलका कुङ्कुर्पर्व-मक्खिया चूँमकुल्लागे' Med.) यस्य तदः। विश्रान्तकथयूष—विश्रान्ता (stopped, ceased) कथा यस्य तदः। एकपुजुजमू—see note on एकनाथ V. 23.

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

56. आचिन्त—आचिन्त the moon; 'शशी चन्द्रो हिममुल'। शाबदार्नावा। शावरी—night; अश शवरी। निष्फा नितिशिवनी रात्रि: अमारा। The night as the love of the Moon is imagined as going to him; mark नितिशिवनी: as one of the epithets of the Moon. वंचक्—see comm. पत्तर—असित अस्य इति इनि: according to अत इति ठनौ पारं V. ii. 115. The bird referred to here is the Chakravāka, or the Ruddy goose—Anas casarea. 'The male and female of these birds are found to keep together during day and are, like the turtle-dove, patterns of constancy and connubial affection.' M. Williams. On the Pampa lake Rāma was bemoaning the loss of Sītā when the Chārvāka bird is said to have laughed at him; at which, Rāma pronounced a curse by which they are doomed to pass the night apart. Accordingly no sooner night sets in than each one of the pair takes up its station on the opposite banks of a river and call to each other in doleful cries. This particular characteristic of the bird is often alluded to in literature; see शाकु. III, Vikra. IV, Megha. II. 22. If until the curse of Rāma the birds passed all the twenty-four hours of the day in each other's company and if separation was unknown to them, how could Aja consistently refer to the habit consequent upon the curse pronounced by his grandson. This must therefore be put down as an anachronism. In this reference Chāritravardhana observes:—कष्टमा ज्ञाति विपिनो चत्रधाविरहं रचच्यायाकार। कवित्वदञ्जलीवदर्पणसंकल्पनयोंस्माय प्रणतिवाच दूर्योगमत्र॥ इति—on that account. For the various uses and meanings of इति see Apte's Guide § 256, 257. विश्र—is—अन्तर may be taken to mean 'duration' or अवश्र. The Chakravāka knows that he will come near his mate at sunrise and so is able to bear the separation. Mallinātha takes it in a slightly different sense, see comm. अववन्तगता—gone to a final end i. e. gone never to return.

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

57. नवपहन्वस्तंगः—नवानि (new, therefore 'extremely tender'). तानि पल्बानि च, तेनं संततर: (a bed, a layer; संतति प्रस्तराघ्रेऽ अमर. cf. नवपहन्वस्तंगः यथा रचनिमानि ततो विभावासी Ku. IV. 34), तत्सिंः। रङ्गु—agrees with अङ्गु। पृष्टेत—Pot. of २४ 4th Conj. Atma. to give or cause pain. अर्ध्विण—pa. par. of the caus. of कः 5th Paras. to throw, to fix, to place on.

विषिंहज्याते—3rd per. sing. of the first future of सदृ to endure with वि. वामोहोः—voca. of वामोहोः—वामो (charming, pretty) उः विशा: सा। In speaking about कर्मरेहः (st. 53) we have said that कः becomes कः at the end of compounds in which the first member is an object of comparison but वामोहोः is an instance in which कः is not an object of comparison but an adjective; and Mallinātha gives ‘संहिद्वरुष्क्षणवामादेश’ Pāṇi. IV. i. 70 to establish the present compound. There is another instance governed by the Vārtika संहिद्वाहस्यां चेति कल्यामम्। विता—the funeral pile; 'विता विवा विति: वियावम्' अमारा।

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

58. अप्रके...बिनी—see comm. and st. 54 note on प्रतिबोधनेः। रचाना—see VII. 10; Buddha IV. 33। प्रभासा = प्रवरा most important। रङ्गु: सल्ली—The girdle was a constant companion hence रङ्गुते प्रवर्ते सल्ली रङ्गुसाठी। See comm। गतिः...तिरिः—गति:—विश्रस्क साठे: (cessation), लेन लिंगेत: रङ्गु: विशा: सा। शृङ्गु—by grief; instru. sing. of शृङ्गु, see Buddha. V. 7। अर्थु—mark the idomatic use of this preposition with the accusative in the sense of ‘imitating’, ‘following.’ Prepositions used by themselves and governing a noun in some cases are called कर्मविवचनीय; see II. 24। The accus. तिः is here in the sense of the instru. by the sutra ‘तृतीयाः’ Pāṇi. I. iv. 85। न लक्ष्यते न—note the use of the two negatives which impart an emphasis to the assertion. cf. न पुनर्ध्रुवाचिह्य न पुष्पिति Shākū. I; नेवं न वन्यति मनोगतमाधिश्चुतम्। Shākū. III. 10 and पद्यानीं वन्द्येक्षा: न पतिति हिति न खः Megha. II. 46।

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

59. & 60. कलें—as an adj. means ‘soft, sweet’ as the comm. says. cf. परस्पृहं विरंगते कलें यथा Shākū. IV. 8। अवस्थुता—lit. nourished by another। The Kokila or the Indian cuckoo has very little resemblance to the European cuckoo। The Kokila is believed to leave her eggs in
the nest of a crow, to be hatched. The chief peculiarity of this bird is its sweet song. दंडक—languid, slow and graceful. पाषाण—(spots) सन्ति अस्त्र: दंडक पाषाण the spotted deer. विन्ध्य:—whirling, going round; hence, gesticulations. जिन्द्र...यां—जिन्द्र is explained to be the place where जापाणिनुस्त्र: दीये वसा अवेष्ट—taking me into consideration; hence, out of regard for me. न क्षमा:—not competent, not able to. अन्धोत्सर्जनः—to sustain.

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

61. मिथुनः—A pair, “कोंपुसी मिथुनं हन्मत्” Amar. परिकल्पितम्—decided upon. सहकार: see IV. 9. फलिनीः—the Priyangu creeper. “लगा गोकुली गुर्दा विद्युः: फलिनी फली” Amar. विवाहस्तिक्यम्—marriage is looked upon among the Hindus as a ceremony which must be performed by a house-holder. It is considered a great sin to leave a daughter unmarried. असाध्यम्—ind. improperly, unfitly; generally used with an adjectival force; cf. तस्यादसंक: दुर्वृं सांपत्तसांप्रत्य Dasha., and Ku. II. 55. The matching of trees and creepers appears to be a favourite idea with our poet. See Shakus. Act I. and IV where the Sahakara and the Navamālīka are matched.

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

62. कृत्वदोहः—कृत्व दोहः (lit. a desired object; hence any preparation or process by which blossoms are produced. तस्यथाजलजीपनभारं कृत्व दोहः पाषाणपारिके द्रव्य: दोहः बामु: सैलक्ष्यम् शहदृ:) वस्स सः: Mallinātha tells us what the Dohada was that produced flowers on the Ashoka. A convention has been current among poets that certain trees have to be treated in a particular manner before they blossom:—सींणाः स्यायातितिस्विभिस्तति बहुक: सीपुण्यास्येकाराः। पादातादशोधितस्तितिकुर्वको श्वस्याधिक्यम्। सातां भयावहालामुहुदसनावस्यको बस्तिवावाद। चूतो गौतासेवितस्तिति च पुरो नरस्तितिविद्यार:।।मवस्स तदाहिनाआनि।। From this it will be seen that the Ashoka was in flowers on account of the touch of the foot of Indumati. कुसुमः—The singular is here used to signify a collective noun, “जातीयकवचनः”.

अशोकः—is the Jonesia Asoca. Sir W. Jones observes that “the vegetable world scarce exhibits a richer sight than the Ashoka in full bloom. Its flowers are very large and beautifully diversified with tints of orange-scarlet, of pale yellow, and of bright orange, which form a variety of shades according to the age of the blossom.” उदाहरणप्रद्यति—
will put forth. The meaning of उदार here is different from that in VI. 18. तु—has here an interrogative force involving ‘doubt’ or ‘uncertainty’. ‘नूर्णृच्छाया विकर्षे च’ Amara. निवापमाल्यात्मस—For निवाप see comm. and V. 8, and Mudrā. IV. 5. In the Āshva. Grihya Sūtra we are told ‘तत्सिन्द्रां काले गृहपाल्यायुच्चीर्माच्छाथ्यानानां गदानम्’.

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

63. सशांल्रुपस्त्रु—नूपर is an ornament called दैवण in Marāṭhi and is worn on the ankle. It is a plaid of gold or silver-wire (the latter for ordinary people, as it is a popular belief that gold is not to be touched by the feet of ordinary folks) about an inch and a half in breadth with small bead-like jingles closely set along one length. According to the Prayoga Ratnakara नूपरावितिपादेन तत्तत्ता तावदित भूमि। अजोम: केसरो वतात्तशिवकाख फुलति। चरणानुषाम्सम—see comm. for the dissolution of the compound. It is not चरणस्त्रु. The striking by the foot was a favour insomuch as it gave flowers to the tree. अन्य-नुस्त्रु—not to be obtained from any other woman or by any other tree. अंत्रा: दूरेम्मत। Taken in this sense one would say the compound ought to be अन्यानुउद्रुम्भ सत्त्रु but अन्यानुउद्रुम्भ (as अन्यानुस्त्रु in Niti-shataka) is permissible according to सर्वांगानी वैतिमाने दूरेम्मत। also अन्ये मुख्य दूरेम्मत since the Ashoka is the only tree that blossoms under the kick of a woman. सुमार्थि—vocative of सुनामि formed by the rule अन्नार्थनी हस्त: Pāṭi. VIII. iii. 112. This word itself is formed according to the Sūtra नासिकोदयोज्ज्वलान्तर्कर्ण्यानां Pāṭi. IV. i. 55 and the Vārtika thereon quoted by Mallinātha. All the words enumerated form their feminine either by the addition of आ or े when they form the last member of a Bahuvrihi compound.

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

64. निर्णिष्ठाञ्जुकाविस्त्रि—निर्णिष्ठापि अनुकरोदीयताविनि...कारिन—why following and hence resembling the breath of Indumati is explained by Mallinātha. ब्रक्षे:—This is a hardy tree attaining great dimensions. Its leaves resemble those of the mango. It is the Mimusops Elengi of the botanists. It bears star-shaped flowers in abundance which are fragrant and keeps for a very long time. The flower has a central hole very convenient for making a garland. अन्नार्थनी—half-arranged, half done. चित (pa. par. of चि 5th Ubha. to collect) placed in a line; see comm. सम्म—along with; governs the instru. (like सह, सांक, सापम्) of that
which expresses the accompaniment of the principal subject of assertion.

A girdle intended for enjoyment as one made of the Bakula flowers cannot but be. A lady having the voice of a Kinnara, see comm. and the rule explained in the foregoing stanza under सुगाति. The Kinnaras are a class of demi-gods attached to the service of Kubera the god of wealth: they are celestial musicians represented like the Greek centaurs reversed, with human figures and horse-heads.

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

65. सहीजनः—the whole body of companions. Here जन may be taken in the sense of ‘a collection’, ‘a body’ cf. मिष्यजनसतेत: Dasha. I, सहीजनसते किमुखसौहृदः: Vikra. I. प्रतियोगिता—The moon of the प्रतियोगिता or first day is scarcely visible although poets always speak of it e. g. प्रतियोगिता मृणा तुप्पा Kir. II. 2. Commentators, however, take it as the द्वितीयांच्छिन्दिः which is eagerly looked at by people generally.

एकरस:—एक: (only, pre-eminent) रस: वेश सः; रस = राम affection, see comm. एववसाय:—action, act. प्रतिपक्षी:—resolution, decision.

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

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

66. प्रतियोगिता:—fortitude, courage. प्रतियोगिता:—singing cf. मनोकामिके विरविवर्ति गीतायातुकामा Megha. II. 26. बिरत:—ceased. निरस्त्र:—समय उपन: विश्वासु सः in which there is no hilarity. प्रायोजनसस:—necessity, use. Mark the difference of the meaning of this word from that in st. 31 supra. and in प्रायोजनसस in Ratna. I. आरण्याली—objects which serve the purpose of embellishment, decorations, ornaments, etc. परिस्थियम्—perfectly, completely destitute of empty. स्वयनी:—bed, any soft mattress etc. spread out. स्वयम् व्याख्यायलैः प्रयोजनसस्य अयोध्य समये Medini. see comm. for the formation of the word.

Trans.:—To day all my fortitude has disappeared, my desire for enjoyment gone, singing come to a stop, the season is without any pleasure [for me], the purpose of decorations is gone and my bed is quite empty.
67. युज्यिषी—The mistress of the house, a house-wife. See the celebrated stanza 18 Shākun. IV. The oft-repeated expression युज्यिषी गुरुलक्ष्मीते is significant enough. सचिवः—councillor, from सचिव 'friendship' and वा 'to go' by अतोनपक्ष: Pāñi. III. ii. 3. सिद्धः—inde. 'in secret', 'between ourselves.' मियोन्येर रक्षिये—रक्षिये: Amar. प्रयिषिया—सातिसु सर्व शिष्या, प्रिया चारी शिष्या च प्रियिषिया. कल्याणी—Sanskrit poets generally recognise 64 Kalās or arts such as dancing, singing etc. They are enumerated in various places, see notes on Nāti. 101. कलानां विदिः: (practice; see Vair. 41). कल्याणी�िलुन—कल्याणी: प्रियसु (lit. with the face averted; hence 'without', 'devoid of'). Compare with this stanza the oft-quoted Subhāṣīta काणेव मही करणेव दासी सोजेवु माता शस्येवु रंगा। धर्ममुक्ता श्रावणा धरीशी भायाँ च पाण्डववतीह दुर्भागा।

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

68. मदिरारक्षि—Mallinātha derives this phrase in one way. One commentator says:—मदिरावदस्या वसास्ततस्युः. Another says:—मदिरामिष्यः मदिरावदस्या: सा तस्यनाथम. The Sangitakalika has—'सियामुक्ततिता काणी कन्या माति लिथा। पेशतित विनायिता: श्रियांसिद्धेन इद्य: | श्रीप्रेमवानतिता क्षेत्रापाकी सनोहा। संवादानन्दः इहिमातिर्था परिस्तितिता। Another description of मदिरारक्षि is:—इहिमातिर्था विनायितानां इहिमासिद्धानां मदिरारक्षि मन्दे। The word अक्ष्युं becomes अभ at the end of a Bahu. compound by बुझौहौँ साधवशोऽं सांवान्तु पानी. V. vi. 113 and then अत्र (अ) is added to form the feminine. It may here be noted that the Bahuvrihi with अक्ष्युं as its last member when qualifying any feminine object other than an animal takes अ instead of अ by Pāñi. IV. i. 65. For the formation of voca. sing. of मदिरारक्षि see note on सुचानि श् 63 supra. मदण्डनायिन्तुम—Mr. Kāle condemns मदण्डनेन अपितभ त but to me it appears to be more appropriate. Mallinātha has given both interpretations (1) as above; and the (2) मदण्डनेन अपितभ (संस्कृतम). Both make an equally good sense. मधु—the wine extracted from the flowers of Madhūka,—Bassia Latifolia—called Mahudā in Gujarāthā मधु पुपरसे श्रीदे मचे ना मधुद्वे Vishva. For कर्थु—see st. 62 supra. अनुपास्यिः—wilt thou drink after me. Aja means to say that Indumati drunk wine immediately after him when she was in this world. पराकोपन्तम—पराकोपके उपलब्धम (past par. of उपलब्धम to approach, bend towards)—'presented to', 'offered.' जसाःसिद्धमी—the quantity of water held in the hollow of the hands and offered as a drink generally to the souls of departed persons. Some commentators taking up the rule laid down in medical works मधुपानन्तर जलपान निषिद्धम—have gone the length of assuming that the poet had this in view. I think the poet probably never even dreamt of such a thing and meant nothing beyond the most straightforward meaning.
Trans. — Oh you with captivating eyes! having drunk the sweet Madhu wine given [to you] by my mouth how will you [now] drink (after me) the water in my joined hands rendered brackish by [my] tears.

69. विशवे—विभव is dignity and affluence. पुत्तावत—of such extent, so much. विश...तैरः—विक्रमेत्यत्त्र प्राप्तिः परिशि: इति विक्रमेननः (विभवः) तेषा अन्तरा: तैः; अन्तर here is in the sense of 'other', as in विक्रमेत्यत्त्र प्राप्तिः परिशि: इति विक्रमेननः. मुद्रा. III. विभवः—objects of enjoyment, see Buddha V. 1. त्वदाह्रया: see comm.

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

70. कोसलाधिपः—see note on III. 5. क्रण...विद्यम्—क्रण: अथः: वर्ष सः (It would however be preferable to take it as a Karmdharaya.) तेन श्रवितं वषा तथा used adverbially. अर्थ— in the sense of 'even'; since the trees do not possess the sense of feeling. तु...दिनानु—जावाना: रसः शास्त्रमाह् श्रुताधिसौ शास्त्रारस्क तु...सः; now see comm. For तुः a cloudy or rainy day see IV. 41.

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

71. कथक्षितः—somehow, with great difficulty. अनुसूतः—The addition of तू to substantives imparts to them the sense of the Ablative. स्वयजः—body of kinsmen, or relatives. सन्मोचनाथशचतिविपुलावसनजनाः: Amar. क्रो...विनायकः—अङ्कः (last, final; hence, funeral) च तव विनायकः (decoration) च अन्त्यमण्डनम्: now see comm. Certain decorations such as putting of garlands, anointing of turmeric and red paste etc. have to be done in the case of a woman who dies while her husband is alive. अनलायः—(mark the use of the dative and its explanation in the comm.) to the fire. अनगहवन्दनस्यसे—अनशा तद चल्लन्य च आऽ...दन्तम्, तदेव एससि (एमुऽऽ fuel द्वान्ते लेप अस्माती: Amar.) बक्षिन्तु तस्मा qualifying अनलायः.

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

72. अनु—see st. 58 supra and notes, also II. 24; XIII. 61. or अनु may be taken as a prefix to संस्करतः: संस्करतः—dead, deceased; from संस्करण 'to come to an end,' 'to perish.' दुःधा—see st. 58 supra. सतः—wise, good, prudent. Mallinātha takes it as 'conversant with the Vedas';
others take it in the sense of ‘being’, and explain ‘being himself a protector of men’ he had to lay aside his personal comfort and feeling.

- in the sense of ‘therefore’, ‘hence.’ वाच्यदोशनात्—वाच्यस दोशमस्, ततमात्। वाच्यम्=blame, reproach; cf. तिरस्कर वचनों न लगत: प्रकाशात्: पंड. V. 15; also Māgha. III. 58. दशनात्—foreseeing, perceiving. अनिसान्—the suffix सात् is appended to words in more than one sense, particularly (1) when the change wrought is complete and in the sense of ‘making over or delivering’; here the latter sense is applicable as established in the comm. by पंड. V. iv. 54. जीवित—‘Existence’, ‘living in this world’.

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

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

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

74. शमणः—night, ‘तिरस्कर शमणः शया’ Amar. अपाच—close, termination. परिवाह: or परिवाहः—a flow with some force, like that of water going through a sluice etc. with a pressure from behind.

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

75. चर्चात्म—Initiated in the performance of a sacrifice. cf. अपज्जामस्य आत्माका स्वात्माखो खुद पूज: Shāku. II, 16. When an individual accepts a Dākshā and commences a sacrifice he cannot leave his place
till its completion. प्राणिधानम्—प्राणिधान profound religious meditation, abstract contemplation, see st. 19. supra. and I. 74. असिंहकुञ्जन्—असिंहकुञ्जन sudden grief; unexpected reverse. The meaning here is a little different from that in II. 30. 'असिंहकुञ्जनस्य सक्तः आकाशोद्वेदि च' Vajayan. अन्तेरोपत्—Imperfect of the caus. of अनुवृत्त 4th Atma. 'to advise, to remind'.

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

76. असृणि—न समाप्त अमरि—नसमाप्त रिचि:—चेन सि: प्रकृतम्—प्रकृतम् is the natural temper, equanimity of the mind, see V. 54. cf.

अन्तेरोपत् प्रकृतिमापन्: शाखू. II. विभवन्—the pre. par. of the root विध्र to know is rare in use.

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

77. चुँिति—चुँिति (conduct, behaviour) यस्तु तत्समुद्रित:—चुँिति—पद्य—see comm. सरस्वती—speech ‘बिल्कुल बिनी सरस्वती’ Amara. ति—refers to सरस्वती. अप्पानाम्—to place; from आ with व्य. अहिंसा—see st. 54 supra.

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

78. गुहस्य—गुहस्य is the prime essence of the universe. पद्भू—‘यद्व ज्ञातित्वाणामेत्युत्तर्वस्त्रत्वाः’ Amara. the [three] steps viz. the heaven, the sky, and the earth; which are mythologically spoken of as the steps of Vishnu; see VII. 35 and cf. ‘पितु: यद्वद्वस्त्रत्बप्न्त facility’ Vikra. I. 20. and तिष्ठित्वापद्य Anar. अजनमन्—not born; hence, eternal. समतीति—what is gone or past. निप्राप्तिव्रेत—agrees with चुँिति—without any hindrance.

ब्रिट्ति—consisting of three parts, a collection of three. The Taddhita affix तय is added to numerals in the sense of ‘consisting of’ or ‘collection of’. ज्ञानमयेन—ज्ञान मन्त्र विस्मय हति मन्त्र—having a large amount of perception, powerful in knowledge. नयद्व एत्योख्यायामामत्मा—छादनयो: Pāṇi. IV. iii. 143.

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

79. चरत:—pre. par. of चर् to practise, to perform. दुःखरंस्य—दुःखने चब्येत तद्—that which is performed with difficulty, arduous, cf.
Kumā. VII, 65. तृणविन्दौ:—we are told that the sage Triṇābindu belonged to the family of the sage Atri. In the case of words implying 'fear' etc. that from which the fear or danger proceeds is put in the Ablative by Pāṇi. I. iv. 25. परिवाहित:—afraid of. समात्रिविन्दौ:—Sāvatiḥ (absorbed in contemplation, Sāvatiḥ is one of the eight processes laid down to be united with the eternal spirit) मेतु क्षीरं अस्या: इति, ता. हरिन्द्र:—Indra. अरसे:—refers to Triṇābindu. Verbs implying 'to send' govern the Dative of the person to whom any thing is sent, vide V. 39. हरिन्द्री:—Mallinātha views it as the name of one of the celestial damsels. One commentator takes हरिन्द्री to signify अलितेजस्विनी dazzlingly brilliant like gold and takes it as an adjective to तुराङ्कम: on the analogy of सिम्हा माणवक: इति.

Indra is always in fear lest his heavenly throne be wrested from him by some one undertaking to perform one hundred sacrifices or undergoing some austere penance. One of the weapons of impediment to interrupt this is the celestial damsels of his court. One or other is sent out to entice away the ambitious individual. Thus in the Vikramorvashī we are told that Urvashī was तपोविन्द्रानविन्दस्य तुराङ्कम: प्रहर्णं मदे-नरस. Likewise in the Shākuntala we are told Menaka was sent against Kaushika see Act I. Mark the ablative of Triṇābindu and the explanation about it in the commentary.

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

80. तपो...मुन्या:—see comm. प्रसु...प्रामाय:—चारवंश तेष्वप्रमाय: चारविन्द्रम:; प्रसु को अविन्द्र:—प्रसुविन्द्र: इत्यादि; प्रसु:...त: चारं...स: त्या स: ता. माणवक:—mortal female, see Shāku. L 26. शस्वो...समा:—समा: (mental quietness, tranquility; see IX. 4, B. Gi. X. 4. 'शस्यतः दमः साम्यतः' Amara) एव बेला (boundary, limit, seashore; see IV. 44) शस्ववेला; सत्य: प्रलयः: (destruction, annihilation which according to the Purāṇas is to be brought about by a deluge) तस्य अन्म: (a wave) तथा. बेला प्रवयोतिः is a wave or we may say a 'boar' which will rise so high as to overflow all limits and go far beyond the high water-mark and submerge everything in water.

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

81. पराण:—पर: (स्व:मृत्वा) अवशासित: मदु:। परत्र: पराधीन: परासाध्यच:—
82. नथ्यकृति—see V. 39, 40. सम्भव—birth, cf. अस्त्र.सम्भवेया Shāku. I; B. Gi. III, 14. विरास—an ind.—after a long time. शापो... रणम्—सापस सन्तुष्टि: (termination, cessation, cf. शापनिःश्च Shā. VII.) ततः: कारणोऽ—the cause which, here, is the falling of the अपराधाः see sts. 34 and 36. supra. विवस्त्रा—primarily helpless, not master of one’s self; then, insensible; as in Ku. IV, 1, and hence ‘dead’.

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

83. अलं—governs the instru. For an exhaustive explanation see I, 31. तद्रू...न्याय—तस्या: अपाय: (loss, death; cf. st. 42 supra.) ततथ सिन्तना (brooding over). उपस्थिता—falls to the lot of, see VIII, 2. IV, 6. अवेष्टता—pass. poten. of अवेष्ट्य to take care of; to protect; cf. शाच्यो दुःखितमेवेश्च जानिकाः Uttar. I, 7. हि—since.

For the idea of the world (i.e. the kingdom) being the wife of a king, see st. 28, and 52 supra. कल्पित्वा—कहः असास्तीति कल्पिनू one having a wife.

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

84. उद्घय—when you came into power; see VIII. I, 2. मद्यवच्चय—see VIII, 72. उपहरता—casting aside; to be construed with त्यो under-stood. आस्वत्तया—by [your] firmness. आत्मा यत्नो प्रृतिविष्णि: समाची श्रवणे च। अहंसावत्तया—with manliness, without being subject to weakness. प्रकारस्वताम्—The object to this verb is श्रुतम्.

Trans.:—When you were in power and happiness you kept off the censure of being called haughty and showed your wisdom by your firmness; as pain has overtaken your mind you should [now] manfully give proof of your wisdom.
85. एव— is used here to emphasize the question. अनुसूचिता— see VIII. 58 where the word is used actively. Here it is used in the same sense—following in death, from अनुसूचित 6th Atm.—but passively. परशुलोकजुयस्— परशुलोक (visits, resorts to, goes) अनुसूचित परशुलोकजुयस्, तेयाम्. गतत्— Mark the peculiar meaning explained in the comm. ‘the destination.’ निन्त्रिपायाः— निन्त्रित: पश्चात: येश्च ते. The word पश्चात् at the end of a compound becomes पश्चात् by Pāṇi. V. iv. 14. हि— necessarily.

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

86. अपातं— सन्ना— अपातात्: शोकं समातु तद्य अपातात्, अपातात् श्रान्त: वस्त्र सं: कुरुविनीस्मृत— कुरुविनीस्मृत: ( a household भोजवर्गः:) असि अस्यः इति. निवापदुतिभषि— निवापदुतिभषि (see V. 8; VIII. 62.) दत्तः: (दत्ता a gift, an offering). स्वजनास्थु: (for स्वजन see st. 71 supra.) किः— it is said. अनुसमाक्ष— with an uninterrupted continuity संतताविद्वितिधाम Amara.

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

87. प्रकृति:— natural condition as opposed to विकृति see V. 54. जन्मुः— a living thing ‘जन्मुकुटकरिषयः’ Amara. cf. जाताय हि गुणो मृतः: Bha. Gi. II. अविद्वैतः— The root सु is Atma, when preceded by the prefix सम् अव, प्र and हि according to समस्व अविद्वैतः: Pāṇi. I. iii. 22. In the sense of ‘standing still’ this verb is found in the Paras. see I. 89. “The present is here used in the protasis and the potential [(मृतः) to be taken understood] in the apodosis.” See Apte’s Guide § 206.

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

88. मुद्धेतन— मुद्ध (dull) चेतना (power of perception) वस्त्र सं: शास्त्रय— the blade of an arrow, a splinter which being lodged in the body gives great pain, cf. Shāku. VI. 7, and Buddha IV. 103. अनुसत्तेव— see st. 57. स्मृतिक्षेत्री— सिंहा भी: वस्त्र सं: one who is firm-minded, see Bh. Gi. II, 55-57. कुशल्हर्षात्तथा— कुशल्हर्ष (of happiness, of bliss) द्वारं, तथा भाव: कुशल्हर्षात्तथा (condition of being on the way to happiness). समुच्छतम्— extracted, taken out; see II. 30, III. 64; the sense here is different from that in IV. 57 and VIII. 9.

Trans.:—A dull-headed person views the death of a dear one as if it were a shaft-blade lodged in the chest while a wise man regards that very thing as an extracted dart on account of its being a path to eternal bliss.
89. The second analysis of the compound स्वरूप...स्मृति by Malli. is preferable, since स्वरूप (the soul or आत्मा) is the master of the स्वरूप or corporeal body; hence स्वरूप स्वविदः; स्वविदः च द्वितीय स्वरूप...स्मृति.

90. 'How possibly' see Ap. Guide. § 257b. Anutapayac - caus. of अनुतुपः 1st Conj. Paras. to give pain, to afflict, to distress.

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

91. उदारस्थली:—उदार स्थलः वस्त्र तथा. He whose views are ‘noble,’ ‘exalted.' उदारस्थली refers to the pupil of Vasistha who was the message-bearer from the sage. अलब्जयस्माद्—न लक्ष्यः अलक्षः, अलक्षः पदर् (स्थान space, position, cf. अलक्षः गः अक्षः पदर्युपति निति. 10) वस्त्र तथा. शोकवने—धोकूक्ष धनः (thickness, denseness, abundance, धन निर्विन्त सातृद्वे Amar.) 

Trans:—He accepted the message of the noble-minded preceptor with the words ‘Be it so,’ and gave leave to the pupil to depart; but the words of the preceptor went back to him, as it were, on account of their not having gained a footing in the heart [of the king] which was quite full of grief.
92. अंती nom. plural, the other form being सत्ता. The numeral अंतां is declined only in the plural and that too irregularly. समा:—the word समा is generally used as a plural noun but we find पदभिन्न using its singular; see VIII. 24 and comm. We are told by हेमद्री समाधानः:

एकचन्दनी दोकचन्दनी वा, and he quotes 
Pratāp Mārdanda शरदिया समा
कीचे मृणुस्येचे न दुहोते सारस्वत:—with great difficulty.

बालकावः—बाल्य भावः: बालीम, तमासः.

परिगमिता:—were made to pass. अधि...वृत्त:—अधित्यं (true, exact; cf. अधित्यमात्र प्रियंवदः Sha. III.) रूपम् (kind and courteous language) वस्त्र देन:.

साहसः—(likeness, portrait; cf. मल्लिकाधिब्रहम्बु वा मालयम् अक्षमेती Meg. II. 25) व प्रतिकृतिः (प्रतिकृति a statue, an image)

साहसः—प्रतिकृतीं; तय:—दशवी:.

166. कपेशुर—see Meg. II. 38.

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

93. प्रसब्धा—ind.—Forcibly, violently. cf. प्रसार्थ नितियुद्देशः Niti. 4.

प्रसब्ध सिद्ध:—कित तां बच्चव: II. 34. किता—in the sense of ‘as is reported’ see VI. 38.

शोचकायेः—the dart of grief; see comm. cf. तथैव तीरों हवि शोकमुहुम्माणौ हृद्यन्ति किन्नो खो: Uttar. III. 35.

प्रक्षामरोधः—प्रक्षा (प्रक्षा—The Ficus Religiosa, commonly called the Pepul tree, प्रक्षा: विपुलाश्वप: Shasvā) प्रोहः:—a shoot, a sprout, particularly the roots sent out by the Pepul tree which are known to break open walls by forcing themselves in the crevices and then growing in size; see XIII. 71.

चौचर्यम्—

the terrace of a mansion, cf. दीपक्षण मन्तव्यानिः अन्बिः Buddha III. 13.

प्राणान्त्येखानम्—प्राण्यक्ष अन्तः; तस्य हेतुः: (cause, हेतुमा कारणे बृजे Amar.) तमः,

अनुगमनः—In following; cf. I. 88. Here it may mean following in death.

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

94. वर्गेशः—one able to bear the corset, see IV. 56. विधित्वः see V. 3.

रोगोऽ...सति:—उपस्थः ‘troubled, afflicted.’ हुस्सतिः—painful residence.

सुस्थः—मोक्षित्वचुः: one desirous of abandoning. The इ is added to Desiderative bases to form nouns.

प्राणोऽ...सति:—प्राणोपामृत: is sitting down and abstaining from food thus preparing oneself for death, fasting oneself to death; see Veni. III. 10; for compound and other information see comm.

Trans:—Now having entrusted with due form the task of protecting the subjects to his son, who had been properly trained and
who had become fit to wear the armour, the king [ himself ] anxious to
give up the troublesome existence in this corporeal frame afflicted by
disease set his heart upon fasting himself to death.

95. तोषो...अवे—व्यतिकर mixture, blending together cf. Uttar. V. 13.
सरयू—For जन्तुकन्या or जाह्वी see VI. 85. and Megha. I. 53.
सरयू—There is a mention of this river in the Râmâyana Bâtakânda
chap. 26. This river is the modern Ghâgrâ. Dasharatha had put up
pillars of victory on the banks of this river and river Tamasa.
The city of Ayodhyâ is said to have been situated on the south banks
of the Sarayû; see XIII, 61 and 63. अमरगणातेलख्यम्—अमराणि (of the
gods ‘�मरा निजेरा देवा’ Amara.) गणना, तत्सां देनव्यं (an inscription, hence a
place marked out). सच: at once, सपदिः cf. सच: सीरोल्कणसुरभिद्रितमार्गम्
Megha. पूर्वोका...हृचा—refers कान्तया. कीलागारित्वृ—कीलाया: अगारा; or
आगारा; तेपु in pleasure-houses. नन्दनाभ्यन्तरेषु see comm. and cf.
आवासास्थ्यन्तरमेव प्रविष्टावः Ratnâ I.

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