Raghuvansha Canto IX.

Notes and Translation.

1. अनन्तरस्—an end.—see IV. 2. उत्तरकोसलान्—see III. 5. समविदाय—p. 9, of समविदाय, to obtain by fair means. Note in this connexion the remark in VIII. 2 of young princes taking possession of the kingdom from their parents by any means. Such was not the case in regard to Dasharatha. समाप्ति...द्रष्टः—see VIII. 24. समाप्ति जिताचि समाप्तिजिताचि; हस्तो...सत्सन् वस्त स: see ss. 7 & 8 infra. महायथः—for the special meaning of the word see comm. and note on रसिंहं VII. 37. यमवतात्र—यमः संस्कृत अस्थि हति यमवतः; the suffix मुः is added to words by Pāṇi. V. ii. 94 in the sense of 'possession, having an abundance of'; and the सदः is changed to वदः by मातुमयायक्ष्य सतोंद्वावायिन्यः: Pāṇi VIII. ii. 9. Yādnyavalkya enumerates the यमास to be भ्रात्यं दया स्वतितिः सर्वकल्पतः. अदिशे महायथुः द्यपि सत्ति यमः स्वतः: some mention only five यमास viz. अहिसा सर्वचन्द्र बाधन्यकल्पतः। अलेश्विति पौज्ये गम्भिराह्यानि वर्णानि न II. अवतात्र—see comm. भूतः—see II. 2.

The noteworthy feature of this Canto is that the poet selects and arranges his words in such a manner in the last quarter of each stanza as to produce Yamaka which is defined by the सहित्या दर्पणः as स्वस्यं व्रतमायाः स्वस्यं व्रतसयेऽहै:। सच्चानित्याचं विविधानस्ति। i. e. a repetition in the same order, of a collection of vowels and consonants, the sense where there is one being different is termed Yamaka.

For the metre see appendix.

Trans.—After his father Dasharatha, who had conquered his senses by meditation, who was a mighty warrior, and who stood at the head of the best-conducted (i. e. those who kept themselves under control) as also of protecting rulers, came into the possession of Northern Kosala, and ruled over it.

2. विविधत्—see V. 3. पुष्करिमण्डलम्—पुष्करिन्यो (see IV. 12) भुक्तस्मृतम् (see IV. 4). गुणवत्तरस्—The king was गुणवत्सम् i. e. endowed with numerous virtues and the Prakritis were गुणवत्तसम्. नगर...जसः—see comm. नवगच्छयं कार्तिकेयो; see III. 55. The demon Mahishásura flying from the battle in which Taraka had been slain took refuge in the Kraunch mountain. A dispute arising between Indra and Kārtikeya as to their respective powers they referred the point to the mountain. Kārtikeya was displeased with the decision and hurled such a forcible shaft that it pierced through the mountain and pinned the demon on the other side.

14
Trans.:—Since he, whose prowess was like that of Kartikeya (the piercer of the mountain) protected the whole kingdom (lit. the circle of his subjects together with the citizens) according to laws and rules, it was all the more attached to him.

3. अर्जितिकानामोऽत्तथा—see I. 11; समस्यविशिष्ट्या—see comm. इतिमण्डन—कृतार्जुन कवितार्जुन वसुदेवस्मृतिः धर्मायते: the killer of the demon Bala. This demon is supposed to keep the rain-clouds pent up. गणपतिमूर्त्ति—see I. 59. अर्जितिकानामोऽत्तथा—समस्यविशिष्ट्या—समस्य (see I. 11.) शुद्धर (one who holds the royal sceptre शुद्धरो ये) राष्ट्रीय सत्त्वायः (see VI. 41) तत्.

Trans.:—The wise speak of only two persons the killer of Bala and the lord who is the descendent of King Manu as the removers of fatigue of those who have showered timely gifts (viz. rain and wealth).

4. अन्यस्मेव—see जनन्येव in V. 9. गद्दु—illness रोगसाधिविशिष्ट्या: अमरा। पशुमादायेऽऽत्तथा—see V. 56. & III. 62. अभिमलः—see IV. 21. सप्तशाहः—see I. 81. अजनन्येऽऽत्तथा—Loc. ab. of नन्दन a son, see VI. 83. सम्मयः—see comm. पाणिये—see VI. 46.

Trans.:—No disease set its foot in the land; whence can there be any defeat from an enemy while the son of Aja, whose prowess was like that of a god and who still took delight in the tranquillity of mind, was the ruler of the Earth?

5. दृश्यति—ज्ञिता—By him who had conquered regions in the ten directions. अमरा—Bore, displayed cf. Shā. I. 19. तत्-परम—that Afterwards. भवे—cf. भव तस II. 10. इन—a king, a lord इन सुव्रत प्रमाने Amara. अमरावतनामामृत्ति—see comm. other commentators have a variety of pedantic explanations of this phrase अमरावतनामामृत्ति. By taking advantage of the अमरावतनामामृत्ति the phrase is made applicable to Vishnu; thus अमर: Garuda; हि: a serpent; तत्: इन: lord viz. Vishnu; for several other interpretations the student is referred to Hemadri's commentary.

Trans.:—Just as Earth displayed a splendour by [being ruled over by] Raghu whose conquests had reached up to the limits of the ten directions; and after him by [the rule of] Aja; in a similar manner it was not that she did not shine by having gained him who was in no wise less in prowess [than these] for her lord.

6. समस्यविशिष्ट्या—By even-handedness; व्युपः—ज्ञिता—व्युपः (व्युपः see VIII. 1; cf. व्युपि वाणुक्षरनी न मनुना Kī.) रूढः, तत्: विसर्णानि, तत्: the instr. in both these cases is used because the verb अनुनिर्देशार्थ conveys the sense of 'resembling' see Ap. G. § 52. नियायनाद—From keeping in check. चतुमुखर्यज्ञिता—Yama (see note on चतुमुख II. 65, VIII. 45) is the Pluto of Indian mythology and is looked
upon as the keeper of the dead. Kubera is another name of Kubera, see V. 26. The selection of the particular epithet shows the poet's keen discrimination. Varuna is the dispenser of justice in Indian mythology. —instr. sing. of स्वव्या see comm. अभिव्यक्तसर —अश्र्ये अव्यक्तसर: (see V. 71.) यद्य (the sun) समू हैशन is the charioteer of the sun. He has no thighs having been prematurely brought out of the egg by his mother, see V. 69, 71.

There is, as Kavya Pro. observes, प्रकाशसावतेन in this stanza inasmuch as the cases of the agents are not the same; thus स्वव्या and समाद्य are instru. and निर्मितावलङ abla.

Trans.:—By his even-handedness (impartiality), by his sending down showers of riches and on account of keeping the wicked under check he equalled यद्य and यद्य and यद्य respectively), and by his splendour he resembled him who has आरुमा in front of him (on his chariot) i. e. the sun.

7. मलिप्ति—सुमायों अभिनिता (addictedness).—Gambling, (दुरोदरस्य) The passion for gambling appears to have been a vice among warriors in times of peace in this country, and kings have been known to indulge in it until the miserable loser was reduced to the condition of a slave or an exile. The instance of the Kauravas and Pandavas is a good picture illustrating the disastrous effects of this vice. The passion for ‘races’ in these days is also similar to this. शविड़ो—नरण—see comm. For a similar idea of drinking wine in moonlight with the image of the reflected moon quivering in the cup cf. विभाषल्य पंक्षमहत्तीर्थं द्वितीय पत्रिवर्ज्जुदिता। समस्येतेश दर्शितसबे सुखभनी चतकें हिंदुसुधा। Jana III. 73. उदायः वत्समानः—Mark the idiom ‘striving for aggrandisement’.

Trans.:—Neither ardent love for hunting, nor gambling nor wine adorned with the reflection of the moon nor the beloved in the prime of her youth did draw aside him who was straining after rise.

8. कृष्ण—पिताब, suppliant. वास्तव—see V. 2. The superiority of Indra has been mentioned in Canto III in the fight between him and Raghu. Moreover he has always been superior. विताशा—विताश तथा (an inde.-truth) वत्सा: a lie, an untruth. परहिताक्षयाः वरहितास्य वरहिताय तथा: परिसार is ‘jesting,’ ‘merriment’; see VI. 88, cf. परिसारसाहि वधार्नाः Shk. I. समाद्यसाहि—For समाद्य see I. 18. जन may be taken in the sense of a ‘body’ ‘a group’ but it is better to view it as in समज. The idiomatic use of the locative in the sense of ‘to’ may be noted. चाक—f. speech. अपेक्षा—(see V. 68) instru. agreeing with तेन. इविता—uttered; see Nai. XIV. 21 or Ki. I. 26.

Trans.:—Although Indra was the superior still a supplicat-
ing speech was not uttered to him, nor was an untruth given out even in jesting conversation [by this king]; nor was a hard word spoken by him who was ever free from anger even to his enemies.

9 रघुपति—From the family of Raghun. One commentator takes रघु to signify ‘a descendant.’ आत्मम—3rd per. plu. of the per. of अत्म, 5th Con. Atma, to obtain, to attain, cf. फलं इमोरताविन्देः मन्त्र: Nai. VI. 43. मेरेझा—m. Command, injunction; ‘अर्वाचस्व निर्माणी निदेशः शालनं च’ Amara. पुरुरुशः—सोभानं हः यथा विद्व गौर्ण्डन: hence kindly disposed, tender. अथापद्व—having an iron-heart; see comm.

Prātipatitāhā—those making a hostile noise.

Trans.—Princes had both rise and fall [as they deserved] from [the ruler of] Raghun’s race. He was kind-hearted to those who did not transgress his command but was iron-hearted to those who were ‘rowdy’ with him.

10 एकरथान—एकाधीश रथ, तेन. By one single chariot. This indicates his personal prowess. मेदिनी—see VIII. 38. इद्रिशिनि—उद्रिण: तस्मि: (primarily this word means the felly or circumference of a wheel, that part of the wheel which touches the ground. It is used in this sense in I. 17 and various other places; but here, it means the surrounding ring, the limiting line or boundary). अवजः—सतन:—For अवजः see II. 8; III. 6 or VIII. 27 and for शाश्वत see III. 52. जस्वमोपयतात्—स्त्र: I. 19. केवल—see II. 63. गजस्ती—गजा: सतिः अस्यायचितम् गरुप: जवती बहुया:—see comm. चामु—see IV. 30.

Trans.—He, whose bow was strung, conquered with only one chariot the whole Earth which was bounded by the ocean; while his army made up of [numerous] elephants and impetuously fleet horses only proclaimed his success.

11. चरुचिनि—चरस्य or चरबन्धम् is a wooden fence with which a chariot is provided to protect it against collision. It also means ‘a shield,’ ‘an armour,’ and the suffix इन्द्र conveying the sense of ‘possession.’ Hence the word may be taken to convey the idea of the king being well-protected. भगुर्वतः—see VII. 45. इद्रिशिनि—in the condition or position of इद्रिणि a large kettledrum; the addition of तस्म to a substantive imparting the sense of ‘भाव’ or विशिष्टिनांबुकार. अर्गुषा:—see I. 86, IV. 53. वरन्तः—पवलां त्व: हरच वरसं तेः. तरः...सङ्कर्:—agrees with तस्म नस्वायस्य (पौल्सोः नस्वायस्य: Kubera the god of wealth, see note on पुष्पजनेश्वर) संपिन्द संपंद्यस्तस्म सत्यस्तस्म.

Trans.—The oceans thundering like the clouds, became as it were, kettledrums proclaiming the success of him who, armed with a bow, conquered the [whole] earth by only one chariot furnished with the वहु, and whose wealth equalled that of Kubera.
12. श्रेष्ठो...बलाः—(a) पञ्चानं (of the wings; for the mythological account of mountains having had wings at one time see IV. 40) श्रेष्ठो
(strength) अम्बितं पञ्चानं वेन सं: पुरुंदरः:—(b) when applied to द्रिष्टां the compound may be dissolved द्रिष्टः: (adherents, 
partisans; see VI. 53) न वलानि (armies see IV. 26, 46) न पञ्चानं श्रेष्ठानि पञ्चानं वेन सं: 
श्रेष्ठानि:—शर्तं कोट्यं (points, edges; see Jā. II. 10) वर्ध तेन. Here the word 
the word is used as an adjective to कुलिः but it is a noun as a synonym to कुलिः तूः श्रेष्ठानि:—
शर्तं द्रम्यो द्यम्योरतिर्यतिः: आमरा. कुलिः—
the disc, one of the weapons of Indra द्रम्यो रवात कुलिः भिन्न सं: आमरा. 
पुरुंदरः:—II. 74. शदायुष्मानं—शर्तं द्रिष्टं: तां भोज्यतः शर्तं...न्तुः तेन
द्रिष्टः:—see IV. 41. द्विनवतः:—see VII. 54. नवो...नन:—नन्त तत्तामसं 
जनवतारसं हर्ष आर्यं वनसः;

Trans.:—Indra destroyed the force of the wings of the mountains by [his] hundred edged disc; while he whose face was like a fresh red 
lotus put down the allies and the armies of his enemies by his twanging 
bow that rained down showers of arrows.

13. For an idea similar to that in the first half of the stanza see 
IV. 88. चरणयोः—Loca. dual, since अभिस्वर्णाः conveys an idea of 
‘respect,’ नक्तं...मृदिः:—see comm. शतमकः:—a numeral adverb 
formed by the addition of मृठु to शत to convey the sense of ‘by hundreds,’; 
‘in a series of hundreds.’ षकतः:—see VIII. 32. शतमकः—शतं सकमः 
यस्य सः; see V. 16 and शतमकः III. 38. अक्षं...पौधस्य...न वनिः
(broken, interrupted) अवयविः; अवयविः पौधस्य (valour, bravery 
पुर्वसं कर्म शति: cf. निर्दमतपौढसः: Jä. IV. 39) यस्य तः.

Trans.:—Princes by hundreds touched [on] the feet of him 
whose (course of) valour was unimpeded, with the rays of the jewels 
in their crowns the radiance of which had been heightened by the 
redness of the nails [of the feet of the king] just as the gods 
did those of Indra.

14. स्थानो...रोपसः—comm. and I. 16 and IV. 42. सावित्र...कर्णः— 
see comm. and I. 34, VIII. 67. सयापणार्थाः—पञ्चानाः (सयाप 
enemy दिया द्रविश्ववार्तिः) कुलिः: आमरा. cf. मानाः तपेश्वरिः नाम तन्रन 
माला. IV. 5) परिष्ठः: (wives; see I. 95; Shä. III. 18, V. 28) ताबं: 
अनवलकण्ठ—Malli. takes अनु in a peculiar sense, but Chāritra takes 
the word in the literal sense ‘having no hair’ on account of having 
become widows as their husbands had been killed in battle by 
Dasharatha. अनवलकण्ठ—लक्ष्मण: (मूलान्तर स्वर्णाः शति तत्त्रल 
Alakā situated on the Kailāsa is the city of Kubera the God of wealth कैलास- 
लक्ष्मणः पू: आमरा. see Megha. I. 7) अनवास (अभावानितज्जति न भवति 
not inferior to; cf. हुम्बासंवस्य XVII. 27).

Trans.:—Having taken compassion on the wives of his enemies 
whose hair had been removed and whose infant sons had been made
to fold their hands by the advisers to him, he returned from the shores of the oceans to his capital which was in no way inferior to the city of Kubera.

15. 哥普多納活思～那思：(see comm.) 聰思：(by तथावातात्विक पद्द. V. i. 119) नामिता prominent position. 哥普多活思 नामिता, तस्म. 哥普多 is the group of twelve kings：see comm. अनुस "...चारण：-अतिशय कारणं आरंभ ...रंगुः सिंहं (white) न तु जातं ... सिंहं ...रुपं; अन्तरं सिंहं ... रुपं अन्तरंसि：-रुपं: न उदितं अन्तरंसि: अनुसंत तं अन्तरंसि：रुपं रुपं सं अवेद्यं：see III. 21. अनूदकं：-नाशि अशि：अशि हति. अनस्तोपसगुणिति： see comm. अनुसंत： (कुशात्पाद्यकलासः & मोर्चा (Soma is moon चतुरं मृत्युं समृद्धि：-see comm. अनुसंत： see IV. 41. कुशात्पाद्य कुसं उदवं दस समुः। आमसंख्य परस्मी：One born of himself, an attribute only possible in the case of the God Vishnu.

Trans.:—Although he had attained the central position among the circle of rulers and although now there was no other ruler to open and use the white umbrella, still knowing full well that the goddess of wealth might depart through any loophole he whose splendour was like that of fire and moon was ever on alert.

16. कुशात्पाद्य：जम्बुः—For जम्बुः see IV. 41. कुशात्पाद्य कुसं उदवं दस समुः। आमसंख्य परस्मी：One born of himself, an attribute only possible in the case of the God Vishnu.

Trans.:—Leaving off him who was sprung from the race of Kekut-stha and him who was the self-born Supreme Spirit which [each one] liberal towards suppliants, to what other lord of men would the chaste Goddess of wealth, bearing a lotus in her hand, attach herself?

17. सत्समस्य—see III. 9. The sea is often mentioned by poets as the lord (husband) of rivers; see तस्मिरी पद्मः IV. 45 and मा. III. 72. आपमाः：see comm; also वर्मा सम्भूः एवं，देन ग्रामवर्षम् तां： cf. फेनाँमान महानामगानाम，मा. III. 72. सरस्वती：see I. 31; VI. 20. केक्यः see VI. 70. केक्यः is the country of the Kekayas bordering on Sindhudashe and lying on this side of the Indus；see केक्यः आयोध्याकांडः. अधिकारण्यः —सार्गिकः (अन्तरित an enemy; see IV. 28) रोपिता：गार्ग्यः：(see comm.) देव तनः.

Trans.:—The daughters of the kings of Magadha, Kosala, and Kekaya who looked upon their husband as their deity gained for their husband him, who drove his arrows deep into the bodies of his enemies, just as rivers—the daughters of mountains—gain the ocean.

18. अर्धि：—Dasharatha. शिक्षिति：—See VIII. 19 note on प्रमुद्यकः: शिक्षाः：—descended, come to; the sense is slightly different from that in st. 15 supra. हिन्दुः：Indra. He who has deep-bay horses. अरिद्ध... शिक्षाः：—see comm. अरिद्धपात्र ते योगासः，सत् निन्दनिः： (skilful, expert; See XIII. 69.) The sense here is different from that in V. 19. According to the rule quoted there the verb हुस्य तakes the suffix इत्र in the sense of past
tense but as Malli says on the authority of Nyāsakāra the rule is not absolute but 

Trans.:—He, who was expert in the means of destroying [his] 

enemies, along with his three wives seemed like Indra accompanied 

by the three Shaktis, descended upon the earth, as if out of a desire 

to rule the mortals.

19. सहाराम्—see IX. 1. भेदुमकम्—भेदुमकम् (of battle) मूर्ता (an 

irreg. word; head, hence, front; see \( \text{Jd. II. 8} \))।सहाराम्—सहाराम् 

भावः सहाराम्, तात्प. अवभूतभाया—अवभूत अव याया ता। अणागपर्—causal 

imper. of \( \text{I st. conj. Paras. 'to sing'} \)।स्वस्तम्—High, exalted; agrees 

with स्वस्तनिवेष्टतं।

Trans.:—That mighty warrior, having assisted Indra in the front 

of battle caused the wives of the gods, whose fears had been dispelled 

by his arrows, to sing the praises of the vigour of his (right) arm.

20. विसर्जितमालिना—विसर्जित (left aside) मौल: (the crown; or 

hair on the head) येन सा, तेन।।It appears to be uncertain if kings got the 

whole of their head shaved (प्रमहन) when undertaking a sacrifice; and 

some commentators say that the removal of the crown from the head 

was equivalent to having the hair removed. \( \text{सुन्दर...सुन्दरन्...सरोक्तं} \)—see comm. Sacrificial posts proper are made of the 

Udumbara tree cf. I. 44 where we have sacrificial posts erected. In 

IV. 36 we have 'pillars of victory.' विसर्जितमा—विसर्जित तम: तरमात् तेन। 

There are three elements, according to Hindu philosophy, which 
determine the formation of the temper of man. They are \( \text{सोल्ड, रा} \) 

and तमस् (which according to Śāṅkhya philosophy signify 'darkness,' 

'ignorance' or 'mental illusion.') Mortals as a class are supposed 
to be under the influence of तमस्। तमसा—This must not be con-

founded with the modern Tamasā. The Tamasā spoken of in this 

stanzas is a tributary of the Ganges on whose banks Rāma halted the 

first night of his exile and which, like the \( \text{सुरस् (modern Ghagra)} \) 

is a tributary of the Ganges; see VIII. 95. The city of Ayodhyā 
is situated on the southern bank of this stream. See Rāma. \( \text{Bāla.} \) 


Trans.:—Putting aside his crown during the performance of the 

Kritu sacrifices, he who had collected wealth from various quarters 

and who was free from the quality of darkness, made the banks of the 

Tamasā and the Sarayu splendid by erecting golden sacrificial posts.

21. Shiva is supposed to enter for a while (take possession of 

the spirit of) the person performing a sacrifice; \( \text{दीक्षितोद्वस्त्रेऽक्षुरविवर्णीकालानां; an allusion is made to this in} \) 

दीक्षित (see III. 33; IV. 5).

अवस्थमावली—see comm. कुंभायेकां—The Mekhalā girdle is made of the
Munja or Shara grass (see comm. and Manu II. 43). भरतिरस्कः—वथा (restrained, checked) गि: (गीतिकिर्ती Amara) वेन तमृ. During the period of the observance of any religious vow all talk is kept under control: for an almost similar picture see Mahâl Bhd. ‘समालीन दीक्षित च न गुंडाजयपरिधिः। लघु शरीरसानां च दुःखाद्वार सुमोहद्यः॥’

Trans.:—God Ishvara entered the body of him who had gone through the Dikshâ ceremony, and who (therefore now) had an antelope-skin and a Danda staff, a girdle of the Kusha grass, who held his speech under restraint, and had a deer-horn in his hand; and (by doing so) made it shine with matchless splendour.

22. अवस्थापनः—see comm. and I. 35, I. 84, निः...दियः—निवतानि (kept under restraint) इड्रियनि वेन सन: मुरू...चितः—दुराग्न समाजः, तस्य समाजमां, तस्यं विनिला: see comm. सम—see IV. 65. केषलूः—see III.; 19. उक्तं—proudly held up. वनुष्ये—वनं गुष्टि तसैं वनुष्ये. तसै। see comm. ननुषः,—Namuchi is according to the Pauranic legends one of the demons whom Indra killed in the dusk of twilight; hence he is called ननुभिद्ध. Namuchi is said to have been Indra’s friend but having once sucked up his strength (which was resupplied to Indra by the Ashvinikumârâs) there sprang eternal enmity between them. The various demons with whom Indra is at constant warfare are supposed to reside in the clouds and whenever they withhold the rains it is Indra who compels them to send down showers of rain. अस्त्रे—of course to ‘Indra’. The Dative is used as there is the verb नृ, to salute, to show respect.

Trans.:—He who had been purified by the Avabhrita ablutions, who had his senses under control, who was fit to enter the assembly of the Gods bent his erectly-held head (out of respect) to the water [rain]—giver enemy of Namuchi alone.

23. असूरस्य—An inde. Repeatedly, frequently, see VII. 57 of विदितसमाधुंकुम्भे गतयम्. Ma. II. 33 &c. क्राक्षेषः—एकः रथः कल: स: an adjectival conjunctive agreeing with बनुष्ये. Dasharatha was so skilful a warrior that he always kept his enemy at bay and did not allow him to break his chariot &c. तरस्वमाः—(तर्ममृ, powerful, vigorous तरस्वा शुभरोपि: Medâ. हिरो...सरस्य—see III. 22, IX. 17 & V. 71. बनुष्ये—see II. 11; VII. 45. दिनक्रामिकासः:—दिनक्राम (the sun दिनं क्रोणित इति) तस्य अभिमुखः (see IV. 38.). रणारणः—the (clouds of) dust raised on the battle-field, हक्किरे—checked, suppressed.

Trans.:—The masses of dust on the battle-field going upwards towards the sun were frequently suppressed by means of the blood of the enemies of the gods by the vigorous warrior who (fought) with only one chariot, who went in front of Indra, and who was armed with a bow.
24. अथ—see I. 35. समाचूर्ते—Returned, came back.

25. प्रेमहि—A nominal base formed from the Desi of प्रेम to go by the suffix न्त्रु according to पद्य. III. ii. 136. see तिनिषः

26. तत्र—Commentators have discussed the propriety of the order of the appearance of flowers and leaves. They say how is it that flowers appear first and then leaves. I for one, presume that तत्र is to be taken as indicating what occurred after the Sun had entered the northern solstice. If, however, the order has to be adhered to then there are certain trees which put forth flowers first and then leaves. Among these may be mentioned the Shālāmali or the Bombay heptaphyllum i.e.
silk-cotton-tree; the Madhuka or *Bosista halifolia* and the Palasha or *Butea frondosa*. Malli, probably means to view the arrangement in the above sense. In upper India trees in large tracts of land appear laden with beautiful red and orange flowers without any trace of green foliage. तदन—Malli, explains this by the rule अनुप्रवचनाय in the sense of Karṇaprayachchāniya aaccusae, where he takes सङ्ग to signify 'along with'; and this is only possible when the preposition is by itself. Moreover by पृण्डुलितायसद्वायत्वमा मन्त्राविलयन Pati II. ii. 11 and Avyaya (inda.) cannot be compounded with a word in the genitive case. The only satisfactory explanation possible is to say that such forms as तदन are allowable simply because they are used by standard writers. बधाकम्—see III. 10. दुभवति—दमानि सविता असानं हरि, तत् बनस्थली—a wood; a thick cluster of trees. See VI. 64 and Ks. III. 29. Jā. III. 3. बलप्रकोष्ठिको...जरायु—The पुष्प: are fond of flowers and the cuckoos are exhilarated by the sight of new tender sprouts. जरायु is more accurately the cooing of the cuckoos; युक्ति or युक्ति is the humming of the bees but here it is to be taken in a broader light.

Trans.:—Then there was the bursting of flowers and the appearance of tender foliage followed by the sounds of the bees and the cuckoos—in this serial order did the vernal season manifest itself by descending on the thickly wooded forest sites.

27. तस्य...बिषाम्—Malli, has explained the compound in both possible ways. युमान: may be taken separately to signify the six expedients (for which see VIII. 21) and तव may be taken to mean 'state-policy.' उपविता—collected together, amassed. Note the difference in meaning here and in 44 infra. अविद्य:—see I. 6. अलक्ष...पत्रिधि:—नीरपतिधिवर्जिन: may be taken generally as water birds (for पत्रिधि: see VIII. 58). मुख्यप्रकाशम्—see comm. and may also be taken as सकल्दे संपूर्ण (filled up, accumulated see VI. 76). कपिन्दी:—I would take this (जासौनवन:.) a noun of multitude.

Trans.:—Bees and water-birds (swans) repaired to the lotus-plants full of honey (which were now plentiful) in the lake just as like suppliants gathering together (round) the wealth of the King amassed by policy and various expedients to be of benefit to the good.

28. अतः—appertaining to the season, seasonal, see VIII. 36 and Vikra. I. 13. केवल—alone, by itself. बिलवयंसय:—बिलवयंसय ग्रस्व:—the cluster of new leaves of a tender shoot; the reddish leaf that is just appearing on the tip of a spring.

Trans.:—The fresh seasonal flower of the Ashoka is not the only excitant of the passion of beaus but the new foliage of the tender-shoot placed (as an ornament) on the ears of their beloveds was an exhilarant too.
29. **By the vernal season.** — **on the person of the presiding beauty of a garden.**

**III. 5.** Painting or drawing figures on the cheeks and bosoms of beloveds appears at one time to have been a favourite amusement and this was done especially during spring-time with sandal-plate and other cooling unguents.

**III. 29 and Malavi.** The paucity of honey in the flowers made the bees go about them buzzing.

**Trans.:** —The Kurabaka (flowers) which were liberal in yielding honey and which appeared like fresh lines of paintings on the person of the Garden-beauty (personified) became the cause of the humming of the bees.

30. **The** — **flowers** which were liberal in yielding honey and which appeared like fresh lines of paintings on the person of the Garden-beauty (personified) became the cause of the humming of the bees.

**Trans.:** —The bursting out of flowers by the wine from the mouths of pretty ladies, and [themselves] possessing a similar quality filled the Bakul tree with thickly swarmed lines of bees ardently longing after honey.

31. **collected and placed; hence, produced;** cf. III. 29.
months of January and February of the English calendar; 

(Andam: 

(departure, disappearance) अजङ्गः...लमः hence, by implication, the appearance of the spring; तस्म श्री; तता. अतुक्लाजङ्गम्—अस्तुक्लाजङ्गम् तम्. अतुल is a bud of a flower; also a half-opened flower कुमुदः कुमुदोऽवियाम अमरा. अतुल is lit. a net work; all the branches of the tree being laden with half-opened flowers it appeared as if the tree was covered with a net-work of flowers. The idea is certainly highly poetic. किताकु—In the Pahasha or Butea frondosa. In spring it is covered with deep red flowers which have hardly any smell. The colour is so characteristic that the line 'कलासुकलाज्ञान्या दुकुल्पे पतलिः' may be noted with interest. प्रणविनि—प्रणविनि is a lover, a gallant; it is often used in the sense of a 'loving husband.' फा रुड़क्षा: प्रणविनि संति रससङ्गे कर्निन्ि मेघा. II. 34. षड़यं...संपात्यं—सवान्य षडष्ठि नवं नवं see comm. सपन्न is decoration or adornment from सवं 1st and 10th conj. Paras to adorn. अश्रम्या—By a passionate woman कुष्ठः स्वसः तथा. षडष्ठय... वज्ञा—विशेष बालिन्ता (dispelled, removed) संस्वासितः षडष्ठय...तस्म वसंस: तथा. The infliction of nail marks by amorous persons is a subject of erotic literature and hardly needs any elaboration here beyond the mention of it.

Trans.:—The abundant appearance of buds produced on the Khinshuka by the beauty of the [season following the] close of the winter shown like the embellishment of nail marks made by a passionate young woman deprived of her bashfulness by intoxication, on [the body of] her lover.

32. अध्ययनः—अश्रम्य—की: गुरुः (heavy, thickened, swollen) परस्य अध्ययनः; अत: (lips अपरस्य पुष्यन्ते रीतिन्तुट्यें च वसयति मेधि. The word by itself in this sense is synonymous with बुध but बुध is used along with the latter e. g. अपरोधेऽ to signify the lower-lip where अध्य=अश्रु. The word by itself in this sense is synonymous with बुध but बुध is used along with the latter e. g. अपरोधेऽ to signify the lower-lip where अध्य=अश्रु.) तै: अश्रयः.

Trans.:—The Sun was as yet not indeed able to completely dispel the frost which was unbearable to young women's lips swollen by the teeth -marks (of their lovers) and which had caused the girdle to be thrown aside from the waist: he only rarefied it.

33. अभिवादनः—see comm; gestures intended to express the workings of the mind. परिवेष्टना—to practise, to become familiar with from दृश्यी 5th Conj. उथा. महाय...एक्षः—महाय see st. 25 supra, रूपस्य see II. 34., Jd. VI. 5 comm. पत्रिवः—the poet has compared the sprouts to fingers in Shékha. श्व बालितिसान्तालीसिमिलस्यति act I. अपस्यः—Imper. of the caus. of देष 4th Conj. Paras. to exhilarate, to delight, to gladden. सहकारणतमः—सहकारः (a particular fragrant variety of the mango) बल्ल एक्षः उपमिता compound, in which case बल्ल may be rendered by 'young, tender' or सहकार्यः बल्ला (a branch; this is a preferable
Stanzas 32-36  

RAGHUVANSHA.

able interpretation). सकलिका—कलिकासि: तद रक्ति हलि: कलिकि…;ज्ञीता—(1) कलिकि: (कलिकि:), काम: (काम:) तो जनवीति दुनव: (2) कलिकि... क्रीना जनवीति (For a ज्ञीति see comm. In both cases again काम may be taken to mean 'Cupid' or 'avarice, desire') तेमाशः.

Trans.—A young Sabakara having (blossom) buds and with its sprouts shaken by the Malaya breezes appeared as if bent upon practising gesticulations and thereby exhilarated the minds of even those who had overcome feud and the god of love.

34. अश्वःत्तासि:—By the cuckoos. The general impression is that the cuckoo never builds a nest, but lays her eggs in that of a crow where they are hatched and the young ones fed until they are able to fly and go away. Hence her name सत्तासि:—�श्वःत्तासि (fed) or परसया, पर-पुषा, (see VIII. 59). बनिदा:—see comm. and II. 9. सुरवचुपुष्य:—सुरवचुपुष्य:—is a coy young girl who speaks little.

Trans.—The measured notes uttered by the cuckoos for the first time [after the opening of the season] in the groves in blossom and full of sweet fragrance, fell on the ear like the limited words of coy girls.

35. The commentary has so lucidly explained the stanza that it needs no further explanation. सहः:—सहः is the keeping time with the clapping of the hands to music. “सुलभीतसि:—सहः इतकहः सहः:”

Trans.—The creepers on the borders of the gardens, having for their songs the humming of the bees delightful to hear and the flowers for the fine teeth, appeared in consequence of their sprouts shaken by the wind, to be as it were, endowed with hands keeping time to music.

36. साहित्यशः—साहित्यांच विधमच च; तयो: वनः सत्मिन, विचारण:; तपः, कलिकि and बिंद्रम are amatory sports; the first is the voluptuous gesticulation and action to manifest the tender feelings of love towards the companion. It is 'प्रियेन प्रति साहित्यांच बलिंद्रम'; Sakiya says सूक्ष्मकर्त्तव्यानां विबाहोऽसि बलिंद्रम अि:सि. Likewise विचारण i.e. flutter is the making of mistakes in arrangements and misplacing things through excitement 'बलिंद्रम साहित्यांच साहित्यांच विमिथे'; तेररया कलिकसि: औदार्शयनां यो: स विचारण II. Sāhi has सत्तासि: हर्षया हसर्तातीतिविदायिनानां अथायेन विकाशायानी विकाशी विसर्गः मतः II Pari. III, 104. वनचन—manifestation, display; cf. निवासितानुवांे राजाप्रसवण:—XVIII. 52; विचारण proficient, expert; बलिंद्र can be better taken in the sense of 'charming, delightful' and making a Karmadharaya, since the misplacing of ornaments and decorations would be such as would be pleasing and create merriment. सुर:...कलिकि:—see comm. परिज्ञात—surpassed. पलिझु—in reference to the husbands. The locative
may be viewed as enjoyed; see IV. 51, VI. 50.
The word is used here in the masculine, though generally
neutral, see comment.

The word is used here in the masonic.

though generally
neutral, see comm.

The wine is an excitant of amatory sports
but when not in excess as the poet explains by

The wine is an excitant of amatory sports
but when not in excess as the poet explains by

Trans.: Wine—the friend of love, which surpassed the Bakula
flowers in fragrance, which was proficient in producing graceful
sportiveness—was drunk by pretty women only to such an extent as
not to produce a condition which would interrupt enjoyment with
their husbands.

Trans.:—The pleasure-ponds attached to houses having full-blown
lotuses and aquatic birds making pleasant but indistinct sounds under
the influence of excitement appeared charming like women with faces
whose beauty had been heightened by smiles, and whose waist-bands
made a jingling sound on account of their having become loose.

37. बिबोधन...नता:—see comment. खुला...मेखला:—खुले बिबोधन (making
a tinkling sound in consequence of being loose); बिबोधन: मेखला:
(girdles. सीमितं मेखला वासी सलं रुक्मा तथा II.). विको...रसा:—विकचालन
(blowed, opened. cf. विकचालयुक्तांशंतिस्यके: Ma. VI. 21) तात्ततिता (ीमहर
is the red-lotus. The formation of the word is (1) तात्ता—in water
तात्ता प्रसंस्करण—तात्ता सरस महर or (2) तात्ता—desirable—ज तात्ता च, see VI. 37
also सतात्ता: Vásáta.) यातु तु: युद्धदिविका:—see comment. a दिविका is an
oblong artificial pond whose sides are built up by stones etc. ताती
दि दिविका Amar. स दिविका दीर्घों जगां जाएँ Jā. III. 32. उदुको...नमा:—see
comment. उदुको-नमा: may be either those fond of waters as the comm.
says, or उदुके नमा: नमा:—विभागमा:—विभागमा गन्ध-तीतितिति विभागमा: the nasal
coming in by the Vārtiaka on Pāṇi. III. ii. 43.

Trans.:—The pleasure-ponds attached to houses having full-blown
lotuses and aquatic birds making pleasant but indistinct sounds under
the influence of excitement appeared charming like women with faces
whose beauty had been heightened by smiles, and whose waist-bands
made a jingling sound on account of their having become loose.

38. तुतुता—तुता:—(1) Slenderness, thinness; (2) Shortness.
सौंदर्यसिद्धा:—(1) disappointed in regard to wine; (2) disappointed on
account [of the heat] of the month of Chaitra or May, see V. 67 for
खेडतिका. हिंसा...चत्तिति—हिंसा: वाता वर्ग स: (who has cool rays i.e. the
moon as opposed to उपार्दिका) ततु उदद: तेन पाण्डु: सूर्य (of the month
and of the early part) चत्ति: विष (सोभा: अतिति) सुर-चत्ति: हिंसा...पाण्डु:
सूर्यचत्ति: वाता: सा: रेणास्तु:—see comment. वृषा a damsel. हुसा...विद्विति—
रत्न समागम: तस: निर्मितिः (satisfaction, pleasure cf. न विरेत निर्मितिः बक्स: Ki. III. 8; Shad. VII. 19.) बनितया—नति भवे असी हः बनिता, तत्वा
अनितया—न हसा, तथा. The play is upon the word खेडतिका, the रजनी
being looked upon as a young damsel.
Trans.:—The Night (-damsel) wronged, as it were, by the month of Chaitra. with the lustre of her face rendered pale by the appearance of the moon grew thin (i.e. of a short duration) like a young damsel by whom the pleasure of the ardently desired company (of her lover) is not gained.

39. विद्दमपः—विसदा (bright, shining; cf. दिम्व्यायामदिरिसप्रभाणनाः Ku. III. 33; सुकुमर्सुभुषणाप्रतिविध्यात्पृत्ते Amara.) प्रमो (lustre) वेणा ते।।

सुला०ःसोदिमः—नौदधनीति नौदधः एक विद्यमानी एक, one that drives away, dispels.

संयो...संकरण (जलसतुविद्येशेन) अतिदि (adorned, decorated; see VII. 38) केतनसंनस्ता तमः।। By this epithet the poet perhaps means to convey the idea of the all-influencing power of Cupid.

कुरुमणासम्—कुरुमणानि चति वस्तंर. The god of love is according to Indian mythology furnished with a bow made up of flowers, see Dasaka. p. 3 for description of cupid.

Trans.:—The moon by his rays, which emit clear light as a consequence of the disappearance of mist, and which dispel the exhaustion from enjoyment, excited the God of Love whose banner is marked by a marine animal.

40. प्रतिविन्दः—see I. 81 and V. 63. आहितं—placed. तत्केसर्याय-संबम्—संबम् (primarily, leaves, as in IV. 42; here by analogy, petals') च देशाधि (filaments, किसताधि; cf. सुकुमर्सुभुषणाप्रतिविध्यात्पृत्ते Sha. I. 4) ते तेजः पेशालम् (tender, delicate, cf. सा सन्नस्ता तेजः धारणशी। Me. II. 33).

The meaning of the stanza is clear but the question is whether it is preferable to take दिर्ये: or सुविदिम्बिः as the subject to आहितं if both are to be understood. Both make equally good sense.

Trans.:—Young women bore in their hair the flower placed by them, which (flower) had delicate petals and filaments, which had the brightness of the sacrificial fire fed with oblations, and which was a semblance of a gold-ornament to sylvan-beauty.

41. अहुः...हः—अहिन्दवः इच्छन्ति ममोऽहः।। कस—see III. 5; IV.65.

वन्धः—see st. 26 supra. न—Mark the use of two negatives to impart an emphatic assertion.

Trans.:—The Tilaka tree variegated with bees, which [appeared] charming like marks of collyrium, and which had alighted on lines of flowers (of the tree) did not but grace the forest-site just as the Tilaka adorns a young woman.

42. अत्मद्वन्—see st. 33 supra. मधुः...संनास्यः—see comm. for compound. The comparison between तन्सतक्षा and विकालिनी—a creeper and a sportive young woman—requires the adjectival clauses to be made to convey double meanings, so as to be applicable to both; मधु is (1) the honey; (2) wine. सनाय सती, having a sahy i.e. a lord or a master; provided, furnished with; cf. शासनानाधि केसर्याय केसर्यायुष्मादिमां गृहिणि Sha. I. गिर्दो—
...tah—kisudva new sprout. ahar: see st. 32 supra. For a comparison of the lip to a sprout cf. ahar: kisud-varana: Sāh. I. 21. kushumāntatva—adorned with flowers. narmādhika—nāmā is a variety of the jasmine, Jasminum zambae, having large flowers, possessing a delicious perfume and abundant nectar much frequented by bees. mān:—the mind of the beholders.

Trans.:—The Jasmine creeper, the delightful beloved of a tree, enraptured the heart of a beholder by the radiance of her smile manifested by her abundant flowers possessing the fragrance of honey spread over the lower lip in the form of her sprout.

43. abhā...vichāra:—abhā is mythologically the charioteer of the sun, who is without legs, having been installed there by his brother Garuda (see VII. 42) he is the 'harbinger of day' or 'dawn' when the sky is tinged red. vāna is one who asks another to stay behind, or prohibits, see II. 4; hence—here, 'surpassing.' Indians are familiar with the use of light red-coloured garments during spring. We see its relic in the presents of dresses sprinkled with red colour on Vasanta Panchami; cf. nābhaevam tarka-vairāgam Ku. III. 54. pha— a place, position, see V. 56.

vāṣṣaḥ—By new shoots of barley. prabhūta-vāsman:—For prabhūta see note on anavat st. 34 supra. and vide st. 47 infra. kisva p. p. of kis 2nd conj. Paras. to scream, to warble etc. cf. prabhūtāvikāt kālā yāti Sāh. IV. 9.

mārakaḥ:—māraka (ā is the God of Love, Cupid) vāṁśi (armies, see IV. 26). The forces of Kāmadeva are described by Dandin in Dasha. p. 2. abhā...ra:—abhār eva kār-sa: exclusively devoted to women; see VIII. 65.

Trans.:—Gallants were made exclusively devoted to the fair-sex by the forces of Cupid viz.—by garments surpassing the brightness of Aruna, by shoots of barley which had secured a place on the cars and by the warblings of the cuckoo.

44. √vāśīvāvartha—√vāśīvā: (Fully-developed, full-grown. Note the difference in meaning here and in st. 27 supra as also in st. 53 infra. and XVII. 54) abhāva: yāsa: aha: vāśīvā: (śā, white, pure; śūka: śūkṣma-bhandute śvarapadaḥ: śitā. śīve śūkṣma-viśālāvā śūkṣma-viśālā Vidh. 11. 30...gyānapā:—agni (of black bees; see st. 41 supra. aha: śūka-paśi: Mṛtī.) vāmanā: a swarm, kānte niṣṭhāṃ vādasyām Amara. cf. śūka-paśi varṇāh śūkṣma śūkṣma śūkṣma Sāh. II. 6) tās yaj: (contact; from śūk to join, see VI. 85,86) sāmar—sāmar a sprout bearing a cluster of flowers. kāmapāraḥ: śiṣvāy Amara. cf. śūkṣmāśānāmārthaḥ (see st. 41 Supra) jātāte rātā. abhā...mārkaśe—mārka=varna—hair-ornament, something in the form of a network, worn on the hair. A decoration of this kind made of flowers is now-a-days used in Bombay in the case of a newly married girl. mārka=varna samāh: mārka according to the Sūtra aṣṭāḥstātiprāyogrāha Pāñj. IV. ii. 47.
Trans.:—The bunch of flowers of the Tilaka tree fully-developed on all sides by means of white pollens and by its contact with swarms of bees appeared similar in beauty to the pearls of the Jalaka ornament.

45. चूर्ण — स्वस्य पदं: (cloth, स्वस्य: पदं:) प्रोक्ती: गृह्य: अर्थ: पदं: तृतीयिनं गते। ज्वल नि:स्कन्दपौरीक्रमं: || Mrichha. II. 10 || ततः: धनुःशुद्धिः:—see II. 11; VII. 45. छविकर-छवि (छवि जस्त्रे, see st. 38 supra. अभासारविश्वा: Amara.) करोतीलि, द. मुखपूर्वम्—is said to be मुखपूर्वम् तिलक; गृह्य: but we would take it in the sense of some powder for the face just like turmeric powder which is used by Indian women generally. जिह्वः:—see comm. and compare st. 31 supra. कैलार:—see st. 40 supra. अतिहिताः:—अतिहिताः (see st. 11 supra) वना: (swarm; समुहानिकृतौपूरवंडे वंदे ति: मार्गा: Amara). सप्त...सिद्धस्य सप्तवनसम्; सप्तवन् च व वास उपवन्त च now see comm.

Trans.:—Swarms of bees followed the dust of the filaments of flowers rising from the garden in which there was wind—that dust which was the banner of the God of love armed with his bow, and which was the beautifying cosmetic for the face of Vernal-beauty.

46. नवदौलं— see comm. स्नेहसम्पूर्ण—The Dolotsava is celebrated on the full moon day of Phalguna when the image of Krishna is placed on a swing and rocked by males and females accompanied by music and then those who can afford, put up planks suspended with ropes as swings. Perhaps this is to mitigate the experiencing of heat of the day during the season. पुषु:—skilful, expert; पुषुः च नीलं च तुर्केद्विनिश्चितं Medi. आलं...श्रे—आलंकार रेखाः: (a rope, श्रेष्ठे वरात्क: क्री दुरेखाः: क्रीया दुरेखाः: Amara); तत्र परिपक्व्य (holding fast), तत्रात्यं जलयु—It is जलयु, the स् being substituted for से to secure alliteration जलयु as in अन्य्य: मस्ती: दि चाभिमानाय Jd. III. 38. अद्वयानं—womankind generally; the addition of जन at the end of the word serving to impart no particular meaning except perhaps that of comprehensiveness e. g. वहूँजन, सलीजण etc.

Trans.:—Enjoying the festival of the season wherein were [put up] new swings, the fair-sex though clever (in the sports) relaxed [the hold of] their creeper-like arms on the ropes of the seats [of the swings] out of the desire to embrace their lovers.

47. स्वर्गेण:—with quarrels, misunderstandings. बत—see comm. for the several uses of this ind. Here it is in the sense of 'oh you. परयुज्ञा:—see st. 43 supra. समरसेष्ठे:—समस्या सम् (idea, opinion) तत्स्या:—see IV. 65. वनस्य—see note on अभासार stanza 46 supra.

Trans.:—Oh you fair ones! leave aside your hauteur, enough of quarrels, the best period of life [most suited to enjoyment] once gone
will never return?—this opinion of the God of Love having, as it were, been communicated by the cuckoos the women gave themselves up to sport.

48. अय—now; see I. 35. यथायुक्तम—an ind.—at will; cf. कथम तथापि ब्राह्मण यथायुक्तमन्भवति दशान्; p. 4; and Shd. III. 19. आतं—see st. 28 supra. उदाहरण—cho festivity referred to in the previous stanza as also others which are celebrated about the opening of the spring. विचिना...

कथा—विज्ञवतीना (प्रज्ञान: विज्ञाना; वाताः ता विज्ञवतः:) कथा. The sense is—he who had sportive women for his companions; and, as such the compound ought to be a Bahuurihi but if we take it as a Bahuurihi we cannot have सुधः which is only permissible in a Tattarusha. कलिदास has used such compound expressions and Mallinatha has also felt the desirability of a Bahuurihi but has had to submit to the rules of grammar; see महाविज्ञानः I. 48.

Kumārāyaṇa has a more detailed picture of the various sports enjoyed by Dasharatha with female companions; see Jā. III. 14–76. शुभायास्ति चक्रचेन—yearned after the pleasures of the chase; a colloquial expression. सुधु...सक्षम—see comm. Madhu was one of the two demons who sprang from the ear of Vishnu. They were killed by Vishnu, see Mārhas. Purāṇa, Harivāna, and Mahā Bhār. Vana. 202. Vishnu is called सुध्दुर्वर्ण on this account. Here सुध is the spring, as has been so frequently explained, and सुध शान्ति the agitator of the heart is Cupid; see comm. The poet implies that Dasharatha resembled Vishnu in prowess, the Vernal season in agreeableness, and Cupid in beauty.

In st. 7 supra the poet has said that hunting was one of those pleasures which ought not to be indulged in by good rulers and here he says the king was eager to enjoy the sport. In the next stanza he is justifying this.

'**Trans.**—Now having enjoyed unobstructedly the seasonal festivities in the company of sportive women, the king—who resembled the Destroyer of Madhu, the Vasanta season, and the Agitator of hearts,—yearned after the pleasures of hunting.

49. This stanza is more or less an expression of the same ideas as in that in Shākun. II. 5 which must be read. परिचय—Familiarity. चक्र...नते—तत्साथि (in motion, moving) च तत्साथि लक्ष्याणि (objects to be aimed at such as animals of the chase) न, तेन निमित्तं (throwing down) तत्साथि। तत्साथि लक्ष्याणि (अभिप्रयासयुक्तोनेतर: gestures and motions of the various limbs of the body indicating one's intentions, see I. 20); तेन निमित्तं (abstaining). अत्मज्ञायत—By overwhelming fatigue; compare with this "यथा पुण्यां प्रत्यक्षवर्ती न त्याज्यत" ज्ञात हि व्यापारसाधन। दिलावतारा दीपतारा (दीपावली) ज्ञातः यथावत् श्रीमान्यतदेशमेवश्रीमान्यतदेशमेव श्रीमान्यतदेशमेव...
Trans.:—This (hunting) gives familiarity in the art of bringing down moving objects (animals), it gives an acquaintance with their actions under fear and rage and it makes the body possessed of excellent qualities owing to overcoming fatigue; hence, being permitted by [his] ministers he went (out on a hunting expedition).

50. गृहगत दैवतुप्रसंग—see comm. गृह: wild beasts. cf. सुगमीतसनानां निः 61. गृहाः or गृहजुम बन्दर a forest abounding in wild animals. उपस्थित reaching, entering; तस्य गृह वेदी wild animals are very sharp and it requires great circumspection on the part of the hunter how he approaches them, first and foremost his dress; if he has to enter a thickly wooded tract he adopts a moss-green coloured dress (see st. 51 infra.), if an open plain he would adopt a brown or ash coloured suit besides it ought to be close fitting but at the same time not so tight as to obstruct the free action of the limbs. Among other things Chari. says "दीपिकावादनं न गृहाः मूर्तिकाल्कितेऽस्मादयो दूरत एव परमादने। अततं निर्मित् प्रसंगानितं।" (विकृतीय) सनः—विकृत (well developed, muscular; cf. जित्य तन्त्रित तन्त्रितम तथा वि०) विकृतीय (सन) 'तर्क' दर्शाने (see III. 59) यस सः: अक्षाः येशुभि:—For उद्वत, or उद्वत or उद्वत see IV 29, 84; I. 53 and several other places. The word उद्वत is not so usual as the other two. The idea of the dust making a canopy is familiar to Indian poets. It is found in several places. The idea of गृह being made into विज्ञ in which he interprets विज्ञ = दृष्टि worthless, despicable. गृहोद्भिन्—ना गृहोद्भिन् an Upamita compound as Mallinatha. says, or नुगु सिविना. cf. नुगुन: V. 59.

Trans.:—That powerful King putting on a costume suited to enter the hunting-forest, and his bow suspended on his muscular neck made the firmament possessed of a canopy, as it were, by means of the dust raised by the hoofs of the horses (of the hunting-party).

51. धर्ममोदित्वति—विना (intertwined. See II. 8). मानिति:—(hair generally braided; मानिति: निरोचि दिक्षिते Vishva.) यस सः: वर्णाःस्य—By a garland composed of wild flowers and leaves वनमाल विभाजनते प्रसंगे उत्कृष्टे Vishnu. तस्य...कन्दः—see comm. तस्य छादते असी तत्तुष्टं, तस्याः परमासनि (leaves, पुष्युक्ताः उद्वत्से Amar. cf. वनमालासानात्मकस्य: मा. I. 21. The word प्रसंग when मास. means the Kinshuka tree)ते: सुमानाः बन्ध: प्रसंग तस्य...सक्षणे; now see comm. बन्धः—Bounding, galloping.
Trans.—This (King), having his hair tied up with a string of wild flowers and leaves, his body covered with a garment having the colour of the leaves of trees, his earrings moving about by the galloping of his horse, shone on the grounds frequented by the Ruru antelopes.

52. तुनो...बिघ्रहा—तुनो श्वेत, द्रव्य; बिघ्रहा: शरीर काये "Haima."); row see comm. अन्नसंस्करित: transferred to the black-bees; इङ्कृणाय—-the action of the eyes. see comm. कोश see IV. 70.

Trans.—The sylvan deities, with their bodies incorporated into tender creepers, and the action of (their) eyes transferred to the bees, had a look of him who had beautiful eyes and who had made the people of Kosala happy by his system of government as he passed along his path.

53. यन्निवाड़परिके:—सुनाना (of dogs; सुनको उचक भा स्तान Amara;) गणा: (packs; सुनुराधारी गण: Amara.) सन्निधा वहा ते भाज्यिन्न: hunters; सामृकिया see comm. fowlers. प्रथमाधिकार—explored first, see comm. quoting रामाय. cf. Ia. 1. 43.

Trans.—He entered the forest which was first traversed over by hunters and fowlers, which was cleared of wild-fires and thieves, in which (now) there was firm ground for horses, which had watering-places and which game—such as deer, birds, and wild oxen was plentiful.

54. बिवशायधमस—विद्याना बालुषर १, इ. the rainbow. The word बिवश means the body of the gods who are generally believed to be thirty-three. The Rāmāshāramikāra derives the word as तुनीया श्वेतनर्या दुः सा वेगा ते प्रवशद्वर उत्ती से विन्यासस्वर विशारान्यः. कनो...संयुतमय—see comm. ओपिश redish yellow काद्य: कह्यं: विद्यानी बालुषकी Amara; cf. वनशायाधिकियतात्तक Ja. iI. 31. नवजन—नतरण पर: (बर: अंडेप जामातर). खरो...सरी—सी: (By the noises of the horses and beaters etc. I do not know why only खरोहर). रेपिता etc. see comm. अनाधि—Without any anxiety or mental trouble.

Trans.—Now the best of men who had no mental anxiety and who had provoked the lions by the noise took out his strung bow just as the month of Bhādrapada holds up the weapon of the gods having for its string the streak of lightening of a reddish golden yellow.

55. नामप्रायचिचि—सनेपु गण: शास्त्री प्रतिवास: प्रत्य: हे:—एन्न...ैशाय:—एनानान्त-गो-कामगुप्तेनेलियोरीतिासम्हीतमुम: Amaran. The एन्न is the black spotted deer 'अनुजी मासानी हेशं गणः कलाका: स्युताः.' शास्त्र: (young ones युवक शाय: बिघ्रहा: Amaran. युवकोक समेकियो जन: see Shākku. VI. 2, or Buddha V.41) चाल्य—गान:—स्वात्मागानं checked interrupted pre. past. part. of हनं with न and अभि- see comm. पुरुस्ताठ्—an ind.—before, in front; see II. 44. पुरुस्ताभ्येष्यत्: पूर्वंच जयं अभि Abhi. It is often used with the ablative or by itself as here; or ब्राह्मण पुरुस्ताठ Megha. I. 15. कुशो...सुखम् see comm. cf. कुशमाय.
those who have actually seen a herd of deer headed by the antelope with his long horns roaming in the woods can realise the appropriateness of this adjective; 

Trans.:—In front of him appeared a herd of deer, in which the motion of the hinds was frequently interrupted by the fawns eager to suckle at their teats, and whose mouths were full of Kusha grass, headed by a proud antelope.

56. गतेन—pursued, see comm. जबो...गतेन—जजन ( fleet; see comm. and cf. जबोनायुद्रेपय Jd. V. 41.) अत्यन्त प्रातिच ते सरत: ( see comm.) तेन: घृणी...गतेन—घृणी (a quiver घृणी नीलावः निप्पे बा ना Medei;) उद्दत: अन्त: पल्ले, see comm., pulled out, see III. 64. विज्ञापनमि:—विज्ञापणि ( shattered, torn assunder, broken, from अः 6th Paras. with भि) पप्पि: ( line, row; अःॆःॅ बिहिन्चिनी पप्पिः; it also means a group or collection, but deer are always known to move from one place to another in a line led by the antelope) यस सन्त: बली... प्रकृ:—वशेन दीर्तिति (moved, shaken; cf. वशेनिपिन्हशांचिनि: Shd. I.) उद्वन्ध्या (of blue lotuses) द्वन्ध्य पेटल्स, leaves. The lexicons do not give 'petal' as the meaning of द्वन्ध्य and Kalidāsa has used it in the sense of leaf in IV. 46 as also in Shāhika. III. 10, 30 but Mr. Apte has 'petal' which would suit best in this place) तेन: प्रकृ: ( multitude, collection cf. नूतनकुपवस्त्रात्त्वकोणे: x x गतरर्नो: Ku. V. 68. द्वामाविभागकार—Is the perfect of the Derivative verb from द्वामा. cf. व्यवाठानान्नेद्वमु: रितुविनिः कार्यांले: भोक्तरे: Mudra. compare for the idea. II. 17.

Trans.—The [herd ], whose line had been broken by an arrow taken out of the quiver and chased by the king riding a fleet horse, blackened the forest with thier wet and excited glances as if with the clusters of the fresh petals of blue lotuses scattered about by the wind.

57. श्यरीक्रितस्य—p. p. of the Derivative verb from श्यरी a mark, an object or animal to be shot at. इतिप्राप्त:—see comm. The word Hari has numerous meanings; but 'Indra' is the best suited in this place, since the kings of the solar race have been frequently compared to him by Kalidāsa. श्यरिश्वाय—Interposing, screening. अःॆःॅ श्यरिश्वा पट्टिः Amara. शहरि—Female companion. आको...क्रुद्द:—करणपभंत्र आकोः; आकोः क्रुद्द: आकपुर्वस्तः ते, see comm. कामिष्याय—कामिष्याय: मर्त्य सामात्त, दत्ता धनी—( बना a bow; बना अस्याःतिः, the word taking the termination ह्यस् in the sense of 'possession' by श्रीकालदश्य Padgii V. ii. 116.

Trans.—That archer equal in prowess to Indra on beholding that the mate of the deer aimed at by him stood interposing her body [ between her male and his arrow ] was moved at heart through compassion in consequence of his himself being a lover; and therefore retracted his arrow though drawn to the ear.
58. कण्या—कण्या अन्तः: (the extremity, tip of the ear) तद्: An arrow is generally drawn up to the tip of the ear to give it an impetus. The accus. is used in consequence of the verb त्वर which has the sense of 'motion'. नित्वदः—lit. close, firmly clenched, having no interstices. युहिः—is here the fist holding the feathered extremity of the arrow on the bow-string held in the interstices between the middle of the first and second finger and the other fingers helping to draw the string.

59. इति—see comm. प्रातः—सिलसानि—तौडः (of a mature age भाग्यः as the comm. says, no longer bashful or timid in the presence of her lord, see अशूला VI. 53) जाती प्रिया हुः तस्मात सद्गते तद्योऽविनाशानि (विक्रम any sportive or amorous movements; cf. उद्धृतिसहितम् मालासी I. 29) चिहिरतिः (see at. 51 supra and compare with the idea in this stanza:—किस्मतकरः वक्तामार्तिकामां बुद्धिर्यु पाणियम्। पिनानुनीसि सुमीदानेश्वर वाणासिरिति नित्ते॥ मामा. I. 57.

Trans.:—The fist of that king, about to discharge his arrows against other deer too, though firmly clenched was loosened even after it had reached his ear; as they (the deer) reminded him of the amorous actions of the eyes of his grown up beloved by the rollings of their beautiful eyes excessively tremulous through fear.

60. इति—see तिशर्स I. 29; V. 61. सिलसानि—सम्प्राप्ति—संक्षेपः see II. 17. सुस्था—सुरांस्य—सुस्था is a fragrant grass—Cyperus-Rotundus, growing in swampy ground called नारायण in popular parlance. अन्वयः a piece, a fragment. सुपुष्पिस्य अनुदृत्वम् scattered along. हुः—सुपुष्पिस्य—ब्राह्माणि कुलम् (a herd of wild boar, कुले अनंते गाँवे समाजीयमगंपणि च Med. cf. सुकुले रोमन्यमस्मात्रु शाह. II. 6), इति (running away on account of being disturbed; the boar are really a lazy lot, generally lying and rolling at ease on marshy ground; see Shā. II. 6. सुभ्रक्ष्यम्—well-marked. मात्रा जमाई—we have an exact translation of this expression both in Marathi and Gujarathi.

Trans.:—He followed the track of a herd of wild boar who precipitately ran away after getting out of the mud in a cool puddle—that track which was strewn with ends of mouthfuls of the Musta grass and clearly indicated by the long line of wet foot-prints.

61. वाहनात् (वाहनम् अनेनेति लड़ पानि. III. iii. 137 and the change of वहन to वाहन is by पानि. VIII. iv. 8. वाहन is a general term and may apply to any animal that is ridden or to any vehicle. Here from the context it signifies 'a horse.' see I. 48). अतः—काळयो—काळयो उत्तरं उत्तरं—काळः by पानि II. ii. 1; अवस्था: उत्तरकालः वर्तम न, इत्यादि—an inde. slightly. वड़ुस्तत्—उँचा standing erect, bristling; the sense is different from that in III. 84. इत्यादि—desired, was bent upon; perf. of इत्यादि 1st Conj. उभा. सहसा—an inde. suddenly, unawares.

Trans.:—The boars, with their bristles standing up, wished as a
return to attack him who with the fore-part of his body slightly bent down was piercing them; but they did not perceive that they had been suddenly transfixed by his arrows to the very trees against which they had rested their haunches.

61. अनि — क्षय — रस्सं अर्द्धे अर्द्ध, अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे अर्द्धे

62. मनो — अन्द्र — रस्सं अर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे आर्द्धे

Trans.——With his sharp horse-shoe bladed arrows the king made almost all the rhinoceroses to be possessed of lightened heads by the chopping of their horns. He whose duty it was to keep the proud in a right path did not tolerate only the horn (i. e. the supremacy) of others but it is not that he did not bear their long life.
63 अभी:—Without fear, see XV. 8. कुजसा...विशाल—समाध पे
विजया: (boughs, शाखायां पद्मे तने जिसपर विट्टेपक्षनाय) जै; अस्तवसा (a tree
Terminalia Allanta jomentosa, having flowers of a variegated colour)
अविदंपता; कुजसा ते जनसं...विशाल, तदा. The idea is something like this—
the branches of the Asana tree laden with flowers in falling down is
compared to a tiger rushing against the king.
बालुचीयाण—see comm. 
क्रम p. p. from कृण्ड ६व संज्ञ. Ubha. to break; cf. अस्तित्विलक्षणा निषेधा
विदिल, हैलए Mah. Bhd. Adi. शिश्वास...तत्वा—विदिशाय: विशेष: special practise,
तौह तत्वृ: (active, agile; or it may be taken in the sense of 'swift, 'rapid'
as in संहारसिंहविकलित इस्लाम V. 45); हि चावी ह्यत्त, तस्य भावः, तत्ता. (The
suffixes तन्त्र and तम come after noun substantives in the sense of 'quality'
वकुलिसंक्षर्तार्थ by तथा भावसत्थली Patr. V. i. 119. विशेषात—in the
twinkling of an eye. cf. "हरि निमयादाल कात् वर्षेन." तमिश्चारत—perfect, of
the nominal verb from नूय a quiver. See Kale's Gram. § 640 for the
various senses of nominal verbs.

Trans:—In consequence of the agility of the hand from long prac-
tice, the dauntless king in the twinkling of the eye turned into quivers,
as it were, the tigers that rushed upon him from the caves (by ) filling
the hollows of their mouths with arrows, and made them resemble the
blossom-loaded branches of the Asana trees broken down by the wind.

64. निर्घंटोऽधि:—निर्घंत इव उपायः; तैः निर्घंत is the sound produced
by the clashing of contending winds. बालुना निर्घंतो बालुचीयाण जाति
अविदंपत्तो निर्घंताय दति कर्तव्यि। कुलोलिनान—लेख 'lurking,' 'remain-
ing concealed'; or perhaps 'quietly reclining and resting.' cf.
लीन दिवविदिशनविस्मारस Ku. I. 12. It is a well-known fact that
tigers and other carnivorous animals prowl about during the
night and rest themselves during the day in cool shady spots.
स्मालियोऽ—आया: (उन्हें the bowstring; तौस आ रसिदली पण: Amara)
निलोप: (pri. any loud sound; here, twanging). अख्यावापरः—अख्
सुखाय प्र: (wholly engrossed in, absorbed) or अख्यावाय प्र: वत्स से
one who has jealousy as the highest object. लीनेयोऽ—स्मालियोऽ,
prominent, by valour; see II. 71. राजसेवे—राज हि राजसेवे राजसेवे, तस्मिन्।
It is the practice of really brave hunters not to kill an animal
unawares while it is in its lair, but to first awaken it. It is this trait of
bravery that is brought out by the poet here. The metre of this
and the succeeding stanza is शालिनी, see Appendix.

Trans:—That king desirous of killing the lions who were in (their
lairs in ) thickets [ first ] disturbed them by the twanging of his bow-
string as loud as the howl of contending winds; [ in this ] he had
jealousy as the most prominent feature, which jealousy was most
assuredly actuated in regard to the title 'lord' whose exalted position
among beasts is through valour alone.
There appears to be a natural hostility between elephants and lions and it has been frequently described by Sanskrit poets. One thing we know for certain—an elephant being a courageous and steady animal is very useful in hunting lions and tigers.  

The lions had their paws filled with pearls from the temples of elephants; see Xu. 1. 6. The temples of elephants were supposed to hold pearls. The sources of pearls as enumerated in Ratnaparkhis̄a are (1) Large elephants; (2) rain-water; (3) wild boar; (4) the conch; (5) a fish; (6) a snake; (7) the pearl-oyster; and (8) bamboo.  

Now, however, the pearl-oysters are the only known source of pearls.  

The Chamara—though mentioned along with the deer by Amarasinha is the Bos grunniens—is the wild ox of Tibet. Its general form is not unlike that of the bison but for the long silky hair along its sides and the heavy tuft of hair at the extremity of its tail which is mounted to make fly-snappers or chamari (an insignia of royalty). The accusative is used because of the word turbine according to the Vartika quoted in the comm.  

The white hair of the yak is rare, it is used to make the 'Chauri',—the usual ordinary being black; (crescent-shaped arrows, see IV. 63) now see comm.  

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67. आमाबा—सचिन (pleasing, delightful, गुरुंटे सचिन—नाम आमारा.) कपाय (plumage, particularly the tail of a peacock कलापो मूयण ने मेि आमारा. cf. पतनी मूयण शिखिनन पूर्णात्ता कला कपाय स्वतंत्र जाणा भरा रित्या. II. 14.) पास ते. वाणांकप्पीचकार— see note on ज्वामीकप्पी चति. 56 और 57 supra. सपदे—an indi., instantly, immediately; see V. 74. गतिनकस्त;—गति मन. वचस. से see note on श्वरुत्रस्त्र I. 13. सिंहन—सन्दो—सेि धुधा जानियिन वासो विगतिङ्कप्पीरोगरमें बहलना वरी. I. 1. फ. ट. n. also Vi. IV. 10. कपायचा—

the luxuriant mass of hair. The word पाट when added to कपा signifies 'a mass'; with आ it means 'beautiful' and with words like धुधा it means 'bad', 'despicable'.

Trans.—He did not make the peacock with its gorgeous tail; though it danced about close to his horse, the mark of his arrow, as [by it] he instantly bethought of the mass of hair of his beloved decorated with variegated flowers but dishevelled by the loosening of the band during amatory sports.

68. कहौँसाम्बंककरूँ (Violemt, strong; सा.करूंसांसक: साक्षा: कोरस्तरणावलि आमारा. ) यो अंधे विहारस (sport, diversion which requires roaming about; विहारस वरिकय कलाप सब्बस्तः (cause, origin) पास ते. आमारा...करूँ—नाः निक्षे (adhered; cf. आकृतिकलशवविक्ष Shd. VII. 25) आमारा...वास्थेष्य बालक (a net-work; hence a multitude, a collection; cf. वर्मेहिश जातिक Shd. I. 30. The sense here is slightly different from that in st. 44 supra.) पास तने. आचारम—pri. drank; then, absorbed; cf. 'आचार्यमहास्मिदेशिस्परिपालित सेिके सेिम: also आचार्यमहास्मिदेशिस्परिपालित सेिम VI. 20. सत्याशंका—करूँ—तुषारबाली (cold, dewy; तुषार विशेषत: शीत; आमारा. cf. अपने विशेषत: वारियरास्तरा स्थायिक स्थायि तुषारा Yai. III. 93) शीरक (शीरक spray, mist; see V. 42) तुषारशीरक; तेन संघित: श्रेष्ठ...सूर्य—भिना: openened out, now see comm. पृंत concavity, hollow; cf. असितुप्सर्वेत्रानु XVII. 12. For the metre see appendix.

Trans.—The woodland wind which was saturated with cold dew-drops and which opened asunder the folds of the tender leaves [पूंतु द्रूकूप] dried the perspiration produced by the hard exercise of the chase collected into a net-work on his face.

69. विहुः...सफिलम्—अंगाय च तत्रु कपायें न अन्यकर्मार्यें) now see comm. सत्विं...सुरसा—The ministers undertook the responsibility of administration when they consented to his going out a-hunting; see st. 49 supra. परिस...रामस्—see comm., लव: affection, devotion, ardour for; रामनस्तुण्याने मालेय अक्षि. cf. सुणम्पुण्याविभावरानु Jd. III. 23. अनुसू...सेवणा—अनुसू (continuous, uninterrupted; see I. 22; VI. 77.) दातो सेवण च, तव = by constant practice; by continuous enjoyment. मुगोमा—see comm. जहार—perfect of हिूस्तं conj. उभा. to lead, to win over, to captivate; cf. नायो हरित हमन्य प्रयािण नराणाम् रित्या. VI. 24. चतुर्वा—मुगोमा, clever, one who knows well how to preserve her hold on her lover by her actions and conduct. कामिनी—मुगोमा काम: अस्सा इति विनिः. Writers on erotic science
have given the peculiar characteristics of a चुंबन and a कार्यक्रिया which
need not find a place here. For the metre see appendix.

Trans.:—In this manner, chase like a clever passionate woman
allured away the King who forgot everything else that was his duty,
whose responsibility had been undertaken by his ministers and whose
ardour (for hunting) had been heightened by continuous enjoyment.

70. अभिनव—जयस्वप्नः—विभिन्नलिपि (agreeable, pleasing; see st. 38 supra.
and VIII. 67) च तानि कुष्ठावलिपिः च (cf. कार्यक्रिया VII. 21.) तानि,
श्रृव्या see comm. उद्विहिः—नाघाते—see IV.75; VIII. 51. अभिनव—In some
place or other, wherever he found himself without any selection.
अस्य—चहुँदः—नारिणी (along with) परिच्छदः (see I. 19) यदृ तः: This
shows the bravery of the King and his being ever ready unlike modern
princes to undertake any work of trouble and labour. वियामत्याः—जयो
गाढ़ा कवलतः; really the modern twenty-four hours or the eight Praharas
or यामस are divided into two equal parts—four Praharas making day
and the remaining four Praharas making night, but the latter is called
वियामत्याः because काव्यांशायणाःकपालव्यासदिवसायतने दिनप्रात्यातृ. Compare with
this and the preceding stanza जौना. I. 67, 68. For metre see appendix.

Trans.:—The King, [by himself], unattended by any retinue
passed in some place the night which had phosphorescent herbs for
lamps and during which soft flowers and leaves formed his bed.

71. उत्तिष्ठसे—see V. 65. राजसः—तांत्रिक—गरजीं नारायि (मूर्तिरि नि-
व्युक्ति आमराः) ; तत्त्व कार्यानिछा तांत्रिकः. The Tāla is the rhythemical clapping
of the hands to mark the intervals in music. The clapping of the ears
against the sides of the temples produced a sound which was as loud as
that of the वदन or तुल्य (a particular kind of drum) called दु नग in vernac-
cular which is used as an accompaniment to keep time; cf. कमलाङ्क चणि
इलात्मकस्मिन् नागा. I. 2. पद्मिनिहवलिपिः—पदन्तः (sharp, making a loud
noise) च ते पदन्तः (see note supra) ह्या तानि विकृति: ते कुः 
विनिमितम्—विनिमितम् ( removed cf. विनिमितम् विनिमितम् VIII. 46.) मिदं चक्र सः.
विहम्... कालिः—विहानाः (विहानाः गणस्त्रयति) से विहानः; see comm. The system of
arousing princes from their sleep by music or by panygerics was very
common at one time, see V. 65.

Trans.:—In the early morning that king whose sleep had been
dispelled by the regular flappings of the ears of the elephants which
produced a sharp sound like that of the Dhakka drum, amused himself
by listening to the melodious songs of bards in the form of the
warblings of birds.

72. जातु—once upon a time, कदाचित्ताणु Amara. स्रोः—of the
deer called रनः गुरुतिकम् गुही—वर्ष: (path; दैवीन्द्र अवशेषित कर्तम्, अर्थं
वर्षः मार्गाध्यक्षम्: पद्मी दुलिः Amara) ये सः. भिन्ने—in the forest; भिन्ने
गाढ़ा कवलतः. पार्श्वेऽसे—पार्श्वेऽसे चरति ते पार्श्वेऽसे, तसः.
अविगतस्मात्—the present
par. of the Passive of देखि to see, to notice. अन्वेषणसूचा—यें देखि केने पुस्तकसो अन्वेषणसूचा, तेन. उपक्रियावधी—see comm. रमास—see st. 21 supra.

—The use of the Instrumental is not a very common one. It may be said to be रमास. In the Jānakaśāra the king is described going alone on foot in pursuit of a deer. पनि: तालापोषणस्थिति पचे विद्याधिन नाधिते सुनिर्देशः चचार पद्याँ गायने तत्तत्त्वसः वेदन 11 canto I. 73.

Trans.: Then, on one occasion the king, who was following the track of a Ruru-deer in the forest without his being observed by his attendants, came with his horse all in foam through hard work to the river Tamasā much frequented by ascetics.

73. कुमार...माचस—कुमार (कुमार चरितमूल्यश्री Amara) we have already had कुमार in the sense of 'the temple of an elephant.' Likewise we have it in the sense of 'a jar, a pitcher' in हेमकुमāरसुतानां इत्यादि (II.) पूर्णि (filling) now see comm. पुढ़ि—agreeable; see st. 71 supra. बोरे—an inde.—loudly. दिशा...शाक्ति—बोरे वाचन सा; दिशा; पत्ता दुर्दृष्टि (दुर्दृष्टि कारिकस्थिति हलम्): From the special application of the word दुर्दृष्टि to the sound made by an elephant the word दिशा may be said to be superfluous; तत्र जवाय शाक्ति रुपः. शाक्ति...निहृत्—see comm. This shows the pre-eminence of king Dasharatha in archery; see Jāna I. 74.

74. प्रतिष्ठित—interdicted; prohibited. Here the force of the word is stronger than in Madrā. III or Shā. VI. पक्षिक— a synonym for Dasharatha, since विक्षिक means दशा i.e. ten 'पक्षिकरविष्टिः दशाम्' Amara; cf. परात्तिकनिष्ठ पक्षिक: Champu Rāmd. विद्युत्—The poet leaves the object to this transitive verb unsaid in the stanza. Malli. explains it by supplying राम while Hemadri takes विद्युत् in the sense of अविद्युत् 'without thinking.' अपरे—see comm. अमलवत्—अभावस्वत्तः प्रवा ते. Those well-versed in the shrutis or sacred lore. For the addition of the गृहूः and its change to वृह see VI. 1. रक्षोनिशविदित्—रक्षा निमोशिशिः those blinded, infatuatated by the रक्षोगुण; see note on तमस VIII. 37.

The poet has told us in Canto V. st. 50 that a wild elephant is not to be killed by a king. Here too Malli. quotes a verse on the point without giving any authority.

Trans.: That which Dasharatha did without consideration was an act forbidden to a king. [At times] even men conversant with the Shrutis (when) blinded by passion do set foot on a wrong path.

75. कामि...संपुज्य—see II. 1. विद्युत्—cast down; suddenly seized with remorse; from विद्यु 1st Conj. Paras. cf. Bhä. Gī. II. शालय्यस्तं—शालय्य
Trans.—Hearing the piteous cry ‘Oh father!’ the king, seized with remorse in searching for its source concealed among reeds, held the son of a sage with a jar pierced by his arrow and felt, though himself the protector of the world, as if he had through excessive grief a dart fixed in his own heart.

76. प्रेम...प्रेमप्रविवि: (celebrated, renowned) अनुबंध: (lineage, descent; भुजाबिधिजनानवी Amara, see 1. 9) वसा तेन. प्राकाश्वयः—प्रभ: अनुबंध: वल्ल सर. जलम...पेड़से—सल्लकं कुर्ण: तत्सिन् विगमण: (reclining, supported; cf. तुष्कस्यस्यपिषणेदेव VII. 47); जलो...तियवण: देह: वश हा: तस्मि—to the king; the dative is used in connection with the verb कष्ट see II. 68, V. 19. द्विवेषो...सुभा—दियात हतर: दिनेत्रठः: (one other than the twice-born who are the Brāhmaṇas, Kshatriyas and Vaishyas, all the rest being द्रिनेत्रठः); तपसिन्तु: दुः: तपस्वितुतः; दिवेत्रवशोलो तपस्वितुतः (The boy who was shot by the arrow of Diltpa was a Karana the son of a Vaishya by a Shūdra woman, see comm.) ते: अखरपायणः—अखराणि च नानि पदानि च अखरपाणि, ते: by words formed of single letters, as he could not utter long ones through exhaustion.

Trans.—He, who had rested his body on the water-jar, being interrogated about his descent by him who was of a renowned line of ancestors, and who had alighted from his horse, told him by faltering single-lettered syllables that he was the son of an anchorite but other than twice-born.

77. तपावृद्धिः—see comm. अनु...शल्यम्—न उद्गत (extracted, pulled out, cf. उपरन्तो हर्षवल्क्यम् Vīkrama, I.) पिल्वो:—सागा च पिल्वा च पिल्वो by पात्र. I. ii. 70; see comm. अभवस्तवक्—अनहारः(lit. come to an end; hence, gone ) दृष्टे के दुः: qualifying पिल्वो: तामावः—see note on 76 st. 76 suprat. सकारात्—though really a noun substantive in the sense of ‘nearness, ‘vicinity’ it is often used adverbially. सत्यगत्र—may qualify त: in the sense of ‘in that condition’ i.e. having the arrow fixed in his body, or it may go with तवारित where तव may be taken in the sense of सत्य ‘true, exact’. अनान्तः—The ablative termination तस्य is added here by पात्रा V. iii. 7. वेशेः—सित: having undergone; then, acquired, and here, approaching; going near—as in अनुस्वेषा, to the parents of course. It would be better if we could interpret उपेक्षा in the sense of ‘presenting,’ ‘placing in front.’ It is explained as ‘त उपेक्षा going near him.’ The reading ‘उपेक्षा’ i.e. ‘disregarding him’ as he was himself overwhelmed with grief and wanted to disburden his heart by confessing his rashness to the parents of the boy.
Trans.:—Directed by him the King took him even without the arrow extracted [from his body] to his parents who had lost their eye-sight; and approaching them narrated to them [the condition] of that only son of theirs and his own action (done) through ignorance.

78. वृस्ती—see I. 35. निकास्त्र—implanted, see IV. 36. उलस:—see अनुभूतिः in st 77 supra. वन्यपुनविवरणम् Vairā. 44. पराराजस:—दूर (distant, removed) अस: द्वारा स:। The accuracy of delineation is remarkable. Life is known to depart when the foreign body is extracted from a mortal wound. हृतायिते: नयनवधिरिती—हस्ती: अविरवलिति (gathered, collected) है। It is said that it is necessary that a quantity of water must be dropped from the hands to make a curse effective just as it is necessary to consecrate a gift. Here the tears are spoken of as that water. Mr. Pandit gives an instance of this सोन्योज्जितानादय तुषार: बहुः. Bhd. IX. 9. 23.

Trans.:—The couple having bitterly lamented got the implanted arrow to be extracted by the striker [himself]; whereupon he (the boy) became lifeless and the old man cursed the king with the very waters from his eyes gathered in his hands.

79. दिशान्ति—दिशत्व (दिश appointed, fixed, settled) अस्त: (conclusion, expiry), त: अनुप्तिः—future 3rd per. sing. of अनु 5th Conj. Paraa. to obtain; agreeing with its nominative अनु which though a 2nd person pronoun governs the verbal 3rd per. form अनु—last, concluding, latter portion, see I. 71; VIII. 71. अनन्तरपच्छिम—See comm. अनुमाग्नुम—रुजेमन जीतियतनावतिति। The nasal comes in by "हस्त विद्धा" Vār. on Pañj. III. II. 38. कोस्तकारति—see note on शोषकेशव IV. 70. प्रमाणपरामाय—अपरापितति अपरायः; शम्भ अपरायः प्रमाणपरायः.

Trans.:—The king of the Kosalas, the first to be guilty, on whom the curse was hurled in these words—"you too like myself in your old age will get your death through grief for your son," spoke to him who was like a serpent that spurs out poison on being first trodden upon.

80. अदश्य...ौंपे—see comm. सानुमाह्—अनुसरणः सिद्धि: (अदश्य is favour; a curse to be fraught with favour is really an anomaly which the poet illustrates by a well-known fact of the land being burnt for agricultural purposes in the Konkan without which no crop will grow there. कुष्णायम्—कृष्णं नृपया केवल 'arable'. बोधसंधीमृत्त—see comm. The द्रुकुमालोकवर्ती referred to by Malli, is the maxim of the request of the aged spinster. It finds a place in the Mahā Bhāṣya on Pañj. VIII. ii. 3. In the Tantravārtika II. ii. 2 we have it as द्रुकुमालोकवर्ती. It is this “द्रुकुमालोकवर्ती” वर्णित शुद्धिते सा बरस्त्तप्ति पुष्यते। न च तयाभिस्म: परिवर्ति कुलं गुणं उचितं गाप: उचितं औषध:। ततालब्रेक्ष नाशणे पति: पुष्य गाय औषधिः पति:
In the Pāṇḍit for December 1867 we find exactly the same kind of thing under the heading ब्राम्हणवृत्ताख्य where the Bṛāhmaṇa was not only old but blind and his request: "लपीं राजसिद्धासन-सिद्धासनि विनिसविनयात्मिति." Jacob. This stanza is quoted by Kuvalayānanda as an illustration of विनिमयाकार.

Trans.:—Even the curse implicated by your good-self on me, who have not yet seen the beauty of the lotus-face of a son, is attended with a blessing: The fire which blazes with fuel though burning arable soil makes it productive of sprouts from seed.

81. इत्येकगते—इत्यादि an inde.—thus, तन comes usually at the end of a compound in the sense of 'being situated in' cf. "हस्तिक विभिन्नति जोगसमा दिरिष्या". गतादृष्टि—गता श्राप (compassion, pity; see XI. 17. जुप्तस्यादृश्ये जये Ama.) वृद्ध सः AB. the king himself. The pronoun अब when used in reference to himself by the speaker, conveys the sense of be-little him self cf. यथेकगते|परस्परोश जन: Shū. 1. हृणासमस्त पुष्पास्त—सित. Faggots burning or blazing with fire; hence, a funeral pile. परारु—see st. 78 supra. अनुगतन्त्रमित्रा—see comm; and for the disappearance of the nasal see V. 18. स्त्रारः—see II. 23.

Trans.:—Thus situated what shall this hard-hearted man, who deserves death at your hands, do? Expressing addressed by the king in this manner, the ascetic who with his wife, wished to follow his deceased son, asked for burning fuel.

82. सप्तद—an inde.—at once, promptly; because he was now प्रातानुषः. शासनः—order, command viz. the demand of blazing faggots made by the old ascetic. संपादः—having accomplished or fulfilled from the causal of सांपूर्ण 4th conj. Atma. to bring about. पाला—चतविः—पालित स्वयम् चाण: (courage, fortitude. बुधिशीलनप्रबोधः Ama. cf. सज युद्ध लम भीतितित्तुकां Nai. IV. 105) बल सः. अन्तःचिद्र—पत्तस्थ—अतं चिद्रिष्ट (placed, implanted) अत्रसिद्धि (step) चेत ततः. आत्मः—हेतुमया—आत्मन: विनाशः तस्म हेतुः (cause, source; origin) तम. अनुपालिता:—अनुपालिता राजः lit. a mass of waters, hence, the ocean; see VI. 57. औष्ठि:—उभयेऽहृणेऽस्त्रारः उद्वेद्युत: प्रहारः प्रहारः Ama. The etymology of the word corresponds with the account given in the Harivansha Adhyāya XIV. The sage Urva was requested by the Gods to beget offspring to perpetuate his line. He warned them that his child would consume the whole universe. Notwithstanding this he was pressed and so he created from his (उर्ध्र) thigh a devouring fire. The God Bṛāhmaṇa assigned to it the ocean as its dwelling place and the waves as its food. M. Williams conjectures that this legend was invented to suit the phenomenon of a submarine volcano. The account given by Wilson in his Vishnu Purāṇa and that in the Mahā-Bhārata is slightly different which says Aurva was the grandson of Bṛāgī and
the son of Chyavana by his wife Ārushi. When the sons of Krittavirya persecuted and slew the children of Bhrigu to recover the wealth which their father had lavished upon them, they killed even the children in the womb. One of the women of the family in order to preserve her embryo secreted it in her thigh whence the child on its birth was called Aurva. Beholding him the sons of Krittavirya were struck with blindness and his wrath gave rise to a flame which threatened to consume the whole universe, but at the intercession of his Pitris (the Bhārgavas) he cast it into the ocean where it remained with the face of a horse. See Sū. III. 4 where the same idea about this submarine fire is expressed. Western scholars have gone the length of identifying the spot of a submarine volcano to which the account in the Harivansha refers. Thus Langlois places the position of the Jvālamukhi on the coast of northern Malabāra.

Trāns.:—The king, whose attendants had now arrived, causing his (of the ascetic) order to be promptly executed and with his fortitude gone away on account of the sinful act committed by him, turned back bearing the curse—the cause of his destruction—that had found a footing in his heart thus resembling the ocean with the submarine fire in it.