Raghuvansha Canto XVI.

Notes and Translation.

1. **अध्व**—thereafter i. e. after the departure of Rāma. It is with this that the Ramayana ends. सहस्रभुविरी:—viz. राव, राकु, गुफा, अहक, नरकेता, शाल्यिति and सुता. उभयें—the eldest viz. Kusha. पुरोजनमय्या—in consequence of being born first and therefore being the senior. जूहे:—in consequence of the virtues such as bravery, charity, etc. being possessed by him. राज्यभाजनः—the sharer of everything specially good. साम्राज्यः—brotherly affection. The suffix अव comes after the words हायन and सुनारि in the sense of 'it is the nature of that' says पुज. V, i, 30; and the word सुधाति belongs to the श्राण्वर class which comprises in all 10 words. कुर्सुसारि—क्ले अनुसरति तस्माद—one being found as having a family trait.

**Trans:**—Then, the other seven brave princes of the Raghu family made Kusha—the eldest both by his being born first and by his possessing virtues—the enjoyer of the best of everything; for, good fraternal feeling was their family-trait.

2. **तेनुः युधैः**—तेनुः—a bridge; युधैः—see commen., and Manu X, 80, cultivation and protection of cattle. The protection of cattle from an agricultural point seems to have been an important subject even in such olden days as those of Kusha. राजवन्यः—the seizing and taming of wild elephants. माल्ली—see of आयरूपः—a deep pit covered over with brush-wood. This is exactly the method of the well-known Kedda operations of Mysore at the present day by which wild elephants are caught. अगुलिन्धा:—distinquished for. **अयोच्यः**—see VI, 85; प्रविष्ठाः—see commen.

**Trans:**—They were distinguished by [their] successful operations of which the principal were construction of bridges, agriculture, and the seizing of elephants; they did not [however] overstep the boundary of the tract assigned to each, just as the seas do not go beyond their shores.

3. **चुरुर्यः बचः**—बचः बसः: in reference to the four hands of Vishnu; or चुरुर्यः बचः: क्षुद्रोऽवस्थेकामोक्तिः वुधः: for further see commen. दानमुदुः:—(1) of the tendency to charity; (2) of the flow of ichor. This dual meaning of the phrase results from the two meanings of दान and of the word मुदुः: for which see commen. अभुध्यामानाः—of those who were incessant, unremitting. सुर्दिप्पमयः—सुभाषितः: celestial elephants, the guardian elephants of the quarters. **समयोनि:**—see commen, which quoting from पलकप्या gives the
springing up of elephants from the Sāmans. 

Trans:-That family-stalk of theirs which sprang from the portion (i.e. llāma) of Vishnu (lit. four-armed one; or enjoyer of the four aims of existence) was on account of their being ceaseless in their charities, being sub-divided into eight branches, spread widely like the race of heavenly elephants whose flow of rut never ceased and who were sprung from the Sāmans.

4. अर्धराजी—see commen. and notes XIII, 79 on भोजार्जः). अर्ध राजी:- By Pa. II, ii, 2 ar. is always ‘neutral’ and is compounded with a word signifying a thing to be halved, provided it is numerically one; the comp. so formed being a Tatpurusha. Then again, the word rājī becomes rāj when preceded by āh, स, or a word denoting a ‘portion of a night,’ or संकट or पुष्प by Pa. V, iv, 87. The Tatpurusha ending with राज, āh, and आ is masc. by Pa. II, iv, 29. तिमितमदीरे and स्वागरे—qualifies यज्ञारूढः; तिमितमा: (motionless, steady) यज्ञारूढः: यज्ञारूढः तिमितमा:.

5. आर्द्रावक्ष—see commen. and notes XIII, 79 on भोजार्जः). आर्द्र अवक्ष:- By Pa. II, ii, 2 आर्द्र is always ‘neutral’ and is compounded with a word signifying a thing to be halved, provided it is numerically one; the comp. so formed being a Tatpurusha. Then again, the word अवक्षी becomes अवक्षी when preceded by āh, स, or a word denoting a ‘portion of a night,’ or पापस्तम्ब by Pa. II, iv, 29. तिमितमदीरे and स्वागरे—qualifies यज्ञारूढः; तिमितमा: (motionless, steady) यज्ञारूढः: यज्ञारूढः तिमितमा:.

Trans:-That family-stalk of theirs which sprang from the portion (i.e. llāma) of Vishnu (lit. four-armed one; or enjoyer of the four aims of existence) was on account of their being ceaseless in their charities, being sub-divided into eight branches, spread widely like the race of heavenly elephants whose flow of rut never ceased and who were sprung from the Sāmans.

4. अर्धराजी—see commen. and notes XIII, 79 on भोजार्जः). अर्ध राजी:- By Pa. II, ii, 2 ar. is always ‘neutral’ and is compounded with a word signifying a thing to be halved, provided it is numerically one; the comp. so formed being a Tatpurusha. Then again, the word rājī becomes rāj when preceded by āh, स, or a word denoting a ‘portion of a night,’ or संकट or पुष्प by Pa. V, iv, 87. The Tatpurusha ending with राज, āh, and आ is masc. by Pa. II, iv, 29. तिमितमदीरे and स्वागरे—qualifies यज्ञारूढः; तिमितमा: (motionless, steady) यज्ञारूढः: यज्ञारूढः तिमितमा:.

5. आर्द्रावक्ष—see commen. and notes XIII, 79 on भोजार्जः). आर्द्र अवक्ष:- By Pa. II, ii, 2 आर्द्र is always ‘neutral’ and is compounded with a word signifying a thing to be halved, provided it is numerically one; the comp. so formed being a Tatpurusha. Then again, the word अवक्षी becomes अवक्षी when preceded by āh, स, or a word denoting a ‘portion of a night,’ or पापस्तम्ब by Pa. II, iv, 29. तिमितमदीरे and स्वागरे—qualifies यज्ञारूढः; तिमितमा: (motionless, steady) यज्ञारूढः: यज्ञारूढः तिमितमा:.

Trans:-That family-stalk of theirs which sprang from the portion (i.e. llāma) of Vishnu (lit. four-armed one; or enjoyer of the four aims of existence) was on account of their being ceaseless in their charities, being sub-divided into eight branches, spread widely like the race of heavenly elephants whose flow of rut never ceased and who were sprung from the Sāmans.

4. अर्धराजी—see commen. and notes XIII, 79 on भोजार्जः). अर्ध राजी:- By Pa. II, ii, 2 ar. is always ‘neutral’ and is compounded with a word signifying a thing to be halved, provided it is numerically one; the comp. so formed being a Tatpurusha. Then again, the word rājī becomes rāj when preceded by āh, स, or a word denoting a ‘portion of a night,’ or संकट or पुष्प by Pa. V, iv, 87. The Tatpurusha ending with राज, āh, and आ is masc. by Pa. II, iv, 29. तिमितमदीरे and स्वागरे—qualifies यज्ञारूढः; तिमितमा: (motionless, steady) यज्ञारूढः: यज्ञारूढः तिमितमा:.
6. अन्वितरांकितम्—न अन्वितरांकितम् (not drawn on); अन्वितरांकितम् (the wooden bar which can be drawn across behind a closed door, see I, 79; III, 39) अवृतः तवः अगारस्—also अगारस् = the house; ‘स्वनागारसनिन्दिः’ अमर्। उद्विपा० तत्त्वयः—see Bhā. Vāl. I, 78.

Trans:—Now the wonder-struck son of Dāsharathī raised the upper half [of his body] from his bed and said to her who, just like a shadow on a mirror, had entered the mansion the bars of whose doors had not been drawn away.

7-8. उत्साहान्तरा—one who has gained entrance. अन्तरस् has various senses; see VI, 65. सार्वणकः—सार्वणकः (by obstruction, bar) सहितः, तल्लिः agrees with गेभे. योगसम्बन्धः—योगसम्बन्धः: power acquired by Yoga. It is believed that a man can acquire supernatural powers by the practise of Yoga; see Patanjali Yogasūtras. Yoga is the name of the second of the two divisions of the Sāṅkya system, its chief aim being to teach the means by which the human soul may attain complete union with श्राब्ध. In fact Yoga is mental concentration. Here in the text the word appears to have been used in the popular and not in its philosophical sense. परिप्रेयः—see Shā. notes p. 120. वर्षानामस्—blanching, blasting.

Trans:—You got entrance into the palace in spite of its doors being barred, and yet there is no indication of any Yoga-power in you. You have the appearance of those who are troubled, and look like a lotus blasted by frost. Oh good lady! who are you? whose wife are you? and what is the cause of your coming to me. Tell me all this remembering that the mind of the self-restraining Raghunath is wholly averse to any love towards the wives of others.

9. नीतिनिर्वारी—agrees with सा. अनुसारः—न वचः अवचः (‘that which is not fit to be spoken,’ वचः being the pot. p. of वच् to speak. There is another form also viz. अवचः = ‘that which ought not to be spoken;’ see Pā. III, 1, 101); न वचः अवचः = faultless, unblemished स्वप्नोन्मुखन्— श्राब्ध पवः सवादः सवादः वस्मुस्: ‘one eager to go to his region’, ततः. अधिरेवलः—see XII, 37.

Trans:—She said to him—Oh king! know me, who am now lordless, to be the presiding deity of that faultless city whose denizens were taken away [with him] by your sire who had become anxious to go to his original place.

10. वस्त्रालाकसारस्—The city of the God of wealth known as Alakā; see commen. बुद्धं ओकः: (this word though generally बुद्ध्वन् has been noted as अकार्यः by दीर्घार्थम्); वस्त्र सारः (essence, anything best; generally found at the end of a compound in this sense e. g. I, 14; VIII, 77) वस्त्रालाकसारस् ओर वस्त्रालाकसारस् सारः (श्रेयः), ताम्. अभिभूतः—see VIII,
36. तस्मां—see note on तस्मां I, 5; V, 22.

Trans:—Here am I, having eclipsed the city of the God of wealth by [my] prosperity manifested in the festivities [that were] uninterruptedly going on in consequence of the excellent rule, (now) fallen to a pitiful condition although you, a scion of the solar race, possessing all power are ruling.

11. भिष्मस्यन्तरः—भिष्मगणिः (see IX, 56); तत्त्वाति च भिष्मविचारम्, तेषां भक्तां नलापेतवतनिः, now common. Talpa is the single room on the topmost floor of a house; and अग्नि is primarily, an addition to the upper part of a building, then a buttress or turret. Mark the reading noted by common.

Trans:—abode; cf. निवेशावः: Ki, IV, 19. The meaning here is different from that in V, 49; or VII, 9.

12. च्या—path, route, particularly a difficult one; cf. आश्रमयुक्तकावण्य नाथोलिंगसंवरण: Ks. VI, 43. अभिसर्वचाणिः—अभिसर्वित्वम् भवास्तेनस्यायां विज्ञानि तद अभिसर्विताः: see common. भारतभुदुपास्यस्मान—glittering and making a light melodious sound. The Nūpara is a particular ornament worn on the ankles. It is called शृंग in Marathi. It is now seen more among Marwādi women. Sanskrit poets generally speak of this ornament with an adjectival phrase alluding to its jingling sound—thus Jāma. III, 3 'भादुपुरं'; K2. 'वर्षदर्जुरं'. नदी-पिपासिः—agreeing with गांगायित्रि—नवदी (making a sound, yolling) च तात्र सुवाति च, तेनां: निवासः: उल्ला: (flames of fire 'उल्ला स्वप्नित्वुपासाः' Amara), तात्रिः बिंबिः (अंखिः searched (अंखिः) flesh; see II, 59) वालितरः, तात्रिः: विभासिः:—The she-jackals (see VII, 50) are supposed to have fire in their mouths which they emit in the form of flames when they begin to howl.

Trans:—That high-road, which had [formerly] been during nights the path of Abhīṣṭrikās having glittering jingling anklets [on their feet], is (now) passed over by she-jackals who seek carrion by the help of the flames emitted from their howling mouths.
13. आस्थालिति—struck upon as by a flap or a fan, see III, 55; VI, 73. खत्री—very wild; see I, 45. श्रुताहतस्—sire: आहत: cf. श्रुताहतस् शार. II, 4. धीर:—deep, rumbling; see III, 43, 50. दीयकाणाय—see IX, 37. फूडालिति—walls, makes a lamentable noise. It is rather curious that the water of the cisterns should be made to wail, but the contrast between the light sportive striking by women with their hands and that by wild buffaloes justifies this figurative use of the verb with अन्नम्.

Trans:—That water of the cisterns which, when struck by the fore-parts (palms) of the hands of sportive women (during water-sports) imitated the deep resounding of a drum now sends forth a mournful sound when dashed by the horns of wild buffaloes.

14. श्रुताहतस्—The rule (Pā. III, ii, 15) quoted by commen. says that the affix अन् comes after the verb सि ‘to lie down’ when in composition with a case-inflected word indicating ‘location’. Like-wise, Pā. VI, iii, 18 in the commen. explains the formation of the Aluck-comp., and the rule says that the Locative ending is optionally retained before the words इत्र, भृत्र, and रातिरु when the preceding word does not denote time and ends in a consonant or अ (short). वनवहिणवरस्—वनलग नवी वनवहिण: भाव:—‘the condition of a wild peacock’. Having peacocks, parrots, gazelles, and such small animals as pets in a house is very common among the Hindus. In the Meghadūta Kālidāsa has the peacock (see Ma. II, 16) and the Shārikā (Ma. II, 22) in the house of the Yaksha; also see Ratnā act II.

Trans:—The [tame] peacocks (retained for sport), with their plumage that has remained after its scorching by the flames of the wild fire have, in consequence of the breaking of the sticks (whereon they perched) become the dwellers on trees, have given up dancing in consequence of the disappearance of the sound of the drum, and have thus relapsed to the state of wild peacocks;

15. रसायनम्:—हता: नाहिन: (नाहिन: a kind of deer गृह: सुन: Hitama) बे दीत: पूर्ति—beet; जागवक्तस्म: अन्यस्ंव:—अति: (by blood 'सर्विरेन्द्रस्तोलोभिताः' Amara) द्वात्सात् (besmeared past. p. from द्वैः 2nd Ubha.).

Trans:—and on those flights of steps of mine where beautiful ladies [at one time] placed their feet dyed with lac do tigers, who have killed deer, now place their paws besmeared with blood.

16. दियकाणाय:—painted elephants; pictures of elephants; cf. रत्रिकिस्मामते तत्तेषायामादिरित्वः इत्यद्विपदतात:। राहस्य वस्त्रो रविनः प्रमाण जानव्रत: दासोदिदिप्राप्ताः || Ju. I, 6. एक्कलोण:—see commen. सर्वसाय = agitated, enraged. The lions are irritated because of the disappointment resulting from the elephants being merely pictures and not real ones as expected by them. The idea is, just as in the preceding stanzas, to
narrate the change that has now come over the city of Ayodhya. The guardian deity says, at one time elephants were struck by the goads of their drivers; now however, their temples are struck by the paws of lions.

Trans.—The elephants in pictures shown as entering the lotus-beds and being presented with pieces of lotus-stalks by the female elephants, and their temples being (shown) there as pierced by being rowelled into by goads, have now to bear the striking of the paws of enraged lions.

17. श्रीमत्रित्रिवाणनाम—रेजुताना् (योगिन् & woman) 'श्री शोधिक्षा' Amara) प्रतिवाणना्: (pictures; प्रतिवाणना् प्रतिवाणना् प्रतिकृति: Amara) तासां।

Figures on pillars seem to have been a very common adornment, see ND, II, 83; Buddh, V, 52. उत्कलण... धूमकाण्ड—किस्म कम: or किस्म किमा: (series of paints; the various shades of colour) किमका:; उत्कलण: (come off, faded) ने दे वनस्पति:; ते वृक्षार (greyish. A picture on a wall having parts of its paint peeled off is very accurately described) तासी। निश्चीकरणा:—

see commen., the cloths in the form of the sloughs of serpents; (of विक्षेपितिः स्तिरस्तिमं पृथ्वीकृतिः) ते वनस्पति:। उद्धवं... विजयार्मषीयं—किमका:; उद्धवं: (come off, faded) ने दे वनस्पति:; ते वृक्षार (greyish. A picture on a wall having parts of its paint peeled off is very accurately described) ताता। निर्देशकम्:—

see commen., the clothes in the form of the sloughs of serpents; (of विक्षेपितिः स्तिरस्तिमं पृथ्वीकृतिः) ते वनस्पति:। उद्धवं... विजयार्मषीयं—किमका:; उद्धवं: (come off, faded) ने दे वनस्पति:; ते वृक्षार (greyish. A picture on a wall having parts of its paint peeled off is very accurately described) ताता। निर्देशकम्:—

18. कालाष्मुखः—कालयुग: (lapse of time), तेन श्रीमाना सुधा (plaster; white-wash सुधा लेयोहृत्ति सुधी Amara) लेयु ताति, लेयु:। नरस्त्र:—see commen. and IV, 75. इत्यस्य:—here and there, रात्रि—कृष्णा वनस्पति: अकराय: रात्रि:। रात्रि: देवश्रुति: लेयु ताति, लेयु। मुखाष्मुखः—

सुधीमाना गुण:; मुक्तार्थम्: strings of pearls; now see commen. मुखाष्मुखः—

reflect, त दुष्क गर्भार्: (反映了) says Hemadri. चन्द्रापदः:—see VII, 19.

Trans.—Those very rays of the moon though white like strings of pearls do not now take effect (reflect) at night on the palaces on which are grown here and there shoots of grass and the plaster on which has become faded by the lapse of time.
19. आदर्शः—‘bending down’ from आदर्शः 1st Paras. see XIII, 17.

उपावसिष्ठि—see VII, 63. सद्यं—दयं सस्य वातस्य. सदिकाः—सम ह्यमः.

Mark the contrast—Those very creepers which were tenderly handled even by sportive women are now ruthlessly dragged by savages as if they were so many monkeys. One common, takes य in the sense of रह and says पुष्क्ष्य: वदाय: सह भाराय: हिश्यन्ते. I am however inclined to take it as a particle of comparison to liken the पुष्क्ष्यस् to monkeys.

Trans:—Those garden-creepers of mine the flowers of which were plucked after tenderly bending them down by playful women, are now being troubled (i.e. destroyed) by wild Pulindas (savages) as if they were so many monkeys.

20. अनार्यानस्—दैवताः मासः दैवपासः (भा बाध्याहः Amara) न अन्वित्वेता: अनाविष्टस्: (see II, 7); अनाविष्टस्: दैवमास: वेवुते. दिव्य इ—indeed.

by day. तिर्सकंल्ले—see Sha. VI, p. 189. गवाश्च:—see VII, 11. गतः अही (the word अही becoming अहाः when not used in its literal sense by अहाः अस्तिनम् I.4.V, iv,76, or it may be formed as अहाः (किर्म्या: वाक्षिति) अहाःस्यन्ते i.e. that by which rays enter. तिर्सकंल्ले—are covered over, concealed, see Sha. VI, p. 189. विचित्रममतरः—from which there have been no more volumes of smoke issuing, indicating thereby that the houses were deserted.

Trans:—The windows, not any more sending out rays of lamps during night, being without the charm of the faces of fair ladies during day, and [likewise] being without any volumes of smoke issuing from them are concealed (covered over) by webs formed by insects i.e. by cobwebs.

21. बखःस्यकल्लानि—चतुर्वदा विनयः: तात्त्विकः बकःस्यकल्लानि (see V, 8; X, 69; XII, 17) वेढः तात्त्विकः खाण्यस्यस्मातस्—The word खाण्य is formed according to Pa. III, iii, 113 noted in common. खाण्यनेन इति शास्त्रवद्य: ‘anything used as an application at the time of bathing’. उपास्यहारिणी—

वार्तालाक्षणाः: गुंधाराः वाहुगुरुणिः (see XIII, 30 and Ma. I, 41); उपास्यनाः (see III, 57; VIII, 50) वाहुगुरुणिः इत्यादि. सरयू—see VIII, 98.

Trans:—I am pained at seeing the waters of the river सरयू having its sands without any rites of oblation-offerings performed on them, not gaining a contact of materials used in bathtings, and having the canebowers on its banks deserted.

22. असिः—The verb अस्य इ is generally used with the infinitives of the verb which indicates the action desired, to convey the idea of a polite but pressing request. इमहाः वस्तिः—This place of residence इति कुसि where the young prince was installed, see XV, 97. कूटकालिनायेश्वरः—राज्य वीर्यते सौरितं अस्यं इति राजानाथी, कुशः (of the family; hence, ancestral) राजानाथी कुशानी इति अयोध्या. कारणागार्थमण्डली—सनाध्यं अती मातुनी (human,
mortal; see VIII, 80); now commen. The कारण or purpose for assuming the mortal form was killing Rāvana at the earnest importunities of the deities, see X, 35-37.

Trans:—Hence you should give up this dwelling place and come [back] to me [who have been] the seat of government of your ancestors; just as your sire abandoning the human form assumed for a particular purpose went back to the form of the Supreme Soul.

23. प्रसन्नम्—pleased, see XIV, 27; 47. Mark the use of the geni. with प्रसन्नम्. प्रसन्नम्—मम प्रपक्षी, प्रकोप वर्तति सति the foremost, the best, see Ku, VII, 48. अधिकारिणा—अधिकारिणा (manifested) मुख्य अधिकारिणा वा सा. शरीररवन्येन—शरीरस्य वनस्मि, तेन ‘by the tie of the material or corporeal body’; ‘by the body that ties down one to this world’; ‘by the mundane tenement’, cf. आसनस्य: in II, 6.

Trans:—The foremost of the Rāghus being pleased with her (the presiding deity of his metropolis) accepted her request by saying ‘alright’; and the city also with a beaming countenance disappeared in her bodily form.

24. Trans:—Next morning the King narrated that unprecedented occurrence [which took place] during the night to the Brahmanas in the audience-hall; they, on hearing that selection of his for the position of lord-master (i.e. husband) by the [presiding deity of the] hereditary metropolis in person, congratulated him.

25. अतिरिक्तसात ृक्ति—The suffix is (by Pa, V, iv, 53) added to words in the sense of the formation optionally in senses when something is changed into another (1) completely or partially; (2) when something is delivered over as to a master or lord. When the 2nd sense is conveyed the word with the suffix is in conjunction with the verbs अति, अतः, अत्र् to be and संपूर्ण; see VIII, 72. Hence अतिरिक्तसात ृक्ति ‘having made over to Shrotriyas.’ The Shrotriyas are Brahmanas fully versed in the study of the Vedas i.e. those who repeat the mantras, understand them, and practise the rites enjoined therein. Malli, quotes Pa, V, ii, 84 अतिरिक्तसात ृक्तिते i.e. he who studies the Vedas is a Shrotriya. Likewise see Mā. Mā. I, 6 where Bhavabhūti describes them. They appear on the whole to be the best and most deserving recipients of gifts.

Trans:—Having given over the city of Kushāvati to Brahmanas versed in the Vedas he with his wives started, on a favourable day, on a journey towards Ayodhya being followed by his armies just like the wind by masses of clouda.
26. सेना—सदृश (a host) that accompanies a lord-master; see IX, 5 for श; or लिनियों विन दिनेन by Uad. III, 10. सुखिक्षा: नाम:—by large elephants; see IV, 23. रघुदारसुधा—उदार = lofty, beautiful.

27. आलस्यावती—for राष्ट्रावती see st. 22 supra; उड़ा (moving; in the formation of this word the उड़ affix has come by निस्क चतु से) वलो Pā. III, I, 23, in the sense of ‘crookedness’, after a verb expressing motion. The armies did not move along in a straight line, hence the propriety of the expressions) अति साधारण च.

Trans:—During his march the whole host became a moving citadel having its [several] banners appearing like gardens having pleasure-hills in the form of huge elephants and chariots as splendid mansions.

27. आलस्यावती—see common, and IV, 5. पूर्वभोमि—पूजन (of ancestors; see I, 67; V, 14 for the use of पूज in this sense) or it may be taken in the sense of पूजन (former) नाम: निवासभोमि, ति; mark the use of the accusative with the verb पूज in the sense of 'going towards'. ब्रह्म:—सन्तान (of the armies) से गार्दर स्थः नाम: स्वाल्य-वेदो: मेढ़ि.) ओम: ‘flow, rush’. The use of this word may be noted, as it serves to bring out the comparison between the hosts marching onwards under the guidance of the young king (whose white royal umbrella is compared to the disc of the moon) and the armies to the tidal waters of the sea rushing onwards towards the sea-shore under the influence of the moon.

Trans:—The rush of the armies—started on their onward march to the land of the residence of his ancestors [as they were] being conducted by him who had an umbrella which was a pure white circular one,—resembled the sea-[waters ] forced on by the rising moon with her disc as clean as the white [royal] umbrella.

28. वसुदेविनामाम्—वसुदेवि: see IX, 11; वसु: (armours, shields, etc.) सत्तिन अस्थायिन वसुविनि:; “वसुदेवि वह सेष्म” अमारा: accord: to Pā. V, ii, 115 the gen. is used here subjectively as explained by commen.

अपयोगितवति—अपराधः (capacity, see IV, 7) अपि अथ इति पवयान्त:ि: न पवयान्ति अवक्षी ‘not possessing the capacity of’. विधिपदः—विषो: पव: आययम् धु: the sky; “नविधिपदः” अमारा. The Matsya Purāṇa gives the mythology of the three steps of Vāmanas when he solicited three footsteps of ground from the demon Bālī, where Earth was the space for one step, and the sky or aerial region for the second step, see VII, 35. रघुदारसुधा—रघु: धर्म (निग्रण रूपा, see IV, 54; VII, 30) देन.

Trans:—The Earth (the holder of riches), not possessing the capacity to bear the torture of the armies of him who was marching onwards,—appeared to ascend in the form of dust to the second step viz: the tract of Vishnu.

29. One commen. takes उधार with धर्मनाथ implying thereby the
idea of the army following the king but that seems hardly necessary or appropriate. 

Trans:—That army of the king wherever it was seen, whether preparing for a march, or in the camp at the halting-station in front (i.e. the next stage) or on the route in its course, it conveyed an idea of being fully equipped.

30. तखः—refers to Kusha. हिशानो—क्षिप्ताण्यत्यस्या विविधर्थ अन्ते चितः। तुर्गमानाः—दूर्योजन निर्मलस्य तुर्गामः: by Pa. III, ii, 37; III, ii, 28 Yedhika; and VI, iii, 67. ध्वनिध—प्रकृत्व अन्ध Ama. to come to a particular condition; see IX, 7; cf. मूर्तिकाण्यत्यस्या चपेके Kus. VII, 81.

Trans:—In consequence of the sprinkling of the ichor-fluid of the elephants and the striking of the hoofs of the horses belonging to that leader (Kusha) the dust on the road became mud, and the mud became pounded into dust respectively.

31. मनोपितो—नाथ देवसी मानोपितो ‘one who desires, is on the lookout out of a path’. कठकात्तरेयु—कठकात्रास्य (of the sides of mountains; see commen. and Kus. VII, 52) अन्तराच्या ‘middle spaces; hence, the compound will signify ‘hollows, dales, valleys’. वैस्तेशुम्—भ्रातराय दृ चैतन्य (appertaining to the Vindhya mountain). वसुधा—वसुधारेण. महाविवादः—an adj. to be applied both to ‘river Revā’ and the army; महाविवादः (see II, 9) वस्तः ला. बद्रप्रतिष्ठति—see XIV, 40. गुहाहुखास्य—see II, 28.

Trans:—That army eager for a passage through the Vindhyan valleys, being divided in various ways (i.e. into numerous battalions) sending forth loud hootings made the mouths of the caverns full of resounding noises after the manner of the roaring river Revā.

32. बाणोभिरः—The idea of the mountains having metallic ores is a very common one. It finds place in almost every Kavya. प्रवाणोभिरनिविस्तुयः—The bustle and hum of an army preparing to march, mixed with the sound of trumpets and clarions, can only be realised by those who have witnessed such a scene. Perhaps it will be seen and heard on the battle-fields of the European continent in the Austro-Serbian conflict just begun. For तुः see III, 19, VI, 55. भूपन्नः—The Aryans who came from the N. W. took possession of the Gangetic plain and drove the aborigines southwards. These naturally took shelter in the fastnesses of the Vindhyā mountain and are spoken of as wild
This reminds one of the system of offering Nazars which are touched and remitted at Viceregal and other Durbar.

Trans:—That king, whose charriot-wheel-rims were reddened by cutting through metallic ores and whose trumpets sounded along with the hum of a march, crossed the Vindhya mountain after viewing the presents brought to him by the mountain-tribes.

33. त्र्यो तीर्थो—It is impossible to decide which त्र्यो is meant here; as also whether the त्र्यो in तीर्थ refers to Vindhya or to any stream. I am inclined to take त्र्यो as referring to गंगा by which I understand some stream taking its rise in the Vindhyā hills and joining the main stream of the Ganges. तीर्थो—तीर्थ ‘a ford’, ‘a point in the course of a river where it is possible to cross the stream’; see XV, 101. It also has other senses viz. (1) a flight of steps at a particular spot on the side of a river or a pool of water by which people get into the water; as in इत्यादिन: एवस्मस्वस्मातः: Ki. II, 3; (2) a sacred pool of water as in इत्यादिन: Shd. प्रत्रीपत्तो—प्रत्रीत आय: अज प्रीतो; the word then lit. signifies ‘against the current’, ‘in a refractory manner.’ Hence प्रीतो becomes अप्र in a compound by अरामप्रीत. पदारमातः Pd. V, 73 and the अ of the front. word अप्र becomes ह in accord to इत्यादिन: शङ्कावर्तमानं इते Pd. VI, iii, 97 whereby the substitution takes place when the word अप्र is preceded by श, अन्तर or a preposition. उत्तरः—gen. sing. of the prp. of त्र्यो to cross with त्र्यो.

अप्रो यज्ञीवर्त्तुः—वातानवनः—The fan or भय-लिप्तर which is one of the royal insignia. The compound expression is a नित्रित form.

Trans:—The flamingoes whose wings fluttered to soar up in the sky became the white Chāmara, without any [special] effort, for him who was crossing the refractory stream at its fordable point by means of a bridge formed of elephants [made to stand side to side].

34. कालिवत—see III, 50 and IV, 32. भस्माय—see Ki. III, 32 and Shd. III, 2. अधेौकः कि विनिर्माण:—Body; विनिर्माण: सम्रे काये, see Raina I, 5. सुरात्—see commen. तितिर्माणोऽत्र ‘means’; the word at the end of a comp. has the sense ‘occasioned by’ or ‘of which the cause is, by अनितिर्माणदेव: सुरात् भाद्रदास्त्रोऽत्र Pd. II, iii, 27. अत्र एव अनितिर्माणवित्तदेव: Dasha. ब्रह्माण्डः—pertaining to the ‘three-streamed.’ The river Ganges is called the ब्रह्माण्ड because she is supposed to flow in three streams,—(1) मद्याकानी or सुरात्र; (2) गंगा and (3) जयाय: नीलुकित्वर्तमातः येवोत्तमाण्डायायायाय: इत्यादि: चालिताः, see XIV, 30.

Trans:—He bowed to the waters of the tri-streamed river which rippled by the tossing of the boats on it, and which was the means of
getting (to) the abode of the gods in the case of his ancestors whose bodies were made to remain heaped up in the form of ashes through wrath by the sage Kapila.

35. कैशिरीलीम्—This idio. use of the instru. in reference to time denotes in what time something is accomplished by Pd. II, iii, 6. cf. कैशिरीलीम्: स वक्ष्यामु संकुल, or कैशिरीलीम् अनुपमाता: वितलक्षुङ्गाणं—विना: (performed, cf. विना: Shā. VII, 34; or Kn. II, 46) अयस्त: (sacrifice, see I, 31; V, 1) वैदेहि: विद्युतिलिज्जु—see commen. and V, 63. वान्म्:—inds. 'by the hundreds'. The affix गुत्त comes after the crude forms of numerals and words denoting units of a coin in the singular number, when a distributive sense is to be expressed and the word so formed is a कृति by Pd. V, iv, 43. For the Sarayu being studded with a large number of शु: see IX, 20; and XIII, 61. A युपा, as is well known, is a sacrificial post to which the animal to be sacrificed is tied, and which is left behind after the sacrifice is over.

Trans:-Thus after some days at the end of the journey, Kusumihava having reached the bank of Sarayu saw hundreds of sacrificial posts fixed in square pedestals belonging to the members of the Rāghu-race who had performed sacrifices.

36. The wind laden with the fragrance of flowers and with the spray of water from the river coming to welcome the prince is quite an Oriental idea.

Trans:-The breeze from the very interior of the gardens on the outskirts of the family-capital having gently shaken the branches of the trees in flower and having passed over (lit. touched) the cool ripples of the river Sarayu went forth to receive him whose army was tired [by the journey].

37. उपपाल्ये—see XV, 60. रुपभस्वल्य—see commen. and VIII, 88.

Trans:-Now that powerful King, who was the banner of his family, who had implanted arrows in the hearts of his enemies, and who was a friend to his subjects, encamped on the outskirts of the city those armies which had waving banners.

38. शिलिपस्वल्यं—Bodies of artisans (not artists). तवचारं—see commen. and VI, 82. संतुलसावश्चचारं—संस्तानि (gathered together, see V, 6 and VIII, 3) व वानि सावश्चचारं च संस्तानि, वैमा वानि: संस्तानल्यं (a condition in which there is an abundance of means), तवचारं. पुरं—accu. sing. of the irreg. word पुरं 'a fortified town'. see XI, 93. बिस्तारांम्—pouring down; of. IV, 86. नवीसाक:—(a नव formation); 'brought a condition almost of newness' which is more than mere renovating.

Trans:-Bodies of artisans—employed by the King—on account of an abundant supply of means made that city which had gone to {its present} dilapidated condition almost a new one just as the clouds by pouring down their waters restore the earth parched by heat.
39. लस्त्री—see II, 21. संप्रमणार्थ—वाल्लां उपवासः: (see IV, 84; V, 74). परास्परः: स्मार्तः:—geni. agreeing with गः; परास्परः (extremely rich; तस्य भास्व ज्ञाते न कर्मये) may be taken to qualify either प्रिष्ठम् or गः: (see VIII, 27). वास्तु—
विस्थापनविनिद:—वास्तु: (वास्तु = the foundation, site of a building; or a house; it is used to signify the ceremony at the laying of the foundation-stone, or even after a thorough overhaul, of a building which is not like the modern custom but involves numerous ritualistic ceremonies) विपालानि, तात्सिध्यति तेन, तेन:—विभेययामान—mark the causal use of the verb निर्देश्न in the sense of 'caused to be accomplished, or performed.'

रक्षपूर्वी:—see XIV, 29.

Trans:—Thereafter the hero of the Raghu-line caused the performance of the worship having offerings of animals of the city containing splendid temples (lit. houses of images) at the hands of priests who had kept a fast and who were versed in the performance of the Vedic-ceremony.

40. राजोपपस्सु—एव उपासितं पदं उपवर्ण (a word prefixed), राजः उपवर्णं रसः तत्: (as in वन्युपपदं वेदं क्ष. XVIII, 14 or विलिन्दः; प्र: जा. I, 64), in which the first term is रसः, of course refers to निर्माणम् in the sense of a dwelling-place, निर्माणाः अवके सम (a place of shelter which is resorted to at night). शारीरिक—व्यक्त अवैतितिह इद्ध 'as is suitable'. वधायकांतः—मण्डलां भवा स्तंभः 'according to rank'. अविलास:—with which निर्माणात् may be construed. अनुजातिविवोक्ते—अनु जीवाचा अनुजातिव, (a dependant, a follower) अनुजातिविवोक्ते (body, group, 'लोकां दुःस्वे जने); त. सम्भायमानम्—lit. the verb सम्भू in the causal 'to honour, to treat with respect', as in V, II; VII, 8.

Trans:—Having, as a lover does the heart of his lady-love, entered the palace, which [word] had the term 'royal' prefixed to it, appellating to the city, be treated with consideration the body of [his] followers by assigning to each a residence as was required and according to his rank.

41. मन्तुम्—समक्ष वासिः अवधि संस्करयः: (the affix इनि comes in the sense of 'the agent having such a habit etc.' after about 10 verbs of which फः with फः 'to shelter' is one; see Pa. III, ii, 156); मन्तुम्: (stables) संस्करयः शिंशेष ते मन्तुम्: विविधा: तेत्र:। शालाप्रस्थति:—शाला = a house, a sheltered place, 'वासः कुडी द्वारे: शाला समां' अमराव: शालाप्रस्थतिरैवशयस्यो: हल्मा. विविधा: (according to proper arrangement or sacred rite) शालाप्रस्थति: शाला: विविधाः: शालाप्रस्थतिः: शालाप्रस्थतिः: शालाप्रस्थतिः: शालाप्रस्थतिः: शालाप्रस्थतिः (the word गत: at the end of a comp. has various senses; the sense here is more literal than any other; see III, 66); तेत्र:।

Trans:—That city, with articles of sale arranged in the marketplace, with its horses haltered in the stables, and with the elephants fastened to the posts properly arranged in the houses [for them], paped like a woman having ornaments placed on all her limbs.
42. भस्ते—loc. sing.; in the place of residence. पुराणगोभीं—पुराणा (former, old) नाथोद शोभा न, ति i.e. the splendour of the city of the times of the predecessors. अतिरिक्तता—restored. मैथिलिय—see XIV, 71. स्वर्गवाणूसूची—The verb स्वर्गाणूसूची and its derivatives are construed with the dative of the object wished for as in स्वर्गाणूसूचिः पारस्ते सुहावति Vai. 45; hence, the datives (1) भव: जग्मे of the lord of Heaven viz. Indra, and (2) अकेशाराम of the lord of the city of Alaka viz. Kubera the god of wealth.

Trans:—That son of Maithili, living in the residence of the Raghūs which had been restored to its former splendour, did not covet for the [city of the] lord of Heavens or even for that of the God of wealth.

43. रक्षकरोपण्य—see commen. एकादस्त्वारसू—एकात (excessive; दर्शकानादिनानापि Amara; cf. एकादशकालिक: कर्तवीरितिः Kr. I, 36) पारस्तु: एकादशयापुः: (breasts of women in their youth are always described by poets as white, cf. लगनगः पारस्तु तथा प्रवर्तीं Kr. I.); for comp, see commen. निखासपुरुष—निखासपुरुष हायामि (those which can be carried away by a breath, so light). बस्मे: (the hot season बस्मे स्वाटेरो शीते). निविद्या—निविद्या: देशः—the dress of the beloved; or, taking देश: as a separate word as some commen. have done as an accus. plural and देश: as governing two accusa. on the analogy of स, व्रत, etc. but this is not a current idiom. If देश: were to be taken as a separate word it ought to be in the dative. But I take it compounded with देश: and take the gend. अर्थग्राही of एकादश्याम् in place of the usual अर्थग्राही accord: to सङ्गोपेयेन स्वहलम् Pa. II, iii, 62 and on the analogy of नियतकारे गामोदेशय Shāk. IV or दुभानस्त्व नदीन्द्र सिद्ध, which on the whole makes a much better sense. We have instances in which animals, seasons, trees, etc. are by देशिका made the teachers, and lovers described as adorning and decorating their lady-loves.

Trans:—Now, came the hot season to give him instructions, as it were, in reference to the ward-robe of his lady-love—[a wardrobe] in which the upper garment was studded with jewels, in which there were strings of pearls resting on the snow-white breasts, and in which the silken cloth was [so light] as to be wafted by a breath.

44. Mark the identity of the poet viewing the North and the South as two rival mistresses jealous of each other with regard to their lover, the Sun, who moves to and fro between them; and now that he is on his northern course the poet depicts the North as a जंग्ला इन्द्रतुमा of her lord who had gone to the South and is now returning towards the tropic of Cancer, creating great delight in her heart. अफ़ारते—see IV, 21 and 44; VI, 61. अर्नन्तर—from the Solstice. अवन्त मay be taken in its astronomical sense अवन्त ये. भाष्यति धार्मिक्य ज्योतिष्कृत:—Loca. absol. ‘the sun having arrived near’. The idea of the snow on the Himalaya
melting under the rays of the sun is well known; its comparison to a
flow of tears of joy is quite Oriental. वाप्रुष्टि—the hot tears of grief,
see notes on श्लो Shaliv. IV, 14. हिमखुटि—हिमाति संवद्यति हिमखुटि, ता.
संवद्यति—संवद्य: (of or appertaining to the रामायण) सं, ता.

Trans.—The sun having now arrived from the solstice marked by
Agastya, to near the northern quarter, commenced to send a flow of
melted snow from the Himālaya, as if it were a cool flow of tears of joy.

45. अतिमात्र—सात (सोक) अतिमात्र; अल्पम्—अधे: निर्गुणंियस्य: वा.
अतिमात्र: और अल्पम्—both mean 'excessive', 'extremely'; 'अतिमात्र—
पुराणमितामः' अमाय। अनाजा—night. विरोधकियस्य—विरोध:
यस्ते, तत्स्य 'by an action or conduct of contrariety', i. e. conduct con-
sequent upon a quarrel. विभिन्नति—estranged. सातुर्यायणी—अनुभेन (अने-
दुर्योगे देवे परातात्त्वकोः: विखंत) सहिती.

Trans.—The day with its heat extremely increased and the night
greatly reduced, both were there like a husband and a wife [first] at
variance on account of contrary conduct but afterwards smitten
with remorse.

46. हिंसे विदे—see III, 23. अभस्तात् an inde. from the pri. अभस्तः
is construed with the gen.; but here we must take it as compounded
with सोपार्ष्यां and conveying the idea 'the lower rows of steps.' cf.
संयोगोचराः ध्रुत: संपाधानकृत् जित. I, 4. उध्रपर्वम्—उद्धता: (risen up) उध्रतः:
वेषां तानम् उद्धतानि, उद्धतानि परगाति यतः, तत्र agreeing with सरवः. शृङ्गविकाः:
Cisterns attached to a house such as those we see even to this day in
old houses in Poona; see IX, 37. नारायनस्वत्वम्—The sutta पद. V, ii, 37
says that the affixes द्वस्त, द्वर, and सातवृच are used "when 'that where
this is the line or measure' is to be indicated by the word to which it is
attached." According to some grammarians the suffixes द्वस्त and द्वर
are used to denote measures of altitude and depths and not horizental
measures and सातवृच is added in all senses. By saying that 'the water
had gone down' the poet implies that there was no fear of being
drowned.

Trans.—From day to day the water of the cisterns having left
the mossy steps of the cisterns and gone down, [ whereby ] the stalks
of the lotuses appeared risen up, it ( i. e. the water ) became [ only ] so
deep as to reach the hips of the women.

47. सातत्तनसिकानाः—सातत्तनस्य ( see I, 56) महाकाश: (a particular
kind of jasmine whose flowers bloom out only in the evening), तासि.
विषुःनिकुटिकित्स्य—विषुः भैन (by the opening) भ्रक्तः: (fragrance) वेषां
तातिः, तु। For the change of भ्रम to भ्रितं and explanation of the rule in
common: see I, 38. सातवृच—an adv. श्रमेति सहितं स्यातात्त्वम्.

Trans.—In the forests the bee, placing its foot on each of the
buds of the evening jasmine sending round fragrance by their blooming, and making a humming sound, counted, as it were, their number.

48. The idea of the Shirisha flower being used as an ear-ornament is frequently spoken of by Kalidasa, see \textit{Sh. I. 3. अः:—'mark', see VII, 9.}

\textit{Trans:—}The Shirisha flower although dislodged from the ears of passionate women did not readily drop down as its filaments stuck fast to their cheeks whereon the nail-marks were wet by the perspiration which filled in the [mark]-cavities.

49. \textit{चक्रमुस्युत:—चन्द्रा श्वास्यों | of the fountains; see \textit{Ratn. I, 12 for श्वास्यों} प्रवाहः, तेः. परीतावर—pot. p. acc. plv. of परीत fr. पर all round and ते to go; hence, 'encircled, surrounded'. सलवययाभसरेत—\textit{with the juice or exudation of the trees grown upon the Malaysa mountain i.e. the juice of the sandal trees. शिशिरविशेषणु—Special stone-slabs such as the marble carved stone-benches that we see in some of the mansions even to-day. धारागुढ़े—Houses furnished with artificial spray arrangements along the walls. अतिमशुस्य:—कश: (abundance, wealth) अवियते वर्णे ते इति मदु.}

\textit{Trans:—}The wealthy passed the hot part of the day by lying on specially prepared stone-couches which were washed by sandal-juice.

50. \textit{चामुक्षेतु—काल्यन अवरो: अत एव सुका: तेषु or as \textit{commem. भानाविध} ते सृजन, तेषु. अनुभूतवर्ष्य—प्रसास्य or पुनासाव अतु ‘after being [made fragrant] perfumed with Dhūpa’. The idea is that the influence of the God of Love on passionate persons had been weakened on account of the disappearance of the hot season. Now that gallants saw beauties in dishabillé they were excited; hence, the poet says, the God of Love regained his ascendancy in the dishevelled hair of beauties.

\textit{Trans:—}The God of Love whose energy had diminished on account of the departure of Spring regained his strength through (lit. in) the hair of pretty women which had been untied (let loose) on account of being wet by a bath and in which, after they had been perfumed, were evening-jasmine-flowers inter-woven.

51. \textit{अधिकर्त्ता—सेतनिधर्षरः: विकलितवा: ‘पीतरक्षु विज्ञर:’ \textit{Amarshesa. ‘yellow-red’ i.e. ‘orange’ on account of the pollen. For शि in the sense of ‘a little’, ‘alight’, see VI, 17 and I, 5. चन्द्र:—काण्डः—रजस्य कला, बुद्धायरे सप्तमांस, तेषां माह: द्वीर्जनाकः, तर्कात:—द्वाक—formed, filled, covered over; ज Published for the formation of this kind of abstract noun by the addition of ते see \textit{Pd. V, i, 119 cf. इत्यदःक्याक्यावधिगतं चुः नव भवति. उदारा—charming, splendid; see 26 \textit{sripra. It may also mean ‘long, tall’: whenever a sprout shoots out in full vigour it is specially long. सतिः—see IX, 44. असुन्द्र—The tree called in}
Marathi अंजुमाद्य, Botanical name—*Terminalia Alata Glabra*—see commen. सन्दर्भ सूत्र देख देखवा—For the mythology connected with the burning of cupid by Shiva see *Kumdra IV*, and *Shivapuran*. निंदा—The word apparently formed as निंदा शैलेन, but this is only allowable in the Vedas and not in classical literature. In the latter it must be dissolved as निन्दा: अहि अस्र निन्दास्तेन according to the Sutra V, ii, 100 (quoted by commen.) by which the three affixes श, न, and हाथ, come in the sense of स्त्रु after words of the लोमादि, गामादि, and विज्ञादि classes respectively. The word निन्दा comes under the first class. स्त्रु—a निन्दा formation 'broken into pieces.' निन्दा—'the bow-string,' विनिन्दिनी-रुपि* Amara.

Trans:—The charming sprout of the Arjuna tree, slightly yellowish on account of its being covered with particles of pollen, looked as if it was the bow-string of the God of love (lit. the mind-born) broken to pieces through rage by the dweller of the mountain (Shiva) who was [not satisfied] even with having burnt him.

52. अनोदानां—mark that the गृह (smell) does not form part inseparable of the three substances to which it refers, hence it is not स्त्रु as in 47 supra. सहाकारसाध्य—sahakāra is a particular variety of the mango which has a sweet fragrance. मकरः a detached portion, piece. पुराणीदुधः—old wine prepared from sugar-cane. The idea of age improving the bouquet of wine seems to have been known to the people in the time of Kaśīdēśa. नवपानुम—The new or fresh trumpet-flower

This flower appears to have been largely used as an ornament, see *Skā. I, 3. संवस्त्रा*—instr. sing. of the prep. संवस्त्रः 'bringing together.' कामिनिजुषु—कामिनि कामिनिप्रकाश कामिनिजुषु: (by पुमानिलः *Pd. I, ii, 67*). निद्राशाश्विनिर्लः—I do not see why it should be taken as the निद्रा season. I would take it as merely निद्राश्विनिर्ल* आविष्कार, तेन; the latter (or limiting) part of the hot season.

Trans:—All the troubles [of the hot season] to lovers were removed by the latter part of the season which brought to them at one and the same time the fragrant mango-sprout, the old wine of rich bouquet, and the fresh trumpet-flower.

53. बिलादे—past. p. p. of बिलाह 'to approach', 'set in'. I would take it to mean (the hot season) which 'had set in.' All commentators take it as दृष्ट or दश, or कर्तिहर—tormenting, as in बिलाहसेव्य: in XIX, 9. तापासेवी—see commen.; the double meanings of पाद and तेन may be noted.

Trans:—At that season which had set in two things became specially delightful to people—the king and the moon—both standing in full glory, [the former] the service of whose feet was capable of dispelling the troubles of misery and [the latter] the enjoyment of whose rays removed the torturing heat.
54. श्लोक—Malli, takes as सन्तु probably on account of the season, but why so. If the royal swans were in the river there was no reason for their being thirsty. Would it not be better to take श्लोक in the sense of न्यून from the quotation from अनुवरण by him in the sense of 'unsteady' 'sportive', as in श्लोकः मेघा. I, 27, or as in XVIII, 43. श्रीमदभागवत—agrees with अन्यवरणि. रोगोंबहारी—रोगि or रोगिन्: (on the banks) ज्ञान।; ज्ञानिन् (ज्ञानिन् विद्यित) वहः = bearer. बनितासखा—see बनितासखः बनितासखाः Ki. I, 10.

Trans—Once it came to be his desire who was the beloved of his wife to sport in the waters of the Sarayu which were agreeable in the hot season, which contained (lit. on whose ripples floated) the royal swans who were eagerly unsteady, and which were the bearers of the flowers of the creepers on its banks.

55. विभि—कायाः—see V, 63 and XI, 93. आनासम्ब—By the fishermen. विगाहित— to swim, to sport. अनुरुपः—see I, 33 and V, 34. प्रखरः—commenced, cf. II, 15. अन्नकाः—a misprint. It ought to be नकाः.

Trans—He whose prowess was like that of the disc-bearer commenced to swim in a manner suited to his wealth and greatness in that [river] on the [level] grounds where tents had been pitched and from which alligators had been dragged out by (lit. net-workers) fishermen.

56. श्रीसुराराज—सीरी सुराश्चार: (see VI, 3); this is the सीरी in धन्वीः कायासिशाय: Ki. II, 3. अन्यमोर्विशिष्टनिः—अमोर्विशिष्टनिः: (see VI, 63; VII, 23) श्रीमदभागवत: (see VI, 68; VII, 50) विकासिनः: (see III, 8; IV, 9). श्रीसुराराजः—न्यूनः श्रीमदभागवतः (agitations, shakings); see comm. and I, 38. उदिताः—उदिता: (alarmed, frightened, pa. p. of उदित 6th P.) हंसा: वसा: ता:। If उदित be taken in the sense of 'alarmed' then the word अन्नका ought to have been in the ablative by श्रीमदभागवतः वरेदुः Pa. 1, IV, 29); hence it would be preferable to take उदित in the sense of 'naked surprised'. अन्नासम्बः—अन्नासंिनि अंगाति (limbs) बासा ता:। तातिः।Trans—That river (Sarayu) had its swans made wonder-struck by pretty-limbed women whose armlets brushed against each other while descending the flight-of-steps on the bank and whose falling of the feet were accompanied by the jingling of the anklets.

57. परस्यार्थाःस्तम्भः—सरसं (see VII, 14); अन्यश्रुतम् = sprinkling of water; तत्स्थान् = bent upon, deeply engaged in (see VI, 16; VII, 5). मन्नतनामादिः—चन्दन त्रय: (fondness, eager desire) दीप्ति भासि। नौसंख्यः—'he who was in a boat'. (स्त्रेष्ठा espe. when at the end of a compound, means 'habitation, resort, place of refuge', see Shā. V, 17; Uṣṭa. III, 17. परस्यार्थास्तम्भः—परस्यं त्रय: (सत at the end of a compound is used in different senses such as 'in reference to' as in सतीमतम्। Here, however, it signifies 'one who was standing at the side'. उपासनावध्यलयनं—
A kirditi is not necessarily a 'fly-flap-bearer'; hence, the expression कर्दिता to indicate that she had taken it for the occasion. किरदिता—a female attendant of the Kirditi class; see note on पुक्ति st. 33 supra.

Trans:—The king, sitting in a boat as he was desirous to view the diving in the water of those women who were absorbed in the sport of dashing water against one another, spoke to the Kirditi who had taken 'a fly-flap' in her hand and was standing by his side.

58. प्रय—The object to this verb is the whole sentence as said by common. अवरोधे:—राजदत्त: 'by the ladies of the harem'. 'अवरोधकतेयावाने राजदत्त: दल' वरीशा:—वात नातें, see 35 supra. मदनीवे:—मन अवर मदनीवे: mine, my own. गदिलकर्षी:—नित्तित: (washed away; lit. 'dropped') अयानां (of the limbs) रङ्ग: (paint, dye) लेख नं, तें. सादित:—अते: सादित: सादित: accompanied by clouds. पुष्पिणि—exhibits, manifests; cf. Skt., I, 19.

Trans:—Mark! the flow of the Sarayu, being dived into (thereby stirred) by hundreds of females belonging to my harem the points of the limbs of whose bodies have been washed away in the waters, exhibits a variegated coloured [appearance] like the rise of the evening twilight accompanied by clouds.

59. फिल्लत:—removed, destroyed. बॉललिलिवानि:—see st. 34 supra.

सरस्वतीहोम वापतीभिषि:—creating, producing the beauty of the [redness of the] eyes through passion. प्रतिवर्तित:—restored, returned. The general idea of the stanza seems to be this. The collyrium which is a favourite ingredient with Indian women and freely used to impart beauty to the eyes was washed away by the water of the river Sarayu in which they were sporting and their eyes would have appeared pale without it; but the poet makes up for it by saying that their eyes began to glow with passion under the excitement of the sport.

Trans:—That [prettiness resulting from] collyrium [in the eyes] of the beauties of my inner- appartments, which was removed by the waters agitated by the motion of the boats has been restored to them by the waters which have created a sparkling in them by the awakening of passion.

60. सुपर्वर्ष्यस्त्राय—अभ्यास: (hips) न वयोवर: (धरतीत धरि, पशसि धरि: कच्छर: ) न औपयोगकर (a Samahara Dwandwa by द्वितीय प्रणयुक्तेयावानि पृ. II, iv, 2 whereby a compound of the parts of the body of an animal, members of a band of players and component parts of an army, is always singular); गुहि: (heavy, weighty) औपयोगियोर यासि ता: गुहिर: वा गुहि: समयोक्षेत्रां ले सी. 1. 3. उपदेशः. आसानार—see X, 65. उक्रोड्डा—to carry about, to support. गान्धान्धे:—गान्धान्धे (tight, close-fitting, fixed) न तानि अवन्ति (ornaments) च, तें. The ornaments became fixed in consequence of the different parts of the body having
been swollen under the effect of the cold bath, and as a consequence they became painful to the young ladies. 

Trans:—These young ladies unable to properly balance [support] their bodies on account of the heaviness of their hips and breasts swim purely out of excitement, though with difficulty, in the waters with their arms having close-fitting ornaments.

61. दिकीया—This flower, the Mimosa Siressa, seems to have been freely used as an ear-ornament, see Skt. I, 3. 

Trans:—The standards of comparison with regard to beauty and the limbs are at-no-distance from (these) sportive women; vis. the
beauty of the whirl-pool for (lit. of) the beauty of the deep naval, the ripples for the eye-brows, and the Chākravāka birds for breasts.

64. For the idea of शालिस्मर (cf. XVI, 13) and the opening stanza of the Dasharāpaka. तीर्थातिर्थिभिः:—तीर्थ: सत्व: (see VI, 64, 72), तातृ विला: बहिर्, हे: उक्कीप:—उद्दह: कहिः नस्त: उक्कहि:—. The peacock is known to spread out its plumage and to make a sweet long trumpet-like sound, at the rumbling of thunder and drizzle of rain. Bearing this idea in mind the poet seems to indulge in the hyperbolical description of the water-sport as if the striking of the water by the palms of their hands was in the first instance a beating of the drum and secondly the sound was mistaken for the rumble of rain-storm which made the peacocks spread out their plumage. तेषांक—see I, 39. अनिमित्तास्मात्—‘hailing with joy; welcoming’; see II, 74; VII, 69; XI, 30. समस्यांकि—‘becomes intense; gathers together. रूपं—‘pleasing; charming; from रूप 1st and 4th. गीतातुलिण्येऽस्मात् अनुस्चाष्टति ‘following’, ‘keeping time to the singing’ cf. कुंभोद्यान भा. 47.

Trans:—The pleasing water-tambour-music following the singing of these fair ones, and which has been hailed with joy by their sweet sounds by the peacocks on the slopes of the margins gathers together in the ears.

65 चन्द्रछ्वेदु—चन्द्रश्यामि (closely adhered, from चन्द्र, 1st Paras. cf. शाहा. VII, 11) वसाणि वेषं ते, तेषु. इदुपुवुस्या:—कलितातिनि ‘covered over, concealed’. अलामुस्त्रलम्बामि:—जलेन आतुरसिति: सुनानि (of the strings) मानि: वेषं ते. मीनं मनोजन्य—cf. मा. VIII, 45. The garments may be said to be white and therefore compared to moon-light, while the small beads of the girdles are like so many stars.

Trans:—These girdle-ornaments whose intervals of strings are filled with water (i.e. are wetted) and which are like moon-light-covered-stars in the closely-adhered-garments on the hips of the fair ones have been silent.

66. कोरोणारिधारा:—उपाति = struck, propelled. प्रक्षेत्रास्मि:—बकादु हर्जुनि (lit. other than crooked; hence, straight) क्षतरासिति (कुरुनि) अभाविणि वेषं देव अखादः, हे: चूपारस्मान्—see commen. वर्णिति—see commen.

Trans:—These young women who have been striking upwards streams of water with their hands and who have been wetted on their faces (i.e. whose faces have been wetted) proudly (confidently) by their companions—have been dripping down water-drops reddened with Chāmā (kunkuma or red-powder) from their hair the ends of which have straightened out [in consequence of being wetted].

67. दाद्रबंकेश्वर:—उच्स: वेणि ते, now commen. चान्तरस्तेलेव:—कुला परंथेल (‘painted decorations’). Forming various decorations on the cheeks and bosom by red and yellow pastes ‘पण्डाली’ was a very com-
mon past-time among lovers in olden times) तथा स्तु.: खेब—(adornment, 
नेशन as told in commen.) विशेषविवरणम्—पार्श्वेदि is the तार(३)४ or ear-
ornament; cf. विभिन्न हि महुर्षां गद्यम नागिनम्, Shāh, I, 19.

Up to here from Stanza 58 the poet supposes the King to be 

describing the scene to the Kirāti.

Trans.—The decoration—wherein the hair have been loosened, 
the painting has been washed away, and the pearl-ear-rings are loosely 
dangling—of the faces of these passionate women though disordered 
by this water sport is indeed charming.

68. सक्षापदिनीकाः—सक्षे अवस्था सक्षापदिना 'stuck to the shoul-
der.' उद्धार्या वायुः पवित्री च भक्तपबिनी; सक्षापदिना उद्धारिणी वर्ण स: सको 
पविनीकाः:—the affix aq is added to a Bahūrwhī the last member of 
which is a word of the सटी class (तूम. words ending in हृ or हृ), or a 
word ending in a short यः पु. V, iv, 153. अनु—may be construed 
both with the King as well as the Elephant.

Trans.—The King (तुम) with his (हर) pearl-necklace moving 
to-and-fro coming out of the baloon-bout sported with those women 
in the water, as a powerful wild elephant with an uprooted lotus-
stalk adhering to his shoulder does with female-elephants.

69. अनुसरणः—followed by, attended by. Hitherto the women 
were playing among themselves; now they have been joined by the 
king. चालिस्कुन्या—नायके तर्कितः. The affix हङ्क (पर) in the sense of 'having 
such a habit' is found in the Olhanda literature पु. III, ii, 137. The 
यरसुद्ययताकारा observes that it is allowable in classic literature 
and Mallī. by Sutra 6565 पु. III, ii, 188 endeavours to give the first 
rule a more comprehensive scope. तथवसमा—नवन्यो: अनुसरणः pleasing 
to the eyes; cf. 'चौपारस्यवस्तनिन्ना रेखः'. उद्धारिणी—उद्ध: नयुताः दक्ष वम.

Trans.—Then those women accompanied by the majestic King 
shone forth greatly: pearls are originally charming to the eye; how 
much more so are they when coupled with the brilliant sapphire.

70. भागीदार:—see commen. For the sporting with coloured 
waters see रात्रिन्, I, ii. 107-110. कालशब्दृष्ट्यः—यूक्त = a syringe; a spray-
discharger ‘यूक्त प्रस्तुते शिरेते चिकित्सास्यगुरुम्? Medī. आवतन्त्रः—अयो 
अभिन्नो वसमा सा अभिन्नी 'one having long eyes'. cf. आयतःस्वना Shāh, III, 5.

By वदोऽही सक्षापदिनी—the word अभिन्न at the end of a compound becomes 
अृ, and then may take the feminine affix यः (ृष्ण). Long eyes in 
women are considered a special trait of beauty. तथापतः—one in that 
condition विग: that of being sprinkled over with coloured waters.

साधारणलिपिः—धातृतव नायिक (य) लहः: (rivulets, streams of metallic ores 
or rather streams whose waters were mixed with ore-pigments) स: सह 
वनन्ते वर्षी. अवदिराजः—अधीराण राजा the king of mountains विग: the Himā-
laya also called साधारिता: Ku: I, 1. The word राजन् at the end of a
The Himalaya mountain is supposed to be full of metallic ores; see Kusa I, 7.ランス—see III, 37.

ランス—The long-eyed damsels out of love sprinkled him with coloured-waters discharged through golden-syringes: in that condition he looked extremely bright like the king of mountains with streams full of metallic pigment.

ランス—ransoms, of &c.; see III, 37.

ランス—ransoms, of &c.; see III, 37.

ランス—ransoms, of &c.; see III, 37.

ランス—ransoms, of &c.; see III, 37.

ランス—ransoms, of &c.; see III, 37.

ランス—ransoms, of &c.; see III, 37.

ランス—ransoms, of &c.; see III, 37.

ランス—ransoms, of &c.; see III, 37.

ランス—ransoms, of &c.; see III, 37.

ランス—ransoms, of &c.; see III, 37.

ランス—ransoms, of &c.; see III, 37.
Trans.—The king did not bear its (of the charm) loss because it was the charm of (which brought) the splendour of victory and was worn by his father before him, nor because he was avaricious, for a firm-minded-person [as the king was] viewed flowers and ornaments as equal.

75. अनत्यानि—see st. 55, supra. नल्लिकृष्ण—(of the bracelet) विजयः (search); दक्षिणम्. नदिद्रणारू—‘dexterous in swimming in the river’, see commen. तवा (Hast. by). By Pā. VIII, iii, 89, quoted by commen. क is substituted for the त of त्त after हि and दर्श्र when the word so formed denotes ‘dexterous’. Moreover the word नदिद्रूण is formed by the addition of त्र to त्त preceded by the त्रिप्रतीत त्त by सुविष्ठ: Pā. III, ii, 4. अस्ताद्ग् प्रसादः—सुसन्ति प्रसादः (the calmness, pleasantness of the faces; अस्ताद्गा मुखसत्रल: चेष्टा चे)

Trans.—Then he, at once, ordered all the fishermen and divers (those skilful in swimming) for its search. Having dived in the Sarayu they whose labours were unsuccessful but [all the same] who had the pleasantness of their faces unfaded, spoke to him.

76. कुल्कानि—through, out of, eagerness, greed; see VII, 61. कुल्कानि—By Kumuda (the name of the serpent living in the pool. उपास्य—seized, taken possession of: past p. of उपासः 3rd Atma. शर्त—probably; see commen. अ无情ालिनि—हद्व्य (हद्व्य a deep pool of water तत्रात्मक्षोऽत्र: यदः: आमाः: लोके संगीते हति चाचमलं नात्र. III, 53.

Trans.—Sire! All effort has been made, but your ornament which sank in the water could not be obtained: perhaps through eagerness that was seized by the serpent Kumuda who lives in the pool.

77. अतत्त्वत्—see XI, 43. धनुष—see II, 23. कोश्वस्य—सापार्थ विशेष्येन भोगिते अक्षोत्य ध्रुव सः; mark the change of अक्षोत्य to अक्ष at the end of a compound. गानम्यात्—राज्यत्: हि presided over by राज्य त the eagle. ‘पलिदारलकसादिः:’ आमाः. The natural antipathy between the eagle and the serpent is well-known. सीतानि—तौरे नतः: अश्वः: in the sense of ‘standing, located upon’; see st. 57 supra. तरसी—energetic, vigorous; see XI, 89. अलंक्ष:—लङ्कन कौड़म्योऽसुः मुक्ति नसी यस्य: सुः, and तथा हिता: पद्र. on Pā. III, ii, 38; see तुम्भ III, 58. अस्त्र—see III, 31 and V, 37.

Trans.—Thereupon, that energetic bowman with his eyes red with anger, putting the string to his bow, and taking his stand on the bank put up the Gitrubmata missile for the destruction of the serpent.

78. तक्ष्ण—refers to अश्व in the preceding stanza. सांत्विनिन्त्व—see remarks on अश्व in notes at 73 supra. संहितः past p. of शि 3rd Udha, with स to put together, to join. समास्तः—समाविष्ठ: past p. adj. (1) stirred up, put in motion; (2) thrown up, from आभु 4th Paras.

तात्: तत्र हस्तः (trunk, हस्त: करे करिदेरे. इत्याम्बधारस्तुत्वचि कर्मविश्वासः—
This interpretation seems to me to be more in harmony with the fact that the first thing an elephant does when he finds himself in trouble is to put up his trunk. The adj. comp: can be applied in this sense to वनः कड़ी and as the common ones to मृगः कङ्का — the banks, embankments; कुरु केश्वर्त नीरं च Amara. अवपालमः:—अपवले सगरः even the modern Kedda operations are based on this plan of covering a deep pit with grass etc. पुरवं—अवा. Harsh, furious.

Trans:—No sooner was the missile put up than the deep pool of water through agitation with its waves as if they were hands, struck down the embankments and began to furiously make a noise like a wild elephant fallen in the catching-pit.

79. तपायत̄—From that pool. उद्वृत्तक्षङ्कः—उद्वृत्तः: (risen up, come to the surface) नाना: यव तपायत। The phenomenon of marine animals throwing themselves out of troubled waters is a usual one and its mention indicates the poet's observation of course to be construed with तपायत। It may also be taken with समुद्रः. For the comparison between the ocean while it was being churned by the Gods and the Demons see Ma. Bhā. सुराजृक्षुः:—The Parijīta tree which is in the garden of Indra. कम्यु पुरुस्कङ्कः—a peculiar idiom लित। it is 'placing the girl in front' but it is no more than 'accompanied by' cf. शुक्लका पुरुस्कङ्कः Shā. IV. The यात्रा here is not the daughter but the sister; the relationship between Laxmi and Parijīta was that of sister and brother insomuch as both were two of the fourteen jewels gained at the churning of the ocean and were therefore sister and brother; hence the comparison is quite appropriate.

Trans:—From that troubled pool of waters whose crocodiles had thrown themselves out, came forth the serpent-king leading a maiden and thus resembling the tree of Indra which, sprang out along with Laxmi from the churned ocean whose alligators had come to the surface.

30. विसूष्णत्—see common. उपायः—see IV, 81 and V, 74; and प्रसपुदार:—returned. उपायतः—standing in front, approached; cf. नवीनः वेषिते न प्राप्तसिद्धम् Shālī. IV. विसूष्णतः:—see I 98; V, 3; and X, 50. प्रभुर्गु:—नायक in the case of those who have bent themselves i.e. submitted; cf. एव प्रश्रेष्ठम् सपन्तु Mahāvīr. I, 47. अनितिभवं:—अनितिभव (इतद्विवा, अनितिभूम) यदद (केवल:) वेषिते से। सौरम्—युप्तेऽयुप्त इतः तुरवं: = Garuda हृदौ: प्रमाणः: Amara.

Trans:—On beholding him (Kumuda) with the ornament which he had brought to be presented in his hand standing in his front, the ruler of men retracted the Sauparna missile: for, the good are not with unlimited anger towards those who have submitted.
81. चैकोऽभवं—see X, 53. तत: यह कोरा: चैकोऽभि. Here the addition of य does not cause any change in the meaning, see the वातिका 'ताळुकोऽभवं' उपस्थापत्यशु. under Pa VII, iii, 31 and see commen. 

श्रवणां अकुञ्ज—see XV, 97. The goading-rod of enemies i.e. one who keeps the enemies under check. The word अकुञ्ज seems to have been used more for alliteration. अकुञ्ज—कः—the compound is to be with the accusa. of the word अकुञ्ज according to Pa. II, i, 24 and not its genit. as stated by commen. according to Pa. II, iii, 69. The genit. is not used to express the agent or object, when the word is governed by an active participle. 

महाकृतिन—महाम अहंकारे प्रविन्द, तेन. मूर्तिबिशिश्वाचे—मूर्तिविशिश्वाचे. crowned king. The अभिशिष्ट is one of the ceremonies essential at the time of crowning a king. It is found even in England at this day when the king is sprinkled over with water and appointed by the Archbishop of Canterbury.

Trans:—Kumuda—who knew the power of the missile, having bowed, with a head though erect through pride, to Kusha who had been duly appointed on the head and installed as king; who was the son of the ruler of the three worlds, and who, on account of his prowess, was the controlling-god of his enemies,—spoke [thus].

82. कालीकर्तरसामुपमम्—कार्ति need not be taken as कार्ति but in the sense of 'concerning', 'respecting', 'for the purpose of', see commen. 

कोश्ये—see I, 5; V, 22. कथानाम—The particle कथा and several others such as यथा, तृतीय, तथा etc. are subjoined to interrogative pronouns, in order to express some interest taken in the question by the speaker. 

आराधयिः—आराधितं शरणं: fit to be worshipped, respected, or propitiated; pot. p. from आराध्य 5th and 10th Paras. 

Trans:—I am aware that you are only a corporal image bearing the name of the son of Vishnu—of that Vishnu who had assumed a human form for a definite mission. Such a one as I am (i.e. one who am aware of this fact) how can I possibly act harmful to the happiness of one who is in every way deserving of respect.

83. करातक्षुतुका—playing with a ball has been a very common amusement with young damsels described in Sanskrit literature. 

बालाः—Here the word is used in its accurate signification; see the use in st. 60 supra. अतिकुञ्जर्वम्—see III, 54. हवादाक—see st. 76 supra. भौतिः—a falling star; see commen. श्रीमल्लस्य—see 72 supra. 

Trans:—This young maiden—whose ball had gone up by the stroke of [her] hand and [who was ] looking for it, beheld the victory-giving ornament of yours descending like a meteor from the sky—took possession of it out of great curiosity.

84. अपातुचितविधिवत्वा—see XVIII, 25. अन्तरुप—an inde. = up to
the knees. There is a general impression that the arms reaching up to the knees in length are auspicious, probably on account of such arms indicating great strength. Mark the use of र in the limitative sense अत्यन्ताद्वितीयन्त्रयम् - भानु प्रकाशित - the striking or constant rubbing of the bow-string, see XI, 78. "वायुन" - see III, 53. रक्षापरिय - protecting bar. परित = a bar used across a closed gate called आवर्त in Marathi; cf. इत्तना नदरस्वरियात्सुकादि निवासित. Sha. II, 15; Buddha. I, 38.

वोट = joining. अवस्थेन - see III, 94. अवस्थ = strong, sinewy.

**Trans:** - Let this ornament once more obtain the joining [of it] with your strong arm which reaches up to the knee, which has the inefficible line-marks from the strokes of the bow-string and which is the protecting bar of the earth.

85. नािििि नावुिनसु - For the use of र in the sense of 'deserve, to be right' etc. with an infinitive of the principal verb, see III, 46, VIII, 79, 90; likewise the use of two negatives to convey an affirmative sense is noteworthy, see Rd. XI, 85; and न दुरस्वरियात्सुकादिन्ति न पुष्पि Shd. III. अवस्थानसु = to assent to, to grant, see Shd. V, 20; Baird. 22.

वुद्रति - see VI, 68; VIII, 40. विदित - an indica, 'a long time'; the word नि is used in this sense in all the oblique cases, see XIV, 59.

**Trans:** - And, it is not right, oh king! that you should not consent to accept this younger sister Kumudavati of mine who is anxious to atone for her fault by a service of your feet for a long time.

86. उविवातान - one who spoke; per. p. of तथ। उपहताभिषेकः - इहादित्व (returned) अवस्थान नेत्र स: the ornament is of course the जनाभारण mentioned in 72 and 83 supra. खजान: - my kinsman, अवस्थानितार - lit. speaking after; replying (to the request made in the foregoing stanza). संतोषेन आस - according to Pd. III, i, 40 no word ought to come between; read note on पति अश लX, 61. समेतकननु: - स्वेच्छा: विशिष्ट: - जवळे जात्र स: This indicates the preparation of marriage. विविषु - see V, 3. कुमुदास्वेरे - see VI, 11; and X, 22.

**Trans:** - Kumuda - who spoke in this manner, and who returned the ornament to the king who in turn replied "you are honorable and you are my relation," accompanied by his kinsmen formed an alliance with the king by (giving over) in conformity to ceremonial rites his family ornament which was [no other than] the maiden herself.

87. साह्याय - not only 'constant living together' as would be literally implied, but for married fellowship which implies 'association in religious ceremonies' i.e. सन्तानसंस्काराय as observed by commen. cf. *inter alia* Ven. I, 20; Ka. III, 21; Md. XV, 24. It has been suggested that this phrase implies the अत्यन्तियाय form of marriage. साह्याय - see VIII, 1. The अत्यन्तियाय is enjoined by the ceremonial mantras, thus - कुक्तंदस्तक्षयुस्तिमिनि निकाससस्त न ज्ञानातुं कला जन हिराकं बला निधुन्त व
No sooner was her hand, which had the auspicious woolen wristlet on it, held before the sacred fire flaming upwards, by the lord of the people for matrimonial companionship than there arose the sound of celestial trumpets reaching the various quarters to their farthest limits; and after that, wonderful clouds showered down richly fragrant flowers.

88. दृश्यं—अनेन प्रकारेण; by दर्शस्मु: Pd. V, iii, 24 the suffix श्यु indicating ‘manner of being.’ निर्गुरो:—in the Me. I, 37 this comp: phrase is applied to चन्द्रवीरेण. मैथिलेयं—see XV, 63. आरसं—उरसा निर्मित:.

The commen. quotes Yādnya. in support of the meaning implying ‘legit:imacy’. Manu says स्त्रीलिंग्स संकुचित्वा तु स्ववच्छलपथयस्त । नभीरसं विजानीवालुः प्रायमकल्पे। तश्चकस्य पञ्चमं—the fifth in descent from तश्चक. तश्चक was one of the principal serpents in the nether or the serpent-world. एकः and अद्यः—exactly like the English idiom ‘the one and the other’.

The enemy of Takshaka on account the death of the former’s father. पौरोकान्त:—पौरोणों कान्त: ‘dear to his people’.

Trans:—In this manner the Nāga got as his kinsman the Mithilā-princess-son who was the legitimate descendant of the ruler of the three-worlds; and Kusha too got him who was the fifth descendant of Takshaka: the one gave up the fear from the son of Vinātā who had been his enemy in consequence of the death of his father, and the other who was the darling of his subjects ruled the Earth where the serpents were now harmless.