Raghuvañsya Canto XIX.

Notes and Translation.

1. अभिषिक्तः—p. p. of अभिषिक्ते 6th U. to anoint, to instal; governs the locative of the post where one is installed as here प्रेत; see note on अभिषिक्ते I, 85. अभिषिक्तेवर्त्तमः—प्रेत: देन: यथा: स: तवः दिशिष्येः—
   from प्रेत 1st U. to dwell in, to have resort to. शृंखला—see V, 50; IX, 74. अपविद्याः: not behind-hand. पश्चात् वयसा:—in the latter part of age; cf. जात्रा सदा विराजल: पश्चात् वयसा वैयक्तिकः कृत्यसंचारः Kd. p. 47.
   नामिनः—"The name of a celebrated forest of asceticism where the great Santi narrated the Mahā-Bhārata to the sages." नाना: वत्री—see II, 70 or XI, 51.

Trans:—The descendant of Raghu who was self-restrained, and who was the foremost among those versed in Vedic lore, having placed on his own throne as King his son Agnivarna who was like the very fire in lustre, retired in the latter part of his life to the Naimisha forest.

2. तीष्ठतिलेलः—वैव (adj. sacred, holy; or n. a sacred water-place, see I, 85; the comp: may be dissolved either as कार्मधारया or a Tatpurusha तीव्रे च तवृ सलिन्द्रे च or तीव्रभ सलिन्द्रे तेन्. तीष्ठतिलेलः—see IX, 37.
   अपविद्याः—अन्तर्गतिका: (covered) भूमिः ये: ते:—तलये—a couch; cf. तलपमसलमुः भर्त्रि. विप्रुतः:—Here the suffix तलिन्द्र: is used merely to denote the act and not the object; see Pd. III, iv, 70. फलतिलेलः—
   निधिण्यते सुखो यथा: स: निरुखि:; फले निरुखि:; one who has no desire of a fruit. The coalition with the Supreme Spirit is only available when one does not do any penance with an object in mind. See Bhag. Gitā, which says कर्मयेवाधिकारात्रे मा प्रेते कृत्यसंचार II, 47.
   तपः: संविकारः—collected, hoarded asceticism; an idio. use of the verb संविकार 5th U: cf. रक्ताभिवाप्पमधि तपः: प्रवेदः संविकारः Shd. II, 14.

Trans:—He, who was made to forget the pleasure-ponds by the sacred water, the royal bed-steal by the Kusha grass covering the ground, the palace by the hut, and who did not aim at any fruit [from his penance] gathered together asceticism.

3. तस्मात्—तस्मात्: the son of Sudarshana. हस्यविकारः—Mark how the compound has been dissolved by commen. हि:—since; for.
   गुरुः—by the father. मेधिती—मेखो अवश्य मेधिती: नी० for the mythology see VIII, 3. मुखद्विधा—प्रेते निषिद्धः: दिन: देन: देन: प्रसाधितमुः—For the purpose of embellishment.

Trans:—His son did not experience any trouble in the work of.
taking care of what had come in his possession; for, the earth was intended by the father, who had overcome the enemies by the force of his arms, for enjoyment and not merely for the purpose of embellishment.

4. असिक्यः—Voluptuary. सन्ता:—see VIII, 24 and 92. कृत्यिक्षेपः—see common.

Trans:—That voluptuary (i.e. Agnivarna) personally conducted the administration of government for some years in a manner suited to his family tradition, then relegated it to his ministers, and thenceforward devoted his youth to the enjoyment of young women.

5. क्राक्रतिसहचरः—one living constantly in the company of amorous women. उत्तरः—succeeding, following. अपोहतः—The correct form should be अपीतः. बेमस्—need not be taken in the plural sense. It is a Sanskrit idiom to speak of a ‘pile of buildings’ or ‘a large house’ in the plural; e.g. थे तो गृहः: in Mrischa.

Trans:—In the palace, resounding with the beating of the drum, belonging to that lascivious king who was keeping the company of amorous women, each succeeding festivity was more magnificent than the previous one which was itself sufficiently grand.

6. हृदयाध्येपियिष्टयस्य—हृदयाभास्य अभ्या: (the objects of the senses, objects of enjoyment such as fragrant unguents, flowers, music, sweet singing, etc. हृदयाश्रयं: परिवर्तनं हृदयाध्येपियिष्टयस्य void of, not having any objects of the senses. अणास्तः—अणास्तं अंतः (interval). अन्नतःजिह्वा:—enjoying in the interior [of the palace]. दिवामिनास्य:—an Avyayibhava compound. यथैत्य:—Imper: of अनेन 1st Atm. to mind, to care for; see VIII, 24.

Trans:—Not being able to tolerate even the interval of a moment (to be destitute of) without the enjoyment of the objects of the senses, and amusing himself night and day, he did not care for his eager subjects.

7. गौरवातः—out of respect, regard; see Krs. III, 1; Mt. II, 71. जातु—perhaps, sometimes; the sense here is different from that in XI, 58. वर्णन कवितम्—Even in modern times we read of Emperor Jehangir having shown his foot out of the window in the Agra-palace.

Trans:—If out of respect for the ministers he sometimes gave a sight of himself who was so eagerly desired for by his subjects, it was done merely by means of a foot held out hanging from the opening of a window.

8. तं—refers to जग्न in the preceding stanza. कुलसम्बन्धः:—those who have made salutations. कोम्पक्रियाशृङ्खलाः—कोंपक्रियाशृङ्खला: जातयत्: नवाणिनि: now see common. कृित्यिक्षेपः covered over; this is an adj. to तं. नववर्गीयभास्यः—
Trans:—The dependants who had made their obeisance to the foot served it which was covered with the red lustre of his tender nails and which therefore acquired the likeness of the lotus touched by the rays of the early (morning) sun.

9. pleasure-ponds; it is one of the most common things in this tropical country to have rooms constructed in the centre of a large cistern which could be filled with water and used for sporting purposes while bathing in it. apartments set apart for sensual enjoyment or may be taken in the sense of 'the portion of the body below the waist.'

Trans:—He who was excited with excessive passion dived in the pleasure-ponds the lotuses in which were moved to and fro by the stirring of the water caused by sportive women's breasts which were erect on account of youthfulness.

10. The compound phrases ending in instru. plural agree with and the sense of the instrumental may be taken to be 'instrumentality' in the sense of 'by means of.' Natural beauty. those whose limbs were beautiful.

Trans:—There (in those ponds) the charming women greatly attracted him by their faces to which natural beauty had been restored by the collyrium in the eyes having been washed away by the spray of water, and the dye on the lower lips having also been washed off.

11. an adj. clause qualifying as well as also see VII, 49. also see III, 6 and see III, 6 and

Trans:—He who was in company of his beloved women approached the drinking-booth-arrangements attractive on account of the bouquet of the wine fascinating to the sense of smelling just as an elephant in company of his mates approaches a lotus-pond containing blown lotuses.

12. Exuberance, excess. nectar of the lips. Here however it may be taken as a 'mouthful of wine.' This may be construed as an object to as well as to a mouthful of nectar of the lips.
The Bakula (Mimusops Elengi) is said to send forth flowers when a woman throws a quantity of wine from her mouth at its foot. The different flowers which bloom under certain conditions are mentioned in VIII, 62; see also Ratnā. I. See Jánaka-harṣṇa III, 69-75 for a description of a drinking sport.

Trans:-The pretty women yearned to get from him a mouthful of wine, the cause of excessive intoxication, given by him in secret. He, too, expecting the (the coveted object), like the Bakula, drank in the nectar of the lips [mouthfuls of wine] given by them.

13. अधूर्यता सिद्धतु:-carried to a state of being not empty; a peculiar idiomatic expression. नस्तुकी—see VIII,41. अत्रविरागमोचिते—ज्ञेण परवानं, तस्मिन विषुः; adj. to स्म. 

Trans:-Two [objects] which were fit to be on his lap viz. the lute which [sent forth] notes that thrilled the heart [of the hearer] and the beautiful-eyed one having a charming speech, both of them did not allow his lap to remain vacant.

14. अहतुरुक्त:-अहत: पूक्त: (drum) वेन सः—one who kept time by beating the drum. Between the beater of the drum and the players on the other instruments or the dancers there is usually a kind of competition, the former endeavouring to beat the drum in such a manner as to make the others lose the time. It is this peculiar enjoyment that seems to be alluded here. लोकोभद्रम:—माल्याणं वल्लवाणि 

seems to be better than माल्याणि वल्लवाणि व since flower-bracelets are worn in sport माल्याणि माल्यवयस्नि वस्मः. नवेनकी:-occu. ptes. of नवेन, ‘a girl proficient in dancing.’ अभिमानातिलहिशिष्ठः:-अभिनयो भोजनहस्तवदि विभावलिपलिबद्धितूधितां च संतानां ता: see commen., those who make mistakes in gesticulations. Gesticulations are known to be the most important factor in Indian dancing.

Trans:-That skilful one, wearing bracelets of flowers which were unsteady [on account of his beating the drum], in playing on the Pūshkara drum and thus captivating the heart, made the dancing girls who erred in gesticulations in spite of their dancing-masters being near them, look small.

15. अस्मात:-may be taken as an adjective to नस्तुक: or compounded with नस्तुक: and as an adjec. to नस्तुक: नस्तुकसिनम:—नस्तुकसिनम: (conclusion; cf. Megha, I, 82) तस्मिन:-विषुः Kissing. अस्मातिवत:-surpassed in living. अस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽस्मातिकारोऽস্মাতিকারোऽস্মাতিকারোঃ।

Trans:-At the conclusion of the dance he who blew on the face through love seemed to live more happily than the lords of Amara and Alakā [while] drinking in (kissing) the charming face of one [of them] whose mark on the forehead had been washed away in parts by perspiration produced by fatigue.
16. साक्षरदसचर्यः — (an adjec. to साक्षरः = meetings, keeping company). साक्षरः = प्रकाशः clandestine, secret; प्रकाशः = open, one that is opposed to प्रकाशः. साक्षरः = सन्देह रेड्व्यूश्च. Gomardiya says साक्षरः = सन्देह रेड्व्यूश्च. साक्षरः = सन्देह रेड्व्यूश्च by the help of सन्देहः: (female attendants) and प्रकाशः. साक्षरः = सन्देह रेड्व्यूश्च personally. साहिनः = (gen. sing. of साहिनः agreeing with तत्स) of him who was addicted to आसामिततः नवेकः कामवस्तुः (see common). साहिनः = साहिनः by the help of नवेकः (female attendant). तत्स= तत्स by the help of नवेकः (female attendant). तत्स = तत्स personally, तत्स with तत्स. साहिनः = साहिनः (see common).

Trans:—The meetings (sought by) of him who had set his mind on new loveable objects (i.e. on new beauties) and in which the rendezvous were secured either secretly (through the instrumentality of messengers) or openly by himself were interrupted (i.e. made such in which the objects of pleasure were half-enjoyed) by mistresses presenting themselves.

17. अकुलीधार्यां—censuring by the holding out of the sprout-like forefinger. अकुलीधार्यां—repeatedly, frequently, see IX, 23. This indeclinable may be construed with each of the three reproovings mentioned in the stanza or with only नवेकः. अकुलीधार्यां—deceiving.

Trans:—He who was deceiving his mistresses received censures by the sprout-like forefinger, a stare crooked by the frown of the eye-brow, and repeated tying by [their] girdles.

18. दुःतिविदिवं—(The word दुःति is generally met with long दृ). This compound phrase is to be taken as an adverbial one to नेत्र्युद्वा वेऽथेतुः—see II, 6. दुःति:—The दुःति suffix is used here in a locative sense. स्तुतवाददारातिष्ठः—The दुःति is a misprint: it ought to be नवेकः असारः or असारः: the appointed or assigned day as Malli explains.

Trans:—By him who seated behind [his mistress] on the nights of the appointed days for enjoyment which were known to the female attendant heard the disconsolate words of the beloved which indicated the misgiving of separation [in the minds of the mistresses].

19. अल्पस्य..एव: (see VIII, 61), being eager. अल्पस्य:—प्रभावमापकातः—in consequence of being detained by the queens. अल्पस्य:—प्रभावमापकातः—(form, the whole figure): the word अल्पस्य: though used in the singular is to be looked upon as indicating the whole class, see common. अल्पस्य:—प्रभावमापकातः—not easily gained. अल्पस्य:—Malli, seems to construe this with अल्पस्य:—प्रभावमापकातः. I would prefer to construe it with अल्पस्य:—प्रभावमापकातः (the brush वर्तिका च रेस्यकुण्डिका) यथा सः—कथा:—This particle with the present tense of a verb conveys the meaning usually denoted by the Perfect or Imperfect tense of the verb.
Trans.—Being detained by his queens the king, who was eager to join the dancing-girls who were difficult to be got at, remained with no small uneasiness [with the queens], drawing the likenesses of the persons of the mistresses with the pencil slipping out of his fingers through perspiration.

20. वेषभक्ष्याताः—वेषणा वर्णित: प्रेमाविद्यताः, प्रेममोक्षितातीति लिङ्कः: (the opposite faction of queens) तः: तस्मि प्रस्त: तस्याद् सा से मनस्तः आलस्यातः—heightened, increased. The त इ in the text is a misprint. It ought to be च.सूक्ष्मविविधिकालः—under the pretext of having got to perform or celebrate some joyous festival. असाध्यतः—उक्तिः: सुधः (anger, irritation, see XVI, 80) यामिल्यातः।। युद्धमेता—एतः च: पर: स: one whose object has been gained; hence, satisfied, pleased. The addition of the suffix ता to the original makes the word an abstract noun.

Trans.—The queens, through jealousy towards [their] rivals inflated with pride on account of having secured the full love of the king, and through ardent love for him, gave up their anger against him and under the pretext of requiring him for the performance of some festive ceremony led him into a condition which was pleasing to them.

21. अनास: an indecl. परिभोगोपदिताः—परिभोगेन (see XL 52) सोमसे तत् परिभोगोपभि, तेन दुःखि:—by the appearance which manifested enjoyment of or indulgence in intercourse. दुःखन्दमिथ्याध्र:—क्ता दुःखन्द (of mortification, disappointment) यथा वाला हतः।। प्रणवस्वरः—languid or listless on account of his affection being centered elsewhere.

Trans.—He who came in the morning, in endeavouring to pacify his beloveds by folded-hands, being himself listless in his affection towards them only pained them who were made to smart with pain by the sight which evinced enjoyment (elsewhere over-night).

22. प्रव्यैःसुरः—reproved, rebuked, evinced their irritation. प्रव्यात्रा साध्यप्रवक्त कालमन्त्रई:स्वनितुभि:—an adj. clause agreeing with विवेधः: rolling, tossing about in the bed during which drops of tears were shed on the coverlet. Bharata, the writer on dramaturgy, has narrated ten conditions of an individual highly excited by love which may be borne in mind. He says:—अभासारतिसम्भवं नक्षरीराधक्षारित:। दुःख यानाति कामव प्रायं नसिस्वत:।। अभिधारणा: प्रथमेन दिनायेन विनाय: तथा।। कृष्णाश्वतित्रयैः न नवये गृहसीद्रीते | उद्धार: प्रथमे विषोगोतिकाः:। पूर्ण उच्चात:।। ग्रामाद् सतारे त्रोक्ते नवेद्यमानितवादै:॥ नये वहन सन्त्व प्रोक्ताशाने समते नवेदु ॥

Trans.—The mistresses even without uttering a word severely rebuked him who called out the names of their rivals in dream, by rolling away [from him] in the bed in which they shed tears on the coverlet, and smashed their bracelets in anger.

23. भूवप्यप्यप्य्यानाशा—प्रथा नाति प्रवमिण्यानाति; क्षतिस्त (रचिवानिः) प्रथमानानाति वेषु व्यावातानाति।। व्यावातानाति।। The arranging of arbours in gardens
seems to have been a very common practice in India to enjoy the company of one’s beloved and has been one constantly referred to in literature.

For the word दृष्टि ending in short र see notes on St. 18 supra and 33 infra. Analyse thus—दृष्टिधि: कुंत मारुक्त दर्शं दरक स.- परिभाषानिःसर्वसंस्कृत। see comment; also note the misprint in the text viz. त for त। For the peculiar use of उत्तर see XIX, 28. The whole comp. is used adverbially.

Trans:—He who had been directed the path by maidservants came to the flower-decorated couches in the arbours of creepers and enjoyed an intercourse with female attendants, his whole body trembling during the while through the fear of his wives.

24. The king has been described as having numerous mistresses and leading the life of a rake. As such he mistakes one lady-love for another; and it is in allusion to this that the stanza gives the sarcastic address of one of the mistresses, when she has been called by the name of another one. बल्करमनस्त—The masculine जन is used here irrespective of the person for whom it is intended. There are other instances of the use of जन e. g. दोष जन, सन्तीज्ञम् etc. गोट्रविरलिङ्गित्त—गोष (in the name; see comment also Shd. VI, 5) दिरस्तिनिः (tripping, making a mistake). The manner of the reproof is such that the woman uttering it evinces a certain degree of patience and she may therefore be classed as भीता नवा नन्दिका. प्राय—Having gained (the wrong name of course). The position is this:—The king is with a woman who does not enjoy so much of his affection as some other one of whom he is thinking. Naturally he addresses his words to the absent lady-love calling her out by her name, while he is actually with another; the latter who is a जीत सयनातविषां instead of getting infuriated simply speaks to him in a sarcastic manner.

Trans:—Having gained (by me) the name of the person loved by you my mind has now become eager to possess that person’s good fortune. Thus said the pretty-limbed damsels to him who was blundering in calling them by their names.

25. चप्पलसू—discoloured, tawny by the powder. The comment speaks of a particular posture which causes the scented powder to fall from the hair on the bed. बल्करमनांगुलिः—covered with crushed garlands. दिवमेघल—दिशा मेघला वसिन्तु तुल्य—on which the girdle lay broken. अहंकारांमलिः—besmeared with the lac-dye; all these adjectives go with शाकिन्ते and they indicate the enjoyment in different postures explained by the comment, which quotes Ratirahasya in support of it.

Trans:—The couch—which had become tawny on account of the scattering of the powder, which was covered with crushed garlands, which had the broken girdle on it, which was smeared over by the lac-dye—indicated the sportful debaucheries of the libidinous king who had left it.
26. Trans:—He himself commenced putting the paint on the feet of the damsels; but he was not very attentive in it as his eyes had been attracted by their hips from over which the garments had dropped and which were marked by the scars from the strings of the girdle.

27. विपरिवर्तितहरू—विधिएन परिवर्तित: अन्तः: वसिन्य तत् इन which the lower lip had been specially averted or turned aside. रसना(विकाद्ये—रसना-
हरू: विपरिवर्तीति) (the loosening of the knot of the girdle), तस्यस्यः. This stanza gives the characteristic traits of a शुष्क नाविका who though eager to have the embraces of her lover shows her eagerness to avert every effort on his part to sport with her. Hence every action of hers only serves to excite him the more and becomes मनस्तन्त्र.

Trans:—His [endeavour of snatching] kisses, wherein his hand had been stopped when thrust. His amorous sports with young girls became the fuel to excite (lit. to kindle) his carnal desires—those sports with young girls wherein an obstacle to his actions had been put, since their lower lips had been turned away by them when he endeavoured to snatch a kiss, and wherein his hand had been stopped when it was thrust forward to unite the girdle.

28. तप्तेन्—in the looking-glasses; दंडे मुकुटदर्शो अमरा. see X, 10. परिमोहिताद्वितीय—ीत्रोमो (see XI, 52), परिवर्तित. तात: those observing the marks left behind of the enjoyment overnight. नदीप्रेय:—नालिणि पूर्व वसिन्य करणि तथा तत्ता full of merriment, or jollity. The word नदीप्रेय is generally used in the sense of ‘sport’ द्रव्यकेतित्वित्ताति: कीडा कीडा च नमः च’ अमरा; but here it signifies jocular hits of conversation.

Trans:—He (the young king Agnivarna) to make fun stood behind the young damsels who were observing the marks of enjoyment in mirrors, and made them hang down their faces with shame by (their espying) his image (in the mirrors) pleasing on account of the smile.

29. निष्ठालयविदितसुसुनस्य—निगावः: अन्तः: (close, conclusion); निशालये निगावः; तस्यस्य जङ्गस्य. प्रायेवस्य:—the verb प्रायেः governs two accusatives as pointed out by the comment.

Trans:—At his separation at the conclusion of the night the mistresses who had put their arms around his neck with the soles of their feet placed on the fore part of his feet, solicited a kiss from him.

30. अतिसाक्षीभिन्नस्य—surpassing Shaktra (Indra) in splendour. व्ययबहुमतः—व्ययोऽविध्वचनी (नवशतादि विध्वचनी) तत्र तदुपरीभिन्नन्तः.

Trans:—That youth (king Agnivarna) beholding his own regal costume surpassing that of Indra in splendour reflected in the mirror was not charmed with it as he was with the marks of enjoyment distinctly appearing on his body.
31. सप्तमित्र—feigning, using as a pretext. पार्श्व:- प्रधिक्षितम्—
started for going away to the side (lit.); but may be taken to mean
'started to go in an undetermined direction' or to some other place
than the one where he spent the night. Some MSS. read पार्श्व instead
of पार्श्व. अन्तरस्थितम्—नवले; 'not settled (in mind); agitated'; शत—
lit., a trickish fellow; used here partly as a term of endearment as well
as that of censure; see commen. अजसा—certainly, verily, rightly; cf.
सत्याश्चार्यि न पुनिचिस्वव बयतिष्य। Ka. VI, 22.

Trans:—"You scamp! We know your tricks of escaping from our
clutches." With these words the damsels prevented from going away
from them by seizing the hair of him, who was excited and who was
about to go to some other place under the pretext of doing some
business for a friend.

32. Trans:—The young girls weary on account of the fatigue
caused by excessive amorous pleasures slept on the broad space on his
chest between his arms, from where the sandal paste was removed by
the rubbing of their full breasts, under the pretence of the Kanthaśutra
embrace.

33. चारुनाड़ीकविंतम्—The reading चारुनाड़ीकविंत may be noted, where
चारु means 'skilful, smart'. पुरोभातः—those who had gone ahead on
his path and were as it were waiting for him in ambush.

Trans:—The damsels who had preceded [him] whose secret noc-
turnal movements for enjoyment had been reported to them by maid-
servants who were on the look-out, drew him to themselves with these
words—Oh you pleasure-seeking fellow shrouded in darkness! Why
this deception on us.

34. खंधनिन्दुप्रतिनि—pleasure arising from touch. निन्दुप्रति—see IX, 33.
कुशुरास्त्रोपमा—कुशुरास्त्र (of the night-lotuses) अधिक: (see III, 18) तत
अपा (resemblance, similarity) ति. आध्योर लिङ. rose; hence, gained,
acquired. दिवासायः—one sleeping during the day; see commen. The
similarity of the pond arises from the night-lotuses remaining open.

Trans:—This prince, experiencing the pleasure from the touch of
his beloved ladies just like that derived from the touch of the rays of
the lord of stars (i.e. the moon), acquired the semblance of a pond
full of white lotuses in consequence of his remaining away at night
and sleeping during day-time.

35. दुष्टनीलिकायः नलपदाक्रिकोपवः—The cutting of the lips and
making nail-marks on the breasts or thighs in amorous sport seems to
have been a great pastime among lovers; compare नलपदाक्रिकोपवेते
रचना चूर्ण नलुक्कालिस्क्ष्टा इत्यादि, in Bhānu's Rasamanjari. दुष्टनि—nibbling
with the teeth; नलिपद = nail-mark; अकिलि = marked, cf. III, 53; IX, 41.
विष्णवायः—Practisers of the fine arts; read commen. and rules quoted
therein. वेजिता:—troubled. In VIII, 39 this word is used in the sense of ‘frightened’. The lips being bitten and the thighs nail-marked they naturally interfered in the performances on the flute and the lyre. विशिष्टनाम:—विशिष्टमि (crooked, side-long, cast askance) नयनाति गालिता:—. The king too remained awake at night under the influence of the touch of his beloved and slept during the day.

Trans:—The practisers of the fine arts [though] suffering pain in consequence of their lower lips being bitten and their thighs indented with nail-marks, still casting side-glances charmed him with their performances on the flute and the lyre.

36. अननतनवचनान्नर्—(an adj. clause agreeing with नूर); अननत = limb; तन = vital energy; नूर = speech, instruction. अननति च सब्जि व नयनाति न अननतनवचनान्नर्ण: नयनि यथा आवश्यक; (a substratum; lit. that on which anything rests or depends; hence, that which is the cause, as it were, as explained in common. नूर—dancing with acting and gesticulation.

वयानात:—Having imparted, नर्मानाय—emulated, rivalled; cf. नर्मानायकोमेवः नानान्नर्ण जातः.

Trans:—Having imparted to the women the principles of the art of gesticulate-dancing which depends upon (derives its excellence from) the various parts of the body, inborn spirit, and instruction—he contested in the presence of friends for superiority with dancing-masters proficient in the art of acting.

37. अर्जुन—this flower is frequently mentioned by Kālidās in his poems. It is a white flower on small plants growing on hill-slopes. The root of this plant is considered to possess medicinal properties. Likewise अर्जुन is another tree yielding white flowers popularly called अर्जुन सारदा. शिवरश्च—of the pollen of the Kadamba. प्रस्तुतिविविधेः—(an adj. clause agreeing with शिवरश्च). प्रस्तुति: (excited) विष्णु यशु ने, देवे. कृष्णमान्द्रिसु—on artificial mountains. विहारविघ्रमः—The commen. says विहार एव विघ्रम: but perhaps it would be better to take it विहारस्य विघ्रम: moving about for amusement.

This and the next stanza give a description of the amusements during the rainy season. The poet describes the sports and amusements during the various seasons as far as St. 47.

Trans:—He, who wore garlands of Kutaja and Arjuna flowers reaching down from his shoulders and whose body was covered with the pollen of the Kadamba, indulged in amorous sports during the rains on the artificial hillocks which had excited peacocks on them.

38. विप्रहारः—The word विप्रहः though generally used in the sense of ‘battle’ is used here to indicate ‘amorous dispute’. पराखुति—having the face turned away, the sense is different from that in X, 43; or
XII, 13. �लित्तजूद— to pacify. न तत्सारे— did not hasten. असेंकाक—expected, longed, wished for; cf. V, 38; VII, 47. निष्टति:— note the sutra Pañi. VII, 1, 80 referred to by commen.

Trans:—Now, in consequence of the love-quarrel, he did not hastily persuade the young women who had turned away their faces from him in the bed, but he eagerly waited for them as they entered the space between his arms [after] turning themselves [towards him] when frightened by the rumbling of the clouds.

39. कार्तिकीकु:—The suffix वृष which forms the word is to be used only when applied to anything to indicate possession of the peculiar property, or intimate relation with the word (in the genitive) to which it is appended. The month of Kārtika is particularly the end of the rains and the commencement of the winter. It corresponds to the end of September and commencement of October. लिखितानेहंद्वधारक—see commen. The practice in the tropics of sleeping on terraces under awnings is too well-known to require any further mention. लिखितानेहं— one who has beautiful women for companions; see note on विलक्षण: IX, 48. चतुर्थ्वयवन्ध—उत्तर श्रान्ति, अवश्यं कति, तत्। मेघमुक्त: विरास्तः— नेत्र: सुतः मेघमुक्तः, now see commen. ‘clear, bright in consequence of the disappearance of the clouds’.

Trans:—He, who resided in a mansion having an awning [ on the terrace], and who had beautiful women for his companions, enjoyed during the nights of the month of Kārtika, the moon-light which removed the fatigue resulting from libidinous sports, and which was bright on account of the disappearance of the clouds.

40. The comparison of the river to an amorous young woman is frequently found in Sanskrit poetry; and the wide expanse of gravel on the margins of rivers seems to be a favourite theme with poets. सरयु:—see XVIII, 35. देडः— see V, 75; X, 69. दृष्टेष्ठकस्य—देष्ठक the girdle. see VI, 63; XI, 17. संधिया पार्किणी—see commen. सीघजाकलिचृ:—by (through) means of the lattice-windows of the palace. सीघ see V, 13; XIX, 2. नास see VII, 9; Pithra. III, 2.

Trans:—Through the lattice-windows of the palace he saw the river Sarayu which was imitating the sports of his beloved insomuch as it displayed its sandy banks with a row of Hañsas on it and thereby (the banks) resembled the hips of a woman encircled with a girdle.

41. In this stanza the poet speaks of the enjoyment of winter i.e. इेष्ठल (the months of नार्सशीष्ठ and देष्ठ). मर्देरः:—(all the instr. plural phrases agree with लिखितानेहं) rustling, making a crisp sound; see IV, 73; VI, 57. असर्षपुश्पर्यङ्गितः—असें see VI, 8; and for the change of गुज्ज to गुज्ज at the end of a compound see I, 38; VII, 26. तथा: इंमर्दनेहं—made apparent the golden strings [of the girdle]. इंसते:
suited to the cold season, see comm. The rule quoted is Ps. IV, iii, 22; whereby the resulting word is अवम or अपसम. आत्मान—‘tying’ and अवम of course ‘untying’, ‘undoing’ from कर्तु to let go; अवक्षु—ardently desirous of.

Trans:—Women with charming waists drew away to themselves—by means of their garments which were rustling, which were scented with Agaru and Dhūpa, which [being very fine] showed the golden waist-bands (from underneath)—him who was eager to tie and untie the knots of their garments at their waists.

42. The poet speaks here of the श्रवण season, i.e. the months of जनवरि and मार्च corresponding generally to the English middle of January to middle of March. भाषेयमतस्य—in the inner rooms of the palace, भाषाकुलक्षिका—agrees with ब्रजनु; कुलि—lit. the side of the lower part of the body; thence used in the sense of ‘a corner of a room’. सर्पसुतात्तर—अनुकुल—capable of giving enjoyment of a variety of carnal sport.

Trans:—The wintry nights—which, as it were, stared steadily with eyes in the form of lamps burning unflickeringly in the corners where there was no breeze, of the innermost apartments; and which [on account of their great length] were capable of giving opportunities for the enjoyment of diverse pleasures—became the witnesses of his doings.

43. Now the poet speaks of the वसन्त or spring season. सम्पूर्ण—brought into being; formed. अनुकूल—aorist of नी with अतु—conciliated, gained over.

Trans:—The pretty women gave up their quarrels with him, on beholding the mango blossom with foliage sprouted out by the southerly breezes, and conciliated him whose separation was unbearable [to them].

44. अहं सिद्धार्थ्य—Mark the use of the accusa. अहः in consequence of its being governed by the verb having the prefix अहिः; see III, 26. प्रभुवस्य—tossing backward and forward; rocking. परिविद्या—सिद्धार्थ्य अनश्या (tossed, swung; from अवशय 4th Ubha. to throw, hurl, to move to and fro. तुकार—used adverbially. तिक्किक—firmly, see IX, 58. अनश्यकार—under the disguise, semblance of fear.

Trans:—Placing them on his lap and swinging on (lit. by means of) a swinging-board rocked to and fro by the attendants who let go the rope [with which the board was being swung] in consequence of which he gained a firm hold of the neck by (from) the hands [of the women] under the pretext [on their part] of a fear of falling down.

45. The prîma sentence is ग्रीष्म: see comm.; तिपतिक: by means of arrangements प्रकोपसर्वविधिक:—see comm.; तिपतिक = sprinkled, smeared over; see III, 26. The breasts, being anointed with sandal-paste and being
frequently covered with pictures drawn with the paste by amorous lovers is spoken of by Indian poets e. g. in Vasanta Bhāgā.

Trans:—His beloved ones served (i. e. waited upon, attended) him with arrangements of dresses suited to the hot season—those arrangements in which the breasts were annointed with sandal-paste, in which there were charming ornaments strung with pearls, and in which the girdles studded with jewels hung on the hips.

Trans:—His beloved oneillserved (i.e. waited upon, attended) him with arrangements of dresses suited to the hot season—those arrangements in which the breasts were annointed with sandal-paste, in which there were charming ornaments strung with pearls, and in which the girdles studded with jewels hung on the hips.

Trans:—He drank wine mixed with [the juice of] sprouts of the Sahākāra mango and with that of the red Pātala flowers. His passion which had ebbed down in consequence of the passing away of the spring season thereby revived afresh.

Trans:—Thus enjoying the [various] pleasures of the senses the king who had become averse to all other work being impelled by the 'Bodiless-one' indulged in the pleasures of the different seasons.

Trans:—Other kings were not able to conquer him on account of his [reputation of] prowess although he was careless [through vice]; but a disease produced by addictedness to libidinous pleasures began to gradually weaken him just like the curse of Daksha consuming the Moon.
49. **Trans:**—Not giving any heed to [the advice of] his physicians he did not give up those objects to which he was addicted although they were felt to be of [bringing on] evil result; for, the group of the senses when once drawn away by attractive allurements is kept off from them with great difficulty.

50. The **prin:** sentence is राजस्वास्वस्य: खासा पानासु तुला अन्नवी; all the **femi:** adj. clauses agreeing with परिपलन्ति: (wasting, gradually decaying). तुला—similarity, equality; see VIII, 15.

**Trans:**—His wasting under consumption, [which had] covered his face with a palor, which made him wear a few light ornaments; which made him move about with a support [from his servants]; which brought down the voice to a low pitch; and (with all these) it became similar to the condition of a love-lorn individual.

51. पश्चिमक्ष्य—last digit; for a similar use of पश्चिम in the sense of ‘last’, see stanza I supra. दा—see common. वृपत्तिक्ष्य—a puddle of water during the summer. श्रवलयु:—अत्तर:—diseased, disabled—बायमानि:—having a small diminutive flame; the word बायम in the sense of ‘small, dwarfish’ comes from the original बायम incarnation of वीक्षण in which it is said to have presented himself as a small boy in the presence of बलि and begged for land not more than three of his own steps in extent; see I, 3.

**Trans:**—While the King was wasting away with consumption his family appeared like the sky having the moon in her last digit; like the summer puddle with only mud remaining in it (and no water); or like the lamp having a thin slender flame.

52. **Trans:**—The King has been now-a-days performing a ceremony to get a son—thus did the ministers, who kept the illness of the King a secret, always speak to the subjects who suspected [some] impending calamity.

53. प्रवेशकत्रियस्यः:—lit. the friend of many women; a peculiar idiom; it means nothing more than ‘one who had many wives’, see St. 39 supra. पुरानी—purifying, rendering free from all sin; see XV, 101.

**Trans:**—Although he had many wives yet he got no issue which would bring him absolution: nor could he get over the disease which baffled the skill of the physicians just like the flame of a lamp which cannot go beyond a current of breeze.

54. पश्चिमक्ष्यविवर—(instru. sing. agreeing with गरुडस्य: ) पश्चिम: (last, final) नासी रूपः: (see III, 88; 55. IX, 20; VI, 74) न; पश्चिमक्ष्य बैतिः अर्जी पश्चिमक्ष्यविवर, (one who knows the performance of the obsequial rites) तैन. पुराणस्य:—see III, 18; VII, 20. अवविद्य—pretending, see St. 31 and
supra. —kindled; gathered in a flame; see St. 43 supra; agrees with लिखविनि—loc. sing. of लिखविनि fire. लिखवि बन्हि बहोपने बरे केनुमरे हुमे गाड़ौं जुनौं पुँम शिखरालनमधागझ़ूँ: Medini.

Trans:—The ministers, who gathered together in the palace-garden [taking] with [them] the family-priest who was well-versed in the performance of funeral rites, under the pretext of performing a ceremony for the cure of the disease, secretly consigned him to the flaming fire.

55. ते:—By those ministers. कुत्त्वसंप्रह:—प्रजातीम् (of the subjects, people in general, see IV, 12) मुख्या: (leaders) now see comm. प्रतापधात—gained, received; see XI, 34; XII, 7.

Trans:—His associate in religious observances (i.e. wife) who manifested signs of an auspicious fetus gained the agreeable grandeur of the king (her husband) from them (ministers) who had gathered together the leaders of the people.

56. तथाविच—as narrated above. निर्वापित:—refreshed, cooled, from the causal of निवा 2nd Ubla. 'to refresh, to cool'; cf. the last lines of विद्व मक in Shā. act III ‘शरीरविनिणयः’; also सर एन तावेद्विनिूपिता स एन मे जात: III, 9.

Trans:—Her embryo was first excited by the hot water (tears) coming out of her eyes on account of the grief at the death of the king in that manner; it was, however, cooled by the pourings (of water) out of the spouts of golden jars for the continuance of the progeny.

57. नमोदीजुम्भि—see commen.; a handful of grain put in the ground in the month of Shrāvana. अस्मर्गौऽ—concealed inside; covered over with earth. सीता:—hereditary, brought up in the service of the king for generations; see XII, 12; XIV, 10. अध्वाहतात्जा—She whose orders were not called in question.

Trans:—That queen—who occupied the golden throne, and whose orders were not transgressed—governed the kingdom according to law [justly] with [the help of] hereditary old ministers, while she held it (the fetus) concealed [in her womb] just as the earth holds concealed [under-ground] a handful of grain sown in the month of Shrāvana, for the welfare of the subjects who were eagerly awaiting the hour of delivery.