

Raghuvansha Canto IX.

Notes and Translation.

1. अनन्तरम्—an *inde.*—see IV. 2. उत्तरकोसलान्—see III. 5. समाधिगम्य—*p. p.* of समाधिगन् to obtain by fair means. Note in this connexion the remark in VIII. 2 of young princes taking possession of the kingdom from their parents by *any* means. Such was not the case in regard to Dasharatha. समाधि०...द्वियः—see VIII. 24. समाधिना जितानि समाधिजितानि; समा०...नि इन्द्रियाणि यस्य सः see sts. 7 & 8 *infra*. महारथः—for the special meaning of the word see *comm.* and note on रथिनं VII. 37. यमवताम्—यमाः सन्ति अस्य इति यमवत्; the suffix महुप् is added to words by *Pāṇi.* V. ii. 94 in the sense of 'possession,' 'having an abundance of'; and the म् is changed to वत् by मादुपधायाश्च मतोर्वोऽव्यवादिभ्यः *Pāṇi.* VIII. ii. 9. Yādnyavalkya enumerates the *yamas* to be ब्रह्मचर्यं दया क्षान्तिर्दानं सत्यमकल्कता । अहिंसास्तेयमाधुर्यं दमश्चेति यमाः स्मृताः. some mention only five Yamas *viz.* अहिंसा सत्यवचनं ब्रह्मचर्यमकल्कता । अस्तेयमिति पञ्चैते यमाख्यानि व्रतानि च ॥ अवताम्—see *comm.* धुरि—see II. 2.

The noteworthy feature of this Canto is that the poet selects and arranges his words in such a manner in the last quarter of each stanza as to produce Yamaka which is defined by the *Sāhitya Darpana* as सत्यर्थे पृथगर्थायाः स्वरव्यञ्जनसंहतेः । क्रमेण तेनैवावृत्तिर्यमकं विनिगद्यते ॥ *i. e.* a repetition in the same order, of a collection of vowels and consonants, the sense where there is one being different is termed Yamaka.

For the metre see appendix.

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

2. विधिवत्—see V. 3. प्रकृतिमण्डलम्—प्रकृतीनां (see IV. 12) मण्डलम् (see IV. 4). गुणवत्तरम्—The king was गुणवान् *i. e.* endowed with numerous virtues and the Prakritis were गुणवत्तरन्. नग०...जसः—see *comm.* नगरवक्र is Kārtikeya; see III. 55. The demon Mahishāsura flying from the battle in which Tāraka had been slain took refuge in the Kraunch mountain. A dispute arising between Indra and Kārtikeya as to their respective powers they referred the point to the mountain. Kārtikeya was displeased with the decision and hurled such a forcible shaft that it pierced through the mountain and pinned the demon on the other side.

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

3. मनीषिणः—see I. 11; समयवर्षितया—see *comm.* कृतकर्मणा—कृतानि कर्माणि यैस्तेषाम्. बलनिषूदनम्—बलस्य निषूदनः the killer of the demon Bala. This demon is supposed to keep the rain-clouds pent up. अर्थपतिम्—see I. 59. अमनुदम्—see VIII. 40. मनुदण्डधरान्वयम्—मनुरेव (see I. 11.) दण्डधरः (one who holds the royal sceptre दण्डधरो यमे राशि *Anska.*) तस्य अन्वयः (see VI. 41) तम्.

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

4. जनपदे—see जानपद in V. 9. रोगः—illness रोगव्याधिगदामयः *Amara.* पदमादधौ—see V. 56. & III. 62. अभिमवः—see IV. 21. सप्तजः—see I 81. अजनन्दने—Loc. ab. of नन्दन a son, see VI. 83. शमरते—see *comm.* पार्थिवे—see VI. 46.

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

5. दश०...जिता—By him who had conquered regions in the ten directions. अपुष्यत्—Bore, displayed *cf.* Shâ. I. 19. ततःपरम्—Then, afterwards. बभौ—*cf.* बभौ च सा II. 16. इनं—a king, a lord इनः सूर्य प्रभौ *Amara.* अहीनपराक्रमम्—see *comm.* other commentators have a variety of pedantic explanations of this phrase अहीनां सर्पाणां इनस्य शेषस्य इव पराक्रमः पौरुषं यस्य सः. By taking advantage of the एकाक्षरकोश the phrase is made applicable to Vishnu; thus अः Garuda; हिः a serpent; तयोः इनः lord *viz.* Vishnu; for several other interpretations the student is referred to Hemâdri's commentary.

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

6. समतया—By even-handedness; वसु०...जैनेः—वसुनां (धनानां see VIII. 1; *cf.* वसुनि वाञ्छन्नवशी न मनुना *Ki.*) वृष्टिः, तस्याः विसर्जनानि, तैः; the *instru.* in both these cases is used because the verb अनुवकार conveys the sense of 'resembling' see Ap. G. § 52. निषमनात्—From keeping in check. यमपुष्यजनेश्वरौ—Yama (see note on अन्तक II. 65, VIII. 45) is the Pluto of Indian mythology and is looked

upon as the keeper of the dead. पुण्यजनेश्वर is another name of Kubera, see V. 26. The selection of the particular epithet shows the poet's keen discrimination. सवरुणौ—Varuna is the dispenser of justice in Indian mythology. रुचा—*instru. sing.* of रुच् see *comm.* अरुणाग्रसरं—अरुणः अग्रसरः (see V. 71.) यस्य (the sun) तस्मै. अरुण is the charioteer of the sun. He has no thighs having been prematurely brought out of the egg by his mother, see V. 69, 71.

There is, as *Kavya Pra.* observes, प्रक्रममङ्गदोष in this stanza inasmuch as the cases of the agents are not the same; thus रुचा and समतया are *instru.* and निवसनाद् *abla.*

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

7. मृग०...तिः—मृगयायां अभिरतिः (addictedness). दुरोदरम्—Gambling, (दुरोदरः पुनर्यत्ते धृतकारे पणोऽपि च *Anska. cf.* दुरोदरच्छत्रजितां समीहिते *Ki. I. 7.*) The passion for gambling appears to have been a vice among warriors in times of peace in this country, and kings have been known to indulge in it until the miserable loser was reduced to the condition of a slave or an exile. The instance of the Kauravas and Pandavas is a good picture illustrating the disastrous effects of this vice. The passion for 'races' in these days is also similar to this. शशि०...भरणं—see *comm.* For a similar idea of drinking wine in moonlight with the image of the reflected moon quivering in the cup *cf.* विद्यासुना पंकजगर्भसौरभं मुखं तदीयं प्रतिबिम्बमूर्तिना | समन्मथेनेव तरङ्गितासवे मुहुश्चकम्पे चपके हिमांशुना || *Jana III. 73.* उदयाय यत्मानं—Mark the idiom 'striving for aggrandisement'.

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

8. कृपणा—pitiable, supplicating. वासवे—see V. 2. The superiority of Indra has been mentioned in Canto III in the fight between him and Raghu. Moreover he has always been superior. वितथा—विगतं तथा (an *inde.*—truth) यस्याः a lie, an untruth. परिहासकथासु—परिहासस्य 'or परिहासस्य कथाः तासु. परिहास is 'jesting,' 'merriment'; see VI. 82, *cf.* परिहासोदाहृतां वरप्रार्थना *Shā. I.* सपक्षजनेषु—For सपक्ष see I. 18. जन may be taken in the sense of a 'body' 'a group' but it is better to view it as in सखीजन. The idiomatic use of the *locative* in the sense of 'to' may be noted. वाक्—*f.* speech. अपरुषा—(see V. 68) *instru.* agreeing with तेन. ईरिता—uttered; see *Nai. XIV. 21* or *Ki. I. 26.*

Trans.:—Although Indra was the superior still a supplicat-

ing speech was not uttered to him, nor was an untruth given out even in jesting conversation [by this king]: nor was a hard word spoken by him who was ever free from anger even to his enemies.

9 रघुहृद्वात्—From the family of Raghū. One commentator takes उद्वात् to signify 'a descendant.' आनशिरे—3rd per. plu. of the per. of अच् 5th Conj. Atma. to obtain, to attain, cf. फलं दृशोरानशिरे महिष्यः *Nai.* VI. 43. निदेश—*m.* Command, injunction; 'अवादास्तु निर्देशो निदेशः शासनं च' *Amara.* सुहृत्—शोभनं हृदयं अस्य इति good-hearted; hence kindly disposed, tender. अयोहृदयः—having an iron-heart; see *comm.* प्रतिगर्जताम्—those making a hostile noise.

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

10 एकरथेन—एकश्चासौ रथश्च, तेन. By one single chariot. This indicates his personal prowess. मेदिनी—see VIII. 38. उदधिनेमि—उदधिः नेमिः (primarily this word means the felly or circumference of a wheel, that part of the wheel which touches the ground. It is used in this sense in I. 17 and various other places; but here, it means *the surrounding ring*, the limiting line or boundary). अधि०...सनः—For अधिञ्च see II. 8; III. 6 or VIII. 27 and for शरासन see III. 52. जयमघोषयत्—cf. I. 19. केवलं—see II. 63. गजवती—गजाः सन्ति अस्यामिति मनुष्य. जवती ब्रह्म्याः—see *comm.* चमूः—see IV. 30.

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

11. वरुधिना—वरुध् or वरुध्मन् is a wooden fence with which a chariot is provided to protect it against collision. It also means 'a shield,' 'an armour;' and the suffix हन् conveying the sense of 'possession.' Hence the word may be taken to convey the idea of the king being well-protected. धनुर्भूतः—see VII. 45. दुन्दुभिता—in the condition or position of दुन्दुभि a large kettledrum; the addition of तल् (ता) to a substantive imparting the sense of 'भाव' or प्रकृतिजन्यप्रकार. अर्णवाः—see I. 86, IV. 53. घनरवाः—घनानां रवः इव रवः येषां ते. नर०...संपद्ः—agrees with तस्य नरवाहनस्य (पौलस्त्यो नरवाहनः Kubera the god of wealth, see note on पुण्यजनेश्वर) संपदिन् संपत् यस्य तस्य.

Trans.:—The oceans thundering like the clouds, became as it were, kettle-drums proclaiming the success of him who, armed with a bow, conquered the [whole] earth by only one chariot furnished with the वरुध्, and whose wealth equalled that of Kubera.

12. शमि०...बल—(a) पक्ष्याणां (of the wings; for the mythological account of mountains having had wings at one time see IV. 40) बलं (strength) शमितं पक्ष्वलं येन सः पुरंदरः. (b) when applied to द्विषां the compound may be dissolved पक्षाः (adherents, partisans; see VI. 53) च बलानि (armies see IV. 26, 46) च पक्ष्वलानि; शमितानि पक्ष्वलानि येन सः. शतकोटिनां—शतं कोटयः (points, edges; see *Jā.* II. 10) यस्य तेन. Here the word is used as an adjective to कुलिशं but it is a noun as a synonym to कुलिशं too, शतकोटिः स्वरुः शम्भो दम्भोलिरशनिर्दयोः *Amara.* कुलिशेन—the disc,—one of the weapons of Indra वज्रमस्त्री स्यात् कुलिशं भिदुरं पविः *Amara.* पुरंदरः—II. 74. शरवृष्टिमुच्चा—शराणां वृष्टिः, तां मोचयत्यस्ती शर०...मुच्, तेन द्विषां—see IV. 41. स्वनवता—see VII. 64. नव०...ननः—नवं च तत् तामरसं च; नवतामरसं इव आननं यस्य सः.

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

13. For an idea similar to that in the first half of the stanza see IV. 88. चरणयोः—*Loca. dual*, since अभिसृशन् conveys an idea of 'respect,' नख०...सृष्टिभिः—see *comm.* शतशः—a numeral adverb formed by the addition of शस्य to convey the sense of 'by hundreds,' 'in a series of hundreds.' मरुतः—see VIII. 32. शतमख—शतं मखाः यस्य सः see V. 16 and शतक्रतु III. 38. अख०...पौरुषम्—न खण्डितम् (broken, interrupted) अखण्डितम्; अखण्डितम् पौरुषम् (valour, bravery) पुरुषस्य कर्म इति. *cf.* निरतव्रतपौरुषसृष्टः *Jā.* IV. 39) यस्य तं.

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

14. महा०...रोधसः—*comm.* and I. 16 and IV. 42. सचि०...लीन्—see *comm.* and I. 34, VIII. 67. सपत्नपरिग्रहान्—सपत्नानां (सपत्न an enemy रिपौ वैरिसपत्नारिद्विषद्वेषणदुर्हदः *Amara.* *cf.* मानां सपत्नेष्वपि नाम तद्भूत् *Māla.* IV. 5) परिग्रहः (wives; see I. 95; *Shā.* III. 18, V. 28) तान्. अनलकान्—*Māli.* takes अन् in a peculiar sense, but *Chāritra* takes the word in the literal sense 'having no hair' on account of having become widows as their husbands had been killed in battle by Dasharatha. अलकानवमां—अलकावाः (भूषयति स्वस्थानं इति अलका *Alakā* situated on the Kailāsa is the city of Kubera the God of wealth कैलास-स्थानमलका पूः *Amara.* see *Megha.* I. 7) अनवमा (अवमानिकथा न भवति not inferior to; *cf.* सुधर्मानवमां XVII. 27).

Trans.:—Having taken compassion on the wives of his enemies whose hair had been removed and whose infant sons had been made

to fold their hands by the advisers to him, he returned from the shores of the oceans to his capital which was in no way inferior to the city of Kubera.

15. मण्डलनाभिताम्—नाभेः (see *comm.*) भावः (by तस्य भावस्त्वतलौ *Pāṇi.* V. i. 119) नाभिता prominent position. मण्डलस्य नाभिता, ताम्. मण्डल is the group of twelve kings :—see *comm.* अनु०...वारणः—आतपस्य वारणं वा०...रणम्; सितं (white) च तत् आत०...रणं च सित०...रणम्; अन्यत् सित०...रणम् अन्यसि०...रणम्; न उदितं अनुदितं; अनु०...तं अन्यसि०...रणम् यस्य सः अवेक्ष्य—see III. 21. अनलसः—नास्ति अलसः अस्य इति. अनलसोमसमद्युतिः—see *comm.* अनलः (कृशानुः पावकोऽनलः *Amara.*) च सोमश्च (Soma is moon सुते अमृतं compare the Shruti “स्यते नवो नवो भवति जायमानः”) For an elaborate note on सोम the curious student may see Mr. Pandit's edition of *Raghu stanza 73 Canto II.*

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

16. ककुत्स्थ०...ज्ञवम्—For ककुत्स्थ see IV. 41. ककुत्स्थस्य कुले उद्भवः यस्य तम्. आत्मभवं पुरुषम्—One born of himself, an attribute only possible in the case of the God Vishnu.

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

17. सागरम्—see III. 9. The sea is often mentioned by poets as the lord (husband) of rivers; see सरितां पत्युः IV. 45 and *Mā.* III. 72. आपगाः—see *comm.*; also अपां समूहः आपं, तेन गच्छन्ति ताः cf. फेनायमानं पतिगापगानान् *Mā.* III. 72. मगध—see I. 31; VI. 20. कोसल see VI. 70. केकय is the country of the Kekayas bordering on Sindhudesh and lying on this side of the Indus; see *Rāmāyaṇa. Ayodhyākānda.* अहि०...मार्गणम्—अहितेषु (अहित an enemy; see IV. 28) रोपिताः मार्गणाः (see *comm.*) येन तम्.

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

18. असौ—Dasharatha. शक्तिभिः—See VIII. 19 note on प्रमुशक्तिः. उपगतः—descended, come to; the sense is slightly different from that in st. 15 *supra.* हरिहयः—Indra. He who has deep-bay horses. अरिह०...क्षणः—see *comm.* अरिहणाश्च ते योगाश्च, तेषु विचक्षणः (skilful, expert; See XIII. 69.) The sense here is different from that in V. 19. According to the rule quoted there the verb हन् takes the affix क्त्वि in the sense of past

tense but as Malli. says on the authority of Nyāsaakāra the rule is not absolute but प्रायिकः hence the use of the affix in the continuous present.

Trans.:—He, who was expert in the means of destroying [his] enemies, along with his three wives seemed like Indra accompanied by the three Shaktis, descended upon the earth, as if out of a desire to rule the mortals.

19. महारथः—see IX. 1. संयुगमूर्ध्नि—संयुगस्य (of battle) मूर्धा (an irreg. word; head, hence, front; see *Jā.* II. 8), तस्मिन्. सहायतां—सहायस्य भावः सहायता, ताम्. अबधूतभयाः—अबधूतं भयं यासां ताः. अगापयत्—causal imper. of गे 1st. conj. Paras. 'to sing'. उच्छ्रितम्—High, exalted; agrees with स्वमुजवीर्यम्.

Trans.:—That mighty warrior, having assisted Indra in the front of battle caused the wives of the gods, whose fears had been dispelled by his arrows, to sing the praises of the vigour of his (right) arm.

20. विसर्जितमौलिना—विसर्जितः (left aside) मौलिः (the crown; or hair on the head) येन सः, तेन. It appears to be uncertain if kings got the whole of their head shaved (मुण्डन) when undertaking a sacrifice; and some commentators say that the removal of the crown from the head was equivalent to having the hair removed. भुज०...वसुना—कन०...शोभिन्—see *comm.* Sacrificial posts proper are made of the Udumbara tree cf. I. 44 where we have sacrificial posts erected. In IV. 36 we have 'pillars of victory.' वितमसा—विगतं तमः यस्मात् तेन. There are three elements, according to Hindu philosophy, which determine the formation of the temper of man. They are सत्त्व, रज and तमस् (which according to Sāṅkhya philosophy signify 'darkness,' 'ignorance' or 'mental illusion.' Mortals as a class are supposed to be under the influence of तमस्). तमसा—This must not be confounded with the modern Tānasā. The Tamasā spoken of in this stanza is a tributary of the Ganges on whose banks Rāma halted the first night of his exile and which, like the सरयू (modern Ghāgra) is a tributary of the Ganges; see VIII. 95. The city of Ayodhyā is situated on the southern bank of this stream. See Rāmā. *Bala.* chap. 26.

Trans.:—Putting aside his crown during the performance of the Kṛitu sacrifices, he who had collected wealth from various quarters and who was free from the quality of darkness, made the banks of the Tamasā and the Sarayu splendid by erecting golden sacrificial posts.

21. Shiva is supposed to enter for a while (take possession of the spirit of) the person performing a sacrifice; 'दीक्षितमीश्वरोऽनुप्रविशतीत्यागमः' an allusion is made to this in त्रिलोचनांशतवा दुरासदः III. 66. अध्वरदीक्षितां—अध्वरेण (see I. 31 and V. 1) दीक्षितां (see III. 33; IV. 5). असमभासं—see *comm.* कुशमेखलां—The Mekhalā girdle is made of the

Munja or Shara grass (see *comm.* and *Manu* II. 43). यतगिरम्—यत्ता (restrained, checked) गीः (गीर्वाण्वाणी *Amara*) येन तम्. During the period of the observance of any religious vow all talk is kept under control: for an almost similar picture see *Mahā Bhā.* 'समासीनं दीक्षितं च मृगच्छद्गपरिग्रहं । खचं श्रोतवसानं च दण्डधारं सुमेखलम् ॥ राममन्वन्.

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

22. अवमृथप्रयतः—see *comm.* and I. 35, I. 84. नि०...द्रियः—नियतानि (kept under restraint) इन्द्रियाणि येन सः. सुर०...चितः—सुराणां समाजः, तस्य समाक्रमणं, तस्मिन् उचितः see *comm.* स्म—see IV. 65. केवलम्—see III; 19. उन्नतं—proudly held up. वनमुचे—वनं मुचति वसौ वनमुक्, तसौ. see *comm.* नमुचेः—Namuchi is according to the Pauranic legends one of the demons whom Indra killed in the dusk of twilight; hence he is called नमुचिसहन. Namuchi is said to have been Indra's friend but having once sucked up his strength (which was resupplied to Indra by the Ashviniikumâs) there sprang eternal enmity between them. The various demons with whom Indra is at constant warfare are supposed to reside in the clouds and whenever they withhold the rains it is Indra who compels them to send down showers of rain. अरये—of course to 'Indra'. The Dative is used as there is the verb नम् to salute, to show respect.

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

23. असक्तु—An *inde.* Repeatedly, frequently, see VII. 57 cf. निहितमसक्तुःखदुःखेन गात्रम् *Ms.* II. 33 &c. पकरथेन—एकः रथः यस्य सः an adjectival compound agreeing with धनुर्भृता. Dasharatha was so skilful a warrior that he always kept his enemy at bay and did not allow him to break his chariot &c. तरस्विना—(तरस्विन् powerful, vigorous तरस्वी शूरोर्गिनोः *Medis.* हरि०...सरेण—see III. 22, IX. 17 & V. 71. धनुर्भृता—see II. 11; VII. 45. दिनकराभिमुखाः—दिनकरः (the sun दिनं करोति इति) तस्य अभिमुखाः (see IV. 38). रणरेणवः—the (clouds of) dust raised on the battle-field. रुधिरे—checked, suppressed.

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

24. अथ—see I. 35. समाववृत्ते—Returned, came back. एकनराधिपम्—see V. 16. यम०...वज्रिणां—यम see IX. 6 and note on अन्तक I. 62; कुबेर see V. 26 जलेश्वर—is the Indian Neptune वरुण and वज्रिन् is Indra. These four deities had a special task assigned to each of them—thus Yama was the keeper of the departed, Varuna was the dispenser of justice, Kubera the God of riches, and Indra the supreme ruler. Now all these were coexistent in Dasharatha. समधुरं—समा धुः (see I. 34, V. 66) यस्य सः समधुरः (The change of धुर् to धुर is by *Pañi*. V. iv. 74. quoted in *comm.*) तम्. मधुः—The vernal season or only the month of Chaitra मधुमधुश्चैत्रर्तुदेत्येषु *Aneka*. अञ्जितविक्रमः—अञ्जितः (respected, esteemed) विक्रमः (prowess; see III. 55) यस्य तं.

Trans.:—Now reappeared the vernal season with fresh flowers to do honour, as it were, to the unrivalled sovereign lord of the people whose responsibility was equal to that of Yama, Kubera, Varuna and Indra together and whose prowess was highly respected.

25. जिगमिषुः—A nominal base formed from the Desi. of इ to go by the suffix जिष्णुन् according to *Pāñi*. III. ii. 136. see जिगीषुः V. 28. धनदाध्युषितां—धनदेन (मनुष्यधर्मा धनदो राजराजो धनाधिपः *Amara*. Kubera the God of wealth see V. 26) अध्युषितां (presided over अधि उषिता dwelt in.) The idea of presiding over is imparted to उषित *past. par.* of वस् by the prepo. अधि. The *Gaṇa Ratna* says अधिरध्ययनैश्चैवंशित्वसरणाधिके. दिशं—*accus. sing.* of the *fem. irregu.* दिशः. The direction referred to is the कौवरी North, see IV 66. It is about the 21st of March that the sun begins his apparent northerly course “मधौ हि रविरुत्तरस्यां दिशि प्रयाति दक्षिणानिलोऽपि वाति” *Shishuki*. रथयुजा—see *comm.* परि०...वाहनः—परिवर्तिताः (turned back) वाहनाः (see I. 48) यस्य सः. दिनमुखानि—the openings of the days i. e. early mornings; हिमनिग्रहैः—हिमस्य निग्रहाः (dispelling, removal) तैः. मलयं नगं—The range of the Malaya mountain corresponds to the modern Malabâr Hills and is separated from the Sahyâdri on the north of it by Canarâ Hills and stretches down to the Shirâvati or Honâvar river.

Compare with this Kumâr III. 25. 35.

Trans.:—Wishing to go to the quarter presided over by Dhanada the sun whose horses were turned back by his charioteer left the Malaya mountain brightening the early mornings by melting away the mist.

26. ततः—Commentators have discussed the propriety of the order of the appearance of flowers and leaves. They say how is it that flowers appear first and then leaves. I for one, presume that ततः is to be taken as indicating what occurred after the Sun had entered the northern solstice. If, however, the order has to be adhered to then there are certain trees which put forth flowers first and then leaves. Among these may be mentioned the Shâlmali or the *Bombax heptaphyllum* i. e.

silk-cotton-tree; the Madhuka or *Bassta hatifolia* and the Palasha or *Butea frondosa*. Malli. probably means to view the arrangement in the above sense. In upper India trees in large tracts of land appear laden with beautiful red and orange flowers without any trace of green foliage. तदनु—Malli. explains this by the rule अनुलक्षणे in the sense of Karnâpravachaniya accusa. where he takes अनु to signify 'along with'; and this is only possible when the preposition is by itself. Moreover by पूरणगुणमुहितार्थसद्व्यायतव्यसमानाधिकरणेन Pâri II. ii. 11 and Ayyaya (inde.) cannot be compounded with a word in the genitive case. The only satisfactory explanation possible is to say that such forms as तदनु are allowable simply because they are used by standard writers. यथाक्रमं—see III. 10. द्रुमवर्ती—द्रुमानि सन्ति अस्यां इति, तं. वनस्थली—a wood; a thick cluster of trees. See VI. 64 and Ku. III. 29. Jâ. III. 3. षट्पदको...जितम्—The षट्पदाः are fond of flowers and the cuckoos are exhilarated by the sight of new tender sprouts. कृजित is more accurately the cooing of the cuckoos; गुञ्जर्व is the humming of the bees but here it is to be taken in a broader light.

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

27. नयं...चिताम्—Malli. has explained the compound in both possible ways. गुणः may be taken separately to signify the six expedients (for which see VIII. 21) and नयं may be taken to mean 'state-policy.' उपचिता=collected together, amassed. Note the difference in meaning here and in 44 infra. अर्थिनः—see I. 6. अलिं...पतत्रिणः—नीरपतत्रिणः may be taken generally as water-birds (for पतत्रिण् see VIII. 56). मधुसंभृताम्—see *comm.* and may also be taken as मकरन्दे संभृतां (filled up, accumulated see VI. 76). कमलिनीं—I would take this (जास्यैकवचन.) a noun of multitude.

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

28. आर्तव—appertaining to the season, seasonal, see VIII. 36 and Vikra. I. 13. केवलं—alone, by itself. किसलयप्रसवः—किसलयस्य प्रसवः—the cluster of new leaves of a tender shoot; the reddish leaf that is just appearing on the tip of a spring.

Trans.:—The fresh seasonal flower of the Ashoka is not the only excitant of the passion of beaus but the new foliage of the tender-shoot placed (as an ornament) on the ears of their beloveds was an exhilarant too.

29. मधुना—By the vernal season. उपवनश्रियां—on the person of the presiding beauty of a garden. पत्रविशेषकाः—पत्राणां विशेषकाः (तमालपत्रतिलकचित्रकाणि विशेषकम् *Amara*. also *cf. Ku. III. 29* and *Malavi. III. 5*. Painting or drawing figures on the cheeks and bosoms of beloveds appears at one time to have been a favourite amusement and this was done especially during spring-time with sandal-plate and other cooling unguents). मधुलिहां—*geni. plu.* of मधुलिह, 'मधु लेडि इति क्वि'. मधु...रदाः—see *comm.* कुरवकाः—a tree belonging to the genus *Barleria* having a reddish brown flower but it has very little honey and it appears strange that Kālidāsa should call it मधुदानविशारद, unless we take it to be meant sarcastically; and we feel justified in this view since we are told that they were the cause of the humming which would not have been heard had there been plenty of honey in the flowers. The paucity of honey in the flowers made the bees go about them buzzing. रवकारणतां—रवस्य कारणं, तस्य भावः ताम्.

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

30. सुवदं...भृतः—सुष्ठु वदनं यस्याः सा सुवदना (a beauty), तस्याः वदनं, तस्य आसवं (wine) तेन संभृतः (produced, generated). तदं...गुणः—अनुवादिन् = conformable to, in harmony with, in response to. कुसुमोद्गमः—कुसुमानां उद्गमः (appearance, bursting, forth; see IV. 9). मधुकरीः—मधु करोतीति मधुकराः, तैः. मधुलोलुपैः—मधुषु लोलुपाः (अतिशयेन लुपतीति यह) The word being formed from the *frequ.* of लुप् with the affix अच्. लोलुप is greedy, ardently desirous of, *cf.* अभिनवमधुलोलुपस्त्वं *Shā. V. 1*. आकुलं—Full of, filled with to an excess, *cf.* प्रबलदूर्गिमालाकुलम् *Niti. 3*. आयं...भि—आयताः (long, stretched out, from आयम् 1st. Conj. Ubha. to lengthen out.) पङ्क्तयः येषां तैः The *instru.* conveys the idea of 'an agent or instrument'. It was a general convention among poets that certain trees flowered when kicked by damsels *etc.* as mentioned in the following stanza स्त्रीणां स्पर्शात्प्रियंगुर्विकसति बकुलः सीधुगण्डूषसेकात्पादाघातादशोकस्तिलकुरवकौ वीक्षणालिङ्गनाभ्याम् । मन्दारो नर्मवाक्यात्पटुमृदुहसनाच्चम्पकी वक्त्रवाताच्चूतो गीतात्रयेर्विकसति च पुरो नर्तनात्कणिकारः ॥ This idea is met with in one place or other in almost every Kāvya, whether prose or poetry.

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

31. उपहितम्—collected and placed; hence, produced; *cf.* III. 29. शिशिं...श्रिया—शिशिरस्य (the cold season according to Indian calendar comprises the months of Māgha and Fālguna corresponding to the

months of January and February of the English calendar; अगमः (departure, disappearance) किंशिक...गमः hence, by implication, the appearance of the spring; तस्य श्रीः, तथा. मुकुलजालम्—मुकुलानां जालम्, तन्. मुकुल is a bud of a flower; also a half-opened flower कुड्मलो मुकुलोऽभियाम् *Amara*. जाल is *lit.* a net work; all the branches of the tree being laden with half-opened flowers it appeared as if the tree was covered with a net-work of flowers. The idea is certainly highly poetic. किंशुक— is the Palûsha or *Butea frondosa*. In spring it is covered with deep red flowers which have hardly any smell. The colour is so characteristic that the line 'पलाशमुकुलभ्रान्त्या शुक्रतुण्डे पतललिः' may be noted with interest. प्रणयिनि—प्रणयिन् is a lover, a gallant; it is often used in the sense of a 'loving husband.' cf. मा भूदस्याः प्रणयिनि मयि स्वप्रलम्बे कथंचित् *Megha*, II. 34. नख०...मण्डनं—नखानां क्षतम् now see *comm.* मण्डन is decoration or adornment from मण् 1st and 10th conj. Paras to adorn. प्रमदया—By a passionate woman प्रकृष्टः मदः यस्याः तथा. मद०...जया—मदेन यापिता (dispelled, removed) मदेयापिता; मद०...ता लज्जा यस्याः तथा. The infliction of nail marks by amorous persons is a subject of erotic literature and hardly needs any elaboration here beyond the mention of it.

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

32. व्रण०...दुःसहम्—व्रणैः गुरवः (heavy, thickened, swollen) प्रमदानां अधराः (lips अधरस्तु पुमानोष्ठे हीनेऽनूर्ध्वे च वाच्यवत् *Medi*. The word by itself in this sense is synonymous with ओष्ठ but व्रण is used along with the latter e. g. अधरोष्ठ to signify the lower-lip where अधर=अनूर्ध्व.) तैः दुःसहम्.

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

33. अभिनयान्— see *comm.*; gesticulations intended to express the workings of the mind. परिचेतुं—to practise, to become familiar with from परिच् 5th Conj. Usha. मल०...पल्लवा—मलय see st. 25 *supra*, मास्त see II. 34, *Jā.* VI. 5 *comm.* पल्लवा—the poet has compared the sprouts to fingers in *Shāku*. एष वातेरितपल्लवांगुलिभिस्त्वरयतीव act I. अमदयत्—Imper. of the *caus.* of मद् 4th Conj. *Paras.* to exhilarate, to delight, to gladden. सहकारलता—सहकारः (a particular fragrant variety of the mango) लता इव an *Upamita* compound, in which case लता may be rendered by 'young, tender' or सहकारस्य लता (a branch; this is a preferable

able interpretation). सकलिका—कलिकाभिः सह वर्तते इति. कलि०...जिता— (1) कलिः (कलहः), कामः (मदनः) तौ जयन्तीति मुनयः (2) कलौ कलियुगे कामं जयन्तीति (For कलि see comm. In both cases again काम may be taken to mean 'Cupid' or 'avarice, desire') तेषाम्.

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

34. अन्यभृताभिः—By the cuckoos. The general impression is that the cuckoo never builds a nest, but lays her eggs in that of a crow where they are hatched and the young ones fed until they are able to fly and go away. Hence her name अन्यभृता = अन्नभृता (fed) or परभृता, परपुष्टा, (see VIII. 59). उदीरिताः—see comm. and II. 9. सुग्धवधुकंधाः—सुग्धवधु— is a coy young girl who speaks little. सुरभिगन्धिषु—For the formation of गन्धि from गन्ध् see comm. and I. 38. शुशुबिरे—*perf.* of the passive of शृ to hear. वनराजिषु—see III. 3.

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

35. The commentary has so lucidly explained the stanza that it needs no further explanation. सलयैः—लय is the keeping time with the clapping of the hands to music. “नृत्यगीतवादैः समं हस्तक्रिया लयः.

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

36. ललि०...क्षणं—ललितं च विभ्रमं च; तयोः बन्धः तस्मिन् विचक्षणः, तम्. ललित and विभ्रम are amatory sports; the first is the voluptuous gesticulation and action to manifest the tender feelings of love towards the companion. It is 'प्रियं प्रति भावाविष्करणं ललितम्'; *Sahitya* says सुकुमारतयांगानां विन्यासो ललितं भवेत्. Likewise विभ्रम i. e. flutter is the making of mistakes in arrangements and misplacing things through excitement 'वागङ्गं सत्त्वाभिनयभूषास्नानविषयैः । त्वरया कल्पितोऽनीष्टदर्शने यः स विभ्रमः ॥ *Sāhi*. has त्वरया हर्षरागादेर्दयितागमनादिषु । अस्थाने विभ्रमादीनां विन्यासो विभ्रमो मतः ॥ *Pari*. III, 104. बन्ध = manifestation, display; cf. मनसिजतरुपुष्पं रागबन्धप्रवालम् XVIII. 52; विचक्षण proficient, expert; ललित can be better taken in the sense of 'charming, delightful' and making a Karmadhāraya, since the misplacing of ornaments and decorations would be such as would be pleasing and create merriment. सुर०...कैसरम्—see comm. पराजित—surpassed. पतिषु—in reference to the husbands. The locative

may be viewed as कर्मयोगे सप्तमी. निर्विविद्युः—enjoyed ; see IV. 51, VI. 50. मधुम्—The word is used here in the mascu. though generally neut., see comm. अङ्गनाः—प्रदक्षं अंगं यासां ताः women having pretty limbs; according to अंगत्कल्याणे on *Pāṇi*. V. ii. 100. स्मरसखम्—स्मरस सखा स्मरसखः (सखिन् becomes सख by राजाहः सखीभ्यश्च् *Pāṇi*. V. iv. 91 at the end of a compound) तम्. The wine is an excitant of amatory sports but when not in excess as the poet explains by रसं...वर्जितम्—रसस्य (रस is pleasure, delight. see III. 26); खण्डने (break, interruption), तेन विवर्जितम्.

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

37. स्मिं...ननाः—see comm. श्रुथं...मेखलाः—श्रुथेन शिजिताः (making a tinkling sound in consequence of being loose); श्रुथशिजिताः मेखलाः (girdles. स्त्रीकृत्यां मेखला काची सप्तकी रजना तथा ॥). विकं...रसाः—विकचानि (blown, opened. cf. विकचकिशुकसंहतिरक्षकैः *Ma*. VI. 21) तामरसानि (तामरस is the red-lotus. The formation of the word is (1) तामरे—in water तामरं व्रतमर्णश्च—तत्र सस्ति इति or (2) तामरं—desirable—च तद्रसं च, see VI. 37 also दुर्जनः सतामरसः *Vāsa*.) वासु ताः गृहदीर्घिकाः—see comm. a दीर्घिका is an oblong artificial pond whose sides are built up by stones etc. वापी तु दीर्घिका *Amar*. स दीर्घिकां दीर्घमुजो जगहे *Jā*. III. 32. उदकं...गमाः—see comm. उदकलोलाः may be either those fond of waters as the comm. says, or उदके लोलाः चपलाः. विहंगमाः—विहायसा गच्छन्तीति विहंगमाः the nasal coming in by the *Vārtiaka* on *Pāṇi*. III. ii. 48.

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

38. तनुतां—तनुता=(1) Slenderness, thinness; (2) Shortness. मधुखण्डिता—(1) disappointed in regard to wine; (2) disappointed on account [of the heat] of the month of Chaitra or मधुमास see V. 67 for खण्डिता. हिमं...च्छतिः—हिमाः कराः यस्य सः (who has cool rays i. e. the moon as opposed to उष्णरश्मिः) तस्य उदयः, तेन पाण्डुः, मुखस्य (of the month and of the early part) च्छविः (शोभा, कान्ति) मुखच्छविः; हिमं...पाण्डुः मुखच्छविः यस्याः सा. रजनीवधुः—see comm. वधु a damsel. इष्टं...निर्वृतिम्—इष्टस्य समागमः तस्य निर्वृतिः (satisfaction, pleasure cf. न निर्वृतं निवृत्तिमेति च्छुः *Ki*. III. 8; *Shā*. VII. 19.) वनितया—वनति भजते असौ इति वनिता, तथा अनितया—न इता, तथा. The play is upon the word खण्डिता, the रजनी being looked upon as a young damsel.

Trans.:—The Night (-damsel) wronged, as it were, by the month of Chaitra with the lustre of her face rendered pale by the appearance of the moon grew thin (i. e. of a short duration) like a young damsel by whom the pleasure of the ardently desired company (of her lover) is not gained.

39. विशदप्रभे:—विशदा (bright, shining; cf. हिमव्यपायाद्विशदाभराणाम् Ku. III. 33; शुक्रशुभ्रशुचिश्चेतविशदश्चेतपाण्डरः Amara.) प्रभा (lustre) वेपां तैः. सुरत...नोदिभिः—नोदयतीति नोदिस् one that drives away, dispels. मकं...तनम्—मकरेण (जलजन्तुविशेषेण) कर्जितं (adorned, decorated; see VII. 38) केतनं यस्य तस्. By this epithet the poet perhaps means to convey the idea of the all-influencing power of Cupid. कुसुमचापम्—कुसुमानि चापे यस्य तस्. The god of love is according to Indian mythology furnished with a bow made up of flowers, see *Dasha*. p. 3 for description of cupid.

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

40. प्रतिनिधिः—see I. 81 and V. 63. आहितं—placed. दलकेसरपेशलम्—दलानि (primarily, leaves, as in IV. 42; here by analogy, 'petals') च केसराणि (filaments, किञ्जल्कानि; cf. सुकुमारकेसरशिखानि Sha. I. 4) च, तेषु पेशलम् (tender, delicate, cf. सा सन्यस्ता पेशलं धारयन्ती Me. II. 33).

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

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

41. अञ्जं...हरैः—अञ्जनविन्दवः इव मनोहराः, तैः स्म—see III. 5; IV. 65. वनस्थली—see st. 26 *supra*. न—Mark the use of two negatives to impart an emphatic assertion.

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

42. अमदयन्—see st. 33 *supra*. मधुं...सनाथया—see *comm.* for compound. The comparison between नवमल्लिका and विलासिनी—a creeper and a sportive young woman—requires the adjectival clauses to be made to convey double meanings, so as to be applicable to both; मधु is (1) the honey; (2) wine. सनाथ *lit.* having a नाथ i. e. a lord or a master; provided, furnished with; cf. लतासनाथ इवायं केसरवृक्षः प्रतिभाति Sha. I. किल-

...तया—किसलय new sprout. अधरः see st. 32 *supra*. For a comparison of the lip to a sprout cf. अधरः किसलयरागः *Shd.* I. 21. कुसुमसंभृतया—adorned with flowers. नवमल्लिका—मल्लिका is a variety of the jasmine, *Jasminum zambac*, having large flowers, possessing a delicious perfume and abundant nectar much frequented by bees. मनः—the mind of the beholders.

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

43. अरु०...धिभिः—अरुण is mythologically the charioteer of the sun, who is without legs, having been installed there by his brother Garuda (see VII. 42) he is the 'harbinger of day' or 'dawn' when the sky is tinged red. निषेधिन् is one who asks another to stay behind, or prohibits, see II. 4; hence—here, 'surpassing.' Indians are familiar with the use of light red-coloured garments during spring. We see its relic in the presents of dresses sprinkled with red colour on Vasanta Panchami; cf. वासो वसाना तरुणार्करागम् *Ku.* III. 54. पद—a place, position, see V. 56. यवाङ्कुरैः—By new shoots of barley. परभृताविरहैः—For परभृत see note on अन्यभृत st. 34 *supra*. and *vide* st. 47 *infra*. विरह *p. p.* of विरह 2nd conj. Paras. to scream, to warble etc. cf. परभृतविरहं कलं यथा *Shd.* IV. 9. स्मरवलैः—स्मरस्व (स्मर is the God of Love, Cupid) बल्लभि (armies, see IV. 26). The forces of Kâmadeva are described by Dandin in *Dasha.* p. 2. अब०...रसाः—अबलासु एकरसाः exclusively devoted to women; see VIII. 65.

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

44. उपचितावयवा—उपचिताः (Fully-developed, full-grown. Note the difference in meaning here and in st. 37 *supra* as also in st. 53 *infra*. and XVII. 54) अवयवाः यस्याः सा. शुचिभिः (शुचि white, pure; शुचिः शुद्धेऽपङ्कते शृङ्गारापादयोः सिते । ग्रीष्मे हुतवहेऽपि स्यादुपधा शुद्धमञ्जिणि ॥ *Vishva*). अलि०...योगम्—अलीनां (of black bees; see st. 41 *supra*. अलिः सुरापुष्पलिहोः *Medi.*) कदम्बकं a swarm, वृन्दं निकुरम्बं कदम्बके *Amara.* cf. छायावद्धकदम्बके मृगकुलं *shd.* II. 6) तस्य योगः (contact; from युज् to join, see VI. 65, 85) तं. मञ्जरी—a sprout bearing a cluster of flowers. बहुरिमञ्जरिः स्त्रियो *Amgra.* cf. समीरणानर्तितमञ्जरिके *Jāna.* III. 10. तिलकजा—तिलकाच् (see st. 41 *Supra*) जायते इति. अल०...मौक्तिकं—जालक is a hair-ornament, something in the form of a network, worn on the hair. A decoration of this kind made of flowers is now-a-days used in Bombay in the case of a newly married girl. मौक्तिकं=मुक्तानां समूहः मौक्तिकं according to the Sâtra अतिहस्तिधेनोश्च *Pâpā.* IV. ii. 47.

Trans.—The bunch of flowers of the Tilaka tree fully-developed on all sides by means of white pollens and by its contact with swarms of bees appeared similar in beauty to the pearls of the Jálaka ornament.

45. ध्वजपटं—ध्वजस्य पटः (cloth, मुचेलकः पटोऽस्तीः cf. अयं पटः सूत्रदरिद्रतां गतो । अयं पटश्चिद्रशैतिलकृतः ॥ *Mriccha*. II. 10) तम्. धनुर्मृतः—see II. 11 ; VII. 45. छविकरं—छवि (छवि lustre, see st. 38 *supra*. मामाच्छविस्वितिः *Amara*.) करोतीति, तं. मुखचूर्णम्—is said to be मुखवासार्थं सुगन्धद्रव्यविशेषम्; but we would take it in the sense of some powder for the face just like turmeric powder which is used by Indian women generally. त्रियः—see *comm.* and compare st. 31 *supra*. केसरः—see st. 40 *supra*. अलिव्रजाः—अलीनां (see st. 41 *supra*) व्रजाः (swarms; समूहोनिबद्धव्यूहसंदोहविसरव्रजाः *Amara*). सप०...स्थितं—पवनेन सहितं सपवनम्; सपवनं च तत् उपवनं च now see *comm.*

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

46. नवदोलं—see *comm.* क्रतुसवम्—The Dolotsava is celebrated on the full moon day of Phālguna when the image of Krishna is placed on a swing and rocked by males and females accompanied by music and then those who can afford, put up planks suspended with ropes as swings. Perhaps this is to mitigate the experiencing of heat of the day during the season. पटुः—skilful, expert; पटुर्दक्षे च नीरागे चतुरेऽप्यभिषेयवत्. *Medi*. आस०...ग्रहे—आसनस्य रज्जुः (a rope, शुल्वं वराटकः स्त्री तु रज्जुः क्लिपु वटी गुणः *Amara*); तस्य परिग्रहणं (holding fast), तस्मिन्. जलतां—It is जडतां, the ल being substituted for ड to secure alliteration यमकश्लेषचित्रेषु ववयोर्दलयोर्न भित् as in व्यर्थः प्रसादो हि जलाशयानाम् *Jā*. III. 38. अवलाजनः—womankind generally; the addition of जन at the end of the word serving to impart no particular meaning except perhaps that of comprehensiveness *e. g.* वधूजन, सखीजन etc.

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

47. विग्रहैः—with quarrels, misunderstandings. व्रत—see *comm.* for the several uses of this *ind.* Here it is in the sense of 'oh you. परभृताभिः—see st. 43 *supra*. स्मरमते—सरस्व मते (idea, opinion) तस्मिन्. स्म—see IV. 65. वधूजनः—see note on अवलाजन st. 46 *supra*.

Trans.—' Oh you fair ones ! leave aside your hauteur, enough of quarrels, the best period of life [most suited to enjoyment] once gone

will never return'—this opinion of the God of Love having, as it were, been communicated by the cuckoos the women gave themselves up to sport.

48. अथ—now ; see I. 35. यथासुखम्—an *ind.*—at will ; cf. वसुमती मगधराजेन यथासुखमन्वभावि *Dasha*. p. 4; and *Shd.* III. 19. आर्तव—see st. 28 *supra*. उत्सवं—the festivity referred to in the previous stanza as also others which are celebrated about the opening of the spring. विलास...सखः—विलासवतीनां (प्रसस्ताः विलासाः वासां ताः विलासवत्यः) सखा. The sense is—he who had sportive women for his companions ; and, as such the compound ought to be a Bahuvrihi but if we take it as a Bahuvrihi we cannot have सखः which is only permissible in a Tatpurusha. Kālidāsa has used such compound expressions and Mallinatha has also felt the desirability of a Bahuvrihi but has had to submit to the rules of grammar ; see महिषीसखः I. 48.

Kumārāśa has a more detailed picture of the various sports enjoyed by Dasharatha with female companions ; see *Jd.* III. 14–76. मृगयारतिं चकमे—yearned after the pleasures of the chase ; a colloquial expression. मधु...सन्निभः—see *comm.* Madhu was one of the two demons who sprang from the ear of Vishnu. They were killed by Vishnu, see *Mārkan. Purāṇa, Harivansha, and Mahā Bhār. Vana.* 202. Vishnu is called मधुसूदन on this account. Here मधु is the spring, as has been so frequently explained, and मन्त्रय the agitator of the heart is Cupid ; see *comm.* The poet implies that Dasharatha resembled Vishnu in prowess, the Vernal season in agreeableness, and Cupid in beauty.

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

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

49. This stanza is more or less an expression of the same ideas as in that in *Shākun.* II. 5 which must be read. परिचयं—Familiarity. चल...तने—चलानि (in motion, moving) च तानि लक्ष्याणि (objects to be aimed at such as animals of the chase) च, तेषां निपातनं (throwing down) तस्मिन्. तदिक्रितबोधनम्—तेषां इक्षितानि (अभिप्रायानुरूपनेष्टाः gestures and motions of the various limbs of the body indicating one's intentions. see I. 20) ; तेषां बोधनं (अवगमनं). श्रमजयात्—By overcoming fatigue ; compare with this “यथा मृगया स्त्रीपकारिकी न तथान्यत् । अत्र हि व्यायामोत्कर्षादापसूपकर्ता दीर्घाध्वलङ्घनक्षमो जहाजवः कफापचयादारोग्यैकमूलमाशयाग्निदीप्तिः मेदोपकाशादङ्गानां सैर्यकार्कश्यातिलाघवादीनि शीतोष्णवातवर्षष्टुत्पिपासासहस्रं सत्त्वानामवस्थान्त-

रेपु चित्तनेष्टितज्ञानहरिणगवल्मवयादिवधेन सस्यलोपप्रतिक्रिया वृकभ्याज्रादिघातेन स्वल्पपश-
स्वशोधनं शैलाटवीप्रदेशानां विविधकर्मक्षमाणामालोचनं आटविकवर्गविश्रम्भणं उत्साह-
शक्तिसंयुक्त्वेन प्रत्यनीकवित्रासनमिति बहुतमाः गुणाः” *Dasha*. VIII. p. 223.

सचिवैः—See I. 34, and VIII. 67. **अनुमतः**—permitted; cf. अनुमतगमना
शकुन्तला। *Shd.* IV.

Trans.:—This (hunting) gives familiarity in the art of bringing
down moving objects (animals), it gives an acquaintance with their
actions under fear and rage and it makes the body possessed of excel-
lent qualities owing to overcoming fatigue; hence, being permitted by
[his] ministers he went (out on a hunting expedition).

50. **मृगं...वेपभृत्**—see *comm.* मृगाः wild beasts. cf. मृगनीदसञ्जनानां
Niti. 61. मृगणां or मृगप्रचुरं वनम् a forest abounding in wild animals. उपगम
reaching, entering; तस्य क्षमं वेपं wild animals are very sharp and it
requires great circumspection on the part of the hunter how he
approaches them, first and foremost his dress; if he has to enter a
thickly wooded tract he adopts a moss-green coloured dress (see st. 51
infra), if an open plain he would adopt a brown or ash coloured suit
besides it ought to be close fitting but at the same time not so tight as
to obstruct the free action of the limbs. Among other things Châri. says
“दीर्घवस्त्राद्वावनं न स्यात् । शुक्रवस्त्रावलोकनेन मृगादयो दूरत एव पलावन्ते । अतस्तथावे-
प्रचनमेवाकरोत्.” **विपुं...सनः**—विपुलः (well developed, muscular; cf. शिरसि
तनुर्विपुलश्च मध्यदेशे *Mrichha*. III. 22) चासौ कण्ठश्च, तस्मिन् निषक्तम् विं...षक्तम्;
विं...षक्तं शरासने (see III. 59) यस्य सः. **अश्वं...रेणुभिः**—For उद्गत, or उद्गत
or उद्गत see IV 29, 84; I. 53 and several other places. The word उद्गत
is not so usual as the other two. The idea of the dust making a
canopy is familiar to Indian poets. It is found in several places. The
idea of गगन being made into वितान may not be inappropriate since
the dust gives it materiality, but perhaps it would be preferable to read
सवितानं. Malli. has another sense too in which he interprets वितान = तुच्छ
worthless, despicable. **नृसविता**—ना सविता इव an *Upamita* compound
as Mallinatha. says, or नृसु सविता. cf. नृसोमः V. 59.

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

51. **प्रथितमौलिः**—प्रथिता (intertwined. See II. 8). **मौलिः**—(hair
generally braided; मौलिः किरीटधम्मिल्ले *Vishva*.) यस्य सः. **वनमालया**—By a
garland composed of wild flowers and leaves वनमाला विधातव्या पल्लवैः कुसुमैरपि
Vishnu. तरुं...रुद्धः—see *comm.* तनुं छादते असी तनुच्छदः, तरुणां पलाशानि
(leaves, पत्रं पलाशं रुद्धं *Amar*. cf. चलत्पलाशांतरगोचरोः *Md.* I. 21. The word
पलाश when *mas.* means the *Kimshuka* tree) तैः समानः वर्णः यस्य सः तरुं...
सवर्णः; now see *comm.* **वह्मनं**—Bounding, galloping.

Trans.—This (King), having his hair tied up with a string of wild flowers and leaves, his body covered with a garment having the colour of the leaves of trees, his earrings moving about by the galloping of his horse, shone on the grounds frequented by the *Ruru* antelopes.

52. तनु०...विग्रहाः—तनु slender, delicate; विग्रहः body “विग्रहः समरे काये” *Haina*; तनु see *comm.* अमरसंकमिताः transferred to the black-bees; ईक्षणवृत्तयः—the action of the eyes. see *comm.* कोसल see IV. 70.

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

53. श्वगणिवानुरिकैः—शुनां (of dogs; शुनको भयकः आ स्वात् *Amar.*) गणः (packs; समुदायश्चयो गणः *Amar.*) सन्ति येषां ते श्वगणिनः hunters; वागुरिका see *comm.* fowlers. प्रथमास्थितं—explored first, see *comm.* quoting *Rāman. cf. Jā. I. 45.*

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

54. त्रिदशायुधम्—त्रिदशानां आयुधम् i. e. the rainbow. The word त्रिदश means the body of the gods who are generally believed to be thirty-three. The *Rāmāshramikāra* derives the word as तृतीया यौवनास्था दश सदा येषां ते त्रिदशस्य तृतीयार्थता त्रिभागवत्. कन०...संयुतम्—see *comm.* “पिङ्ग reddish yellow कडारः कपिलः पिङ्गपिशंगौ कटुपिङ्गलौ *Amar.*; cf. वनप्रशासत्रिपिङ्गाक *Jā. II. 31.* नरवरः—नराणां वरः (वरः श्रेष्ठे जामातरि). खरो०...सरी—रवैः (By the noises of the horses and beaters etc. I do not know why only धनुष्टंकार). रोषिता etc. see *comm.* अनाधिः—Without any anxiety or mental trouble.

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

55. स्तनप्रणयिभिः—स्तनेषु प्रणयः याथा प्रीतिर्वा येषां तैः एण—शावः—एणानां गोकर्णपृष्ठतैर्गर्दभरोहिताश्चमरोमृगः’ *Amar.* The एण is the black spotted deer ‘अनुचो माणवो श्वेय एणः कृष्णमृगः स्मृतः.’) शावाः (young ones पृथुकः शावकः शिशुः *Amar.* मृगशाकैः समेषितो जेनः see *Shāku. VI. 2, or Buddha V. 41*) व्याह०—गमनं—व्याहन्वयमानं checked interrupted *pre. pass. part.* of हन् with वि and आ. see *comm.* पुरस्तात्—an *ind.*—before, in front; see II. 44. पुरस्तात्प्रथमेऽप्रतः पूर्वस्यां च पदार्थे *Abhi.* It is often used with the ablative or by itself as here; or प्रेष्यमेतत्पुरस्तात् *Megha. I. 15.* कुश०...सुखम् see *comm.* cf. शुकरमर्को-

दरमुखमृष्टः *Shāku*. तदं...सारम्—अग्रसर see V. 71 ; गर्वित. those who have actually seen a herd of deer headed by the antelope with his long horns roaming in the woods can realise the appropriateness of this adjective; कृष्णसारः (also कृष्णशारः) = कृष्णेन सारः spotted, variegated; now see *comm*-compare *Shā*. I. 7 and *Vikra*. IV. 32 for almost a similiar idea, and *Jānaki*. I. 46-76 for a vivid picture of hunting.

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

56. प्रार्थितम्—pursued, see *comm*. जव०...गतेन—जवन (fleet; see *comm*. and cf. जवनाम्बुदोषम् *Jā*. V. 41.) श्वासी वाजी च तं गतः (see *comm*.) तेन. तूणी...शरेण—तूणी (a quiver तूणी नील्यां निषङ्गे वा ना *Medi*.); उद्धृत taken, pulled out, see III. 64. विशीर्णपङ्क्तिः—विशार्णा (shattered, torn assunder, broken, from इ 6th Paras. with वि) पङ्क्तिः (line, row; वीथ्याल्लिरावली पङ्क्तिः; it also means a group or collection, but deer are always known to move from one place to another in a line led by the antelope) यस्य तत्. वाते०... प्रकरैः—वातेन ईरितानि (moved, shaken; cf. वातेरितपद्मवाङ्मुलिभिः *Shā*. I.) उत्पलानां (of blue lotuses) दलानि petals, leaves. The lexicons do not give 'petal' as the meaning of दलम् and Kalidāsa has used it in the sense of 'leaf' in IV. 46 as also in *Shāku*. III. 19, 20 but Mr. Apte has 'petal' which would suit best in this place) तेषां प्रकरः (multitude, collection cf. चतुष्कपुष्पप्रकरावकीर्णयोः × × × पादयोः *Ku*. V. 68. श्यामीचकार—Is the perfect of the Derivative verb from श्याम. cf. श्यामीकृत्याननेन्दून् रिपुदुवति-कथासंततैः शोकभ्रूमेः *Mudra*. compare for the idea. II. 17.

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

57. लक्ष्यीकृतस्य—p. p. of the Derivative verb from लक्ष्य a mark, an object or animal to be shot at. हरिप्रभावः—see *comm*. The word Hari has numerous meanings; but 'Indra' is the best suited in this place, since the kings of the solar race have been frequently compared to him by Kālidāsa. व्यवधाय—interposing, screening. अन्तर्था व्यवधा पुंसि *Amara*. सहचरी—Female companion. आक०...कृष्टम्—कर्णपर्यन्तं आकर्णं; आकर्णं कृष्टः आकर्णकृष्टः, तम्. see *comm*. कामितया—कामिनः भावः कामिता, तथा. धन्वी—(धन्वा a bow; धन्वा अस्यास्तीति, the word taking the termination इन् in the sense of 'possession' by व्रीह्यादिभ्यश्च *Pāṇi* V. ii. 116).

Trans.:—That archer equal in prowess to Indra on beholding that the mate of the deer aimed at by him stood interposing her body [between her male and his arrow] was moved at heart through compassion in consequence of his himself being a lover, and therefore retracted his arrow though drawn to the ear.

58. कर्णान्तं—कर्णस्य अन्तः (the extremity, tip of the ear) तम्. An arrow is generally drawn up to the tip of the ear to give it an impetus. The accus. is used in consequence of the verb दत्त्वा which has the sense of 'motion'. निबिडः—lit. close, firmly clenched, having no interstices. मुष्टिः—is here the fist holding the feathered extremity of the arrow on the bow-string held in the interstices between the middle of the first and second finger and the other fingers helping to draw the string. श्लासा...दुल्लेः—see comm. प्रौढं...दृष्टितानि—प्रौढा (of a mature age प्रगल्भा, as the comm. says, no longer bashful or timid in the presence of her lord, see बाला VI. 53) चासौ प्रिया च, तस्याः नयने, तयोः विभ्रमानां (विभ्रम any sportive or amorous movements; cf. उल्लसितविभ्रमम् *Mālatī* I. 29) चेष्टितानि (see st. 51 *supra* and compare with the idea in this stanza :—अन्योन्य-वक्त्रार्पितपल्लवाग्रग्रामं नृवीरस्य कुरङ्गयुग्मम् । धियानुनीतौ मृषमीष्टचादुचेष्टस्य धाताभिरति निरासे ॥ *Jāna*, I. 57.

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

59. उत्तस्थुषः—see तस्विद्वत् II. 29; V. 61. शिशि०...मध्यात्—पल्लव see II. 17. मुस्ता०...कीर्णम्—मुस्ता is a fragrant grass—*Cyperus-Rotundus*, growing in swampy ground called नागरमोक्ष in popular parlance. अवयव a piece, a fragment. अनुकीर्णम् scattered along. द्रुत०...कुलस्य—वराहाणां कुलम् (a herd of wild boar, कुलं जनपदे गोत्रे सजातीयगणेऽपि च *Medi*. cf. शृगकुलं रोमन्वमन्वस्वत् *Shā*. II. 6), द्रुतं (running away on account of being disturbed; the boar are really a lazy lot, generally lying and rolling at ease on marshy ground; see *Shā*. II. 6. सुव्यक्तम्—well-marked. मार्गं जग्राह—we have an exact translation of this expression both in Marathi and Gujarathi.

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

60. वाहनात्—(वहति अनेनेति ल्युट् *Pāṇi*. III. iii. 137 and the change of वहन् to वाहन is by *Pāṇi*. VIII. iv. 8. वाहन is a general term and may apply to any animal that is ridden or to any vehicle. Here from the context it signifies 'a horse.' see I. 48). अव०...कायम्—कायस्य उत्तरं उत्तर-कायः by *Pāṇi* II. ii. 1; अवनतः उत्तरकायः यस्य तम्. ईषत्—an *inde*. slightly. उद्धृतसटाः—उद्धृत standing erect, bristling; the sense is different from that in III. 64. ईषुः—desired, was bent upon; *perf.* of ईष् 1st Conj. *Ubha*. सहसा—an *inde*. suddenly, unawares.

Trans.:—The boars, with their bristles standing up, wished as a

return to attack him who with the fore-part of his body slightly bent down was piercing them; but they did not perceive that they had been suddenly transfixed by his arrows to the very trees against which they had rested their haunches.

61. अभि०...सस्य—रभस ardent desire, eagerness. *cf.* चेतश्चन्दनदास-मोक्षरभसम् *Mu.* V. 24 where the word रभस् is used as an adjective but with the same sense. विकृष्य—pulling, stretching the bow of course. पत्री—an arrow, पत्राणि पक्षाः सन्ति अस्य by अत इति ठनौ *Pāṇi* V. ii. 115 'पत्री रोषश्चुर्द्रयोः *Amara*; *cf.* प्रसर्पतां राजसुतस्य पत्रिणाम् *Jā* V. 33. अशो०...पुंस्वः—see *comm.* for पुंस्व see III. 64. पातयां आस—This construction is untenable according to Pānini, for according to the rules laid down by him no word, not even a preposition, ought to intervene the base ending in आम् and the forms आस, चकार &c. Instances of poetical licence are however frequent, *e. g.* प्रश्नशयां यो नहुषं चकार; संयोजयां विधिवदास *Raghu.* XIII. 36, XVI. 86 respectively. Some grammarians hold these forms to be sufficiently accurate. An explanation, without going into the discussion of the propriety of this form, is offered पातं यातीति पातया तां; पातयां; पातं गच्छन्तं विग्रहं शरः आस प्राप्तवान्.

Trans.:—The arrow discharged by him, after its having been drawn, into the socket of the eye of a wild buffalo that was [in an attitude of] eagerness to attack him, pierced through its body without its feathers being soiled by blood, at first throw down the animal and then itself dropped down.

62. प्रायः—an *inde.*—generally, in the majority of cases, *cf.* प्रायो भ्रूत्यास्यजन्ति प्रचलितविभवं स्वामिनम् *Mu.* IV. 21. The word is explained as an adjective to नृपः and dissolved as प्रकृष्टः अयः शुभावहो विधिः यस्य सः विषा०...ज्ञान्—विषाणानां (विषाण a horn 'विषाणं स्यात्पशुशुंगेभदन्तयोः' *Amara*). परिमोषणं (cutting away, removing); उत्तमाङ्गं (the best or prominent limb of a body—the head; उत्तमं च तदङ्गं च 'उत्तमाङ्गं शिरः शीर्षम्' *Amara*). For compound see *comm.* खड्गान्—rhinoceroses. निशितैः—(निशित sharp. *cf.* निशितशरनिकरशकलीकृता *Dasha.* I. p. 10. क्षुरप्रैः—(क्षुरप्र is a peculiar kind of sharp arrow with a sort of horse-shoe head. दस०...कृतः—दुष्प्रानां (दृप्त proud, arrogant) विनयः (see I. 24), तस्मिन् अधिकृतः (see VII. 29). अस्युच्छ्रितं—अति उच्छ्रितम्—raised up, held aloft; *cf.* अस्युच्छ्रिते मन्त्रिणि पार्श्वे च विष्टभ्य पादादुपतिष्ठते श्रीः *Mu.* IV. 13. तु—This particle though frequently used as an adversative one is sometimes used to mark difference or superiority.

Trans.:—With his sharp horse-shoe bladed arrows the king made almost all the rhinoceroses to be possessed of lightened heads by the chopping off of their horns. He whose duty it was to keep the proud in a right path did not tolerate only the horn (*i. e.* the supremacy) of others but it is not that he did not bear their long life.

63 अग्नीः—Without fear, see XV. 8. फुह्रां...विटपान्—अग्नाश्च ते विटपाः (boughs, शाखायां पङ्खे स्तम्भे विस्तारे विटपोऽस्त्रियाम्) च; असनस्य (a tree *Terminalia Alanta tomentosa*, having flowers of a variegated colour) अग्निविटपाः; फुह्राश्च ते असं...विटपाश्च, तान्. The idea is something like this:—the branches of the Asana tree laden with flowers in falling down is compared to a tiger rushing against the king. वायुरुत्थान्—see *comm.* रुत्थान् p. p. from रुज् 6th Conj. Ubha. to break; cf. अस्तिशक्तिगदाहृणा निपेतुर्भरणिताले *Mahā. Bhā. Adī. शिक्षा...तया*—शिक्षायाः विशेषः special practise, तेन लघुः (active, agile; or it may be taken in the sense of 'swift,' 'rapid' as in संहारविक्षेपलघुक्रियेण हस्तेन V. 45); स चासौ हस्तश्च, तस्य भावः, तया. (The suffixes तल् and त्य come after noun substantives in the sense of 'quality' प्रकृतिजन्यप्रकार by तस्य भावस्त्वतलो *Pāṇi. V. i. 119. निमेषात्*—in the twinkling of an eye. cf. "हरति निमेषात् कालः सर्वम्." तूणीचकार—perfect of the nominal verb from तूण् a quiver. See *Kale's Gram. § 640* for the various senses of nominal verbs.

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

64. निर्घातोऽग्नेः—निर्घात इव उग्रा, तैः. निर्घात is the sound produced by the clashing of contending winds. वायुना निहतो वायुर्गगनाच्च पतत्यधः प्रचण्डयोरनिर्घोष निर्घात इति कथ्यते ॥ कुञ्जलीनान्—लीन 'lurking,' 'remaining concealed'; or perhaps 'quietly reclining and resting.' cf. लीनं दिवाभीतमिवान्धकारम् *Ku. I. 12*. It is a well-known fact that tigers and other carnivorous animals prowl about during the night and rest themselves during the day in cool shady spots. ज्यानिर्घोषैः—ज्यायाः (ज्या the bow-string; मौर्वी ज्या शिबिनी गुणः *Amara*) निर्घोषः (*prī.* any loud sound; here, twanging). अभ्यसूयापरः—अभ्यसूयायां परः (wholly engrossed in, absorbed) or अभ्यसूया परा यस्य सः one who has jealousy as the highest object. वीर्योदग्ं—conspicuous, prominent, by valour; see II. 71. राजशब्दे—राज इति शब्दः राजशब्दः, तस्मिन्. It is the practice of really brave hunters not to kill an animal unawares while it is in its lair, but to first awaken it. It is this trait of bravery that is brought out by the poet here. The metre of this and the succeeding stanza is शालिनी. see Appendix.

Trans.—That king desirous of killing the lions who were in (their lairs in) thickets [first] disturbed them by the twanging of his bow-string as loud as the howl of contending winds; [in this] he had jealousy as the most prominent feature, which jealousy was most assuredly actuated in regard to the title 'lord' whose exalted position among beasts is through valour alone.

65. गज०...रान्—see *comm.* There appears to be a natural hostility between elephants and lions and it has been frequently described by Sanskrit poets. One thing we know for certain—an elephant being a courageous and steady animal is very useful in hunting lions and tigers. काकुत्स्थः—see IV. 41. कुटि०...मुक्कान्—नखानां अग्नाणि नखाग्नाणि; कुटिलानि नखाग्नाणि; now see *comm.*; we have taken कुटिलानि crooked to agree with अग्नाणि along with the *comm.*; it might be taken to agree with नखानि. The lions had their paws filled with pearls from the temples of elephants; see *Ku.* I. 6. The temples of elephants were supposed to hold pearls. The sources of pearls as enumerated in *Ratna-parikshâ* are (1) Large elephants; (2) rain-water; (3) wild boar; (4) the conch; (5) a fish; (6) a snake; (7) the pearl-oyster; and (8) bamboos; करीन्द्रजीमूतवराहशङ्खमत्स्वादिशुक्ल्युद्भवेषुजानि । मुक्ताफलानि प्रथितानि लोके तेषां तु शुक्ल्युद्भवमेव भूरि ॥ Now, however, the pearl-oysters are the only known source of pearls. कृतकर्मणां—रणेषु कृतं रणकृतं; रणकृतं कर्म (labour, exertion; elephants are of great use in war and being so Dasharatha considered it to be his duty to relieve them of their enemies) यैः तेषां. आनृण्यम्—न कर्णं अनृणं, अनृणस्य भावः आनृण्यम्.

Trans.:—Having killed those who were ever on terms of furious animosity with the elephant-race and who had pearls adhered to their curved nails [of their paws]—Ka'kutstha considered himself to have been, as it were, freed from the indebtedness to elephants by means of his arrows.

66. चमरान्—[The Chamara—though mentioned along with the deer by Amarasinha is the *Bos grunniens*—चमरो गृह्णीकृती मृगभेदे [पशुभेदे] यस्य पुच्छेन चामराख्यं व्यजनं भवति—is the wild ox of Tibet. Its general form is not unlike that of the bison but for the long silky hair along its sides and the heavy tuft of hair at the extremity of its tail which is mounted to make fly-snappers or *chamaris* (an insignia of royalty). The accusative is used because of the word परितः according to the *Vārtika* quoted in the *comm.* प्रवर्तिताम्—*a Bahu.* or adjectival compound. क्वचित्—see I. 41. आकर्ण०...वर्षी—कर्णस्य पर्यन्तं यथा स्वात् तथा आकर्णम्; आकर्णं विकृष्टाश्च दे भङ्गाः (crescent-shaped arrows, see IV. 63) च, now see *comm.* सित०...जनैः—सिताश्च ते बालाश्च सितबालाः (The white hair of the yak is rare, it is used to make the 'Chauris',—the usual ordinary being black; सितबालानां व्यजनानि (fans; see VIII. 40. 'व्यजनं तालवृन्तकं' *Amara.* Here of course the fly-snappers are meant).

Trans.:—In some places he who urged his horse in pursuit of the yaks and sent forth a shower of crescent-shaped arrows drawn up to the ear after them, was at once satisfied on account of having deprived them, just as kings, of their white bushy snappers *viz.* the tufts at the extremities of their tails.

67. **ह०...छापं**—रुचिरः (pleasing, delightful, सुन्दरं रुचिरं चारु *Amara*.) कलापः (plumage, particularly the tail of a peacock कलापो भूषणे वहे *Amara*. cf. पतन्ति मृदाः शिखिनां प्रच्युताः । कलापचक्रेषु नवोत्पलाशया ॥ *Ritu*. II. 14.) यस्य तं. **बाणलक्ष्मीचकार**—see note on इवामीचकार st. 56 and 57 *supra*. **सपदि**—an *inde.*—instantly, immediately; see V. 74. **गतमनस्कः**—गतं मनः यस्य सः see note on व्यूढोरस्क I. 13. **रति०...बन्धे**—cf. धृत्वा चान्येन वासो विगलितकवरीभारमसे वहन्त्या *Veni*. I. st. f. n. also *Vikra*. IV. 10. **केशपाश**—the luxuriant mass of hair. The word पाश when added to केश signifies 'a mass'; with कर्ण it means 'beautiful' and with words like छत्र it means 'bad', 'despicable.'

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

68. **कर्क०...संभवं**—कर्कशः (Violent, strong; स्वात्कर्कशः साहसिकः कठोरमृगणावपि *Amara*.) च असौ विहारश्च (sport, diversion which requires roaming about; विहारस्तु परिक्रमः *Amara*), कर्कशविहारः सम्भवः (cause, origin) यस्य तम्. **आन०...लकम्**—आनने विलसं (adhered; cf. आकुटिलपक्ष्मविलसं *Shd*. VII. 25) आ०...लसं; आ०...लसं जालकं (a net-work; hence—a multitude, a collection; cf. धर्मासं जालकम् *Shd*. I. 30. The sense here is slightly different from that in st. 44 *supra*.) यस्य तन्. **आचचाम**—*pr*. drank; then, absorbed; cf. 'आचामत्वहिंसांशुदीपितिरपस्ततेव लोकैः समं'; also आचामति स्वेदलबान्मुखे ते XIII. 20. **सतुषा०...करः**—तुषारश्चासौ (cold, dewy; तुषारः शीतलः शीतः *Amar*. cf. अपां हि तृषाय न वारिधारा स्वादुः सुगन्धिः स्वदते तुषारा *Nai*. III. 93) शीकरश्च (शीकर spray, mist; see V. 42) तुषारशीकरः; तेन सहितः. **भिन्न०...पुटः**—भिन्नाः opened out, now see *comm*. पुट concavity, hollow; cf. अभिन्नपुटोत्तरान् XVII. 12. For the metre see appendix.

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

69. **वि०...णीयम्**—अन्वञ्च च तद् करणीयं च अन्यकरणीयं) now see *comm*. **सचि०...धुरम्**—The ministers undertook the responsibility of administration when they consented to his going out a-hunting; see st. 49 *supra*. **परि०...रागम्**—see *comm*., रागः affection, devotion, ardour for; रागोऽनुरागे मात्सर्वे *Abhi*. cf. सृजत्वमुचानविहाररागम् *Jā*. III. 23. **अनु०...सेवया**—अनुबन्धा (continuous, uninterrupted; see I. 22; VI. 77.) चासौ सेवा च, तथा = by constant practice; by continuous enjoyment. **मृगया**—see *comm*. **जहार**—perfect of हृ 1st conj. *Ubha*. to lead, to win over, to captivate; cf. नावो हरन्ति हृदयं प्रसभं नराणाम् *Ritu*. VI. 24. **चतुरा**—प्रगल्भा, clever, one who knows well how to preserve her hold on her lover by her actions and conduct. **कामिनी**—भूयान् कामः अज्ञा इति णिनिः. Writers on erotic science

have given the peculiar characteristics of a चतुरा and a कामिनी which need not find a place here. For the metre see appendix.

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

70. ललित०...शय्यां—ललितानि (agreeable, pleasing; see st. 36 *supra*. and VIII. 67) च तानि कुसुमप्रवालानि च (*cf.* अशोकलताप्रवालं VII. 21.) तानि, शय्या see *comm.* उवलि०...नाथाम्—see IV. 75; VIII. 54. क्वचित्—In some place or other, wherever he found himself without any selection. अस०...च्छदः—नास्ति समेतः (along with) परिच्छदः (see I. 19) यस्य सः This shows the bravery of the King and his being ever ready unlike modern princes to undertake any work of trouble and labour. त्रियामाम्—त्रयो यामा यस्यास्तां; really the modern twenty-four hours or the eight Praharas or Yāmas are divided into two equal parts—four Praharas making day and the remaining four Praharas making night, but the latter is called त्रियामा because 'आधन्तयोरर्धयामयोश्चेष्टाकालत्वेन दिनप्रावत्वाद्'. Compare with this and the preceding stanza *Jāna*. I. 67, 68. For metre see appendix.

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

71. उषसि—see V. 65. गज०...तालैः—गजानां यूथानि (यूथं तिरश्चां पुं-नपुंसकम् *Amara*); तेषां कर्णानां तालैः. The Tāla is the rhythemical clapping of the hands to mark the intervals in music. The flapping of the ears against the sides of the temples produced a sound which was as loud as that of the पटह् or ढक्का (a particular kind of drum) called ढग्गा in vernacular which is used as an accompaniment to keep time; *cf.* कामिनाकूप्य चापं हतपटुपटहम् *Nāga*. I. 2. पटुपटहध्वनिभिः—पटवः (sharp, making a loud noise) च ते पटहाः (see note *supra*) तेषां ध्वनिः इव ध्वनिः तेषां तैः. विनीतनिद्रः—विनीता (removed *cf.* विनीताध्वपरिश्रमेण XIII. 46.) निद्रा यस्य सः. विहग०...छानि—विहगानां (विहायसा गच्छन्ति ते विहगाः; see *comm.* The system of arousing princes from their sleep by music or by panygerics was very common at one time, see V. 65.

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

72. जातु—once upon a time, कदापिजातु *Amara*. स्रोः—of the deer called हर. गृहीतवर्त्म—गृहीतः वर्त्म (path; वर्तन्ते अनेनेति वर्त्मन्, अयनं वर्त्म मार्गाध्वपन्थानः पदवी सृतिः *Amara*) येन सः विपिने—in the forest; विपिने गहनं काननं. पार्श्वचरैः—पार्श्वे चरन्ति ते पार्श्वचराः, तैः. अलक्ष्यमाणः—the present

par. of the Passive of लक्ष् to see, to notice. अमफेनमुचा—अमेण फेने मुषत्वसौ अमफेनमुक्, तेन. तपस्विगाढां—see *comm.* तमसा—see st. 21 *supra.* तुरंगमेण—The use of the Instrumental is not a very common one. It may be said to be सहाय्ये. In the Jānakiharapa the king is described going alone on foot in pursuit of a deer. धनुः सहावोऽश्मवति प्रदेशे विहाय बाहं सहसा वृवीरः। चचार पद्भ्यां गहने तरुणामसौ धने तत्पददत्तदृष्टिः ॥ canto I. 73.

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

73. कुम्भ०...भवः—कुम्भस्य (कुम्भौ घटेभमूर्धाशौ *Amara*) we have already had कुम्भ in the sense of 'the temple of an elephant.' Likewise we have it in the sense of 'a jar, a pitcher' in हेमकुम्भस्तननिसूतानां II.) पूरणं (filling) now see *comm.* पटुः—agreeable; see st. 71 *supra.* उच्चैः—*an inde.*—'loudly'. द्विर०...शङ्की—द्वौ रदौ यस्य सः द्विरदः; तस्य वृंहितं ('वृंहितं करि-सर्जितं इत्यमरः. From the special application of the word वृंहितं to the sound made by an elephant the word द्विरद may be said to be superfluous); तत् अवश्यं शङ्कते इति. शब्दपातिनम्—see *comm.* This shows the pre-eminence of king Dasharatha in archery; see Jāna I. 74.

Trans.:—In its (of the river Tamasa) waters arose a clear deep sound arising from the filling of a jar, suspecting it to be the scream of an elephant he discharged an arrow aimed at by the sound.

74. प्रतिषिद्धं—interdicted; prohibited. Here the force of the word is stronger than in *Mudrā*. III or *Shā*. VI. पङ्क्तिरथः—a synonym for Dasharatha, since पङ्क्ति means दश i. e. ten 'पङ्क्तिरश्मदोऽपि दशमम्.' *Amara*; cf. पपात निःसंज्ञः पङ्क्तिरथः *Champu Rāmā*. विलङ्घय—The poet leaves the object to this transitive verb unsaid in the stanza. Malli. explains it by supplying शास्त्रं while Hemādri takes विलङ्घय in the sense of अविमृश्य 'without thinking.' अपथे—see *comm.* श्रुतवन्तः—श्रुतमस्ति प्रथां ते. Those well-versed in the shrutis or sacred lore. For the addition of the मतुप् and its change to वत् see VI. 1. रजोनिमीलिताः—रजसा निमीलिताः those blinded, infatuated by the रजोगुण; see note on तमस् VIII. 37. The Bhag. Gitā defines रजस् as "रजो रागात्मकं विद्धि तृष्णासहसमुद्भवम्."

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

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

75. क्रन्दितं—see II. 1. विषण्णः—cast down; suddenly seized with remorse; from विषद् 1st Conj. Paras. cf. *Bha. Gi.* II. शल्यप्रोतं—शल्येन

(by an arrow 'क्षेडाशकुशरे शल्यन्' see VIII. 88) प्रोतः, तं. अन्तःशल्यः—see *comm.* compare with this stanza *Jāna.* I. 75. For the metre see Appendix.

Trans.:—Hearing the piteous cry 'Oh father!' the king, seized with remorse in searching for its source concealed among reeds, beheld the son of a sage with a jar pierced by his arrow and felt, though himself the protector of the world, as if he had through excessive grief a dart fixed in his own heart.

76. प्र०...येन—प्रथितः (celebrated, renowned) अन्वयः (lineage, descent; कुलान्याभिजनान्वयी *Amara.* see I. 9) यस्य तेन. पृष्टान्वयः—पृष्टः अन्वयः यस्य सः. जल०...देहः—जलस्य कुम्भः, तस्मिन् निषण्णः (reclining, supported; cf. *तुरङ्गमस्कन्दनिषण्णदेहं* VII. 47), जल०...निषण्णः देहः यस्य सः. तस्मै—to the king; the dative is used in connection with the verb कथ् see II. 68, V. 19. द्विजे०...सुतं—द्विजाद् इतरः द्विजेतरः (one other than the twice-born who are the Brāhmanas, Kshatriyas and Vaishyas, all the rest being द्विजेतरः); तपस्विनः सुतः तपस्विसुतः; द्विजेतरश्चासौ तपस्विसुतश्च (The boy who was shot by the arrow of Dilpa was a Karāṇa the son of a Vaishya by a Shūdra woman, see *comm.*) तं. अक्षरपदैः—अक्षराणि च तानि पदानि च अक्षरपदानि, तैः by words formed of single letters, as he could not utter long ones through exhaustion.

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

77. तच्चोदितः—see *comm.* अनु०...शल्यम्—न उद्धृतं (extracted, pulled out, cf. उद्धरेन्नो हृदयशल्यम् *Vikra.* I.) पित्रोः—माता च पिता च पितरौ by *Pāṇi.* I. ii. 70; see *comm.* अवसन्नदशः—अवसन्ना (*lit.* come to an end; hence, gone) इक् येषां तयोः qualifying पित्रोः. ताभ्यां—see note on तस्मै st. 76 *supra.* सकाशं—though really a noun substantive in the sense of 'nearness,' 'vicinity' it is often used adverbially. तथागतं—may qualify तं in the sense of 'in that condition' i. e. having the arrow fixed in his body, or it may go with स्वचरितं where तथा may be taken in the sense of सत्यं 'true, exact'. अज्ञानतः—The ablative termination तस् is added here by पथम्यास्तसिच् *Pāṇi.* V. iii. 7. उपेत्य—*lit.* having undergone; then, acquired, and here, approaching; going near—as in उतामुपेत्य, to the parents of course. It would be better if we could interpret उपेत्य in the sense of 'presenting,' 'placing in front'. It is explained as 'तं उपेत्य going near him.' The reading 'उपेक्ष्य' i. e. 'disregarding him' as he was himself overwhelmed with grief and wanted to disburden his heart by confessing his rashness to the parents of the boy.

Trans.:—Directed by him the King took him even without the arrow extracted [from his body] to his parents who had lost their eye-sight; and approaching them narrated to them [the condition] of that only son of theirs and his own action (done) through ignorance.

78. दम्पती—see I. 35. निखातम्—implanted, see IV. 36. उरस्तः—see अज्ञानतः in st 77 *supra*. cf. पशुपतिशिरस्तः क्षितिधरम् *Vairā*. 44. परासुः—परः (distant, removed) असुः यस्य सः. The accuracy of delineation is remarkable. Life is known to depart when the foreign body is extracted from a mortal wound. हस्तापितैः नयनवारिभिः—हस्तयोः अपितानि (gathered, collected) हैः. It is said that it is necessary that a quantity of water must be dropped from the hands to make a curse effective just as it is necessary to consecrate a gift. Here the tears are spoken of as that water. Mr. Pandit gives an instance of this सोप्यपोऽङ्गलिनादाय गुरुं शपुं समुषतः *Bhā*. IX. 9. 23.

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

79. दिष्टान्तं—दिष्टस्य (दिष्ट appointed, fixed, settled) अन्तः (conclusion, expiry), तं. आप्स्यति—Future 3rd per: *sing.* of अप् 5th Conj. Paras. to obtain; agreeing with its nominative भवान् which though a 2nd person pronoun governs the verbal 3rd per. form. अन्ये—last, concluding, latter portion, see I. 71; VIII. 71. आक्रान्तपूर्वम्—See *comm.* भुजंगम्—भुजेन कौटिल्येन गच्छति. The nasal comes in by “खच्च द्विदा” *Vār.* on *Pāṇi*. III. ii. 38. कोसलपति—see note on कोसलेश्वर IV. 70. प्रथमापराद्धः—अपराध्यतीति अपराद्धः, प्रथमं अपराद्धः प्रथमापराद्धः.

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

80. अदृष्टं...शोभे—see *comm.* सानुग्रहः—अनुग्रहेण सहितः (अनुग्रह is favour; a curse to be fraught with favour is really an anomaly which the poet illustrates by a well-known fact of the land being burnt for agricultural purposes in the Konkan without which no crop will grow there. कृष्याम्—कर्षितुं योग्या कृष्या ‘arable’. वी०...जननीम्—see *comm.* The वृद्धकुमारीवरन्याय referred to by Malli. is the maxim of the request of the aged spinster. It finds a place in the *Mahā Bhāshya* on *Pāṇi*. VIII. ii. 3. In the *Tantravārtika* II. ii. 2 we have it as वृद्धकुमारीवरप्रार्थन. It is this “वृद्धकुमारीन्द्रेणोक्ता वरं वृणीष्येति सा वरमवृणीत पुत्रा मे बहुक्षीरघृतमोदनं कांक्षपात्र्यां मुञ्जीरभिति । न च तावदस्याः पतिर्भवति कुतः पुत्राः कुतो गावः कुतो धान्यम् । तत्रामयैकेन वाक्येन पतिः पुत्रा गावो धान्यमिति

सर्वं संगृहीतं भवति." In the Paṇḍit for December 1867 we find exactly the same kind of thing under the heading बृद्धब्राह्मणवरन्याय where the Brahmṇa was not only old but blind and his request "स्वपीत्रं राजसिंहासन-स्थितमीक्षितुमिच्छामीति." *Jacob*. This stanza is quoted by Kuvalayananda as an illustration of विषमालंकारः.

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

81. इत्थंगते—इत्थं an *inde.*—thus, गत comes usually at the end of a compound in the sense of 'being situated in' *cf.*: "इत्थं विचिन्तयति कोशगते द्विरेफे". गतघृणः—गता घृणा (compassion, pity; see XI. 17. जुगुप्साऽऽकरणे घृणे *Amara*.) यस्य सः. अयं the king himself. The pronoun अयं when used in reference to himself by the speaker, conveys the sense of be-littling himself *cf.* धर्मचरणेऽपि परवशोऽयं जनः *Shā. I.* हुताशनवत् पृथान्—*lit.* Faggots burning or blazing with fire; hence, a funeral pile. परासु—see st. 78 *supra*. अनुगन्तुमनाः—see *comm*; and for the disappearance of the nasal see V. 18. सदारः—see II. 23.

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

82. सपदि—an *inde.*—at once, promptly; because he was now प्राप्तानुगः. शासनं—order, command *viz.* the demand of blazing faggots made by the old ascetic. संपाद्य—having accomplished or fulfilled from the causal of संपद् 4th conj. Atma. to bring about. पात०...धृतिः—पातकेन विह्वला धृतिः (courage, fortitude. धृतिर्धारणधैर्ययोः *Amara*, *cf.* मज्ज धृति लज्ज भीतिमहेतुकां *Nai. IV.* 105) यस्य सः. अन्तर्नि०...पदम्—अन्तः निविष्ट' (placed, implanted) अन्तर्निविष्टे; अन्तर्निविष्टे पदं (step) येन तं. आत्म०... हेतुम्—आत्मनः विनाशः; तस्य हेतुः (cause, source; origin) तन्. अम्बुराशिः—अम्बुनां राशिः *lit.* a mass of waters, hence, the ocean; see VI. 57. और्वः—उर्वस्य गुणेरपत्यम् submarine fire. और्वस्तु वाड्यो बडवानलः *Amara*. The etymology of the word corresponds with the account given in the *Harivansa Adhyāya XIV*. The sage Urva was requested by the Gods to beget offspring to perpetuate his line. He warned them that his child would consume the whole universe. Notwithstanding this he was pressed and so he created from his (ऊरु) thigh a devouring fire. The God Brāmbā assigned to it the ocean as its dwelling place and the waves as its food. M. Williams conjectures that this legend was invented to suit the phenomenon of a submarine volcano. The account given by Wilson in his *Vishnu Purāṇa* and that in the *Mahā-Bhārata* is slightly different which says Aurva was the grandson of Bhrigu and

the son of Chyavana by his wife Ârushi. When the sons of Krittavîrya persecuted and slew the children of Bhrigu to recover the wealth which their father had lavished upon them, they killed even the children in the womb. One of the women of the family in order to preserve her embryo secreted it in her thigh whence the child on its birth was called Aurva. Beholding him the sons of Krittavîrya were struck with blindness and his wrath gave rise to a flame which threatened to consume the whole universe, but at the intercession of his Pitris (the Bhârgavas) he cast it into the ocean where it remained with the face of a horse. See *Shâ.* III. 4 where the same idea about this submarine fire is expressed. Western scholars have gone the length of identifying the spot of a submarine volcano to which the account in the Harivansha refers. Thus Langlois places the position of the Jvâlamukhi on the coast of northern Malabâra.

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