the makara proudly displayed on the flag. प्रभुभूद—his dearest friend.

P. 45. लीलामूर—वहमल्लि the wave-like arrangement of feathers, i.e. the well-arranged plumage. This shows that her treeses were decked with flowers. Poets compare the treeses of a woman, decked with wreaths of flowers of various colures, with the plumage of a peacock. Cf. चुन्द्रवस्त्रनिर्मित्ति महिमाया। विणाशालनकविकल्प नि: सम्प्रदेय: राज:। Vik. IV. 10. सांमित—mixed. समाजळ...कौर-पराक्रम—Her body (skin) was first washed with sandal-juice mixed with all kinds of floral juices and musk, and then polished with camphor-dust; i.e. her skin emitted a sweet smell and was of a complexion not perfectly white; but white mellowed with yellow. बें—by herself. She was then engaged in worshipping महद्. मनुसंप्रवती—Love having pervaded or thrilled through her body; or, being powerfully affected by love. बीकामिर्मान्तृ—stands for विग्रहिक्षहिता; free sport. कालि कानि—Various and indescribable (emotions).

Cf. तुवम् परिमेयसात्ति गुहत: पनामिनो निषेधुः। बेदम विमुच्छकिफ्मान्तरं:। कालि कानि न च बड़ा लज्जा।। Kum. VIII. 11. वुमालयस्ववें—quite accidentally. Lit. 'according to the maxim of the wood-borer tracing out a letter.' The maxim takes its rise from the fact that a certain insect (घुल्ला) sometimes makes an incision in wood or a leaf of a book which resembles a letter, but which is quite fortuitous. Hence वुमालक्षि means 'any fortuitous or chance occurrence.'

Cf. शिष्य III. 58. एथिरि—एथिरिधाराः, एथिरि तथा निषेधां तत्र निषेधः। देवलि—Bent, knit. Cf. असरिलाप्तूर्यः। कालि: Kum. III. 5. अनायासश्चितिः—side-glances. कुर्वलिः &c.—whose beauty captivated her as the net captures the deer. आनायाम् is a pres. part, from the denom. from आनाय (a net); 'acting like a net.' The word आनाय is derived from आ + नी + यु by a special Sūtra (III. 124) of Pāṇini, आनायाम्। आनायाम्।। Kum. III. 5. नामाविवाद्यावन्ताः। जातिस्तितिः। आनाय।। Sid.-Kau. बीकामिर्मान्तृसाष्टी—The emotions and feelings of love produced in her. बीकामिर्मान्तृसाष्टी—The emotions and feelings of love produced in her. बीकामिर्मान्तृसाष्टी—The emotions and feelings of love produced in her. A noun, from आनाय (a net); the य being irregularly dropped before it. The collection of all the necessaries or implements necessary for a purpose. भाष्यास्त्रयः—a denom. from शास्त्र (साथे हित अराय भाष्यास्त्रैति या); 'serving as a target for.' Love affected him also. आनायानां—Because they have the opportunities
of gazing on his beauty. पुरुष (a family) वर्तीति (a comp. of the पुरुष) एका वर्तीति, a woman with husband and sons living. सीमतामपाश्चिति—is made to stand foremost, or at the head of; lit., 'is made the pearl on the parting-line of the hair' (सीमता) etc. This is a क्रि-formation; she was not formerly a सीमतामपाश्चिति, but is made one on the birth of this son.

P. 46. अनुश्रयव—Through envy, as it were; for she was looking at राजा, who laughed with derision at his beauty. साधन—by which the mind or consciousness, मय्या: tormentor or destroyer. See com. आश्वेषकः—by observing their different feelings. विकल्प—account. लाभाधारण—conveying a general sense, or sense as generally understood. देवतासोति—क्रियार्थः—Who commands the presence of a deity (देवतासोति क्रियार्थः यथा); or, who causes a goddess to reveal herself to him, i.e., who is able to know things beyond the ken of senses through divine agency. अनुश्रयव—Mark the force of अनुश्रयव. She merely recounts what passed in her mind. संकुल्य—Madana so called because love springs from the constant meditation about a person; 'संकुल्यः कर्म वाल्सुः' तेन बायते हवा। Cf. संकुल्योति कुम. III. 24. बलसेन—excellent; goes with अनिष्चतेन, शापायादानसमथे—At the time the curse (pronounced by the ascetic) is about to cease. The reference is explained further on; see p. 60. आतिसस्मरण—power to remember one's species in a previous life (also the incidents thereof). The use of this power is a favourite device of our author, utilized for bringing about love-marriages. कालांनिवृत्ते—suggested by the occasion. विशेष्य-वृत्तक—indicative of particular circumstances. नाले—recollected. कवम्—a collection. निद्राधीनमानसं—with his mind in the power of (i.e. unconscious on account of) slumber. मन्त्रित्व &c.—the orb of one of his cheeks blooming with a gentle smile.

P. 47. कुल्ल—a collection; hera, a bed (of lotuses); cf. कुल्लुपल्लम् ब्रम्मकोल्लीलं सी. XI. 64. अनुश्रयव—being totally devoted to my ascetic practices (i.e. lost in contemplation). चेतिचकार—निष्ठा मय्या तस्तः तत्त्ववती निद्राधीनता; fr. निद्रा + हुष्क्क. A perpetual religious student who observes a vow of life-long celibacy and abstinence, while उदयन is the opposite, i.e. a Brâhmaṇa, who, although observing celibacy during the period of his study, wishes to
become a गृहस्थ (married householder) in due course. राजपुत्रा—With his mind touched with pity. अनुग्रह—on account of the effusiveness or infallibility of. रक्षण—
क्षण love; cf. p. 13 line 3. अविनाश—recollected. रास्मिय—
lit. her mind putting forth the sprouts of love; swayed or affected by love. दीया—bidding. शाक्षण्ड—over-courtly, gallantry; see Śāk. VI. 4. अकार्य—an improper act, a sinful or reprehensible deed. कण्ठाल्पक—(cf. Marathi चण्डी) a
garden; an avenue of trees. नाजियमार्ग—Cf. पार...आय्या गीतभूत एवं गुणचिंतित तत्राध्यापकर्थे भव। Śāk. III. p. 82.

P. 48. राॅजस्त्र—(1) a royal swan; (2) name of Rājāvāhana's father. This is an unconscious reference, on the part of Avantisundarī to Rāj.'s father At the time of speaking she did not know who Rāj. was or to what family he belonged; the fortuitous double-meaning heightens the charm of the speech. Avanti addresses the following two sentences apparently to a swan (—and her mother und-
stands them as such)—but really to her lover. अङ्ग्रे—
suddenly, unreasonably. वृत्तिनिविन्यसति—Because it is proper for me or behoves me to do so. मनोहर—(1) desire of the mind; (2) love. She means—'I invite you to see me again.' Cf. the similar words addressed by Śakuntalā to Dusunyanta—
सत्सवनयः तितास्त्यग्राह्य आमःः प्रेमः धर्मीणि परिभाषिता Śāk. p. 83. This is called विनम्रमुखः. It is necessary for the development of love. मरालिपिः &c.—The author should not have said this himself but left it to the sense of his readers. परिव्रजत—This is a device followed by love-stricken maidens; cf. आशीर्वधिवृत्तना च विनोदयति &c. Śāk. II. 13. बहुपल्लक—
The dark half of a month. आनाम्—extremely emaciated. रहस्यमन्दिर— the secret chamber. शालित—wetted with (to render them cooler). तन्त्र—a bed. हरिच्छिन्त &c.—Sanskrit poets usually mention these as the proper appliances for the palliation of love-torment. उंचार—A kind of plant ( Mar. बलंक ) the fragrant root of which has cooling properties. चार्सलोच—prepared for. चार्सलोचरय—application of the cooling remedies. अङ्काल्पत्तान्तिरुद्ध—At a loss to know what to do. नवविनाश्वर—with her lower lip parched by. नवाळ्की—a woman with stooping limbs. The epithet implies beauty in a woman. सम्बृद्ध—s f a
tering accents. सुमन्त—used predicatively. To her his shafts are अन्याय (made of steel) and असंस्त्र, cf. with this passage Śāk. III. 2.
The submarine fire. It is also called the being produced by the sage Urvä; cf. the śrutis अविनुमञ्जलि-पुरा-विनोदपरामर्शः। तत्र ज्ञातामय: पुष्पो ज्ञातामय: च सन्दर्भ आधार आतीतः। It is represented as a flame with a horse’s head, and is also called Kakādhwaja from carrying a banner with a crow represented on it; तत्र सन्दर्भात्। ज्ञातामय: आत्माध्यपस्म सतेन्तरनत्त्वत्वस्य धारणाम्। It is supposed to be at the bottom of the sea and to consume a quantity of sea-water every day, thus keeping the sea within bounds; cf. इतिन स कर्षणं नाति औषधिः वर्णः। उत्सत्तरं स वैभवं उपयुक्तं महीयो॥ ॥ २१॥ Mah.-Bhā. A’di. Adh. 196.

For other particulars see our note on ओषधि Sak. p. 64

P. 49. परावारः—See p 4. ब्रह्मेयं—The Moon Mark the pun on and the propriety of the word—(1) the maker of the night (विचार); (2) the mine (आकार) of crimes (कृत्यं). निष्कादोरस्य:—Because both the Moon and Lakshmi arose from the charmed ocean. अत्रं—i. e. पुष्यं; the day-lotus which fades away at the rise of the moon. रस्वाशिकस्वरयः—is rarefied. निष्कादोतिः—The trunk of the parent tree. उल्लंकरणम्—virulent poison. संक्षतिः—infected by. अग्रकारः—Lit. ‘curing one of a disease,’ a physician. The nasal (in अवर्यं) is retained by Pāṇ. VI. 3. 70; see com. नागोज्ज्वले कोमलादी—mark the contrast. The fever of love ranged fiercest and her delicate frame was too weak to bear it. स्तर्पीयो यति नेत्रलयः—is a euphemistic way of saying मारतिपाति (will kill). कुनारयोः—Ekaśeṣa Dvandva; see com. अत्यं—equally towards both. तृणं राजसाध्वानम्—so many arrows were shot into his heart by Kāma that it looked like his quiver. Notice our author’s fondness for Denom. pres. participles. अन्वेषणात्—To be sought. निशिलतथा—whose folded hands, graceful like the bud of a lotus, decked her spacious forehead. इत्य निष्प्रेषिः—is probably suggested by इत्य निष्प्रेषिः निष्प्रेषिः निष्प्रेषिः:॥ &c. Kum. III. 2.

P. 50. ब्राह्मेयं &c.—The student will remember the well-known line of Kālidāsa, ‘नागदुर्मो फोके लोमघुद्रात्ति जावना,’ Ragh. I. 3. इत्यं—properly means ‘fortunate’; hence, one indebted to fortune for beauty; hence, handsome, lovely. अनन्तराि—supply स्, so that the following clause becomes an independent sentence. Or, better still, construe the whole clause as इत्यं तथा जावना दुर्मो as an object of अनन्तराि—‘my heart desires that you should make your heart, too, tender like your body.’ A third way, but not so good, is to
treat अभिलभित as an intransitive root; ‘my mind has अभिलाभ (desire, i.e. love, for you).’ तथा श्रूण्यं—‘so tender’ (as thy body is delicate). She hereby hints that his heart is hard. अर्थां फळां &c.—i.e. your skill has fostered this love. अस्तिवाल—आ समस्ताण तः जस्तां (particles of water) आलति (takes draws); a basin at the root of a tree which by holding water in it brings nourishment to the tree. सुभुदवन —favourable to it. तद्वृत्त refers to प्रेमस. संगमिक्षणि—We have the Paras. as the root is used transitively; when used intransitively it is A’tm. 
Cf. समौ गम्भीरस्वामि. पप. I. 3. 29; अकरमकथानिकेष्ठ. सिद.—Ku. केशाण्य—The Śrīśa flower is frequently referred to by Sanskrit poets as a standard of delicacy; cf. सिरीषप्राणी सोकुमाराः वहः Kum. I. 41; Naish. VIII. 24, &c. बिजलिनेवध—To dispel his longing or the pangs of separation.
बकुर—लोका—For ladies’ eyes being compared with those of the chakora bird, cf. Ragh. VI 59, VII. 25 &c.

P. 51. सर्वनमश्चन्द्रस्यां—The place where she had worshipped the image of the God of love. विलोकन्वेला—‘The residues, i.e. memories or mementoes, of the occurrences causd at the time’ &c. रेव is what it used by one and then abandoned, marked with signs of its having been used. कर्त्ताप—Those who whisper something into the ear, informers, the idea being that cuckoos and other birds inform Madana by their cooings &c. as to who are likely to be his victims. कर्त्ताप is an aluk comp., according to ‘सत्यकर्त्ताम् समजोऽ’ पप. III. 2. 13, and has the sense of श्रृुक (a secret informer), by the Vārttikṣa confusing and simil. वर्गमयम्. कीर—brought in simply for alliteration; the parrot is not generally mentioned in Sanskrit literature in connexion with love-matters, although the Sārikā is so mentioned.

सुक्रमालिनवसन—Olad in thin and variegated raiment,
भुवेश—sumptuous apparel, beautiful or splendid dress.
अभ्यासु—Throbbing, waving. एन्द्रावलिकविधा—magic. इत्याल (magic) is explained as इत्याल परमेश्वराः जाले मायेष्य जाले 
या; एंड्रो is one who practises इत्याल. कोविक—adept or versed in. लीलावनि—land of pleasure. निजार्थीकरण—able to be serviceable to them. आचार्यपुर्ववेला—Cf. संवन्धामाणि—पूर्ववेला; Ragh. II. 58, which the author had probably before his mind’s eye; cf. also Pt. II. śi. 47, IV. śi. 101.

P. 52. रामालिक—Intense love. सत्यवशोभासिद्ध—attainment of constant enjoyment. मोहक—confounding, stupefying
असाधित—causeless, disinterested. कृत्रिमकिरः—artificial acts, i.e. jugglery-feats, magic. विघ्ननम—deception, trickery. कृत्रिमक्रम—counterfeit or unreal love. Or the expression might mean ‘who knew the tenderness born of love, caused by separation.’ This is better, as remarked by Mr. Agashe, as it would show that Vid. could realize the feelings of Rājāvāhana. But in this case we have to take कृत्रिम in the somewhat unusual sense of कृत्रिम, रस्सराव &c.—well-versed in the mode (way of action) and progress of sentiments and feelings; i.e. who knew how to reuse the emotion and stir the feelings of his spectators. निजव्यक्ता—his profession. सत्यास्त्रकारी—The ladies of the harem eager to behold the spectacle, कालिन्त्र—another apartment. It might also mean ‘an inner apartment,’ if we explain the comp. as कृत्रिम अन्तर. वायेय—As the roll of the drums swelled.

P. 53. समंचिक्रम—Increased curiosity. विचिकाष्टमेतु—The whirls of his magic bundle of peacock’s feathers which is a stock article in a magician’s equipment. It is believed to possess the special effect of creating illusion in the minds of the spectators, when wielded by a conjuror. Bühler adopts the reading विचिकाष्टमेतु (two words) from Tārānātha’s ed. And he translates—‘And while he together with his attendants was violently (परितु अद्व.) whirling brushes of peacock’s feathers in circles.’ But this reading is not good. विचिकाष्टमेतु is here Acc. pl.; but a conjuror waves one bundle only, and that too himself. Again, परितु is to be taken as an adverb, and twisted so as to yield the sense of ‘violently.’ Mr. Agashe quotes the following gloss on the word विचिकाष्टमेतु occurring in verse 48 of the Mallikā-Māruta, which will be found interesting:—

अश्याकृत्रिममचलकरे द्विप्पमाणाया: भेंकलन:पथोमकल्लं मन्त्रालं मरिष्युः। यथोक मन्त्रलं श्रव्यलेखे भृतिनिच्यनाथः—सात्यवेद-मादाय महाभासं विनिष्ठेतुं। सतताज्ञुमकर्तथे तु मालंके सहरसिरध॥

तथृष्टम विधित्वम क्षज्ञज्ञ हु पर्यवः। अहसोघेद्यमिव उपचूलि कर्जंसुताः॥

कस्य तु सुलिङ्ग दिक्ष्य निष्टितेः न नं चले। वहःयक्षेत्र संधुत्सरीहो-लवचेनु महानिते॥ महाभानि समाप्ति कथानलंज्यत्। दुःस्पते दुःस्पते स्वायत महामारिनानानः क्षणात॥

रस्तरस्तीनीरा—lighting or illumining the expanse of the palace with the array of their gems. नीत्राजन न. (ना fem.) lit. means ‘waving light before an idol by way of worship.’ अहिमस्तु—huge serpents. मरिष्युभिष्क—The gen. is क्तेरि; ‘by Narasimha,’
Versuchen---Son of Kasyapa and Diti, and a celebrated
demon-king. By virtue of a boon from Brahma he became so
powerful that he usurped the sovereignty of Indra and
oppressed the three worlds. On account of his subjecting his
son, Pralhaboda to unmerited cruelties for acknowledging
Vishnu as the supreme deity, he was torn to pieces by that
deity in the form of a man-lion. See Bhag. P. VII. अभिविषय---
having exhibited. महाराज्य---Another example of an
ungrammatical comp. ोसंभावन---Prospect of success in
मोहजनक---stupefying. नामावलि:---men conjured up by
magic. वधार्य---in due order, just as they had appeared.
वाष्पादित्य---The skilful use of. वाष्प---a Brahmana.

P. 54. सहिष्णुर---The best of her friends. चेत्र---sweet
acts of endearment. उपनवन---creating or producing. रह:---
in private. अनुलाप---her response. लोभ---eager, earnestly
desirous of. ेनुनममुनन---The reference is to the Parsenic
number of the Bhuvanas, Rjavahana, in order to foster the
feeling of love in her, entertained her with stories of heroes
and heroines in the fourteen worlds, being mostly taken from
the Puranas ( the Mahadeva especially ). This is according
to the precept of Vatsayanana---वच्चनानवरणां व परारम्भिक:;
कथामिकिसमारणायणिमिश्र रसेत्तु Kama-Satra III. 3. 17. The
fourteen worlds are made up of the seven celestial regions
( जुलीक, भुजलोक, लब्धसोक, महलोक, जन्वलोक, तपोलोक, तपस्य लोक ) and
the seven nether regions ( अतल, वितल, वलल, रसालल, तालाल, भालत, पातल ).

विसरू---With her eyes dilated through wonder. चरित्रार्थ:---
has its mission fulfilled. ामुर्ति---The function of the ears.

P. 55. समोह---Dispelling ignorance. वसी:---a powerful
lamp. वयुप्रकाशसि---What return can I make for your favour?
अमरसी:---not yours; not your property. सरस्वतीमुख:---सरस्वता
(Instr.) वयुप्रकाशमेति एव &c. Sarasvati is represented as a
rival of Lakshmi and the two rarely as co-wives of a king; see Ragh. VI. 29. उत्तेषणीकु:---already used by another.
सुचम्बिन---Pass. inf. of the Cau.; ‘to cause it to be kissed’ ( by
me ). अष्टासनसि---Lakshmi is supposed to wait on a king
who is considered a portion of Vishnu. She thus indirectly
praises Raja for being the common abode of Sarasvati and
Lakshmi. स्रुत्योपरसम्भवन---This is paronomastic; (1) the
orbs of her large breasts; (2) a large train of clouds.
Kandali (Marathi कंदली) has small flowers of red colour; it has leaves similar to but very much smaller than those of Kadali, or the plain-tree. \textit{Kalidasa} too compares a woman’s large eye to the leaf of the \textit{Kandali} flower; \textit{cf. Vik. IV. 5.} कुञ्जराग &c.—(1) Adorned \textit{i. e.} beaming with deep love; (2) tinged \textit{i. e.} developed with deep colour. \textit{विष्णुवाली—The plumage of a peacock. \कुञ्जराग—}in which the flowers interwoven looked like the eyes in a peacock’s tail. \textit{शार—}variegated. \textit{कुञ्जर &c.—}Thickly beset with a cluster of bees; or ‘hanging disorderly like a row of bees’, \textit{i. e.} dishevelled and dark \textit{कुञ्जराग—}an augment with the stream of its spreading reddish lustre; (2) rough with its filaments resembling the throbbing rays of the morning sun. \textit{अत्रस्वच्छ—}his ruby-like lower-lip. \अपरिं—impatiently, passionately. \स्फूरति—enkindled, excited. \भिषोचर—highly pleasing or graceful \textit{(शक्ति)} on account of the various means at hand \textit{(or, modes of enjoyment).}

P. 56. \textit{विस्फुष्ट—}A string of lotus-fibres. \तालचाह—\textit{a swan, so called because it possesses webbed feet. \कुञ्जरा—}as if seized \textit{(embraced)} by the moon with the strings of rays, mistaking them \textit{(his feet)} for lotuses. \उपग्रह—bound or tied together. \उक्तम्—on perceiving it. \विढ्यम्य—agitated; or, beside herself with excessive fear or fright. \असिलीविश्वास—\textit{i. e.} their fright was as great as when a house is on fire \डुक्षे—possessed by. \अतिक्रमण, &c.—Not knowing how to act then and in the future. \textit{Cf.} तद्विद्याविनिग्रहं साराज्ज्ञाणं सर्वस्मारं। नास्ति लोकस्वाभावं विद्यान्वये समाचरं। \kam. N. 125. अयोध्याय—not caring for or forgetting the condition to keep the secret intact. \विप्रविष्वामन—Throwing or dashing against. \अयोध्याय—became excited, was thrown into commotion. \तुस्ते समवे—At this time of confusion. \भगवतीका: \पुष्पा—\textit{The guards of the female apartments; \अलस: \अवश्यर्गुण्ये तत्त्व नियुक्ता: \पुष्पा: \अरुणातम—majesty, effulgence; see Ragh. I. 37. निलास्वारस्वर—having closely eyed him and recognized him. Distinguish \निलास्वर from \निलास्वर which means ‘having heard; \textit{cf. विनासावरयं \textit{infra, p. 65.}} \अक्षरंनिविष्ट—greatly puffed up or inflated with.

P. 57. \तांत्रिकता—won over. \शारिरिक—To whom is vainly attributed the prowess of a deity, which is, however, futile,
by the silly citizens won over by his skill in the various means of deceiving them. अन्तर्धर्मक्रुद्ध:—a religious hypocrite (lit. wearing a cloak of false religiousness). Cf. क इवत्तिष्यो धर्मसाक्ष: अनुलघुगाम्य तथानुकृति प्रतिपस्य:। Sāk. V. p. 132. चक्कः—A mischief-monger. शाश्वस्त्रः—the despicable Brāhmaṇa. Although Rāj. was really a Kshatriya, Chandavarmā knew him to be a Brāh. only as he lived under that designation in Avantī. युनसुवर्जयः—For the Acc. case with the derivatives from अंतु+रज्ज्य, see A. G. § 94; and cf. Śāk. VI. 19.

शालावतीति—'exalted to the dignity of the sharp-pointed stake' (lit. placed like an अन्तस्त on the stake, impaled). कुलपत्ती—disgracing or defiling the family. निम्नस्वरूपः—used for निम्नस्वरूपमान: (A'tm.). दूषितः—disfigured, fierce. रेखाश्वः—a Madhyamapad. Comp. See Com. स्वरूपस्वरूपमुनिः—'The culminating point of,' i.e. who possessed in the highest degree all the manly virtues. साध्वान्तिकायत्वः—for which submission was the only remedy. स्मर तर्सा &c.—स्मर governs the Gen. case. See com., and Pāṇ. II. 3. 52. वालु—a young woman; cf. Mṛch. I. 18, 41. विशिष्टः—Separate विशिष्टवान् + आलालि; 'pained or distressed on hearing the account.' आजारः—who were attracted solely by his handsome form. आलर्तिस्वरूपः—Threatening to put an end to their lives. As they were in the palace they at once knew of Chanda's evil intention and thus prevented him from carrying it out immediately. अपलुक्तः—They not being the governing bodies. संविदः—informing him by a messenger. सदेश्वरः—having consecrated all his effects or property. कुश्य वाचवाचरः—Chanda should rather have selected an iron cage; perhaps the author makes him select a wooden one in his anxiety that the prince should find it easy to break through it after his feet were unfettered.

P. 58. विलीनः—Concealed. बुद्धाशि:—as to the jewel dispelling hunger and thirst, see supra p. 28, l. 17. अनु—Name of a country situated on the right bank of the Ganges. Its capital was Champā, also called Āṅgapūrī. This town stood on the Ganges about 24 miles west of a rocky island, and is therefore considered the same as, or situated very near to, the modern Bhāgalpūr. अवक्षेत्रः—having caused a passage to be made in. वाताः—a number of. अपस्त्रः—Coming from all sides (ा ). अनुप्रवासः—Not caring to wait for. चाकाशः, चण्डालः—Note that one of these words is pleonastic.

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‘appearing visibly like pride in a bodily form (incarnate).’

अमग्नापरिव—full of impatience or exasperation. प्रहर्ष—
a blow or stroke. चर्म्भु—armour. निचलम् v. l.—is not good, as
in that case he could not have been long alive. अतिमाधुर—
transcending that of a mortal, superhuman. प्राणबल—vital
force, innate strength. तलमाख्याताबां—also named अभालारत्रत्र,
‘the jewel among women,’ अकुल्क्षंच—whose intentions were
not to be divined or comprehended. For this sense of कुल् (‘to
understand’) cf. अकलितमहिमान: केतन सक्लान् माल. मध्य. II. 9;
अकलितमहिमानं क्षत्रियेऽरात: पण्ड. v. 40. The reading अकल्य-
संध्य: would also mean the same. अकलितमहिम:—computed.
कलोत्तमक्ष्णे—when he had performed the ceremony of
fastening the auspicious marriage-string. For the meaning
of कोत्तुक see Ragh. VIII. 1, and Malli. thereon. एकपिराश्चन—
कालाच. एकपिर is an epithet of Kubera, who is so called
because one of his eyes is yellow. The story is given in
Rām. Uttara. 13. Kubera, when once on a visit to
Śīva, gazed on Pārvatī with his left eye, owing to which
it was burnt outright and the right one was turned yellow.

एष्पन्ह—Lit. deer-footed; swift-footed. जलाकारक—a runner,
a courier. जलासंध्यायपराबासात्तिरिष्टा सच्च: राजदेव: पाँछ: आक:।
श्रेष्ठो श। जलाकार अस्यासीति जलाकारिकः। तुर्य (३५); जलाकारी हृदी
सम्बंध सति त। मनवत—The ruling monarch. मनवतेः—a
reply to the message. कल्याणः:पुष्पः—The violator of the
secret apartment.

P. 59. जराजिन्द्र—A double Bahuırhi. ‘Whose sense of
self-respect or insult to one’s self is rendered blunt by
old age.’ विचक्ष—Death with peculiar tortures, such as
causing a man to be trampled under an elephant’s feet,
taking out his eyes &c. Cf. तद् स चाणाप्यहते कन विचक्षनेन
स्थापित: मुद्रा. II. p. 63. चाणाप्य—a prison. चाणाप्य—The
lordly elephant. उपलद्यंपा—proper decorations (ornaments
and dress). गोडनक—a play-thing, i. e. allowing the
elephant to treat him as a toy and so to crush him
down. गोट्यनक—a multitude of warriors. गोट्यनकः—
with ichor flowing from its temples. गोडनक स ततु refers to
Rajaवाला. गोर्गार—full of, disposed to, favour. गोर्गार—
Cf. Kād. p. 217, where it is mentioned that the Apsarasas
had fourteen families, one of which was born from the rays
of the moon.
P. 60. गूढ़—Foolish. The swan mistook her mouth for a lotus and so pursued it; cf. the similar pursuit of Śakuntalā by a bee, at Śak. p. 25. नासवेज— the name of the lake. नभिन्न—making his head doubly hoary by &c. कौशिक—अधि is used आकाशी; 'he pronounced upon me an unjust curse.' तोम्भसन्धि—a metallic condition. अज्ञातप्रेत्तम्—consciousness being suspended. अपरिसीधि—my senses retaining their powers.

बेगवस, मानसवेज—Two names probably taken from the Kathās. (no such names being found in the list of the kings of the Ikshvāku race). विद्यमपि वेढ़े पवसमाने—when the hostilities commenced by his father (Mānasavega) were still proceeding. (Loc. Abs. constr.). Bühler, who explains पुन: and वा both as adjectives of नराजसुपुर्णे, is not correct, since we know from the Kathās. that it was Mānasavega, and not Nara., who had begun the deed. Cf. अत्याधाक्रमण्ये नाम विबाहसीरुः गिरि:। तत्र वेढ़ो राजः पुष्कर विवाहसीरिधि:। अति मानसवेजस्वयं राजा मुच्यवर्त्मात:॥ मायणा-व्रह्मा तैन ब्राह्मणे मृत्युता तथ। &c. Kathās. XIV. 1. नरासिन्धे—Naravāhanadatta, son of King Vatsa, is the hero of the Kathāsaritasāgara (and also of the Brihatkathā of Guṇādhyāya) wherein his adventures and his elevation to the throne of the Vidyādharas are related. सम्बूद्धवत—entered into an alliance with. संबूद्ध, lit. means 'to unit.'; cf. संबूद्धतेता सातिसंजीरणायु—गिरेये: Ragh. V. 69. कस्वयापात्तरसिन्धे—As the moon shone brightly, कायवानम is the prep. p. of the pass. of हे I. Paras., to purify or to brighten. कस्वयापात्तरसिन्धे—The beloved of his heart (for he had not actually seen her). कस्वयापात्तरसिन्धे—not having control over his senses. सिंहराजी—The art with which all the denizens of heaven are endowed and by which they can make themselves invisible to others.

P. 61. द्वेषप्राप्तवचा—with her head reclined on your lap. Or अवास्य may have the usual meaning of 'support;' 'resting on your lap.' द्वेषमार्गी—With her body drooping on account of &c. The reading द्वेषम् (for द्वेष) should have been preferred. बाजा—continuity, maintenance. संवळ्याचि—connected with (the creation, maintenance and destruction of the world). प्रत्यावीप्तमान &c.—'In whom the tide of passion was caused to swell again.' What is meant is this—When the prince found Avan. reclined helplessly on his lap, he tried to infuse new life into her and to stir up her passion by telling her tales about &c. This has nothing to do with the चपुरेश्चालकचालनम् mentioned at the
close of the last Uchchh., as that was narrated to her on their first meeting in order to gain her confidence and love. ऋणमस्तर—his mental resolve to seize you being precluded by your prowess. धृतस्वर्णाहः—shows that he was quite cowed down in the prince's presence. पुरुशलिङ्ग — silver, लोहā being used in the general sense of 'a metal.' दुष्करकिर्णान—दुष्करकि (difficult to be performed by others) कर्मणि (deeds of valour) यथा; ‘(by a thief) of extraordinary prowess.' नख—nail-shaped scimitar. क्षेत्र—The precincts or environs of. अस्वकित—moving fearlessly or undauntedly. उदासीनरण—having knocked off the driver. राहसा उत्सर्जन—with utmost speed. सम्बिंद्रन—an elephant. This is an Aluh comp.; see com. अवस्था—adj., meaning 'large;' अवस्था अवस्था तथा निर्यो—तद्भवभारण.

P. 62. अस्थ्य—(अस्थ्य) without touching it or being entangled; i. e. nimbly, dexterously. तस्यापि—having disengaged himself from the clasp or fold of the embrace the very instant. कर्णन—an iron club. कर्णन—a kind of instrument forked at the end. प्रास—a dart, a barbed missile. पाल्ला—a long double-edged sword (Mar. पाल्ला). सीमा—a javelin. परिषिक्षित—surrounding them. बलिनकाब—a collection or body of armies. कर्णिकार—The Karmikāra flower has a rich colour but no smell. Cf. दृष्टीप्रत्येक सति कर्णिकारूं दुनालि विनिमयत्वस्य तत्व चेत:। Kum. III, 28. कुलसिव—a sapphire. The Bhāṣāgaṇa explains कुलसिव as a kind of grass (dark-green in colour). कर्णिकार—such an eye is supposed to be a mark of beauty. Cf. काम कर्णातिकारान्ति विशालोत्त तस्म तोधने। Ragh. IV, 13.

P. 63. रस्सीना—A poniard with its hilt set with jewels. पद्मा—a silk-garment. कुलसिवतय—being well practised in the use of weapons. The root क has frequently the meaning of 'to study,' 'to learn' in older language. पराश्वर &c.—This bespeaks extraordinary physical power on the part of the rider, as he could guide the animal by using the big toes of his feet as spurs. पराश्वर—through his knowledge of the description formerly given. कीचाल &c.—Cf. Ragh. VII, 67. अत्याकार—your slave or servant. सत्यमहेश्वर &c.—Your Highness should consider him as my own self, only concealed under this form and the designation of Dhanamitra. अप्यणिक्षत—scattered about, left or abandoned by the enemy, spoil. It does not seem to mean 'bestowed or given,' as stated in Apte's Dic. अस्थिघुष्ण—our allies. भद्रर्ते दर्शिकिच्छतः इति यथा; fr. प्रदिय + y (कष्यो); see Pān. III, 1, 119. वर्दिणि
If your Highness does not find fault with this arrangement, i.e. approves of it. रोजन—The Banyan tree. सोपा—a white silk-garment.

P. 64. उपाधारणम्—विशुद्धः—These, together with Bāj., Somadatta, Pushpodbhava, and Apahār., make up the list of the ten Kumāras. प्रवर्तनम्—is the father of Apar. and Upahār. कामपाल—son of Dharmapāla, who afterwards became the king of Kāśī. See p. 137. शायजनितः—transported with joy. श्रायोधिताः—who were received with proper civilities. श्रायोधिताः—introduced by his friends. अप्यनव—looked upon, treated. श्रायकः—पलित properly means 'the greyness of hair brought on by old age;' here, the grey hair. 'With their grey hair bristling through joy.'

नागरिङ्ग—Pātaḷa; the word occurs in Bāṇa's H. Ch. and also in the Kād. (p. 227, लक्षारास्रितप्रेमशिष्यं, अहवै—dispersed. दिव्यचुडः—divine sight, i.e. power to know things beyond the perception of the senses.

P. 65. कुम्भस्य—wishing to ascertain. Desid. noun in र from हुर्. न्यायान्यस्य—शास्त्रार्थिति is the Caub. of स्मृति in the sense of 'to see;' otherwise शास्त्रार्थिति. Cf. निश्चया supra p. 66. चूत्तपतः—a young mango-tree. उद्रिगर्भ—with a wild look; or, apparently looking dejected. अस्तिष्ठतिः—like a guest. अस्तिष्ठति is properly one who always travels; fr. अति to go (अस्ति) and the Upādī aff. इति; then it means one who does not stay at a place for more than a day; cf. एकराष्ट्र तु निविष्टास्तिष्ठतिḥ: स्मृतः। अस्तिष्ठतिः इति हिंदोस्तानी निविष्टविचारये। || Manu. III. 102. Or न विष्टति हिंदीया निविष्टविचारः। उपलब्धस्य: &c.—wishing to learn your honour's whereabouts. वलस्बाधीनियाः—Lit. she who held the place of the ornament of the Aṅga-capital. The अ of the prepositions अष्टि and अस्ति may optionally be dropped. See com. स्थाना हिता स्थानीया, fr. स्थान + हित (छ). बार्तचार्य—Lit. a woman of the multitude (बार); or बार्तचार्या उन्होंना: a woman that can be had for a day; a harlot. तार्किक—तारकः: अस्ति हिताः studded with stars; hence, chequered with. कौन्तेश्वर्णिः—her long dishevelled tresses sweeping the ground. सातुकोपः—सातुकोपः सहितं यथा स्त्राश्च यह। This may mean (1) with feelings of pity; or (2) full of cries of censure or abuses. अतिक्रियात्ति—close upon her heels. अति—distress. अभ्यास—not destined to enjoy. सुखी—happiness. अर्थात् अत्यात् सहस्रोऽय; fr. अर्थ: + सहस्रोऽय, compar. of दश, अ being added at the end of the comp. by अर्थात् सहस्रोऽय: || Pāp. V. 4. 80.
P. 66. अस्थाय मे श्रेष्ठ &c.—The Com. seems to interpret the line as—‘Revered Sir, this (my daughter) here, your slave, informs you of my fault.’ But it seems better to take श्रेष्ठ as referring to the speaker herself. ‘This your slave (the mother, and not the daughter) will tell you the fault she (my daughter) attributes to me.’ In this case it will be better to read अस्थाय for अस्थायम्. श्रेष्ठम्—making her perform the duties of her legitimate profession. श्रेष्ठम् appears naturally to refer to the speaker (the mother), but then we should expect अस्थायम् instead of the causal form अस्थायम्. अधिकार—the sole privilege or proper office of.

अञ्जनिका—cultivation (improvement of the colour &c.) of the body by besmearing it with fragrant cosmetics or rubbing it with oil boiled with turmeric powder. अञ्जनिकन्—‘helping the development of;’ this qualifies आहारणम्. अञ्जनिक—maintaining an equilibrium between the (three) humours, (see Com.), the gastric fire and the vital fluids. The seven धातुस के साहित्यलेखनम्—with proper viands (lit. with measured food); इत्याहिवद्—characterized by, mostly consisting of; hence, attended with. Cf. अञ्जनिकम् पुर्वी infra, p. 203. अञ्जनिकम् &c.—training her in the erotic science in all its branches.

नायकम्—pantomimic art, acting. धेराम्—painting. आस्थायम्—confectionery, culinary art. गुणम्—preparing perfumes. गुणम्—bouquets and garlands. भवनकालि—Skill in expression. भवनकालि—training them thoroughly in. भवन—Grammar. अत्तु—logic. समन्त—astrology. वायुम्—a general acquaintance with. अयावरणम्—The art of earning a livelihood. भवनकालि—excelling in sportive graces or frolic. समन्ताच्छादनम्—in games of chance and strife (such as cock-fights, playing with dice &c.); see Com. अयावरणकालि—giving a proper insight into. अयावरणकालि—See com. वायुम्—friendly. प्रकटम्—practical knowledge. भाषापति—decorated with
great care. स्वीत—attended by servants gorgeously dressed.
प्रस्तवती—to be required on an occasion. माधवचा—experts
( lit. whose instructions must be followed ).

P. 67. विद्वृत्तेऽ—This simply means ‘in different places.’
प्रोफेसरजी—professors of the different arts. कालांतरक—
palmists, astrologers. ‘Loudly proclaiming her possession
of auspicious signs by means of’ &c. (to attract people).
पीढ़िया, विरा—parasites, gay companions. विद्वृत्तक—the jester.
भिक्षुकी—Buddhist or Jain nuns, who are frequently repre-
sented in Sanskrit dramas as assisting in love-affairs. Cf.
infra, p. 85, ll. 16, 17; and the part played in this
connexion by Kausiki in the Mālav. and by Kāmandaki
in the Māl.-Mādh. समाज—company, society. माधव—
affability or amiableness. प्राप्तमेव—प्राप्तक—receiving a
heavy price. सजाव—her blandishments or coquetry. वयः—
prime of youth. अधिकांकिक—His power of wealth, i. e.
to give money; or, wealth and strength. धौच—honesty (i. e. one
who would keep his word). अधिकुपाध्य—possessing superior
qualities. द्वारिकेय—giving out that he has given much.
माधवमाधवमेथ—Here गार्गव means गार्गवविवाह, which is one of
the eight forms of marriage mentioned by Manu, depending
upon the mutual love of the two parties. Cf. इच्छायव्योपयोगः:
कर्त्ताश्रय वर्षेऽ च। गार्गवः स तु धौचः। Manu, III. 32. ‘By means
of, i. e. under the pretence that, a Gāndharva marriage was
contracted.’ अलावे &c.—When the desired money is not
obtained (by the means suggested in the last sentence).
कामस्वरूपते—won over by friendship. अधिकरण—the court
साधनभं—gaining one’s object. दुहिता एकचारियोत्र एव &c.—
making the daughter remain faithful to him. नियर्माणानि &c.—
getting by various artifices what remains of the wealth of
lovers (गार्ग—loved persons), after it has been expended by daily,
occasional, and love-gifts. कुमक्षेत्रण—may also mean ‘almost
a miser.’ But तुषः in the next clause does not mean
avaricious, as such a man can have no दृष्टांक. विद्वृत्तत्त्रस्ते—
to reject him (अस्त्र) after picking a quarrel with him; if we
separate विद्वृत्त आत्मो, then the meaning is ‘waiting, patiently
remaining aloof from him till he comes to terms.’ प्रतिविन्दन—
according to the Com. this means ‘the lover of a neigh-
bouring courtesan.’ It may, however, mean ‘a deputy.’
संतुष्टत्त्रस्ते—inciting, i. e. stirring or calling into activity the
liberality &c. वास्तविकता—sarcastic remarks. लालकोपकोण—
taunting in the hearing of others, circulating evil reports
among the people. निरोधण—withholding. अन्धानिगण—by
accepting another lover. This may also mean 'by getting
him accused by others.'

P. 68. अम्याइ—discarding. अम्यव—unobjectionable.
अध्य—wealthy people. अथै—v. l. अथै: would perhaps be a better
reading. As the reading stands, however, take अनव्यार्थायन्त्य as
one word. 'Give due consideration to all doubts about the gain
or loss to follow.' सज्जता—attendance upon. सह—irrevocable
or permanent attachment. She means that a harlot must show
that she loves her lover, but must not be solely attached to him.
माहार्का—maternal grandmother. तिव्यति—prescribed by. स्वेत
&c.—inouling her passion at her own expense. अष्ट्रोन—
capable of giving wealth. प्रस्तावक्ष्यया—repelling. अहार्य-
विष्ठा—If she proves firm of resolve; if her resolution cannot
be shaken. Cf. Kum. V. 8. अनयानेन संस्कृतस्ते—will starve
themselves to death. दु:खाक्ष:—दु:खाक्षोत्सीति; see com. Or
दु:खाक्षः: the mine of, full of. अवर्ण—final beatitude.
प्रकृतित्व—knowledge of the highest, i. e. Brahman; or know-
ledge of the superior order, i. e. Brahmavidya. कुत्तरमालुस्चाब्धिर—
one who, while remaining in the house, discharges the duties
proper for the family. प्रियंबरेतस्तस्त—fire. वर्मायत—Imper.
of the Denom. from उम्मनस्त (उम्मनन्त | उम्मनन्त आग्न बनको
(उम्मनन्त आग्न बनको)
अयाने—hardships of.

P. 69. चौतौरणीय—A couple of freshly-washed garments.
उम्मनन्त it itself means 'a pair of washed garments;' but, as the
word चौतौरणीय is used, here it should be taken to mean 'a pair
of garments,' by the Paribhāṣā विशिष्टावभकांच्छा पदांः सति पुष्किनिमो
विशिष्टावभकांच्छा पदांः. शीव्यानिक्षा—her toilet, personal decoration.
कुत्तरमालु—gathering flowers and collecting them into a heap.
उम्मनन्त—plucking flowers from the trees; अवर्ण—gathering those
dropped on the ground; this is according to Bhāṣāṇa. According
to Pāṇini (हस्तावने चेतनसें), when flowers are plucked by the
hand, i. e. are within reach, चाय is the form used except when
theft is meant. So अवर्ण ought to mean 'the collection of flowers
out of reach knocked down by means of a stick' or so; हस्तावने
इस्तन्तन प्रथमविस्मय लहरे। चायमालु:। हस्तावने किञ्च। चायमालु—
किञ्च। चायमालु—सिंहातं गुष्योग्य चायमालु मनोचे च चेतनाविनाशी। Sid. 36
Kau. But writers do not seem to observe such rigid distinctions. नेको—न एक्विकल
माण्डल—of different sorts, or differently arranged.
Śiva. त्रिवर्गे—The three objects of human pursuit, viz. Dharma, Artha and Kāma. अनुशुद्धे—carried on in accordance with her ability. रक्त—affected by passion. गणयति—matches with. Dharma ought to be regarded as of supreme importance; Artha and Kāma must be subordinate to it; i.e., the latter two must be secured in such a way as not to violate the principles of the first. कैश्चक्ष्ये—in what degree. तदनात्—तज्ज्या सत्यम् यथा स्वतःस्या in a manner slow on account of bashfulness. इति: जनार्दन—from a person like myself.' This must be read with a Kāku (a change or modulation of voice so as to indicate a question). भन्तुः—their respective strength or weakness, i.e., superiority or inferiority; their being of greater or less importance. अनुस्तर्वतिवर्णम्—for धर्मं is the root of all. Unless founded on Dharma, Artha and Kāma cannot have lasting existence. Cf. त्रिवर्गोऽर्थं पदामात्रोऽनुस्तर्वतिवर्णम् न राज्यं चेतुं च च। महाभारत तदनात् अवशेषं अवशेषं यथा अनुपयुक्तं अपराधं संधिकार्यं: अपराधं अपराधं अपराधं: निरस्तं। प. 70. बालकः—is affected by or interfered with. प्रतिमाहित्वः—counteracted, recovered. निरहर्ष—eradicating. तथाहि—

Now she shows how Dharma, though a little affected by Kāma, finally gained its ascendency over the other two.

पितामहः तिलोरे—पितामहः is Brahmā. It is difficult to see to what account Dandiṇi refers here. The story of Tilottamā is given in Mahā. A. dip. 231. The gods, oppressed by the demons Sunda and Upasunda, approached Brahmā for redress. He commanded Viśvakarman to create a matchless beauty that would bring about the destruction of the demons. This was तिलोत्सवाः. As she started on her mission, she went round the gods, when she appeared so fascinating that all the hosts of gods, Śiva and Indra included, and sages, remained gazing upon her, except Brahmā. Cf. निले निले समानीय सूर्याः प्रदिधिमित्वा। तिलोत्सवाः तत्तत्त्वर्त्स्याः दक्षे पितामहः।
So this could not have been the story referred to by our author.  

—Dowson.

पवनामस्य—i. e. Krishṇa, the son of Vasudeva and Devaki, and considered as the eighth incarnation of Vishnu. He had sixteen thousand wives. See Bhāg.–P. X. 59. 33; 69. 8, 44.

प्रजापते: स्वाभितिर—i. e. सरस्तया; she is identical with सत्या; cf. गायणी नाम पौराणिक साहित्य सध्यमें दिने। सरस्तया व गायणी सन्ध्य संध्या श्रिधा सुधाना। The story is thus related—Brahmā saw his daughter, Saṃdhya, of exquisite beauty, and being incestuously disposed towards her, tried to approach her. Ashamed of her father’s conduct she became a doe; upon this Brahmā also became a male deer and followed her. Śiva, seeing this, shot an arrow at him, whereupon Brahmā, shorn of his head, stood in the sky in the form of the constellation Mrīgaśiras or Orion, while the arrow of Śiva remained as the constellation A’drā. Cf. Mahimnastotra śl. 22; cf. also Kālikā–P.—ब्लारिजपि तत्तया संध्या श्रुता पूर्णमातम:। क्रामावरुण मन्यते स्वस्त्या दृश्य घटेति दै। तस्याश्व चालिते चिन्त क्रामावरुणविद्वालित:। क्रामावरुण पक्षयो तेष्यां मानसस्य महामाया। &c. See our note on Kum. IV. 41. Saṃdhya or evening twilight is the daughter of Brahmā. Kumārika-bhaṭṭa explains away the fable by saying that Brahmā is the Sun, while सुधा is his daughter Aruṇa (the Dawn). प्रजापति-स्तावायापलाईकारादादिद्य दृष्टं उच्यते:। स चारण्यंबन्धबद्धयुष्मुन्-दष्ट:धातिति। सा तदागमनविद्येनप्रत्येकं इति तहितुद्दाशः स्वर्णिमृदुपचर्यां। स्मारकांकि रागक्षणविशेषाणिप्राप्त्यं गोगदुपचर्यां। इति।

According to the Purāṇas Indra seduced Ahalyā, the wife of Gautama. One version of the Rāmāyaṇa represents that she knew the god, but being flattered by his condescension yielded to his desire; but another version states that the god assumed the form of her husband and entered the dwelling while Gautama had gone out for ablution, and so deceived her. According to another story Indra secured the help of the Moon who assumed the form of a crow and crowed at midnight. This roused Gautama to his morning devotions,
when Indra went in and took his place. Gautama, when he knew of her seduction, cursed her to be a stone and remain invisible until she should be touched by the feet of Ráma the son of Daśaratha and be restored to her former shape. The Vedic version of the story, however, represents Indra as the sun and Ahalyā as the personification of the early morning. Kumárilabhaṭṭa explains the seduction by Indra’s (the Sun’s) gradually carrying away the shades of the night (अहल्या ) एवं समस्तात: परमेश्वरतिनिमित्त इस्क्वन्धव्यास्यः: सविन्या एवशहि तीयमानाया शारिरहल्यावाक्यायायः: शुभ्रशङ्करेण्यहुल्यातु श्रीयश्यामाश्रेण भविष्यतेि अहल्याजारः: न परंश्रीविष्ण्वहारात्। Tantravārtti.</p><p>शशाक्षुस्व—The Moon or Soma performed the Rājāṣṭya sacrifice, and became in consequence so arrogant and conceited that he carried off Tārā, the wife of Bṛhaspati, and refused to give her up either at the entreaties of her husband or at the command of Brahmā. A fight ensued, in which Soma had his body cut into two by Śiva’s trident. At length Brahmā interposed, stopped the fight and compelled Soma to restore Tārā to her husband. The result of the intrigue was the birth of Budha, the progenitor of the lunar race. See Vīṣṇu—I. IV. 6.</p><p>वास्तवाक्षयनुस—Sāmiṃśa (संप्रति) the daughter of Viśvakarman and wife of Sārya (the Sun), not being able to bear her husband’s effulgence, gave him Ohhāyā (shade) for a handmaid and herself retired to the forest to devote herself to religion. While thus engaged and in the form of a mare, the Sun saw her and approached her in the form of a horse, the result of their union being the two Aśvins. According to another account, Sāmiṃśa, not getting permission from her husband to go to her father’s house, created, by her superhuman power, a woman exactly like herself (who was as it were her shadow and therefore called छाया), and putting her in her own place went away. Ohhāyā bore to the Sun three children and lived quite happily with him, so that when Sāmiṃśa returned he refused to take her back. Thus repudiated and disappointed, she assumed the form of a mare and roamed over the earth. The Sun, however, on knowing the real state of things, sought his real wife whom he found in the form of a mare. He accordingly assumed the form of a horse and was united with her who bore him two sons, the Aśvinikumāras.
This was Añjanā, the mother of Hānumat. She was the heavenly nymph Puṣjikasthālī born on earth owing to a curse. Once, as she was sitting on the summit of a mountain, assuming a human form of exquisite beauty, her garment was slightly displaced, and the god of wind, being enamoured of her, appeared before her in a visible form and expressed his desire for her. She accepted his suit on condition that her chastity should remain inviolate. This the god granted and blessed her with a son who was his equal in power, and who came to be called ‘Māruti’ after him.

Son of Aṅgiras and elder brother of Bṛhaspati and Sāṃvarta. Bṛhaspati was father of Bharadvāja, by Mamatā, the wife of Utathya. While Mamatā was pregnant, Bṛhaspati approached her with a carnal desire. She protested, telling him that she was pregnant, but Bṛhaspati violated her. Even the child in the womb protested against such unnatural conduct, but Bṛhaspati getting angry cursed the child to enter permanent darkness. The child was therefore born blind and was called Dīrghatamas.

Satyavatī. The sage Parāśara saw her as she was plying her father’s boat across the river Yamunā when she was quite a girl, and became enamoured of her. She yielded to his wishes on condition that her virginity should not be violated and thus became the mother of Vyāsa. See Mahābh. A’dip. 64.

Of Vyāsa. Aśvāvara.—The wives of Vichitravirya, Ambikā and Ambālikā. As Vichitravirya died childless, Satyavati called on Vyāsa to raise up issue to his half-brother; Dhṛtarāṣṭra, Pāṇḍu and Vidura were born as the result of the request. Atri was a celebrated sage and author of many Vedic hymns. In the Svāyaṃbhava Manvantara, he appears as one of the ten Préjāpatis. At the beginning of the present Manvantara he was born from the flames of Agni. Anasūyā was his wife in both the lives. In the first she bore him three sons, Datta, Durvāsas and Soma. See Apte’s Dic. Dīrghatama.—We do not know to what incident in Atri’s life the author refers here.

Lit. deceitful or evil practices worthy of demons; hence, unworthy acts. Or it may mean ‘the deceiving of or deceits practised on the Asuras,’ such as Vishṇu’s deceiving Bali in his Vāmanavatāra or depriving the gods by a trick of their share of Amṛita.
or constrain. रजः—(1) the quality of that name; (2) dust, उविध—With his passion inflamed or augmented. Cf. उविधारमाविरोधधिः—&c. शिशु. I. 31. न धर्म उपहासति—Their piety is not affected or impaired. कर्यः &c.—what are their natures, their attending circumstances or concomitants &c. He thus indirectly asks her to explain these to him.

P. 71. प्रयुक्तारं—Tending cattle. कपः—worthy objects; cf. विचारवनं तयः: त. कामसु—By Kāma she means शुद्धार which has रसि or love for its स्थायित्वम्, man and woman for its substratum (आलंकारं), and favourable place, time, &c. (अभिमन्त्रितावरभक्ति) for its उद्धोपन or excitants. चापूरी—Note the comp.; see com. वाश्म—All that. परस्परविन्द्र—close contact with each other; hence, mutual satisfaction. स्मरयामाधवः—of delightful recollection. अवलोक—supreme. अविनिमित्तारं—By अभिमान the Bṛhadāraṇya understands सार्थक्यमयः, in which one feels that one has obtained the object of existance. But it seems better to take अभिमान to mean ‘jealous anger,’ उद्धीति: ejected, cast aside अभिमान: वसिन्ना. Cf. the meaning of उद्धीत infra p. 72; also व्यजन मानमयं वा विद्वेदपतिः पुनरेऽगतं गतं चतुरं दय:। परशुरामारामित्रानी निविद्दिः हस्तमयं रस्मयं वचूः जन्मः।॥ Ragh. IX. 47.

विप्रवनम्भानं—i. e. holy places. निपदसंभानं—It may be, through the power of fate. शूद्रप्रवनम्—mental infirmity. शूद्रं—To a great degree, very much. सुन्दरं—beautiful. दुस्यानं—feeling uneasy or uncomfortable.

P. 72. उविधारण—‘rose up’. Imperf. 3rd pers. sing. of हूँ to go. परिप्रेयः—retinue स्वार्थः: &c.—You should mind (return to) your holy task. उविधाय—being greatly agitated or bewildered. परिप्रेयः—a contest or contest (for superiority). आवासालम्बप्ति—as if you have won the affection of or subdued. साहसः—on condition that the vanquished should be the servant of the other. श्रुताहनयः:—mortified, full of repentance. श्रुत्वयः—like one vacant-minded. स्वाभाविकः—generated or excited by her power.

P. 73. स्वार्थः—scil. Apahāravarman’s object. सन्धि—The darkness of ignorance which once more fell off from (i. e. left) his mind. The style here approaches Bāna’s. रश—mark the pun on रश which means (1) passion; (2) redness, तलाकपः—i. e. the Muni’s (Marlohi’s) tale. वैराकांश:—वैराक also has a double meaning—(1) the loss of रश or bright colour (विषयी रश: वैरा ताणि विरागाणि तेषा भाव: वैराग:); and

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(2) passionless state or disgust for worldly pleasures.  अभ्रवर्म—having slept after he had gone to bed.  दायकर्तुय—The reddish orb of the morning sun is compared to a wild fire on the summit of the rising mountain.  अज्जिनिष्ठि—i. e. surpassing in redness.  अस्थाबिष्टि—अरुणा: आचूः रस्म्य of red rays; i. e. the morning red sun.  उधचतुर्य—The root चतुर with उध is Atm. when used transitively, not otherwise; see Pān. I. 3. 53.

अपोषनकविवर—a convent of Jaina mendicants. The Com. says सीतामससू, but further on it is said to be a जीनायतन (p. 75, l. 2).  अस्यस्टरतमाधि—who had not yet taken to asceticism; for this sense of Samādhi, cf. अस्यस्थंतरस्वामिभीतं द्रव्यां सक. I. p. 31; Kum. V. 45.  अर्माधि may mean 'abstract contemplation,' which is the last of the eight stages in the practice of Yoga.  आपिष्टि—reduced by mental worry or anxiety.  अपगुण—ugly.  कपणवर्य—miserable-looking.  फिमिलि—'with the dirt of the body loosened;' this shows that he was very dirty.  क...—shows the great disparity between the two.

P. 74.  प्रति—I came to be known by the nickname of कन्दवानुये: सजुः—accomplished, highly skilled in the different arts.  पर्यांने—the rogues among the citizens.  अभिविर्य—bandying reproachful words, mutual abusing.  वृद्धशूल—The test of manliness.  सुभगपाठका—The banner of being fortunate (as being declared the more handsome of the two).  अर सुभग may be taken in the sense of सुभाषय (सावृभाषय निदेश: ), which means 'the state of being loved by women.'  सहस्राशयस्व—settled, determined.  समस्यासहेतू—The cause of inflaming her passion.  भाजकः—lit. a string, i. e. a succession of side-glances. The comparison of glances, cast by ladies having dark-blue eyes, to a garland of blue lotus is by no means rare.  Cf. अविनयिक द्रव्या पौष्टिकेश्वरं: माल.  माध. III. 16; मॷणिकासमकर्त्यो: इतिनीतिलोकबालासहस्य: करत्ता—विवेप.  Ibid. IV. p. 86 &c.  सुभागशब्देन—see com.; 'I who considered myself blessed.' By आसामाणे लक्ष्य: Pān. III. 2. 83, मनू takes लक्ष्य or लक्ष्य in the sense of 'one considering oneself as' (सङ्कर्तव्ये मने सामानासायत्ये: छापि लक्ष्य चातु लक्ष्य: पतितस्वयं मने पतितस्वयं: पतितस्वयं: सिद.  राउ. )

P. 75.  अपवाहित:—driven off, discarded.  पृथ्वी अवाहितः—having reached the state of being the target of; having become the laughing-stock of the people or the butt of public
ridicule. जेनासनेः—A convent of the Jainas proper (and not Buddhistic mendicants who are also sometimes called Jainas, from जिन a name of Buddha). The Jainas are mainly divided into two classes, the Śvetāmbaras and the Digambaras (‘who have the directions for their clothing,’ i.e. who move about in a state of nudity). प्रवीणं—Because the Buddhist and Jaina mendicants are forbidden to attend to bodily comforts and so they do not much care to cleanse their bodies. पवल &c.—पवल के सातवनत्वथा यस्य. This kesaluṇḍana (pulling out the hair) forms a part of the initiatory ceremony when a man becomes a Jaina Bhikshu. It is common to both the sects; cf. तुकंति: पिघलिष्टितत: पाणिपातितितिद्रिम्भः। अज्जाः 
सिती: द्वारकशिष्य: स्फोज्यिष्य:। न देवसुनिश्चित: आहिन्दयमी 
नरम्भः।—Newly caught (and not broken in yet)° अन्निज्ञान— restraint. व्रजानि:—here, a Vaisya. वायुचर्को—The Jainas (as not recognizing the authority of the Vedas) are called वाज्ञविष or heretics. बिघिन—established, laid down. अस्वाभावय 

blASPHERY. निःस्व—after death. नियासः—निःस्वतः (अः सुभाषिः विघिः) इति निःस्वः; hell. प्रयात्मकित—having realized to 

myself. कुँता:—deviation from the proper path. विषी—the Aśoka tree. पर्यायं &c.—I give free vent to my tears.

P. 76. नुकसानस्वरूपं—Abounding in misers and wealthy 

people, the miserly wealthy; construe पुरुषाः नुकसानस्वरूपं उपाध्य. 

अर्घ्यं &c.—Wishing to restore them to their primitive 

natures by proving to them the transitoriness of property 

(which he would do by robbing the one class of what they 

had earned by unjust means and the other of what they coveted 

so fondly). अमूल—this is faulty grammar; अमूल stands 

for नुकसानस्वरूप, but it does not directly refer to them. 

cरम्भुं—Lit. the track first beaten by Karṇīṣṭa; i.e. I 

resolved to take to the life of a robber. करण्णिष्ट—also known as करण्णिष्ट 

(व. करण्णिष्ट इव पिघलिष्टितिद्रिम्भः:—Vāsava- 

dattā of Subandhu) and शुक्रभु; he is regarded as the founder of 

the art of thieving. He is referred to by Śūdraka in his 

Mṛch. and by Bāna in his Kād.—करण्णिष्टकोषेष सृगितहित 

निचुलाचलाः; see our note on this. He is thus described by 

Kṣemendra in his Kalāvīlāsa—तत्रासृगितस्वरूपमयानिकाश 

सतपृष्टः। सकलकला निलचालाना पुर्वः शीतलिद्रिम्भः। अक्षयस्वरूपं—अक्षय 

पूर्वः; अक्षयस्वरूपः; those skilled at dice-throw. अक्षयस्वरूप—is 

the chequered cloth on which the wooden pieces are placed. 

हस्त—skill (in using the hand) got by practice; skill in
ogging dice and shifting a piece. कूटवाणिः—tricks (to secure a favourable throw). संरम्मनिवेषिताः—desperate acts. साधक—सभा भ्रमाश्रयस्यार्थावस्त्तिः fr. सभा + आश्रय (आश्रय) which is added to words of the मालार्थि group. साधक means 'the president of gamesters,' or the keeper of a gambling house. Transactions done with his knowledge or sanction were held to be legal. See Mrlich p. 46 and our note on the word. अवशेष—सहर्षासन—transactions begun with the knowledge of. स्वायत्त &c.—'Consisting chiefly in the employment of reasoning, force and boldness.' (Bühler). अनुसूचनयो—In which the wagers or stakes could be enforced. बलियु स्तार्यानि &c.—To wheedle the strong and bully the weak. पक्षरणन—creation of partisans. उच्चार्यानि &c.—proffering or holding forth all sorts of tempting advantages. उसकौ त आशकू च उद्धार्य, lit. great and small, high and low. रङ्ग—a stake or bet. मनस्य—may mean 'different ways of,' or 'the breaking of.' राष्ट्रमिश्रण—distributing the spoil किंचित्तमहाम—Who was somewhat careless in casting the dice; or, who made a blunder in moving a piece. अधिकारिः—not well-trained; i. e. a novice in the art. राष्ट्रमिश्रण—began to play with me. अनुचितकृत means 'to be mutually connected;' cf. for this sense अनुचिताः वद्वार्यानास्तरः कौदगिः हृदः Uttar. VI. 12.

P. 77. सदृष्य—According to law the Sabhika was entitled to 5 p. o. of the money won at gambling when the amount exceeded one hundred; when below that he was to get 10 p. o.; see याज. II 199. Apaśār gave the Sabhika half the amount to please him, and to impress his mind with his nobility of heart. प्रमणसाथि &c.—is a faulty comp. अस्मयाममवाणपंचाविश्व—a splendid feast. ब्रह्मल—on whose account. दुरोद्ध—हुमाबन्धनानुश्रूः यथ; gambling. सारस—As regards their wealth. अभोधक—a garment reaching half down to the thighs; an upper-garment, a veil. कौशेलक—कौशी मवः; a sword hanging by the arm. फलितकुस्त—a scoop, an instrument for digging. आपली—According to the Com.—'scissors;' according to the Bhūshaṇa—'a whistle;' a musical instrument with a low tone used by thieves to ascertain whether persons are asleep or not. संदेशक—tongs. दुरोद्धार्धक—a sham head (to be inserted into the hole made in a wall). दोमधुर्ग—magic powder; the same as the दोमधुर्वचना used by शार्किन्य in the Mrlich; for its properties cf. अनेक श्री समावेश्य न मां दुरोद्धार्थि दर्शिः। राङ्गू च परिते गायि उष्ण कीचि विचछणति। Mrlich. III. 15.
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सोभसिका—a magic wick. See com. मान्द्रा—a measuring thread. कर्फरक— a wrench; a crab-shaped instrument. Wilson takes it to mean 'a hook (shaped like a crab) and connects it with रिः; 'a rope with a hook at the end by which to climb up.' अमुकर्फरक— a box containing a beetle or bee to put out a light. बुल्करक— implement. तुर्करक—a great miser, or तुर्करक an avaricious, rich man.

लच्छिन्न—removing the bricks, i.e., making an opening in the wall. एटाक्षु—the interstices in a lattice-window. This may mean—'be saw through the hole of a lattice-window.' Or rather, 'making at first a hole in the wall of the size of &c.' According to the Bhūshaṇā (which reads परताक्षु), this means 'an optical instrument.' भुवलित—the state of things inside. नीरी—The money-box. It appears from the succeeding events that it was not a big box, but a purse containing costly jewels or ornaments. शाताह्व—lightning; शाताह्व: राय light; शाताह्व: अय्यक्षाह्व: राय; a comp. of the प्राचीन class. नापरसू—The theft committed in the city. नि: सेतापने—a time when the streets were not crowded. उपि—glittering in the darkness.

P. 78. चालगान्त—in faltering accents through fear. अस्कर्म—विश्व—The prince of merchants. अस्कर्म: is fr. अस्कर्म to go, य (यु); अस्कर्म takes यु in the sense of 'a master or Vaisya;' otherwise it will take यु; as अस्कर्म: अस्कर्म:—consented to give in marriage, betrothed. सुना—s goes with से पिता. निर्मित—Loo. Abs. चालगान्त—The praiseworthy epithet. चालगान्त तस्स्मन—When he was quite willing to marry me. सावह— the leader of merchants trading with foreign countries. चालगान्त—See com.; also, चालगान्त दुन: संकेतो यथा, 'having given an intimation to.' सावह:—guided by Oupid. सावह:—simply means 'go to;' it has not got here its technical sense of 'going for enjoyment.' Cf. Bhūshaṇā—नवनिसिका। चालगान्त:—विश्व: चालगान्त नवनिसिका। 'रसायनिका तु संकेतो चालगान्त तस्स्मन नवनिसिका। अस्कर्म—a collection of ornaments. नामासिकाल—a party of policemen, the city watch. सुहु:—gentle, happy. शालसिन्सिन—Here वय stands for आस; see com., which quotes Pāṇ. I. 2. 59. एकादशिन्नद्वं बिविद्वित्तो अस्कर्म वदुः श्वा। वय तु बुल:। पोहचं अरोम, आवं दूर:। हति वा। Sid.—Kau. नामावि—affected with the pangs of venom spreading through my body. व्यस्त्वकर—a snake. दुर्भयस्त्वकर: दुर्भयस्त्वकर: दुर्भयस्त्वकर: दुर्भयस्त्वकर: पदार्थासिन्त्यावदुः। दुर्भयस्त्वकर: करोति हति वा।
P. 70. बालाकृतिनारी—Her eyes shedding a profusion of tears. नरेशरामिबाई—Proud of his being an adept in poison-treatment. खुशा—a particular shape given to the forehead by intertwining the fingers, at the time of worshipping, or propitiating a deity, &c.; cf. योजनांसौविश्वन। छावनारीपरंशुस्त: तत्तताशुद्धितत शंकामाध्यंसङ्कल्यनी हि इति तन्त्रसारः. This had the same effect as the magnetic passes of modern hypnotism have. ततः—magical and mysterious formularies for the propitiation of deities or the attainment of superhuman power (as opposed to the repetition of spells). उपक्षेत्र—having treated me. अक्षताय—being unsuccessful. काल्वहस्त—bitten by Death or by a deadly snake. स्तवपीयाव—stiff and darkened. स्वर्ण—fixed, glazed. भैरवनिश्चल—goes beyond, opposes.

भारतेश्वरसज्जा—which pierced the darkness by the stream of its splendour. बालकुल: &c.—Mark the play on the words भूषा and अभाष्टा। 'You have given me my beloved, but deprived me of the power of speech;' i.e. I am so much overwhelmed with satisfaction and wonder at this your conduct that I can find no words to express myself. According to the Bhushanā the rhetorical figure is परिवृत्ति here. शवशस्त्र&c.—There seems to be some confusion here in the text. The न after इस्त्र found in many editions and adopted by Bühler* does not yield a good sense. The Bhushanā also seems to read the same. We adopt the reading नस्त्र for न, reading—वर्द्धमान! ...अद्व्यक्तिति। हमें नस्त्र ते &c. Now Uddāraka explains how he is unable to express himself; he proposes one explanation which ends with हृदि; but the next clause shows the impropriety of this. This constitutes the rhetorical figure आल्पेव. Thus he says—'(If I were to say) this your act (viz. your escorting this damsel to me and restoring the ornaments) is wonderful (then it might be urged) that your character, indeed, appears to be marvellous; and so there is nothing extraordinary in this; it is a thing that can be naturally expected from such a person.' प्रायश्चित्वबाह्य बस्तु—He means that each individual is made of different stuff; and therefore exhibits only those qualities which are peculiar to

* "For, I do not know how to describe this wonderful deed of yours. (If I were to say, 'This deed') is not in keeping with your character, it appears marvellous, no other (thief) has acted thus before you; (it might be objected) that the power of things &c." (Bühler's tr.). Here the स्वर्ण is not properly brought out.
or inherent in its nature. So others in whom covetousness and such other vices are found may not do it. But in you, they are absent; so there is no point in saying that no one else has done so.

P. 80. शवभाषय &c.—(If I were to say)—‘To-day you have shown what saintly character is, that would not do; since most your previous acts must have been of such nature (and so I might offend you).’ Bühler translates—‘If I were to say—‘You have shown yourself to-day a saint’, (that description would be wrong because) it does not agree with your acts performed in former births, i.e. your generosity shows that in former births you must have performed many meritorious acts; because you could not act so generously if you had not done so; hence you cannot be said to have begun a course of saintliness to-day.’ But this is far-fetched.

शवभाषय &c.—‘It will not be reasonable to arrive at such a decision without having correctly estimated (or, formed a proper notion about) your noble nature (for you might have done nobler acts previously).’ अपराध may also mean ‘opinion.’ असार—something worthless or unsubstantial, i.e. his own self. अतिवेगस्य—by a heavy price (obligation).

इति से घोषो—It will be an insult to your high mental powers (for it would mean you do not know how to make a purchase). तथ्यान्ते—had I not obtained my beloved (this body should have perished). सो शवभाषय इति—my body is virtually a gift from you.

प्रासर्वन—excellent for the occasion; fit for me to say. See com. प्रार्थना—course, way of action; ‘what course of conduct do you mean to adopt now?’ जगास्मिनि—I wish to leave शवभाषय:

&c.—Cf. को नीतिः मनोहितं: शविषं को वा निश्चितत्थ। Hit. I प्राश्याये भूषिषेष—beset with dangers. शीतल्कर्षण—deficiency. Such an abandonment of the native place bespeaks something like want of talent and spirit (mental calibre), on one’s part. अविचाराद्विमतेन = अविचाराद्विमतेन यथा तेन; an awkward comp., if not positively wrong; ‘who assented without any more thought,’ i.e. readily. अपलिप्नतया—Who served as a spy or guide.

भूषिषेष—Leaving (i.e. everything except) the earthen vessels. नागार्कार्कंपते—as we encountered a party of the town-policemen.

P. 81. नेवि—पीड्यविनम् अव नेवियम् by adding इत्य (एव) to शशि; the neck-chain. पातिता—Who stooped to strike a slanting blow with his tusk on the broad chest of the driver that was thrown down. For परिणत see com.; and cf अपेक्षार्तितमज्ञेष्यां द्वारा


Megh. I. 2; also Śiś. IV. 29, Kir. VI. 7. उपस्थत—An intestine near the heart. "With his tusk encircled with his entrails," अस्तित—destroyed (the city-guard). बालवम—by catching hold of the branches of a tree (and holding to them till the animal passed on).

पञ्चरणधुरु—A peak formed of rubies. उद्वासाधेन्द्रस्य युगागे—a cluster. पत्त्व—sun. प्रमाण—on account of the morning. तन is added to adverbs of time such as साय (cf. सायतन सदनममि Śāk. III. 24), चिन्ता, पणे &c. in the sense of 'at that time;' see Pān. IV. 3. 23. अस्तमकम्बुलम—astir on account of our deeds. खुशुम्मदु—The pl. may be accounted for by supposing that the word used here is युह म. and pl. त्र पा (the house with its environs). कुलपालिका—name of Kuberadatta's daughter. बुधवे—in secret. बस्तिस्व—This bag of excellent leather; or, handsome leather-bag, or, a leather-bag for holding gems. बुलस्यक्षेपय—come to be deprived of my paternal wealth or my principal stock of wealth. The other sense given by the Bhāshāṇā does not seem to be good. अधिभाषित—-to be construed with एव.

P. 82. उपगते—उपगते नवं उपगतेनवं: हरपरिति समास:। कण्ठवस्त्र—when about to place the weapon on my neck; here the p. p. has the sense of 'immediate futurity' by the Vārttika आदिकृति निन्द्रा वर्णय. अवसासोधरं—The sister of contempt; i.e. which exposes one to constant humiliation, आसन्न—suicide. आरूढः—by personal efforts; construe this with उद्वासां. Cf. उद्वासांतनाध्यात्मक Bṛg. VI. 5. अतिसंघार—rejoining. सबंधसिद्ध—possessing the power of spells, rendered efficacious. सवें अन्तिन; or सवेः: सिद्धः: यद्य, the comp. being taken as one of the आहिरहस्यान्ति class. साधिता—endowed with magical power or properties. बच्चापारिधाः—holding or granting loans of coins by being operated upon by mantras. काष्ठ—Name of a country which extended from the banks of the Karatojā or Sadānṭrā to the extremities of Assam. The ancient capital of the kingdom was Prāgjyotisha. See our note on Ragh. IV. 81. सस्तरणी—exposed to jealousy, सत्तास्य—excepting me. दुरुस्थ—yields treasure, fulfills desires.

किर तु &c.—But on this condition, that one must first restore whatever one might have dishonestly got from others, &c. अथ—And after that. स एष करम्:—This is the prescribed way of making it grant one's object. बालविचिन्त्र—a cave (lit. a cavity in rocks or a mountain).
P. 83. बांधक—As said before (to the king). वरिष्ठायान—Prep. p. of the pass. of वरिष्ठ, a Denom. verb from वरिष्ठ, a word meaning 'worship, service,' formed by adding क्याच (व) by नामोरिष्ठायानि: क्याच। Pāṇ. III. 1. 19; lit., being waited upon or worshipped for money; hence, being emptied by daily demands. अवस्थान—To seek redress by legal means; to proceed legally against him. मर्यादागात—At my command; this may also be construed with वैस तवधेयंत्. विश्वासः—The gambler whom Apahār, assisted; see p. 77. वधर्कु—The student will remember that उदारक is another name of Dhanamitra.

पञ्चवर्गाः—The public hall or concert-hall. पञ्चवर्ग probably means the chief people of the four classes and the निष्ठावेद &c. forming the fifth class; hence, all classes of people. सारात्वं—Full of eager curiosity. सबूति &c.—The reading current in most editions is सबूति (instead of सबूतां); it is not easy of explanation. One Com. explains it as 'having no other refuge (अपाग्रहं: आप्रव:—ि इति. अप्य आप्रवः—ि इति) than the covering (सबूति=shield) of the lotus-bed of her amorous or coquettish glances;' for the comparison of glances to lotuses comp. note on अपाग्रहं p. 74, and नीलाकांतासाहा further on.

Or the comp. may be taken as made up of two Bhashas; अनमेव सवं यथं स। अपनमेव; अपम आप्रव: यथं स। अपाग्रहं; and then अपमेव चाकोलो अपाग्रहं; 'one who shielded himself with, had no other support than,' &c. The ultimate sense in either case is that her glances were maddening. A third way is to take the comp. as अपमेव अपाग्रहं: यथं; अपाग्रहं itself is often used in the sense of आप्रवः; cf. कण्यं कर्णाणामप्रक्ष: Vep. V. 1. It is pretty certain that the reading सबूति is a mislection for the original सबूति, which is found in the Calcutta editions, and which means 'supported by his excellent bow in the form of the lotus-bed of her sportive glances &c.' This yields a readily-understood sense and is free from awkward compounds.

P. 84. भावः—feelings. रसः—sentiments; or the Bhashas intensified; see com. सारात्वं—full display. सुविश्वास—having gained force. नगरवृत्तिः &c.—has occurred before; see p. 77. Here it is out of place. लीलाकांतासाहा—लीलायुक्ता कर्तारा लीलाकांतासाहा माता एवं यथार्थात्मामि:। कहाः—कठो अतिशयाचौ अख्यानी यथं; अक्षि being changed to अयस् by बाहुमूली turns यथार्थात्मामि: &c. Pāṇ. V. 4. 118; or कठो गरुः अस्माति इति, अयस् (अ) being added कमिणिः; to अयस्: जरुर—is a dance accompanied by a pantomimic display of feelings (अप्याणां भावसः सुविश्बास दासरापक) and is different
from which is a dance to the accompaniment of music and the beatings of hands (ताल) but without gesticulations. शिक्षणश्री—appearing more graceful, or with her beauty heightened, by the (flush of) success. कि विलासादि—whether through coquetry (natural to her). सचिवमारिषति—with her bushy eye-brows sportively or gracefully bent. For आतरित cf. K. III. 5. सापच्छन्ति—under some pretext. सोहिः—I thus conditioned, i.e. who was thus lovingly looked at by her. विनिधानबोधकण्ठि—with a longing that I could not check. एवीषेय:—not feeling disposed to take food. तरτेतवयः—with drooping limbs. निष्ठाः—Lit. one who dives to the bottom; hence, secondarily, one who knows fully everything about a thing. The स of स्त्रिः is changed to ष्ठिः by Pāṇ. VIII. 3 89 (see comm.) when the sense is 'skill in.' भावनाः:—The love-affected state of her mind. भावनाः—On a bed of arrows; i.e. she will discharge so many arrows at her, piercing her body, that when she will lie down she will sleep on a bed of them as it were. स्थानानिस्निहिताः:—who have fixed your affections each on the proper person.

P. 85. गणिकास्मिन्न—contrary to the proper duty of courtesans. अस्त्रोपयोगविचक्ति:—with good and noble intentions. गुणानुपूर्वक न धनानुपूर्वका:—I am to be won by merit, not by wealth (lit. the price for my hand is merits and not wealth). प्रा भिष्णु:—not having succeeded in dissuading her from her purpose. मूलभित्ति:—nipped in the bud. अच्छुस्ति:—unbranded, blameless, chaste, virtuous. It may also be taken as an adv. 'so as not to fall off from it,' rigidly. अभागया:—fem. 'disobedient'. आशुकान्ती: आशु: one who obeys; fr. गु with आ + अ (अभो) by पचासवा. Pāṇ. III. 1. 134. आशु:—having won her or secured her affections. पदानुस्त्री:—chief agent, principal messenger. अश्रिन्द्रिका:—A Buddhist female mendicant or nun. बिन्नर—old garments. पिंडः—food. वानरी—(that) harlot (Kāmamañjari). अजितसरस—The gem of, i.e. the wonderful bag.

P. 86. संपरलसतम्भ:—when she agreed to my proposal. करिलवत्तम:—her sprout-like i.e. tender hand. Cf. Uttar. III. 39; Rīt. VI. 30. चमरस्ते सत्तर्व: &c.—The mention of the theft of the wonderful bag was to be made, i.e. on which the theft was to be announced as having taken place. सर्पकोश:—my secret emissary. अर्थपलिपु:—a partisan or friend of Arthapati. नाम:—is here used अलकि, 'to all appearances,' 'outwardly;' cf. परिबंधे नाम विनोभ च क्षणैः. 
Kum. V. 32. उल्कायित—having insulted. बहुतःसिद्ध—spoke
many an angry word; used threatening language. आळकः—
to revile. स एष मनायणम नाम—It is your well-known pride of
wealth. परस्य भावां &c.—This refers to Kulapālikā whom her
father Kuberadatta first proposed to give in marriage to
Arthapati, but afterwards wished to bestow on Dhanamitra.
प्रीति—well-known. बहिष्करः माणा:—i.e. his second self.
ब्रह्मचायरि &c.—I will make no scruple to kill even a
Bṛahmaṇa (if there be need). एकराजस्वार &c.—It needs
only one night’s wakefulness on my part to remove this
burning fever of your pride &c. He means that by keeping
awake one night he would be able to steal his bag and
so humble his pride. सामर्थ्य —Angrily. कंठिमालिंगः—who
seigned to be uneasy, who wore a look of painfulness.
वेशवाट—The street lined with the residences of courtesans.
निरुपय—carefully.

P. 87. उपलब्धयते—उपलब्धयते e. l. is not good; for in this case
स must be taken as referring to Viṃardaka, which does not fol-
low syntactically. स वराष्ट:—The poor fellow, i.e. (Arthapati).
स्वाभिमान: —सत्ता refers to Rājavāhana to whom Apahāra
is narrating his story. प्रस्ताव्यः—having denied the charge;
supply स्थित: after this to make the context clear. विशाखितः—the
matter being proved or made clear (to the king). कल्याणे—
according to the prescribed mode of using it. समार्थ—
humbly. निर्देशिक्यः—The dogmas of Jainism, the Jain,
cult (com.). श्रृः rather means ‘the grip’ (power), or
clutches of the Jains. निर्देशिक properly signifies ‘one having
no knots’ (of the crest, garments &c.); hence, a Jaina
mendicant of the Digambara class. अद्रम्भ—The hearth, i.e.
she gave away every valuable in her house. अद्रम्भ is derived
as असम्बिर्यतात्यस्तैः, where even a stone is destroyed; a word of
the शक्तिपादि group (the Sam:dbi being परस्य). अमुख—
prosperity. निधि—secretly. लोकोपक्रोक्ष्याय—The object
of the derision of, i.e. who has earned from the people the
nickname of. निर्पेशः—with indifference. स्थानमलामहितः—It
must be due to her acquisition of the magical purse. कमः—
see p. 82. वष्ठित्वंतन्व—with apparent fear or concern;
looking as if agitated.

P. 88. अतिमंगात—which has been widely known. समु—
वोगान्य—to question you about that. निधेखः—when pressed.
P. 89. आर्य—is rather a strange term of address for a king. Some propose to read आर्यावेश्ट्व as one word. There is also a suggestion to take आर्य in this comp. as referring to Chāṇḍakya, and नौर्य to Chandra-gupta. But, as remarked by Mr. Agashe, आर्य though usually prefixed to the name of Chāṇḍakya can hardly be used alone to stand for it. It is better to read देव for आर्य which is found in a Southern MS. नौर्य:-Granted by Maurya (or the Maurya kings); Maurya is probably Chandra-gupta (see p. 191 infra) whose reign begins in 315 B.C. and for whose guidance a code of law was drawn up by Chāṇḍakya. वर—a boon, a special privilege. But Chandra-gupta is not known to have exempted the merchant-class from capital punishment for such offences; nor is there anything to this effect in Chāṇḍakya's code. Mr. Agashe, however, says—“The only authority that can be found in the Kautilya for immunity from capital punishment of the Vaisyas as a class in contained in the following couplet:—

एवं चोराचोराकुक्रिकु वाणकारकुक्षिल्लात्व। भिक्षुकान्त्रुषकात्साग्नात्सर्देशेऄ्योगावताराव्योगावतारावः—पीवावसत्॥ प 202, Mysore Series.” अली—The king. पदरा—a rag. अर्थस्वर—vain of his wealth. अविचौऽ—given away. अनिष्टसिनेन &c.—i.e. at Dhanamitra's instance. ठाणिल—auspicious. सिद्धसंक्रमण:-whose plans succeeded or bore their fruit. तुषा—The wealthy misere, the miscreant sons of the wealthy. क्रांतिपाश:-with broken platters in their hands. निथिनितिसित्व सिधा—Lit. the line drawn by Destiny; what is fated. शून्यश्रीय—Love-anger. यमासनिवित्त:-i.e. by Rāgam; cf. for the idea तौली रसायनस्थान-गावच गाजाय मदुस्यजलो ज्ञानं। Kum. III. 37. सर्देरस्यद्वबे—I got intoxicated or tipstaff. नस्त्रात्राक्रोधः—of drunkenness and over-excitement (or delirium). For this distinction between सत्र and उमात, cf. भाषायण मुशावर्य इत्यतथास्त्रेत सानेन था। Vep VI, 27.
P. 90. Alarmed. —Turning a deaf ear to, disregarding. —not well-equipped. —enfeebled by. —cries of distress. —brought back to my senses. —ready wit; it is defined in poetics as 'talent shining with ever-new ideas or flashes of imagination;' see comm.; this sense, however, is not intended here. —mused, pondered within myself. —P. p. of ऊँचा, —lit. 'covered with,' hence, involved in. —the course or plan to be adopted. The word occurs again at p. 98.

P. 91. —precious ornaments. —free from a dart, easy (for I have accomplished what I had purposed to do for taking vengeance on you). —who knew what was meant to be suggested, i. e. how to take a hint. —having first addressed them in conciliatory tones. —Good sirs, her bringing about the union of Rāgamaṇḍjara with Dhanamitra. —the violator or ravisher of (your) wife. —Courtesans entirely depend upon their decorations (dress and ornaments), i. e. by their means alone they can attract others.

P. 92. —is changed to घृत in when preceded by पूर्व, अम्ब, अपर, उच्च &c.; see Pāñ. V. 3. 23. —highly conceited. —who considered himself very fortunate. —Kántaka thought that he was loved by women (घृत) and so considered himself beautiful. see supra, notes on घृतमनासी, and, घृतमनासी; p. 74, घृतमनासी—death, —not much grown wiser by experience. —has occurred before in the sense of 'policemen' or city guards; see p. 78, 80 &c.; here it means 'the chief of policemen,' or magistrate, who it seems had to look after jails or to act as a jailor also; cf. for this sense ा: —&c. Sāk. VI. p. 138, Vik. V. p. 117. Further on it
means ‘citizens.’ कारण—crucial or agonizing pain, tortures. निष्कृतुपि—having the face of, i.e. an outward (false) friend. प्रेक्षणा—hope to regain. साधीयायुद्ध—firm resolve. सर्जन—threatening. वस्तुमानं अनुलोकधर्मिकों—While I was being continually asked all manner of questions. अस्तुपुय—proper, wholesome, वासिंधवत्र—with my wounds healed. अर्कतुस्त्रब—-the garment of Vishnu. इत्यादि—appearing pleased; cf. अथिल्वयेन p. 87. धनविनिति—a wise plot, judicious plan.

P. 93. ाप्रेतु—In distress. खुलमामचायोपाध्यो—on account of the vice of drunkenness, so common &c. लोकवातो—common talk, public rumour. विकुटारक्षे—base-hearted, mean-spirited. रणदुरुपा—a box. प्रतापाद्वालिन—Acting in accordance with the love he bore to her (Rāga.). उपाध्यायकर्त्ता—dealt with, treated with proper remedies. अवभितिः &c.—ν is refers to Aphaśā., whose words, the student should remember, the nurse is quoting as addressed to Dhananātra. प्रणालतन—coaxing, persuasice means. अनुप्रयुक्तत—not much alarmed at your misfortune. रसनितिस्त्रस्मार्ग—whose confidence was gained by showing the token of recognition from you. अत्—त्रस्मार्ग—I pleased her (secured her favour). सज्जतीक्रता—using her as a means, through her medium.

P. 94. प्राप्त—a present. समाधानी—adjusting, putting back in its proper place. प्रमाण—letting it fall, dropping it. उत्तमसबुद्धि—close to the princess’ apartment. अवनन्त्र—the courtyard of the palace. अपमाना—pretending to frighten &c. प्रहसनी प्राप्तिः—It was Śrīgālikā’s plan to lead Kāntaka into the false belief that the princess was in love with him. This was the first step to entrap him. As Kāntaka happened to come to the courtyard of the palace adjoining the princess’ apartment, she threw the lotus on him under the pretext of scaring away the pigeons; of course the princess knew nothing about this. सम्बन्धः—Smiling. विलासमानास्तिकारें—her amorous-looking features. संबन्धः ख्र्याय—In an indescribably clever manner by gesticulation. शिष्यक्तन—with venomous point. अनुष्ठाप—quite beside himself. उन्धिता—sealed. पदांतुक, भूपात्याय—silk garments and a few ornaments. द्वंसरिका—a cane casket. अद्यातात्त्वानि—The different stages of her love-affected condition. These are mentioned as ten नयन्नमीति: प्रथम चिन्तासुद्धकताः संकल्पम्: निद्राच्छेदसदुतता विष्णुरददायित्क्रताः: उन्मादो चुरो ब्रह्मिष्येता: स्वादो वसन स्य: : Ratirahasya.
P. 95. शुरूसंभावनाम—Was made to go exceedingly mad with love; his passion was carried too far. नियंत्रण—garlands worn by her the day before. अपारिवर्त्तित—taken somewhere else. प्रकरणम् ə l.—I threw them away. अपारिवर्त्तित ə l. means the same thing—‘threw or cast them away;’ cf. अपारिवर्त्तित supra p. 89, उपरीत्यि—addressed. लक्षणानि &c.—The auspicious marks (of future elevation) you bear are not to be in vane or falsified. प्रतिविर्य— a neighbour. ततुपयम्—in conformity with his words. समाहत—united with. अयमच् &c.—This good fortune will be followed by another, viz. your acquisition of the kingdom. न आराम्यते—The subject to this is अयमच्; why is not this object pursued; i. e. why don't you adopt measures to secure the hand of the princess? ज्यात— the length of space between the tips of the fingers of both the hands when the arms are extended (Mar. ज्यात). आराम्यताराम— the rampart surrounding the pleasure-garden. हस्तवेत्त—skilful, dexterous; here हस्त means ‘skill of the hand,’ िक्षतस्य—हस्तस्य अवधारणा प्रायोजनस्य; ‘he who seeks to live in a lonely or unproctected house;} hence, a thief or robber. See Pāṇ. V. 1. 113. उपरीत्यि—after that. सम्मुखानन्—The sons of Sagara (a king of the solar race), who were appointed the guardians of the sacrificial horse by their father, and who dug the earth down to the nether world in search of the horse when it was carried away by Indra in an invisible form. Here their power of digging is referred to. For their story see Rām. Bāl-K. chaps. 38-44; see also our note on सगर at Ragh. III. 50.

P. 96. अभिव्यक्त—Having come to an understanding or formed an agreement with him. भाविष्यति—most intrepid. विचार— the same as विचारमेत; by subjecting him to peculiar tortures. अर्थ: सिंहयति—the desired object would be gained. प्रतिप्रस्तुत—following my counsel. प्रति—what is necessary to be done hereafter. लक्ष्यः—your plan or stratagem. भुवनाः—of greater importance;’ this is meant as a compliment to श्रीगङ्गा. विविधसिद्धिः—being liberated, set free. विविधसिद्धिः—perpetually shrouded in darkness. असत्याध्यर्थः—the calumni of being false to my promise. विषयतः—as I issued from the passage. असिद्धान्त—with his dagger. असिद्धान्त यथा: असिद्धहुः; to which the sword stands as a cow, it being as it were its calf; i. e. a small sword; श्रु असिद्धान्तः; this like घुश्य has a diminutive force; असिद्धान्तः.
P. 97. भङसूलाग्वर—stuffed with the downy feathers of swans. Diss. भङसूलूक—गमे पर्यास्ताइसी सत्या उपधारेन च तपायो हार्षते हि तथा निभिं। कुण्डनिलो—the sides of which were decked with petals of flowers actual or engraved therein. विस्लिपतः—This and the following compounds are all adverbial, modifying विस्लिपतम्। अनुविनितम्—covered. इङ्र विकृतम्—a little turned to the side. Wilson reads विकृतम्—‘bare or exposed to view’, which is a better reading. सुकुम्फः—The ankle. Diss. सुकुम्फत्तौ (ते ते) मयुसी गुल्फः: संधी धम्मा स्थायाः तत्थेः। आकिंद—in close contact. सकुम्फः—The fleshy part between the ankle and the knee. सकुम्फः—i. e. stout and long. वेयिक्ष—bent (drawn in). अविस्लिन्तम्—naturally हि अविस्लिन्तम् लासं च सेवकुच्छ-वस्साम तेन वेयिक्ष धम्मा स्थाया; beautiful on account of the extremity (palm) of one arm loosely thrown over the hips. अवास्मास्व-विस्तिन्तम्—in which the other arm was contracted and thrown under the crown of the head, the palm of the tender (sproutlike) hand lying upstretched. अवास्मास्व इत्य—that the extremity of the head might rest on it. अवकिंद—in which her fine undergarment of China silk lay closely adhering to her person. Fine China-silk cloth seems to have been imported into India from the earliest times, and there are numerous references to it in Sanskrit literature; vide Śāk. I. 33, Kum. VII. 3, Kir. IV. 59, Māl.—Mādh. VI. 5, Amaru.—Ś. 75, &c. It is also mentioned in Kauṭilyya Bk. III. अवकिंद—not much pressed down. अर्थात्—as she began to breathe perceptibly. अतिशये सह तण्ड्रा: तत्पुरुष: तथा न वस्सा तण्ड्रा: (forisible) य: निष्कास्थतस्तैन क्षमणायकुच्छी कुष्क्षक्षवित्र तक्षक्षक्षक्षी कर्मकर्मणि तथा तथा। आकिंद—in a manner in which the neck-ornament made of rubies and woven in the middle of her necklace of burnished gold was to be seen lying near her beautiful neck resting slantingly. अर्थात्—in a manner in which the neck-ornament made of rubies and woven in the middle of her necklace of burnished gold was to be seen lying near her beautiful neck resting slantingly.
in which the ear-ornament lay hidden or motionless under her down-turned beautiful ear which was partly (lit. half) visible. अच्छकण्ड may also mean ‘the lower part of the ear,’ but the first sense is better (—see com.—) as shown by उपरिपाषु in the next comp. पाठ when added to कण्ड or its synonyms signifies ‘beauty’ (पता: कण्डं: कण्डपाषु: ). For its different meanings cf. Halma. Kosa—पाषुतं ज्वयस्मादवि-नान्दे। कण्डोऽरीतष्टोऽधिनः। त्यानमः तोषपतं नित्याधिकः।। सुभाषितकः| Kāśīraṣṭvāmk quotes a Śī. bringing these meanings together—अष्टोऽहाँपरेऽकेशपाषुऽनुहः। पाषुःः कण्डपाषुऽन सर्वसः| कण्ठनन्दे चेंके॥। उपरिपाषुः—The other beautiful ear which was turned up.

P. 98. विक्षरित—tinged red. श्वेत—her ‘loosened (वाणिज्यो) braid of hair lying unevenly. उपरिपाषु—The interval of the upper lip (from the lower lip), i.e. the space between the two lips, was not to be seen, i.e. was covered up with the lustre of the lips. Though उपरि is used for the lower lip, उन्न is rarely used in literature for the upper lip; it is, however, so used by Kālidāsa; cf. निर्षवेंताशास्त्रिक निश्चर्चयं न: दुनवनिश्चर्चयं: कुंदरिताः शास्त्रपां:। Kūm. V. 83।। किरांकल-हस्सद—her stretched hand placed under the broad cheek served the purpose of the ear-ornament consisting of a sprout. वपरिक्रमोऽन्त:—In which the purpose of the ornamental paintings (such as ladies are described to have on the particular parts of their bodies) was served by the chequered (or, embroidered) canopy mirrored into her transparent cheek that was turned upwards. विशेष्ठ is an ornamental painting on the face of a woman variegated with dots in the middle, and drawn with such fragrant substances as rubbed sandal, musk, saffron &c.; cf. अमिता: इत्य पत्रविशेषः। Ragh. IX. 29; वुष्णविशेषकमकः: &c. Śīś. X. 84; see also Mālav. III. 5. The reflection of the embroidered canopy into her cheek looked like a Viśāhaka.

अविभासम्—her large and bushy eyebrows were still. अरभासल्यं—the drops of perspiration. अलककला—her long and curly hair. शारसपर—suggests largeness and whiteness. दोभानम्—the simile bespeaks brightness of colour and slenderness of frame on the part of the princess.

चोरिधिचरणिः:सह:—with my desire to steal totally gone. असंख्यविलसिः—touched without previous intimation (without being previously acquainted with my motive). अविभासम्—
quite young (inexperienced in love-matters). क्षणे—undoubtedly. आमेवालीब—I shall myself be killed, it will be all over with me. This is the meaning required by the context here. आमेव is the Pot, 3rd pers. sing. of हृत् with आ which is A'm. when used intransitively and with reference to one's own body. But this restriction is not always observed by the poets; cf. आमेवे विषमविलोचनस्य वक्त: Kir. XVII. 63; or आदेशता रस्तुतेम Bhaṭṭi (though grammarians treat these as oversight on the part of the poets; प्रमान). So we may supply आस्माने: I shall ruin myself.

P. 99. निर्लेखा—Coloured or dyed with the viscous exudation or gum (of some tree). कलक:—a viscous preparation obtained from substances or drugs ground or pounded. कलकीका—a drawing brush. सं तथा धरणे &c.—I sketched her sleeping in that posture and myself kneeling at her feet, &c.-तथा मा—good with विशाल: so this is a सापेक्षाध्व, वरण being connected with तथा: (तथारण). वाल्मिकीकीका—a roll of betel-nut leaves. धुकुरिका—a bit or piece of. परिनालक—scented catechu. अत्लकपाल—red like aalakaka. निर्लेखा—spat out a pair of Chakravākas on the white (shemam-plastered) wall, i.e. produced the likeness of a pair of Chakravāk birds by skilfully spitting on the wall. The Chakravāka bird are represented in Sanskrit literature as emblems of constancy in love; cf. Raghi. III. 24. Apahāra's object in drawing a pair of these birds was to show that like the male Chakra he too would be firm and faithful to the princess in case she chose him for her husband. Now, the Chakravāka is a bird of a reddish colour; and Apahāra produced a reddish liquid in his mouth by chewing a tambīlī, and by gently ejecting it on the wall through his mouth, he traced on the wall a couple of the Chakravāka birds. This he did, according to Mr. Agashe, in conformity with a diction of Vātsyāyana. The following is quoted from his note. “Vātsyāyana in his Kāmasūtra says—यथा संपातिअपालस्य चिन्तकर्मस्य अक्षरय संपातिकृत गीतवेदनातिकृत नीतिवेदनायामकामकामजुलिकर्मय न निशानां. मधुरं तथा इत्यर्थम प्रसयोग। Thus, according to Vātsyāyana, a lover courting a girl is recommended four devices of communicating his wish to his beloved—(1) To paint his own likeness on a board or wall (सादृशयभास्मार्थ फलं कोणस्य विदिषय विषय), says यथार्थम the commentator of क्रामचार्य. This Apahāra has done. He has also addressed (2) an amorous ditty to
her (गीत). The third is कोनकाना गुप्तकाकुकुरकारी करतिहादान विनामुः। This...seems to suggest the presentation of something suggestive of love, and hence it appears to us that Apahāra. fulfilled (3) this third condition by spitting the reddish saliva on the chunam-plastered wall in such a way as to produce the likeness of a pair of Chakravāka birds...Immediately after this...comes the exchange of rings, which according to Vātayā. is the fourth device indicative of love.” नाभार्कर— one of the leading or principal citizens. अपचारित—treated as. तपस्वी—poor, miserable. रूढ्य—ess., that he had set his heart on the princess and attempted to break into the private apartments. लख्म्योः मेह— you should procure your release. अस्मै—same within the reach of. अनापूर्ण—untouched.

P. 100. स्वापना—Placing my elbows on my back (and thus assuming an attitude of submission.). वप्पिसी—old hag. उदार—having guessed what I had at heart or having divined my intention. वायुमस्त:—affected by hysteria or lunacy. पूर्वेण—see note on उदारुः: p. 32. प्रस्थाकल्य:—almost cured or freed from his malady. निभ्रन्ति—new unbleached garments; निभरता प्राणीं तन्तुरायुक्तैं अस्मात्. अंदेकरी कामार: &c.—he was allowed freely to sit or lie down, i.e. he was allowed liberty of action. मातरिमा—मातारी आकारे अवयति उसे the wind. श्रीकृपा—a hawk. शास्त्रि पारा—रुत. ‘let the evil be averted’, is used to indicate one’s disapproval of what is said or heard. कस्यि—reproached, despised. वेदाकुपस्यस्तत्था—after he had escaped from the calamity brought on by the harlot. This must be connected with प्रयाग in the next comp., so that both the actions will have the same agent.

P. 101. परंतु श्रावस्ती—That I should thus obtain your sight. अपचार—misconduct, crime. निचित्र—having given out or proclaimed; this should be taken with रूढ्य (निचित्र प्रतिपादति:), so that the use of the gerund would be correct. अभियुक्त—having attacked. अवर्ग—impatient (of the outrage). पारिवारिक—विरि—hostile measures to be adopted on besieging (परि) an enemy’s town. Explain श्रमयान परि हृत परिवार: Avya.; परिवारम् (परिवारि वा) कस्य पारिमुखिकं by adding त्रू (इन्द्र); see com. The hostile acts meant are such as harassing the enemy’s kingdom by cutting the supplies of food, fodder, &c., breaking of tanks, &c.; these are men-
tioned by Manu as उपसर्गायितातीत राजाः चाक्षयपीयोऽवंतः। इन्द्रेण वायम वर्तमानं नयाकाकोष्णक्षायितम॥ (quoted in the Bhū, as from the Mitāksharā further on; see p. 134) विन्याशीव तद्गामि प्राकाश्यन्तिकः। वनस्पतिक्षीणिहैन्योऽराजः विन्याशीवकः॥ Manu. VII 195, 196. See also Kām. Nīt. XVI. 3, 4. इत्यदा—forcibly. प्रवत्सर—'the auspicious marriage-string (the same as कौटिक; see Ragh. VIII. 1)। अहार्यानामित—coming to the aid of the King of Aṅga. संहृत—having joined. गनाधूः—the time of whose death had arrived. Here the ৎ indicates near futurity; see supra, note on कठपथविशेषः, p. 82. उपसर्गायितातीत—being collected or arranged.

P. 102. कोकस्त्राय—a throng of men coming out and going in. आपेशन—by the domestic priest. A priest versed in the Aṭharvaṇa lore was generally selected by the ancient kings that he might perform by means of the spells therein rite for them that would give them peculiar powers, avert calamity, put down their enemies and so on. Cf. Ragh. I. 50, Malli, thereon and Kām. Nīt. IV. 32. The Aṭharva-Veda contains many charms and imprecations leading to good or evil results (such as bringing about the death of an enemy &c.). For its succinct description cf. उपयोगिति भीमकर्मणि निधिनाति काराप्रभाविताः। भूतिभिन्निराचरणं विभ्रविन्याश्चर्यानि निगम।। मव—Oh, II. 24. भूरितस्मात—As he wished (i.e. was about) to seize. स्थुरः—striving (to seize me). अभिविषय—moving from one room to another. अभिलेखण्य—seeing her before me. शनितस्तथा—सूर्यस्ति मियात सम्पर्वमेधिति नराधम।। उर्षां ललाटे वधनं च एवं विन्याशायितविषयं गति।। Var. Brīh.—Sam. 67. 25.

विशेषः—The country of Videha lay to the north-east of Magadha. Its capital Mithilā is the same as Janakapura in Nepāl, north of Madhuvāt. Videha must have covered, in ancient times, besides a portion of Nepāl, the northern part of the old district of Tihar and the north-western portion of Champaran.

P. 103. अलंकृतः—A raised place oblong in shape near a door. जीवाकः—'O you of long life!' From जीवः and the Uपादी aff. आकृत (I. 24); see com. जीवः अलंकृत—you must have heard. वनधाम (वर)—Names of two demons. प्रम-
when blessed with a foetus for the first time. लेखातुधि: &c.—what fate overtook the king of Magadha was utterly unknown. मायेवेश्वर्यम्—who lived by the effort of the Mālava king. This shows that Mānaśāra was noble-hearted. व्यास—of his eldest brother. व्यास—occupied, usurped. स्वरीय—his sister's son; स्वर: अपर्यं, by adding च (ियु) to स्वर; see com. स्वर:—A country which lay to the west of Vaṅga or eastern Bengal. It was so called after Subha, the fourth son of Bali. Its capital, Tāmralipta, also called Dāmaliptā (see infra p. 149), has been identified with the modern Tumlook on the right bank of the Gossya, the Kapiśa of Kālidāsa. For other particulars see our note on Subha, Ragh. IV. 35. उपरावत्व—
the portion of an army; for त्वं meaning an army. Cf. त्वं
वर्धतैली त्वं: वर्धेत्तस्तु व्यवित्। Ragh. XVII. 62; प्रभ: ग्रं
क्रोपवुज्याः: Kir. II. 12; see also Manu. VII. 65. कुर्कक—
the wild marauders, Bhils. शार्व: &c.—As I fell beneath
the paw of a tiger. कपिला—a brown cow. कोष—
the cavity under the bosom. कहसनय्यत्र—A bow.

P. 104. मोहुना—lying in a swoon. वर्णनाला—a shepherd.
कृपार—a hut, a hovel. उपकारातन्त्र—whose wounds were
dressed and tended. वर्णपालकलिभवानि—just as I was uneasy
at heart. Cf. the account given here with that at pp. 13, 14.
सार्थकते—when the body of merchants and soldiers accompany-
ing them were routed. उपकार—-to marry. वैष्णव—
disgust or horror for. प्रवायवाणापञ्चमं—the harshness i.e.
insult of a refusal. जात: —turned out to be. कियोराणत:—
through adverseness of fate. पुनर्वापसिद्धता—and again
finding his position unbearable. दुःख—unfortunate, cursed.
इस निर्विकालुका—out of love for her accursed life.

P. 105. तयोऽं सतोऽ:—The two living. पतञ्कारित:—lay-
ing violent hands on, dealing harshly with. प्रकार:—with her
grief intensified. निगुष्ठ—very secretly. कविचन्ति:—see p. 13.
अवधुपपन्नाय—For deliverance from distress or for protecting;
according to the Bhūṣaṇa, ‘for rearing up’ (अवधुपपपादनं संस्कर्थं),
but this does not appear to be correct. वाचित:—This is Upa.'s
guess; for no request was actually made to the sage by the
woman either to find out the boy or to protect him when
found. उपाधिकथ्य—having approached or pressed him hard. लेववि
चर्चने &c.—Present in the sense of the Future; ‘and the
citizens might make common cause with (or join) them.’
I shall formulate a scheme for working out his destruction. भगवानः—the sun; चूते अते मनः—कलाकृति; sometimes चतुर्वत्ति also. प्रकाशितम्—blown away by the force of the breath अपारितम्—अः सा याम यस्या: सा, having three watches or praḥam / the first and last half-prahara being discounted as being spent like a part of the day in business—आयत्नोपयोगम् आत्मं विकल्पते। उदात्त। तद्रथम् विद्यम् निर्वकाशिकरति ( fr. या न व उः रूढः) कामाक्षानाय। भाविज्ञ। क्रिया—asks a question to which the expected answer is 'Yes'. ‘I hope you know.’ कामकेसरस्व—कर्मकेसरस्व—कर्मकेसरस्व—कर्मकेसरस्व—for Kāma. see supra p. 82. परिमलभूष विचलसू⁄ excels her husband (in accomplishments); or, she has not (or, acts not having) much regard for her husband, despises her husband. तेरकाहः—solely devoted or attached to her. यज्ञवल्ल&lt;&lt;म्—by finding fault with and condemning the connexion of two unequal persons. यज्ञवल्ल&lt;&lt;म—कामकेशरस्व—कामकेशरस्व—कामकेशरस्व—कामकेशरस्व—for Kāma. see supra p. 82. परिमलभूष विचलसू⁄ excels her husband (in accomplishments); or, she has not (or, acts not having) much regard for her husband, despises her husband. तेरकाहः—solely devoted or attached to her.

P. 106. जातमाकरमम—also. असुमनम्—by finding fault with and condemning the connexion of two unequal persons. वासवता—the heroine of Subandhu's work, named after her, who was betrothed by her father to Pushpaketu but who was carried off by Kandarpaketu. Also name of the daughter of Chandamahāsena of Ujjainī (of Pradyotā according to Śrī-Varshadeva; see Rām. I. 10) who was carried off by Udayana, king of the Vatsa country. She has been referred to by Bhavabhūti in Māl-Mādh. II. wherein he says she was betrothed by her father to king Samjaya; and wherein Kāmandaki also makes use of a similar device to create love for Mādhaba and hatred for every other person in Mālati's mind; cf. वर्णचन्द्रिका: पितारि विचित्रिकरं भजनिना &c. II. 13. Here Daṇḍir makes Uphār, follow Vatsyāyana's suggestions; cf. परिमलभूष नासववका दृष्टिवाच्यो न नासववका दृष्टिवाच्यो। Kāmasū. V. 2. 1; and what शास्त्री सारस्वतिकोषायामनकप: सूचकमुर्गियोग्योऽक्षयोऽक्षमिति नासववका दृष्टिवाच्यो। V. 4. 2, 3; ग्राह्यं शास्त्री: (Gautama's wife)-शाक्तार्तरस्वस्यम्यन्ति लोकिकानि च कथयेन भाषयति। V. 4. 14; दिवस्य
P. 107. अदुल्ल—Regret, resentment. अधरोधपादन—with the other ladies of the harem. मान—jealous anger (caused by the husband's attention to a co-wife & c.); see Sah.-Der., III. 199, 200. साम्—the old woman, his foster-mother. अनन्यचार्या—leaving every other business. उद्वक्कुइ—having an agreeable or welcome end. अनन्यचार्या—never separated from her. नास्सी—is the spring creeper (मैं in the spring उच्चारण इति; from माढ + अष्ठ + ती fem.); also called अतिक्क. It is generally described as twining itself round the mango-tree (sometimes round the Nipa or मूर्क, but never round such trees as the Nimba even the bark of which is bitter. It becomes संस्का if it is made to cling to a Nimba tree; hence the appropriateness of the simile. विद्रुपन—
the nimba tree. This is derived as विद्रुण कृतिष्ठरण अन्यपति (destroys) इति; विद्रुपन v. l. is also found in Amara as a variant (विद्रुण मर्मपति). नस्यालायनी—a belle, a beautiful woman. महान इव वासीते looks like one intoxicated, i.e. having the flush of wine on her cheeks; hence, beautiful. चर्चीयाणा—wondering, full of astonishment; pres. p. of the denom. from चिन्त by adding य (क्षय) आक्षर्य; चिन्तव्यो वियंते इत्यादि; by Pān. III. 1. 19, quoted in the com. सनायीकृत—Lit. is made to have a master, is graced with the handsome person of.

P. 108. तबिरच्च—is present, exists in. अदुल्लसती—received it with respect, or eagerly. आज्ञापत्य—you say. अर्नखपत्नी—
अर्नस्थः नेमियेश्च, सा the one enroiled by the ocean; the earth; cf. उदविष्नाथ रश्च. 10, उदविष्नाथामक्षलिता Kād. p. 8 & c.; for the idea comp. कालो वर्ष निरंजितिपुत्र च दुल्लसती; Māl.-Mādh. I. 8. कपिलकर्त—लस्य निलसल्लाणु लिप्यच & c. यथा. च त्यं लस्यसंस्त—is a question; 'what will he get?' सर्वसाधिन & c.—All this is but too little and quite unworthy of him. (And although I give him all this, he will have obtained nothing). विधानम—fraud, deceit. दुनान्नपत्रेव—by his actual sight. निन्युद् चर्च—living incognito. अतिक्क—conciliated me for help in the matter. कुम्भोखर & c.—कुम्भ शोला a chaplet worn on the crown of the head सकं (a garland) च अनुलिपनानि च आदि चेतालैः. This is in accordance with the precept of Vatsyā. तासां मनोहारयुपपानानि नामस्यधन्यक्षेत्रं प्रधानमक्षीयकं पाली स तन मार्गेने बुद्धिनेति। V. 4. 35.
गुणाविशेष—excellent virtues. स्वस्तमाधिकारम्—The depth of his devotion to you; (according to the Bhûshana, to see the depth of your attachment to him).

P. 109. रूप बेहदि &c.—If this matter be determined upon, i.e., if you are really willing to deliver yourself up to him. शान्ति—vital power, strength; सत्त्व mental calibre. By this she indirectly hints that in case she delivered herself up to him, he would be able to rid her of her undesirable husband. संवेदना—appointment, engagement or place of meeting, rendezvous. तुलिता वेया रचि—This is in conformity with Vatsyayana’s precept मनोहराणियो दाहूं संकुचिते। V. 4, 30. वेयाल—such being the will of providence. नास्तुपवल्लसंस्थानः—with a body not symmetrically built, not handsome in features. For this meaning of संस्थान cf. Sák. त्रन्यो लाभं वास्तवस्थापितम् &c. V. 30. कानोपनार—manner of enjoyment, love-affairs. मनोविनिन्दितः—not much fond of. नियोन्मार्गितः—vain of his valour. अस्थानवर्त्तिः—bestowing gifts on unworthy recipients; reckless in bestowing his favours. नस्तर्कुम्भा—my confidante, confidential maid. अगामः—who does not know her proper position or state. नागटंक्षा—The dancing maid. नरसंविविशासा—The selection of a particular tree and a creeper by kings and queens as their particular favourite seems to be a favourite idea with Sanskrit poets.

P. 110. गर्विनिर्दार—A dais in a cave of the pleasure-mountain. रथस्थल—a bedstead set with gems. अस्वायम्भ &c.—In the first place, the man is unworthy of me and now he has commenced insulting me. अन्तर्गतः—Cf. गदाण्डुर्गीराय यामानम् अभी द्वारे। supra, p. 49. अन्त्यमं—The misery arising from their being compelled to associate with a man they hate. असि पाये &c.—I have this treasure in my possession. By its means I will establish him in his (Vika’s) place and live, having devoted myself entirely to him. अति परं &c.—what is to be done next rests with you to decide. अन्त्येश्चिन्ता—See p. 56 द्वारानामि—their particular stations. विभागेन—as regards their different portions or subdivisions. अस्तचरित्र—As the sun has to fall from the sky he is supposed first to jump on the peak of the setting mountain and then into the sea. आर्यति—stirred up (and rushing to the surface). निष्टिशत—extinguished. पल्लिन्द्र—The burning charcoal in the form of the sun. Take the comp. as a Tatp. (अन्तः: तस्य धूमचन्द्रयः:) and not as a Bah. as the Com. does.
P. 111. परामर्श—Violation, having connexion with. आचार्यः कर्म आचार्यः कर्म—to instruct me in. आचार्यः कर्म आचार्यः कर्म by affixing अक्ष (कुम) which is added to words having a penultimate य preceded by a long syllable in the sense of मान or कर्म; see पा० V. 1. 132. Cf. आचार्यः कर्म विजायः मान्यमानाविवेकित। माल।—Mādh. 1. 26. गुरुजित्वा—the admirer (coveter) of the wife of Brihaspati; see supra p. 70 and note. आदर恭敬—eager desire. स्मरण—smiling; shining brightly. संधुसङ्ग—whose valour was accelerated. विजयी—desire for the conquest of. प्रसन्नान् (lit. ‘the being constrained’), violation of religious law or righteousness. संपन्न—laying to my heart, having in view. निकेष—having exulted or removed. समयेत—would endow me with; Pet. 3rd pers. sing. of the nominal verb from सम (अग्रेय सहित समस्त full). निरंतर पराप्य—I was seized or overpowered by sleep. भुविलक्ष्य—a misgiving, a wrong conception. असी—i. e. Kalpasundari. वर्ततीनी—having an excellent complexion; a beautiful woman. दिवोस्म—sport in; wading through.

P. 112. श्योरश्रा—Cf. तयक श्योरमाणो म दूरो निरंदेष गोहेँ तत्त

Ratn. I. ’ल. between 2 and 3 [Footnote No. 2.—In the v. J. तत्सन्न &c. तत्त refers to Gajñana and म to Bharga or Śīva (readings 8 and 10, last page). In this passage it is Śīva who speaks. विलक्ष्य—as if discomfited or abashed. विविष्याः—service, attendance on; also, worship; fem. noun from विविष्याः a denom. from विष्याः; see p. 83. अनेकस्—time. ] अन्तः—Destined to happen, pre-ordained. विविष्यार्क्षेत्—विविष्याः: संकेत: the promise to meet, तथ्य यथात्करण: incident स आदि देवो तेषा: स्मरे by thinking of such things or incidents as, &c.; for यथात्करण cf. supra, pp. 29, 74. अनवानपास्ति:—engaged in no other pursuit. कालिन्यक:—dyed with black paint; from कर्म and aff. तक (क) ; see cor. Lovers are described by poets as dressing in dark in order to escape observation when proceeding on their nightly expeditions, ख्यतरे—with my loins tightly girded. मुक्तसृणी—implements necessary for my purpose. By उपायालेन्द्र—वेदन्तवाचारपाराधिक पा० VI. 1. 139, a स comes before इ after the prep. उप in the sense of प्रतिशतः (=गुणापति, adding a new quality to a thing in order to enhance its value, &c.) or वेदमतः (=what is prepared or altered), or वाचारपाराधिक (=supplying a sentence); s. g. उपकात्ता भव्य an adorned girl, उपकल्पा वाचारपारा: the Pṛahmaṇas assembled, उपकल्पस्मयति वाचारपाराधिक इति स्मयः। Sid.—Kau. In other cases we have उपप्रेषित। Some
explain the स here by the सूत्रा समावेश य पाद. VI. 1. 138, i. e. in the sense of aggregation or collection. माता—his foster-mother. उपस्थित—filled up with water. उपस्थित—near the ditch. आविष्का—placed athwart the ditch (i.e. horizontally). स्थापित—placed erect or vertically.

P. 113. पक्षुक्र्ष—The आ of इक्षु, इष्क्र and ताष, and of words ending in these, is shortened when followed respectively by चित, तुल and मारिस; as इक्षुचित, पक्षुक्र्ष; इष्क्रूलु; मालमारि, उपमालमारि. गोपुर—A city-gate with the towers attached to it. चाम्पकावलि—The avenue of the Champakas. वनस्रानि—in a northerly direction. वाठावध—a row of पातल trees. शृंकुलय—where the bulging wall of the spacious palace could be felt. शरदीपिन्द्र—nearly a bowshot's distance. तिल—Both the sides of which were decked with the thickets of red असीकas and jasmines. संकलपथ—a gravel path. अवाचि—lying to the south. मनुष्रा—a (cylindrical) box; a lantern may have been used. तिरित्त—growing thickly. कृष्ण—The yellow amaranth. अलिन्य—marked with fresh buds rising up like hair standing on end. शातावधि—Oertaining or having articles in their interiors. संपुष्टा—caskets.

P. 114. अविन्द—hidden. अनुविन्दकानि—whose passion was not cold. i. e. inflamed or intensified. क्षयार्ग्य—in faltering accents, charming and impassioned. स्त्राः—having deliberately undertaken to do. भावनिः—O passionate (१०) irascible) one; भावनी—one so delicate and sensitive to injury as to get excited at once; hence, a charming woman also; hence used sometimes as a complimentary term; see p. 16 क्षयार्ग्य—put to shame. He means that she was as beautiful as Rati, her eyebrows curved like Kâma’s bow-staff &c. Similar descriptions have already occurred. Cf. pp. 2, 3 and 44. महाजन—राष्ट्रे अते वन्यि राजन् a dye महाजन तद्भन्वत्. सान्त्रवापरिश्रम—having an excellent smell.

P. 115. मंसुर—sweet. पलारी—spontaneous utterance. युर्यक्तम—is considered suspicious; see supra p. 44. सन्यास—equipped (for gaining victory); cf. जैनस प�. 3, 44. शृंकुलय—कर्णे कल्फ कसर गांव, तीलार्थ कर्णिकलस्य. अविन्द—tending to bring back to life. वुजल—bewitching, charming; see eom. अविन्दकानिः—when she reached her name of pleasure. आरस्कलस्य—reddish and rolling. अविन्द—covered.
P. 116. नालिविषार्य—slightly, a faint kiss. अस्मी शाश्वतः:
&c.—‘This thy slave feels life to be without purpose.’ अष्ट- 
नास्ति &c.—Gracefully placed her folded hands on her forehead.
विनायकमणान—herself seeking the love of. Cf. for a similar
thought विषा दुरापः; देशीदिति मर्यादा अ&क. III. 13. अभिलोभिति—fixed
purpose of the heart, intention. अत्योधार—without troubling
about (i.e. asking) the reason. पारा—the climax or highest
perfection of. प्रागृह—proficiency, skill. भालेजसहस—an
excellent portrait; प्रसुःलक्ष्यस्त; पूर्व is added प्रत्यपये. ताहुः—
having that virtue. वर्ष्णि—Here वर्ष्ण means the new-moon
day. विविक्षा—see comm.; the first meaning is preferable.
इत्यहार्द—after the priest has worshipped the fire with offerings
and retired. अरुि—aloë-wood.

P. 117. विसंवाहः—disagreement; ‘you should not fail to
‘carry out my instructions’. कार्यः—राहस्यः P. l. Then the
meaning will be—‘Don’t you think that the rite will fail
to produce the desired end.’ संपार्थस्य—having decided upon
the matter; ‘taking counsel with. अनुमति—when they approve
of it. प्रकाशवनासी—a part of the female garden. खूँलाटिका—
a place where four roads meet. आधार्विनिक—prescribed by
the Atharva-Veda. संतामित्वत—killed. लक्ष्मणमेन—The dis-
appearance of the smoke was to serve him as a sign. प्रगाह—
far advanced. वैष्णोधापन्य &c.—I will not raise a goblin
for my own destruction. शास्त्रीप्रभेश—injunction of the Veda
(which is not to be gainsaid). अक्ष्यासमाना—coming as a
wonder; præ. p. of the denom. from अर्द्र (अर्द्रतायते).

P. 118. ऐप विषलभो न—This cannot be a deception
but अति—. केत्र कथा—Whence can there be any possibility
of fraud. अयुक्त—Having given due thought or consideration
to the matter. पश्चिम—pitchy or dense. गौतस्यस्य—white
mustard; it is one of the ingredients used in securing the
efficacy of charms, etc. वस्त्र—marrow. प्राचीरत्रस्वर—Aor. of
वञ्ज with प्र, ‘went forth in,’ ‘spread out’; this use of प्रस्व
is rather rare; cf. प्रस्व p. 129, where it is rightly used.
निशाचनोऽपि—The garden attached to the palace. अथसिन—
has a double meaning.—(1) The fool) has made up his mind or taken his resolve; (2) he is doomed; see note on न्यस्त-शास्त्र p. 82. शास्त्रित्वा विख्य—according to your instructions (lit. by the way pointed out by you).

P. 119. रम्योह—Voc. of रम्यकृ; रम्य में उत्तर प्रय्याय: शा, उ is added in the fem. by उत्तरप्रयाय; पु. IV. 1. 69. रामायान—रम्य: love एव अर्थ: तुह—The father or the elderly person authorized to give away a girl in marriage. पत्रेषु—The forepart of the foot, the tip toe. इसरेतरस्तहिपक—inter-twined. विख्यान्त—sportively turned.

P. 120. विचात्रातु—Fire (विचात्रा मानो यस्य). उपधि—उपधि में अतिप्यते अतिप्यते अनेन; उपधि (क्रिज. fraud, trick, imposition. उपधिकपल्पम:—you will lose your own form and gain this; you will be transformed. अर्थिप्यतुं उपधिकपल्िम—I would give out that he suffered from indigestion (which led to his death). अर्थिप्यति—It has been settled or determined upon. विशेषक—a portion of an army. ऋणक्षत्र—a district of eastern Bengal. प्राचीनिक: परिनामात्तु—two proper names. यान्तिनावा यान्तार—Khanati may be a Persian or an Arabic trader. The name, however, sounds somewhat strange. गज—A diamond. गञ्जाणि:—

The Bhūṣaṇa says श्वेत; but this does not seem to be the meaning here; for he is also said to be जनपदहरू: the sense of श्वेत given in the Amarakośa is—a householder who helps the poor by giving them food, money, gifts &c. (श्वेतायासुवननकति). This sense will do here. Or it may be taken in the sense of the steward or the manager of the king's household; and hence he was अन्तरस्त: (his confidant). जनपदहरूत:—The principal man of the country; the sheriff, बालाकित:—A proper name; the man was so named probably because he was a great landlord; (श्वेत हञ्ज: ploughs) यस्य. बुद्धानार्थ:—the wicked village-leader. His wickedness lay in his being on the side of Praharavarman; see 1. 3, p. 122. जनपदकोशन—by exciting the people of the country against him; by stirring factions against him.

P. 121. व्युज्जन—A general; or, a judge or a magistrate. व्युज्जनमन्त्र—The act of uprooting (destroying) him. अच्छपुन्तकल—lately planned or set on foot. प्रक्षचतु:—into which a great quantity of clarified butter was poured. संक्षिप्त: प्रक्षचतु:—I admitted them to my presence, i. e. received their homage संक्षिप्तक—having very stout (lit. coming close to each other) thighs. उ is added to उन्त in the fem. after संक्षिप्त, शफ &c.
by Pān. IV. 1. 70. ओऽकुलपिंछं एवं—कुलपयुँ शुचिप्रायं चापिंछं; for the Namuls see com.; the Namulantas of पिंछं, भव and भव preceded by उप are used when there is a noun in the Loc. or Instr. case used as an Upapada. राज्यकुलपयुँ शीलस्—the customary practices of the royal house. शुचिप्रायं—only being devoted to his service (and not hostilely disposed towards him). कुलकोपशासन—overpowered by distress and (consequent) despair. क्ष्यीरामण:—being desperate; regardless of their safety. He means—If we give them the least offence, they will seize the opportunity to attack our country and fight desperately, so it will not be a wise step on our part for the present; but if we attack them when they will have a rich harvest, we shall find them unprepared for battle, throw them into confusion by destroying their crops and gain supplies for ourselves. क्ष्यथापन—spoilng their seed-corn or ripe harvest.

P. 122. यात्रा—a hostile march. जानेत्रायं—"that there should be no transgression or violation of justice or righteousness. अन्युष्मन्—proper or suitable. राजकुलय—The sheriff of the country. निवारिष्टं—desired to be destroyed. प्रकृतिस्य—when restored to his own dignity or position. सरम्यं—adopting hostile measures; lit. proceeding imputuously against. स्वार्थस्वस्तः—loudly expressing. महत्कावः—who had reached the highest point of ecstatic joy. अमोहं च &c.—I was at once (च) installed the Yuvāraja (crown-prince) at the command of my parents. पराक्षिताम्—lit. with my elevation secured; whose object was accomplished; or, according to the Com., 'with my intellect closely applied (to my work)'. वेदंपाद—i.e. of course Rājakāvanha. दुर्गामनु—unpalatable, insipid, disagreeable. निविशाखु—enjoying. अभिवेग—an attack. पलकःस्वयं—swift of foot, quickly marching. खोम—'the object of'. पारासुप्रप्—adultery; from परसुप्रप्त; तद् properly means 'the bed,' hence, figuratively, the wife of; and aff. तद् (तद्). क्षेत्रस्य—This is according to the principle 'The end justifies the means.' दुष्टाविन्—दुष्टावि ने अविनाथः; mark that the word अविनाथ is masc. Note for the gender स्त्रावालिनिशाचिति निर्ग परसुरामुस्वलि विष. II. 36. प्रभापु—destruction; noun from the Oau. of सि 9 P. A. with ग to destroy. अथववं—the comp. may also be प्रभापां (which is also the one more generally used) by the Vārt. परमाविश्वासिन्यं: i.e. either of the words may precede. असीतन—accomplished.
P. 123. निगमणि—निगमणि त्रेशा त्रेशा च, 'fixing upon him affectionate and long gaze.'

लोक—I who am thus commanded. अनुभव—having the same mission to perform. अर्निमाल—sea-girt, bounded by the ocean. काशी—नाथ अस्यास्तीति अर्निमालैिरे इति न अर्निमालैिरे the sea नहीं may also be taken separately. काशी—काशीति तिबबतुस्तुपारिणो अथ वा काशी—ति तिबबतुस्तुपारिणो अथ वा काशी—ति तिबबतुस्तुपारिणो अथ वा काशी—ति तिबबतुस्तुपारिणो अथ वा काशी—ति तिबबतुस्तुपारिणो अथ वा काशी—ति तिबबतुस्तुपारिणो अथ वा काशी—ति तिबबतुस्तुपारिणो अथ वा काशी—ति तिबबतुस्तुपारिणो अथ वा काशी—ति तिबबतुस्तुपारिणो अथ वा काशी—ति

Name of a sacred pool (तीर्थ) at Kāśī and the ghāṭa (landing-place) about it. The name is thus explained—विष्णुअलस्य पार्वतीर्घ्यानि विद्यमानम् इत्युलखः पार्वतीर्घ्यानि इत्युलखः पार्वतीर्घ्यानि इत्युलखः पार्वतीर्घ्यानि इत्युलखः पार्वतीर्घ्यानि इत्युलखः पार्वतीर्घ्यानि इत्युलखः पार्वतीर्घ्यानि इत्युलखः पार्वतीर्घ्यानि इत्युलखः पार्वतीर्घ्यानि इत्युलखः पार्वतीर्घ्यानि इत्युलखः पार्वतीर्घ्यानि इत्युलखः पार्वतीर्घ्यानि इत्युलखः पार्वतीर्घ्यानि इत्युलखः पार्वतीर्घ्यानि

The name Avimukta is thus accounted for—न विनिकात् शिराया यदिविनिकात् ततो विनिकात्—अनुभवाणम्—शिवा, the destroyer of the demon Andhaka; Andhaka was the son of Kāśyapa and Diti. He is represented as a demon with two arms and heads. He was called Andhaka, as he walked like a blind man though having good sight. He was slain by Śiva when he attempted to carry off the Pārijāta tree from heaven. According to the Matsya-P. he was about to be slain by Śiva for having attempted to carry off Pārvati, but was admitted to the class of Gaṇas at his humble supplication. अपारम्—very tall. आयुष्य—a large iron bar or rod used for locking or shutting a gate. विरङ्क—who was girding his loins. उच्च—swollen. काल्याण—misery. नींद—somnia. वृषस्य—indicative of some desperate act. कृत्तिका—a deed of daring such as suicide. परिवर्तन—Pros 3rd para. sing. of the Desid. of qā with qā wishes to do, i.e. is about to undertake. पतिपुल्लच—V. t will also do, though the first is preferable. संनाम—room or occasion for me to render him help.

P. 124. निगमणि—Having closely observed. पूर्वदान—in the Western countries. अनावर—wandering at will.

The Bhūṣanā takes कुञ्ज as the name of a province, but there is no authority for it. In Vāmana's Kāśikā and in the Siddhānta-Kau. as well, on Pāṇ. II. 1. 50 and on भूषणपुरुषस्य ज्ञात्यत्र मनि: and धाति यानंगराणास्य (IV. 9. 107, VII. 3. 14) we have a town mentioned, but of the name of पूर्वदानकाश्यि
or दुःशान्ताः; दुःशान्ति is not mentioned separately as the name of a province. दुःशान्ति—may here mean ‘the chief man in a village.’ दुःशान्ति—Though brought up with care, दुःशान्ति—in obedience to the will of destiny; as was fated. दुःशान्ति—a merchant. The word originally signified ‘a cultivator of land, a peasant.’ दुःशान्ति—ousted with the (stolen) money on me; caught red-handed. दुःशान्ति—sentenced to death. दुःशान्ति—delighting in killing. राजसमुद्र—The turret at the gate of the palace. राजसमुद्र—principal. राजसमुद्र—The sounds from the throats of, i.e. the clamour of; राजसमुद्र is used to match with राजसमुद्र. राजसमुद्र—curling his huge trunk (कोष्ठ) परिकाठि—when bending down to strike. राजसमुद्र—a log of wood used as a sort of stocks for the hands (of a culprit). राजसमुद्र—holes. राजसमुद्र—violently struck. परिकाठि—the part between the two tusks. नेष्ट—a driver. जातसंहस्त—exasperated, enraged. नेष्ट—turned tail अङ्गुरा—censured, reproached.

P. 125. चापन—the goad. निधिः—The outer corner of the eye (as being very sensitive to pain). निधिः—This vermin or pig of an elephant. निधिः—peremptory. निधिः—Can you therefore make up your mind to desist from this unworthy act and to follow an honourable course of life by accepting service under me? जातिः—who had secured his confidence; qualifying लगा; or separately, as जातिः निधिः—owing to the confidence he had in me रिपुजाधी—conqueror of the enemies (Rajahamsa). रिपुजाधी—reputed for his intellect or ability. रिपुजाधी—adept in the Veda; or, a sage distinguished for his Vedic knowledge.

Seven classes of Rishis are mentioned, viz. नारायण, नारायण, नारायण, नारायण, नारायण, नारायण and नारायण. नारायण—born of his second or step mother. By रिपुजाधी—सत्त्वासां बः: भाषा: IV. 1, 115, राम, preceded by a numeral, स and दश takes the aff. अंग and changes its श to श्र.; so देवांस्त्र, भाष्याः: &c. वें—The habitation of harlots. वें—profligacy, dissolute conduct वें—Siva

P. 126. चापन—The use of the Perfect in the 1st pers is a grammatical inaccuracy. चापन—secretly. आपनस्त्वा—pregnant. आपविधु—cast off. आपविधु—the city-watch. आपविधु—the severity of punishment. राजसमुद्र—this goes with बः: राजसमुद्र. राजसमुद्र—the pleasure-mountain in the garden. राजसमुद्र—those were ready at hand or could be got at the time. राजसमुद्र—was about to be killed.
Imperf. Pass. of the Desid. of द with प्र. लृतस्वर्णः—The blow did not kill him, but only cut off the cords that bound him. स्वरिचाय—having with her the means of service. अनालिति—decked with her sprout-like hands. अजसिम्भित्किलस्वर्णः a bunch of sprouts; उत्तर्जः अत्वं दंगजः स: उत्तर्जः; अजसिम्भित्किलस्वर्णः अभिन्नि—her curly hair waving about her face. अशेव मे—me in this plight or state. अभाविता—familiarly addressed. वालस्य—in the form of words. परिलावस—the residence of the dead, a cemetery.

P. 127. भाल्माणी—The royal court. हरस्कः—Kubera. वराणी—the poor girl. एषमव्य &c.—the sum and substance of the whole I gathered. अनित必需—the same in different lives. या कित्ता &c.—Târâvali was Kâmapâla's wife in more lives than one. In a previous birth she had been his wife named Aryadasî, he being born as Şêdraka, and the mother of the boy whose re-birth from Kântimati had involved Kâmapâla in his present trouble. This boy finally turns out to be Arthapâla who is relating his account to Râjâvâhana. For the easy understanding of the relationship here referred to and on the next page, l. 12, we give it clearly below. Kâmapâla was previously born as सोनक, and सुदक, so the relations stand thus:

<table>
<thead>
<tr>
<th>Name</th>
<th>Wives</th>
</tr>
</thead>
<tbody>
<tr>
<td>सोनक</td>
<td>मन्द्रावती, वेदिवती, हस्तावती, नन्दिवती, गोपकंथा</td>
</tr>
<tr>
<td>सुदक</td>
<td>विनयवती, अवेदावती, गृहवती, रहुपवती, अवेदावती</td>
</tr>
<tr>
<td>कारपाल</td>
<td>कारितवती, सोविनवती, गुलामवती, घुड़वती, तारावती</td>
</tr>
</tbody>
</table>

The wives are also said to be the same individuals in different lives. We get no information about Śannaka and Śêdraka from the text. The relationship of Somadevi, Sulochanâ and Indrasenâ is also not directly mentioned. Perhaps they were Kântimati's companions in the harem. It is difficult to see what purpose is served by the mention of the different individuals here. What the context requires is that Kântimati's son was also Târâvali's son, being born of her as आर्मावरः in a previous life and nursed by Vinayavati. अववर्त &c.—It appears that she was separated from the boy soon after his birth, who was therefore brought up by Vinayavati. ऐसे चन्दनस्वर्ण &c.—See p. 19. झनल्य—Destiny, providence, whose laws are fixed. The second झनल्य means Yama. अवशिष्ठ—called into existence, created.
P. 128. प्रश्नकृत्व—having returned the injury. निल्प-तन—retaliation. प्रश्नुर्वत्सन—trembling. कश्चास्मिन्नति—seeking union with your daughter; see p. 91. अनुवृत्ति—The Com- takes this to mean लैष्य; in this case the clause must be taken as ironical. ‘I on a previous occasion violated your daughter without your अनुमति; now I have come to wipe off that offence by अनुबृत्ति, तत्त्व, acting according to your wishes.’ But it may better be taken to mean ‘by repetition of the same act of daring’; i. e. ‘to wreak my vengeance on you,’ as is clear from his words गःनेये प्रश्नकृत्व &c. above. पृथिवी—who conferred upon me the favour or honour of accepting my daughter’s hand. कर्माणि-सहसा—transgressing the bounds of propriety. मन्त्रप्रधान—under the guise of the ministerial post; i. e. I am a मन्त्र in name but really a युवराज्ञा. स—refers to कामपाला. तद्दूषण च जन्तृति—refers to फङ्गनाराह्रा who is relating the account to अर्थपाला. परिचयं तु बुध्वरी—showing the favour of receiving service from me. परिचयं सेवा तथा अनुवृत्तिः स्वाभाविकता. अनुमत्त—consumption.

P. 129. क्षिप्रता—properly, duly. चाचन्योत्तमिति—flushed with the pride of youth. बेलुक्लिता—Insinuating something wicked. हर्षविद्वान—he was persuaded to take this view of things. बोधका—a dissolute fellow, a gallant. बृहदेश—the elder brother of Your Highness. प्रकृतिः—To gain the confidence of the subjects. महती गुरु—उपा gives the Present the sense of the Future. दुःतिः—set against him, made to be injuriously disposed towards him. वही—कर्त्तव्य. अनुमत्त—a change. देविः...मन्त्री—It is strange that the Queen should address क्रान्तिः as देशि and be addressed by her as मन्त्री. These two should rather be interchanged. अवधात्वेन—by telling a lie. सत्यविशेषित कथा वपात्तथा। तथा तथाश्च द्वा गहवार्तः। तस्य भाव: व्यापारमुखः केन—on what account. क्रिया कण्ठिसताः—who was offended or displeased for some reason or other. मन्त्रप्रधानयिः—addressed by my name. This misnaming is alluded to by Sanskrit poets as a constant source of trouble and offence to ladies. Cf. तस्य: त्रिस्वा नामधियेन &c. Vik. p. 29; में विशु तत्त्व-स्तवः च वीद्विन्नाक्षेत्रस्तु। Śāk. VI. 5; see also Kum. IV. 8. प्रश्नव &c.—disregarding entreaty or supplication. उपर्युक्तमात्रा—her jealousy increased all the more. अवस्था—left us. अवश्यकता—is wasting away. तीनवसः—इति दिः तत्त्वं नन्दनयस्तु विन्यात्तत्व। भाष्यं—mentally distressed or grieve. भाष्यम—fully; or, with exaggeration (प्रच meaning plenty, abundance).
P. 130. अय—After that, being thus told. असारो—Simhaghosha, अनवित्वालकानि—Not very pleasing or agreeable; or not cleverly uttered; indifferent words. अवभ्यं—threw into confinement. स्थाने स्थाने—at every station or public centre. तोहःपर्यः &c.—His eyes are to be put out in such a way that death must ensue. पुरः—before (he dies). व्यक्त—peril, danger, तिं कर &c.—Why should I hide it from you? संकुल्ने—in the crowd or tumult. अस्मानि द्वारिकि &c.—i. e. will prove fruitless. Cf. 'All my efforts will end in smoke.' आठौधिव—आठौधिव in the jaw विषसंग्य. A comp. of the पुत्रद्वारि class, मू being dropped and हृ lengthened irreguarly; or अस्मानि विषसंग्य according to some. अविश्वास—having caught or secured him बहुषष्य—accidentally. नाम—'as if;' this has here the sense of अट्ठ (feigned or pretended action). तथा विचं &c.—I will so restrain or check the poison (from having a fatal effect) that he will be cast off or left with indifference, as being dead. नापरमेव—should be apprised or informed. अहुः—arrived just after these events. रचा—refers to his mother. प्रेषणीय—a message should be sent to.

P. 131. निरङ्गेक—Without any consideration of or regard to (his connexions &c.). पतिर्भूतम्—His course should be followed, i. e. should be accompanied in death. Cf. पति—पति-पति—पति पति-पति हि विधेयनेविषि। Kum. IV. 38. अनुभूत—worthy of, proper for. पुभिसो रिति—the last rite, viz. dying with their husband. कानुपड़ी—canvas screen or curtain. संस्तार—a bed. कृतान्तरमरमणना—The woman about to immolate herself on the funeral pyre of her dead husband had to put on the dress of a सूवासिः; she had to wear a saffron-coloured garment and a similar bodice, with her hair untied, to put on her ornaments including the Maṅgalasūta or the auspicious neck-ornament, and to besmear her forehead with rubbed turmeric, the symbol of her married life. वास्त्रबाध—outer compound. प्रह्लादविन्य—2nd Fut. pass.

प्रोक्तवाच्यः—the place of proclamation (where his eyes were to be taken out). मृतज्—&c.—secreted myself. वाचावन—as they were available. उदाहरं—of various sorts, all manner of talk (about the culprit). उदाहरान्ति—adv.; 'accompanied by loud shoutings.' It may also be an adj. qualifying महाजन, the whole being one comp. word. महाजन—a great conclave of people, the mob; cf. for this meaning महाजन: संसाराला महाजनि Kum. V. 70. It may also mean—'the principal citizens; महाजन
further on, however, means ‘the mob.’ उपाध्याय—secretly. उपजन्य—Two proper names. उपजन्य—having secretly instructed or prompted. उपजन्य—means to make secret overtures to, to enter into a plot with.

Cf. उपजन्य: इत्यतन सनातनप्रतिकृतर्थ। Śīś. II. 99. The word occurs again at pp. 199 and 201 below. अन्यसुसमन—total loss of sight or blindness. Mark the ending; a final अ is added to तम् after अ&c.; see com. वास्तवः—i.e. is the proper punishment. वास्तवः—a judge or magistrate. वास्तवः विबाहकः प्राहविरागः प्रव-जोखि अवश्य सत: हृदि। ‘विबाहनां गत पुष्या प्रवाहकाम्य प्रवस्नत।’ विष्णुपति वेनासी प्राहविरागतः: त्रस्तः॥

P. 132. श्रेष्ठता नाम—See com.; ‘as if I was terrified;’ or, pretending to be frightened. Cf. श्रेष्ठतेष्ठ: p. 130. वस्तुतः—ensuring the preservation of his life. विनाशकीकृत:—was desired (condemned) to be deprived of.

वर्णिसम्:—(the expanded hood) एव फँट: यथा a snake. फँटिसम्—fled away, being seised or overpowered by fear. The comp. may also be taken as स्थिरता यथा स चाही सुतब्ध:

अभय—अभय the real state of things. भीतम्—steadily. कल्पः—I shall bring disgrace to. उपक्रमः—उन्नत in such cases means ‘conspicuous or distinguished by,’ attended with, full of, &c. Cf. राजा जु चारितात् न्योदि: S’āk. V. p. 118; and infra उस्माण्ड पुराण प. 203 महात्मा विजुः—the effect being counteracted by me. संपनन्ति—dead; cf. Ragh. VIII. 40.

P. 133. सरणमण्डल:—Such ornaments and dress as a Sati usually wears. See above, note on कल्पसरणमण्डलया p. 131. देनात्यायं गतेन—acting the part of Garuda, i.e. in subduing the effect of the poison. Garuda is the principal deity invoked in the charm that nullifies the effect of serpent-poison.

बतूतस्तत:—Such an effect on a mother at the sudden sight of her son is often described by Sanskrit poets. कुषा स्तत्ततान्विती—For she knew from Kubera that theoundling was then Kāntimati’s, but once her own, son; and the student has seen how, instead of bringing him to Kāntimati, she took him to Vasumati; see pp. 19 and 127. विष्णुपति:—see p. 126.

बलाद्यानि &c.—The construction is इत्यतन सनातनप्रतिकृतर्थ। श्रेष्ठता—Mark the force of इत्यतन introducing an alternative supposition correcting a previous statement. नारायण:—i.e. Vasumati. भाष्यः: &c.—आय्य is the result of a good store of religious merit. She means that she was not destined to enjoy the pleasure of hearing his sweet lipsings, being poor in merit;
but Vasumati was, and hence Tārāvalī did the right thing in taking the boy to her (Vasumati). अ-वार्ती—अन्या इच्छा पत्तात looking like another, as if changed, so much frantic with joy she was. स्यायात्मूलो—i. e. his regaining his life and son. भाग्यवस्त्री—is equivalent to भाग्यवस्त्री, the sense of the comparative being expressed by the Abl. नष्टः. मनाक्—a little. प्रतिस्पष्ट:—What measures are we to adopt, what line of action do you mean to follow? भांद्वीतु—Spoke with determination or decision.

P. 134. प्राकार (v. l. शाळ) बलब—begirt (i. e. protected) by a rampart. अलसवचो—the store-house of an inexhaustible number of weapons. अलसवचसम—impregnable. गुप्ती—defence. अनुसरणः—approve of, like. बालाभवतो—babies are the people not immediately connected with a king, such as people of the border-kingdoms, foresters &c.; अध्यक्षी are the men immediately connected with the king, such as his family-priest, the ministers, commanders of his army, &c. See Kām. Nīt. XVI. 19-21. कोष—disturbance, disaffection, rebellion. प्रकृतसिद्धि—ordinary foes. अधिष्ठि हैति बन्धु; fr. अधिष्ठि 1 P. to go against or अधिष्ठि 10 P. to afflict with sickness, "+ इन्हि अधिष्ठि तिलुत (Uṇādi IV. 174). सहजात—natural (i. e. born) enemies. Enemies, like friends, are of three classes, viz. सहज or those by birth, as a paternal uncle and his sons; प्रकृतिकृत or प्रकृतिकृत is one whose property or territory lies close to one's own; and यथासृष्टि is one so by act, i. e. who has done some great harm. See Malli. on Śīś. II. 36. The following verses from Kām. Nīt. XXVII. will throw light on this:—अलसवचसमती लघो यथा चालवयालितः।... रुद्र कृतिकृताः कुरुक्ताः। यथाभिरतिति: कामगृहस्वातिक्षरोभावत। पर्वते सप्तको च यथाभवयाः नते। नेत्रेऽकृति यथासृष्टि मन्यथमात्यारूपसारः। पौराणिकपदार्थ: वण्डाधिकृपिते। साप्तेषु द्रास्ते वर्णायुज्येऽनं चालारां। हृदेश्वरः—proud, insolent; or, not easily to be quelled or put down. मलिकिष्ठ:—having taken counter- (defensive) measures; secure against. विज्ञापियाः:—informed of the affair. परमात्मनक:—Cf. supra, p. 101. Although Kānapālā was not king, yet he was treated as a hostile person besieged in his residence, and hostile measures were adopted against him, such as that of cutting off supplies, &c. प्रकृतिकृत—were counteracted. उपायात्मा—a house. उत्तमस्वरूपस्वरूप:; fr. हो 4 P. to finish, complete or हो 5 P. or 9 P. to bind, to fasten; तत्त्वात सत—she reached that subterranean passage. इन्धुनक्ता—expresses loveliness, slenderness of the body &c. विन्दुचारनः—entirely dispelling. विन्दुचार—
the presiding goddess of the earth. The simile expresses lofty dignity, brilliance of complexion, &c. Cf. Ragb. XV. 82, 83. राजस्वरिणी—Not a happy simile, as माणी, in her character as दुर्गा (the destroyer of demons), is fierce-looking and not gentle-looking. राजस्वरैगुण्य &c.—Cf. for a similar idea अतिक्रमण्यज्ञापुरुषसोल्य &c. Kād. p. 11.

P. 135. काश्यक्ष्य:—The कृष्य plant. The कृष्य plant is chosen because it has a rich growth of white flowers, and can, therefore, fitly bear comparison with the woman having a hoary head. "Tuis (कृष्य) grass grows from ten to fifteen feet high, and the base of the flowers is surrounded with an immense quantity of bright silver coloured wool which Whitens all the fields."—Wilson. जातिपत्रियां—piteously through fear. आज्ञाय:—Tell us. छद्य:—He addresses his speech to all the women there, as he found them frightened and confused. लक्ष्य:—there being an occasion for it. अन्य:—free from any mishap or danger. तुलना:—the abode of the gods, heaven. अन्तर्वेदी:—big which child. त: added to the तु of the words अन्तर्वेदु and पतिवर्तो before the fem. aff तु; see com. उपव्र—o in secret. विविष्यत:—in lawful wedlock; goes with दिल्लिन्यच. प्रकाशाण्यस्थापना:—rear (lit. placing) them openly. अत्ताक्षरसनात:—to meet calamity arising from, i.e. as a safe asylum against an enemy. It does not mean ‘for the incarceration of an enemy,’ as there is no reason why a subterranean house was needed for that purpose; again, why were the halls comfortably built there? बुधवर:—an underground mansion. कृष्य &c.—कृष्यमन्यसी नैराल्कास्तस्य ग्रंम्य उद्योगः नाना नधया यत्र ताल्कासिः प्रक्षाण्यस्य—A dancing and music hall. पारिवर्त:—retinue or train of attendants.

P. 136. भार्द्वास्तु—articles of luxury, stores. भार्द्वास्तु:—about two inches (fingers) deep in the wall. द्वारिकी परिमाण: द्वारिकी मिलत:—अत्याधी:—a stone-covering (forming a trap-door). किंतु तुक्कस्य कल्पय:—a hand (or a span) in measure (square hand). सात:—years; the word is used generally in the pl. काम:—granted that. श्रावन:—her mother. प्रसादः—Here रूप is added in the sense of excellence (प्रसाद:); see supra, p. 80 com.; of also दुक्कान साक्षी. II. 16, and Rāghav. on it. भार्द्वास्तु—lifting it up from the opposite side भार्द्वासु:—the bed-
chamber. स्वे—a multitude of women. The aff. न has the sense of 'a collection of.' संदिग्द—bound; p. p. of डें 4. P. with सुष्ण, सलिन—sullen, gloomy. बिलकल्य—The adventure about the subterranean cavern, निकुटास्य—base-hearted, vile in purpose. वानाहेण कर्ना—with the proper ceremonies. प्रकाशि &c.—this explains why he was not set at liberty; it may also be taken with छुपास्यतः.

P. 137. कृतकर्मा—कतानि कर्माणि (services) नेन; who had been serviceable before. अभिव्यक्त—attacked. वृक्षस्य—made to serve a manifold purpose. ते अनुपूरणः—Simhaghoṣha is Arthapāla's father-in-law on account of his marriage with Marikiṇikā, the posthumous daughter of Chandraghoṣha, Simhaghoṣha's elder brother. नीतिसमरः—smiling joyfully.

केर is fr. स्मित्र by अतिशयित्वम् ज्ञातमहिषिक्षेर्; पाठं III. 2. 167. र is added कर्तिर (in the sense of the agent) to these roots; so we get मन, क्रम, स्ये, अजस्त, क्रम, हिंद्र and द्रम.

अनुष्ठापः—toucing or scraping the clouds. कृत्र तakes the aff. तथापि after वर्णं, क्रम &c. (पाठं III. 2. 42); see com. Before the aff. तथापि and तथापि the words अभूत, हितस्व, and those ending in ति, forming the object of the verb with which they are used propositionally, take the augment ति. वनस्पतिः—वनस्य पुत्रः; a tree. The ति comes in, as the word belongs to the वाचस्य class, cf. पाठं VI. 1. 157; see also p. 157. परिचरणपुष्पं &c.—परिचरण ripened, about to set; पत्रः the evening sun; स एव बालपत्रः संसारसः संपूजोः, wearing the head ornament of tender sprouts in the form of the evening sun. उपास्य संसारसः—having performed the evening twilight rites. गरीयतु—were levelled (being covered up by darkness). निःस्वरातः—the high and the low places, irregularities.

शाङ्का—शूलानि श्वतः (fr. शू + श्व); ferocious animals. शुवः—वीवा. शाङ्का—nocturnal, nightly. भावम्—covered, screened. "In which the deep caverns were filled up (covered) with the mass (flood) of nocturnal darkness, dark like" &c. Mark the recurrence of the letter र in these three lines.

P. 138. एकक—एक एकक का or एकक: (aff. कर); पाठं V. 3. 52. वप्पाब—using it as a pillow. अनुभावित्वम् विनयम्—felt an indescribable pleasure. अभावविद्गमित्र—felt cheered or delighted. अनुभावित्वम् and अभयमाविद्गमित्र are Aor. forms of अन्वेषयते (दूरब वेद्याते) and अविनयते denom. verba fr. वेद्य (when the agent experiences the pleasure; see com.) and मनस् with सि by adding सब्ध (प्र.). आदायत्वम् Aor., 3rd pers. pl. of आद्य I. A′. to feel pleasure. विविशः—thrilled, bristled.
p. p. p. of हृति 4 P. to stand on end, as hair; the form is also हृति is being optionally prefixed to १ in this sense by द्वेशसभ्य । पि. VII 2. 29. हृति, द्वेशिति लोम; see Sid.-Kau. for further particulars. पर्वेशकुष्ठि ।&c.—the throbbing of the right arm in the case of males indicates some impending good fortune; cf. सुधारि च बालः: चें: फविनिशाय नैकिनि II. 15 and our notes ad loc; see also Ragh. VI. 68. देवता—a canopy. समारि—near. चित्रासर्व—a bed of diverse colours; चित्रासर्व मय may also probably mean 'carpets of various colours.' आगमिति—a little displaced. अहन्ति &c.—अपूर्व water; अभ्यनतंत्व, अभ्यन्तरि च यादि &c. भाविकानाथ—The primeval Boar (Viṣṇu's 3rd incarnation) that lifted the Earth out of the waters in which she was sinking. See our note on रसायनार्थमित्व दुसार &c. Ragh. XI. 8; and cf. Viṣṇu-P.तत्: सम्बुधिष्य पृथ्वी च बालः; स्सत्तप्रागप्रण: दि. रसायनार्थमित्व दुसार; तस्थिति नित्ती दुसारे महाराज। अंसारस्ति &c.—This corresponds to आगमितिनांगुः; as the earth emerged from the sea the oceanic waters rolled back from her head, and so she looked like the princess with her upper garment slipped off from her bosom.

बधसाधन—The meaning assigned to सप्त by the Com. is far-fetched and inappropriate, as it cannot be taken with the princess. The princess was in deep sleep and the earth was also motionless on account of the trance. The tremor was due to the stroke of the snout of the Boar; cf. चेय प्रतिराजस्त्रका विश्वाश्वाति युधार्थि &c. Kād. Hence the two are compared here—साधन—agitation; साधन—dancing, throbbing. As her breath passed along the lower lip, the rays issuing from it seemed to throb. The poet compares her lower lip, which excited passion, to a spark of the burnt body of Cupid, and she was blowing it up as it were into a flame. बधासरि—a bee. जातानिक्रम: (1) closed; (2) closed in sleep. लोचनेष्वरि—The blue-lotus-like eye takes the place of the bee confined in the closed lotus. Cf. Bhaṭṭi. IV. 19; Ragh. V. 68. द्वेशिति &c.—first plucked off and then cast away (lying disorderly) by बधासरि—a branch.

P. 139. भवांकवयुक्ति—the upper half of the universal egg, i. e. the vault of the sky. बधर—the convex cavity of. बधर—Kārttikeya. बधर—the dome of his temple. बधर—the trident on its summit. बधर—lofty like. According to Laghudipikā (a short com. on the D.-K.; see the quotation in the com.) it means 'a palace having the god Kārttikeya.
set on the ground floor and the trident on the dome or top, and technically called Nandyavarta. This sense seems to be preferable to that given by the Bhushanâ, viz. 'as lofty as the temple of Karttikeya with the trident on its dome.' सीध—
a mansion with white-washed walls, कुशम्य—whence comes this. ईशनुत्रा—a silken bed stuffed with downy feathers; see p. 97. कीतकथा—the nymphs are supposed to be borne along the ropes formed of the lunar rays. ईश्वरी इत्यादि—like the goddess Lakshmi. शारदःप्राणका—is peculiarly white, and is often referred to by Sanskrit poets; cf. Śāk. क: शारदी उष्णस्त्र पदार्तेन भारती III. p. 74.

संवाहणणा—(1) being acted upon; (2) gently pressed or shampooed. संक्रमित—(1) is closed; (2) closes her eyes in sleep; this is one of the signs which distinguish her from the immortals. निशाचत v. l.—sleeps. निर्भिल—variegated, decked. वर्धन—on which there appear. निर्भीष v. l. दुधैश makes no sense. The Com.’s. meaning असंध is far-fetched. वेदना—change of colour, it being dried up. विछक—paint or unguent. परिनाम—according as they are used or worn. अनावरणम्—duskiness (which does not appear in the case of heavenly beings). These are the accidents from which the denizens of heaven are exempt. Three of the signs here mentioned are among the six by which Damayanti recognized Nala; cf. नारेन्द्र नापशद्वपालताणातिनेवपद्यासारति संतुली सा। इह लवसधर्म नले मिलिते निशाचत्वालाध्या भाषामाण्य। नारेन्द्र वाला निशाच तेषु शुद्ध श्वेतेशुभूत नैषय तु। पर्यं सन्धानम्: परिनामया: संतुलंसंपेदसंयं मात्रा। स्वेत: स्वाफ्यस्य विचारायाये विचारपथ्याय्यक संस्मृत:। इष्टाद्वार भारुणी हृद्यनी नले तपासोकं न देवते॥ Nai. XIV. 19-21. तेवा &c—By observing these signs he determines that she is a mortal and not a superhuman being सीधर्माक्ष्य—loveliness. संहीता—joined together, stout and firm (and not loosened like those of married ladies). पापुश्यत्—mingled with paleness (brought on by her longing, and indicating that she was unmarried yet). Dissolve पापुश्यत्या अनुविधा. अभरमचि—her ruby-like lower lip. अवस्थापूर्ण—not much rounded, not very fleshy. कदाचे—developed, expanded; hence, blooming.

P. 140. अन्नमयो—Because she had not yet been subject to the influence of love. एवंद्रहर—gracefully or charmingly on account of innocence or ease of mind (freedom from any misgiving). निषेध—cruel, i.e. hard-pressing. अनातिक्षाच्च—
amoddh i.e. whose mind has never entertained or harboured
a thought unworthy of an honourable man. The intended sense is well brought out in the Com. आपस्सकारपर्यं—Lit. in a manner becoming the love I feel for her; hence, in obedience to the inspiration of love. स्नेह—undoubtedly. Cf p 98, l 11. अराजी—and yet. स्नेहार्थः—just touching her body (neither in close contact with, nor separate from, her person) आपस्सकारपर्यं—in a manner filled with love and fear, being together; overpowered by the joint influence of. स्नेहार्थः—feigning sleep; outwardly asleep but observation what passed around. लक्ष्य pretence, shame; cf. इत्यदि परि कि लक्ष्यार्थः प्रसारितमात्र द्वारे Mrich. III. p. 78; also द्वारे चाप न शरीरदार्सितमात्र श्यामार्थः पदी Jtod. III. p. 18. रोमोम्ब्रेस—horrilation caused by the touch is one of the स्वत्तोका भावस; ज्यामि is a Vibhāva or external sign of afueling; मशार may be, be taken to mean 'dull'; see प्रृ-शाप. रक्त—moving, trembling. सात्त—worn, languid; p p. of तमु अनाल्पस्त्र—incomplete, broken. सत्तुपरम्परा &c.—with the beautiful corners of her eyes reddened. चाप—see com. विषाण्ड—particular posture of the body in the presence of a lover; विषाण्ड—वितेश्वीया य: विषाण्डाल्लत्रिस्त्र। विषाण्ड—particular sportive actions of the body under the influence of love; amorous gesticulations. See com. वच्छित्रतां—Lit. screened or mixed with; hence, full of. श्रीहान्तसपाति—controlled by modesty (i.e. not freely displayed). कामाबंधः—under the sway of vehement love. साब्यसाधन—साब्यसाधनान्त आयाम: (Madhy. Comp.): languor or exhaustion. स्नेहार्थः—clusters of the drops of perspiration.

P. 141. मघुः—charmingly contracted at the corner. विषार्थ—lit. means 'the third part.' तुलनायो भागविषार्थः। संवाशक्ष्यक तुलनायो युग्माद्यमध्यविषार्थः। तथा तत्तैः: तहसार्थः: इति। Malli. on Kum. V. 57. भाविष्यः—possessed by. किंतु—under the influence of some unknown power; I do not know how. As to the unknown power, see p. 143. l. 11. अनुनृत्त—unpleasant, disagreeable. त्वम्भरस—an illusion. साब्य—magic power by which such illusions are wrought; or unreal scenes presented to view. प्रतिष्ठाविता मवान्ति—I shall lie down without food till I gain my object. Cf. अन्यं च ब्रह्मविवेच्ये प्रतिष्ठायाय स्थाय्य समादित्वम p. 149; ज्ञात्र्विप प्रतिष्ठापतितिर्म Kād. p. 335. प्रतिष्ठायाय means lying down without food, with an intention even to die, before a deity, and keeping there until one secures the desired end.

शास्त्र—withered; see above. फ्रिट—worn out. नित्यसाती—Dissolve फ्रिट नित्यसातीय च परम्: because the same garments were used; according to a line quoted by Mr. Agashe, a
woman in separation weans—वारसखर बसूनी वलवं तावें मुसरत सत्ता दैर जिनमें च रसनकारी, निराकारस मृत्यु—drily red, being destitute of the red lac-paint. जंगलिस—parched. पुक्क—dusky. कुतुम्भिका—the animation and glow being gone, only blood remains behind. कोहितार—excessively red. कुलचारस—virtuous conduct worthy of a noble family; चारिवेन चारिमस—विषमन—which had the grace of, which looked like. एकबेहि—The mass of hair collected into a single braid and allowed to hang on the back—reaching down the hips. Ladies in separation are often described by poets as wearing this एकबेहि; cf. नीलमणितथा बेही जगने गतचन्द्रका। नृत्य नीलकापते चक्षुका महुमिन।। राम. संद. का 15, 25; etc.; योध. क. ख. 9 भक. VII. तत: विषमनै एकबेहिः। शास्त्र अलमे p. 194; and श्ल. 21 यद्यार्पणकिरनिवाणिवेनिवेनिवेनि करण मेघ. क. 32. चुंबना—a sort of bodice, a covering. The technical meaning (a bracelet made of the horn of a rhinoceros or the like, i.e. of ivory &c.) given by the Bhā. does not seem to be intended, as is shown by the word विषमन्. पालिकायाणका—the banner, i.e. the best of. The preceding signs showed that she was like a dutiful wife, in separation, pining for her husband. शास्त्राय—greatly emaciated. The repetition shows excess; cf. शास्त्रायेव पोलायमनं स्त्राक. III. 8. अनुभाव—superhuman power. वेणिवेनिवाण—complexion. शस्त्राय—maternal affection.

P. 142. नाथिब्रम्बथिन्य—see p. 19. राजराजप्रवर्तिताः—See supra p. 127. यी अनन्ती—Being the mother of Arthapāla, she bore maternal relation to the other Kuma'ras also, as they were bound together by a sort of artificial fraternity.

Cf. Wilson's remark on this—"The fifth section relates the adventures of Pramati, who is here represented as the son of Kāmapāla by the Yakshi Tāravall, and not, as in the Introduction, the son of Sumati. Arthapāla is there also called the son of Tāravall, while, as we have seen in the preceding narrative, he is described as the son of Kāntimati. Either the author has been nodding, or the Introduction is the work of a different writer, who has been heedless or forgetful of the narrative of his predecessor." Such is Wilson's remark; and the sentence further on, कथा मुख्य अपवास अर्थवातलय विषम: लसा &c. on p. 143, at first sight seems to support it. But it is due to Wilson's ignorance of the fact that Indian ladies regard the friend of their son as a son and address him as such. In the above sentence she calls Pra. her son but calls Artha. तरा. Even in Nārāyanabhaṭṭa's सूत्रित्व of the Daś. published by Mr. Agaste, he along with तरा is called the son of Sumati.

विषम:—i.e. his uncle. कस्तुस्यान्त्—my mind or reason being clouded; see p. 129, ii. 13, 14. अनुभवाविद्वार—अनुभव is fr. भै
with अश्च and means 'what sticks to the mind after (अश्च) and causes pain,' hence repentance, remorse. बिघु—विगता पु: कामेमारी वर्मातु (with अश्च added at the end); which cannot bear a burden or responsibility; hence, unnerved, helpless; hence, here, distressed; afflicted with repentance. Cf. ब्रिज विद्वान मार: फळ्टापहुँचिप्परस्तु: Vik. IV. 20. रक्षोऽनन—In the form of a demon. चित्रिका—a passionate or irascible woman, a virago. प्रायःकथान—that you should experience the pangs of separation. आबस्त्य—possessed. आबस्त्य—name of a town, the modern Sahet-mahal, on the southern bank of the river Iravati. It was the capital of the Uttar-Kosala, 58 miles north of Ayodhya, where Lava is said to have reigned and which is called Sarvati in Ragh. XV. 97. 'It was the Savathipura of the Buddhists. Buddha resided here for 25 years.' अगुः. पीत: पारिःक्षिल:-I did not know you properly or as to your real character. अविरजः—beset with many, abounding in dangers. दलजन—pleasant or delightful in summer; cf. दलजनासयलास्याः: S'ak. I. 3. विसान्धा—a very lofty palace (with seven stories); विसाम may be a name, or a building like a balloon in form; cf. विसाम-पतिलिन्धा. Vik. II.

P. 143. आग्नेयाकृत्वाक्षन—Adv. comp.; with trepidation seizing me at (the consciousness of my crime) the offense I had offered to my husband. She was afraid because Gauri might know her crime and reprove her for the same. प्रजनस्—owed down with, overpowered. It may mean 'favourably inclined,' if the reading be स्थानस्य. प्रजनस्—I regained my superhuman power मन्त्र—heart. आदानाः &c.—do not disclose or communicate to each other their love. अम्लाम—overpowered or subdued (enslaved by). सर्वस्थः—on finding an opportunity or leisure. Perhaps the reading is स्थ्र्यः—on definitely knowing the object of his love (lit. his mark). प्राणित:—प्रजनस्: अजातिन अस्तु: अस्तित्विन्य—set out for. विसंग—a residence of merchants; a market-place. वेगः—a merchant, a citizen. The word occurs in Vik. V. 4. ताष्चूर्द—a cock. ब्रह्माः—an old cunning Brahmapa. नारिकेलनाशी:—of the coconut breed; a large and strong cook. बालाकासानि:—one of the Balasā kind. It is described as long-necked, white, and of great strength. पाठप्रियता—set up or matched against.

P. 144. ज्युपारित—enlightened, made acquainted with, the real nature of things. उपास्तिक्या—A small purse or box
(see com.) भ्रान्तिर्मय—very furious, greatly excited. अनु-पाहर—as each struck the other. स्वस्व— the partisans of each. कवार—lit. the lion's roar, the war-cry, the cry or shout of encouragement. स्वरं—his own part of the country or party; for the Brâh. belonged to the eastern part of the country. व्यस्त्रार्थे—Because यस्त्रार्थे सम्बन्धित &c. सशर्म—If there be an occasion for it; see supra. p 155. 1 6. संकक—an anklet (ornament for the foot); cf. मरत उ वायु मधुमयात्मकस्मकस्मा विभु: | Śis. VII. 23 प्रहिंय—alternately. निकेष्यति—closely marking or observing. सविभक्तिः—divided, divided विद्या तथा (Āvya); surmisingly. अनंतस्त्रिक— not accidental, not surely a matter of chance; i.e. occasioned by some motive. निविद्यति—standing for a long time. The Com. needlessly takes लिखित in the sense of स्वस्व. कथावटिकस्ति—engaged in conversation. वेषावतिक—one coming from a different country (and not merely a different village), a foreigner. चरुः—favour.

P. 145. संबाप—a crowd. तथू स्वर्णलेह—that (i.e. that was seen by me) surface of the mansion. प्रकाशर्मक—very extensive. प्रविद्यति—a portrait. तावतीय भूमि—that stage in the progress of love, or that intensity of love. व्यस्त्रार्थे—tormented and driven to insanity. उमाधु सी is one of the ten stages of love; see supra p. 95. note on उमाधु. निर्युपत्ति—asked with importunity, or insistingly. समयेऽ—adequate; let capable of explaining the whole. वंस्यकाल—suspecting; pres. p. of श्री with श्रुः. व्यक्तुखे—feigning sleep. उलस्य—swelling, rising. किशो स्वर्ण—could this be a dream? गमय—allow to pass. निरासा—which might enable me to reside in the princess' apartment without any apprehension of danger. अस्फूलाद्य—having somehow made her to agree to it, having persuaded her. खालेन—a village at the foot of a mountain. See, however, note on सगरामथा etc. p. 157. विपरस्थत्—having asked me to take rest. Cf. अत्यदा विप्राकान्त कर्मग्रह। Mud. p. 70.

P. 146. प्रथाच—Lit. ordering back; setting aside; hence, an exceler, a rival. Cf. प्रयादेको प्रवाहिताय: विष: Vik I.; प्रयादेको संसारभो भ्राम्यस्मि. Kād. p. 5. It also means 'rejection'; cf. Śak. VI. 9. नवमिकाका—is noted for its softness. Cf. नवमिकाका सम्पर्कसम्यस्य से &c Śak. p. 19. समापत्तिस्म—seen accidentally. Cf. समपत्तिस्म केंद्रिता Vik. p. 10. नारायण—steel-pointed arrows. समापत्तिस्म—The Com. reads वाणस्म;—evidently taking it with the speaker. धनवर्तिः—The physician of the gods and one of the 14 jewels produced at the churning of the
ocean, with a cup of nectar in his hand. परिवतित—having changed my dress for a woman's; having disguised myself in female apparel. नाम—अनीके, assuming the character of, giving out that. The author only knows how a strong and well-built young man with muscular arms like Pramati ( all the Kunāras were such ) could assume the disguise of a young girl and pass for such. The device, however, is ingeniously planned. Perhaps this part of the story was suggested by the 15th story of Vetāla, wherein mention is made of a boy disguised as a girl and his introduction as such in the royal household and his intrigue with the princess; the following extract from the Kathāsaritsāgara, XII. 22, will make the similarity clear—तथं तं समादाय गतसा च विश्वस्य रक्षितं। तत्थित्वा जनके भुसानोऽसे म्या वज्रमेकस्य सुर्य गतसा च। कथा वाचायानपीती स च कायि गतसा तथासु। समानसदृशमिष्ठमिष्ठम रित्या नामः। अनयानि सुंदरा राजस्व घिः विश्वस्य रक्षिता। तत्थित्वा शासीमिया च। पतिरूपं स सूर्यतं। सुत्रामायायामाय यसकेतु। शासियामाय। ज्ञाते चेत। पूजामि कर्मणश्च। स्मरनिः। सचाराम स भावायायां चार्याय। प्रकृतिः॥ सोकन 27-31। अथ तत्र तथा समस्तसे निर्हुतमार्थः। तत्थित्वा हरिज विना नारी राजी। चूर्णमेवादि ॥ ९८॥ सारीविभिन्नता। निर्हता तहण ब्रजरुप्यः॥। अधिक ते यहाँ।—केवल पहिला राजनामविवृद्धिः। अनिताय यं यह इत्यादि ये तात्संपादितं॥* * * * ब्रजष जनित क गता सा सदा ते समस्त तत्त। अपराधासन्तत्वेः रुपमि सहायता तत्त॥ २०॥। &c. धर्मसंस्त—judgement-seat, throne of justice, i.e. sitting on which a king dispenses judgement. विश्वायण &c.—The only price charged was learning. वैवास्य—fit for a marriage-connexion. अनुमता दातृ—betrothed. संयोगि—संयोग प्रास्माणिः (i.e. enter upon the fourth stage of life). उत्तरसन्तत्या—the care of (grown-up) daughters being an arduous or difficult task. आप्सरस— the protector or succour of the distressed. अभीति—अवगतनेन proficient in sacred lore. See com. at p. 147. अक्षति—helpless, having no other course left. आविरज—his predecessors (आविरजानि &c.); Or sing. आविरजः, which may refer to Vaivasvata Manu; cf. वैवस्वात मनुनाम, मनस्याय मनि, मनि, मनि, मनि मनि। आविरजानि शासी: यं विश्वस्य शासी। Ragh. I. 11 'The chief of those whose careers were as noble and exulted as that of Manu, the first king.' आविरज चधुरिम प्रकाशाय। Rāmā. According to some आविरज is पुत्रु. The Mahābhārata mentions आविरज as one of the sons of अभिबृति—अभिबृति: परिशिष्ट शासीमिया शासीमिया। आविरज चधुरिम शासीमिया शासीमिया महावात। A’śr. V.P. 101. 40. But this king could not have been meant. Dandin—probably refers by आविरज to the preceding kings, as in his
Kavyadarsa:—AbidaramayanaBishnuprasadameva shakunya. techarataninadhishate
karyapadhanubhavah. where the Com. says Abhikashto na evakaprayuthy
rajan: as is also clear from the author's words tehabh in the third
line. pura—vra kahitati; also chaibhy by adding dhrutta (ए); see com.;
lit. 'one who bears a yoke'; hence, the chief of.

P. 147. Shahuna—gives the dehu. Her chastity remaining
invictate under the shadow of your arm. Abhinanka:
approving of it. Cf. supra, AbhymnanaBishnuprasadameva
rajan p. 138.

Vishakha—The twelfth lunar mansion consisting of
two stars having the figure of a bed. Here the full-moon-day
is meant, as this is the asterism of that day and gives
the name to the month, bhaktanara—A distance covered by the
bowing of a cow. Bara—sort of cane. Bisharabakule—being
depthit engaged in sport. Balapul—diving and swimming
off under water. JamaAta—here narm is used to indicate
a weighed or pretended action (अखिल), cf. supra. Maita
narmabubu p. 132; and infra karaninika narm. Sutra p. 159. RamaSayanam—Is shall
enrge. Asvatha—the royal assembly. Amsun—be it to
serve you, the enjoyer of wealth, i.e. the wealthy king,
ghati—one who has mastered. Words like amsun, ghati
&c., govern the loc. of their object, by the Vart. ' Asmwhapary
karmapulyanayakatma.' The six auhga or minor works necessary for the
proper understanding of the Vedas and the ritual are:
Shiksha, Kavya and Upanishad among others.

Bhaskara &c.—For the sake of the curious reader the sixty
tour arts mentioned by Hindu writers are given below in a
foot-note from Vatsayana's Kama.—Sat. III. 16.*

* Meina, vadv, dhrty, abhikasa, vishakha, taka, taka, dhrtyashvarakatman.
Saran, Saranprabhu, Saranmukham, Saranaprabhu, Saranakshatram,
Vishakha, Vishakha, Vishakha, Vishakha, Vishakha, Vishakha,
Vishakha, Vishakha, Vishakha, Vishakha, Vishakha, Vishakha,
Vishakha, Vishakha, Vishakha, Vishakha, Vishakha, Vishakha,
Vishakha, Vishakha, Vishakha, Vishakha, Vishakha, Vishakha,
Vishakha, Vishakha, Vishakha, Vishakha, Vishakha, Vishakha,
Vishakha, Vishakha, Vishakha, Vishakha, Vishakha, Vishakha,
A Purāṇa treats of five topics—सङ्केत पातिरंगमं बंसो नामस्तराति च। पंसातुचतिन्मेव पुराणां वाक्यस्थापनम् ॥. रतिसमर—fr. रतिः a particle expressing past occurrences orally handed down; तदस्यां आयिन्द्र; properly means the philosophy of history; historical facts so arranged as to teach moral lessons &c. It is defined as थमांिश्ला शमनायाधारमें उक्तमांिश्ला। प्राप्त्वं कथा के निधानेः in तत्त्वावलीक्रा—see supra, p. 21. उपनिषदः—portions of the Veda (forming the उपनिषद्वा or वेदान्त) the main object of which is to explain the true relation of the world, as also of the individual soul, to ब्रह्म, and to point out thereby the true means of salvation. ब्रह्माय—or the परमेष्टिर्मा, which explains the Vedic Mantras applicable to the ritual. Or अर्थात्त्व may have its usual meaning of 'The science of wealth or political economy,' निरुपार्य: &c.—an appreciator of the merits of others without being jealous.

P. 148. श्रावः—of agreeable or sweet address. संविन्यासः—munificent. अनुसारः—भुत्न्तः धर्मः; धर्माय धर्मः; मन्त्र sound knowledge of the śastra; cf. अनुसारः महाधिमार्य: रूपः &c. Kir. II. 41. न च गुणः &c.—Nor do I see any virtue which he does not possess. विष्णु—embarrassment, perplexity, confusion. अद्वित्त्वा—by mentioning the fact that worldly things are after all transitory. उप्यथिस्थ—proceed to, be prepared for. भूपृथिः—of great value. उप्यथ्य—having coaxed or gratified. क्रस्तिप्रथ—is the laying out or formulating a fraudulent plan or scheme. पादालक्षण—This somewhat abrupt introduction of the name of the भ्रमर्यata the close of the episode is probably for the sort of alliteration it gives with प्रया in प्रयास—cleverly, skillfully. अर्थक्षण—immediate, without loss of time. मन्यात्वातः—The princess of that name; also, the creep of that name. श्रावः—blooming with a smile. अर्थक्षण—high spirit, nobility of mind. This may also be taken as an adj. meaning 'lofty', noble, qualifying अयात्त्व।

विशवृत्तिः, श्रव्यविश्वासविश्वास: उपाध्याति सबाहि देशायोन च कोशलोऽस्मात्त्व: अक्षर-युक्तिकोण्डः, लंचिनितविकल्पः; वेदान्तापेक्षांति, गृह! राज्यकिर्तिक, निपिखिः, वर्णविधिः; धर्मानुकूलः, साध्य मानसी: कामार्याया: अविष्णुः, चिन्तामणि, वियाक्षः, तत्त्वादेशेन, वास्मनाधिन्, व्याजः, अर्थवर्द्धिः, वास्मनाधिन्, वेदान्तार्थातिः; वैभविकिनः वैतिकित्विकिनः ध्यानविकित्विकिनः च विधानः ज्ञातः, दृष्टि चतुःपाटिकित्विकित्विकित्विकित्वितिः। शास्त्रान्तर: वच्छ टूटाक्ला उपाध्यातिः कर्म-अभ्यासविशेषितः; चुताध्याय विशेषः, शास्त्रीयविकित्विकित्विकित्वितिः। For these see the com. on the Kāma-Sūtras
P. 149. শুদ্ধক্ষণ—The Subha country lay to the west of Vaṅga (Eastern Bengal). Its capital সমালিন (also called শামলিন শামলিন &c.) is identified with the modern Tumuk writing on the right bank of the Cossye (the Kapiśa of Kālidāsa). In ancient times the town was situated nearer the sea and was a place of considerable maritime trade. পরিশ্রামিনी—a seven-stringed instrument, a guitar. বিভ্রহ্ম—adv.; in a manner forgetting her passion for her residence on Vindhyā. বিনাশ-বাসিনী—the goddess Durgā (as the goddess of the Vindhyā Mountain), called further on Somāśādā. “A celebrated temple to her under this appellation is in the neighbourhood of Mirzapur.”—Wilson. প্রতিশাসিত—see supra, p. 141. 1. 8. অনুজ্জ্বলব্যাধি—will be the vassal of, will depend on. কন্ধনদূর্ঘ—playir at ball, moving the ball dexterously; see p. 151.l.l 9-16. The commentator’s কন্ধনদূর্ঘন্তন does not seem to be right. কন্ধনদূর্ঘন্তন—the final vowel of a word is lengthened before মৃ or ব্য when it contains many vowels and is not a word of the আদর্শ class and the whole forms a name; see Pāṇ. VI. 3. 110 quoted in the com; thus অম্বরতী; but বলিয়া (which is not a name). ঘর্জনিক—her foster-sister; see com. The aff. is গ্রী (গ্রী), ঘর্জনিকogram, ঘর্জনিক (also ঘর্জনিক) fem.

P. 150. সংবন্ধ—forcibly; often used an adv. তুরথনিত—
the tinkling of anklets. মৃণালিনী—i.e. his beloved. নিষ্ঠুরতা—(1) coldness; (2) want of animation, spiritlessness. সূত্রিকারিণ্য—making her take a full view of me. নিষ্ঠুরগতিকার—powerless to retaliate, which find no means of retaliation বেদবান—slave of a harlot. বৃষ্টি—the courtesan-class. সমঘটক—I shall be upholding or confirming. অবলম্বন—I will myself lead the way. বিস্তার—Imperfect 3rd pers. pl. of নিৰ্দ ২ অ’ to go, with উড়. অভিনিবেশন—a sight of her is freely allowed to all. This shows that in Dāndin’s time also, princesses and high-class ladies did not expose themselves to public eyes except on occasions.

P. 151. সাক্ষাতকালিনী—I will stand at her elbow. রশনিত—
any seat for beginning any exhibition. অনিষ্ট—she at once stood in (i.e. occupied, took possession of) my heart. অন্তরল—in her passage from where she stood to my heart. বিপীত—admiration. A noun from the denom. verb বিপীতৈতে derived from বিপীত by affixing ব্যব (₹). The verbs thus formed are অ’তম. রশনিত ব্যাপ্ত ইতস. He means that she is superior even to Lakṣmī in
beauty, excellence &c. अवश्या—a double negative; ब्य इस what is fit to be spoken; अवश्या इस what is fit to be condemned, or blameable; and न अवश्यानवर्य what is faultless, praiseworthy, excellent. लक्ष्मी is ब्य because she submits to the embraces of many. अवश्यानवर्य—पाली याम: उपयोगकाली यस्य: fresh, not previously enjoyed by any one. For यानवान comp. Bg. XVII. 10. अवश्या—unblemished, blameless, excellent, faultless; without blemish or deformity. अवश्यानवर्य—thrown cross-wise; or, with the palms turned downwards. अवश्यानवर्य—the spots on which were of a deep-red paint. अवश्यानवर्य in the case of the ball means 'eye-like spots.' In the other case अवश्यानवर्य means 'excessive or intense passion.' बलासिद्ध—gently (lit. loosely, not with great force) through sportiveness. सम्पन्न—striking it down. हृदयं च &c.—Throwing it up after having caught it on the back of her hand. चूक्ष्यानिर्देशित—marked with her quickly-moving glances. A series of glances is often compared, on account of the dark pupil being prominent therein, to a garland of blue lotuses by Sanskrit poets. अपरंपरा—The row of bees corresponds to the series of her glances. सम्बंधित—&c.—Striking it with greater or less force; keeping the time of its rapid, slow or ordinary motion. पूर्ववर्त—has a technical meaning; it means—stepping backwards with a degree of rapidity proportionate to the motion of the ball and impelling it with proportionate force. पूर्ववर्त &c.—She kept it fluttering in space like a bird, hitting it alternately with her right or left hand as it approached her obliquely or in a straight line. पूर्ववर्त &c.—When it rose to a great height, she struck it in its rapid descent and took the musical leap, i.e. sprang forward ten steps to catch it.

P. 152. प्रभावस्थान—brought it to its original or starting point. अवश्यानवर्य—gracefully on account of the several feats of dexterity. उच्चारण—loud and gentle-manifold. अवश्यानवर्य—exclamations of applause. तथ्यावर्—In whom I came to confide the very moment. The Com. reads प्रभावस्थान—whose admiration grew every moment. If this be the original reading, it must be taken as an adv. along with कान्तवत्तत्वस्य &c.; or it will be better to read प्रभावस्थान—qualifying मध्य. But the reading in the text is better. उदयस्य—with my eyes dilated. अवश्या—The constr. is तथ्यावर् अवश्यानवर्य निर्देशित मध्य: नापमन्यता स्वर्य &c.—under the influence...
of love felt then for the first time. तद्विमां—following the
motion of the ball. महाभधकावर—abashed by my gaze खर-नब &c.—a flowery cage was as it were formed by the red-
spotted ball whirled about her in rapid rotations. एकाधिन्तुप्रवत—
giving five strokes to the ball rapidly so as to make it
appear like five specks. गोविन्दविक्रमादि—a movement like the
undulating line of forked lightning (Wilson). रागाविषय—(1)
motion of the different colours; (2) the flashing of its colour.
शृणा और &c.—in which the jewels in her ornaments jingled
in correspondence with the fellings of her foot-steps. अपरेशा-
रित—smiles under some pretext. पति मनाहित—re-adjusted.
विभुजसार—mass of her hair, abundant tresses. समाष्टित—
struck together. अद्वितीय—beautifully rising. वेषिक—
waved. आवर्जित—in which her long arms were converged.
ब्रह्म—the distance between the shoulder-blades. अग्रगतिः &c.
—in which the golden sockets of her displaced ear-ornaments
were put back with such quickness that her ball-sport was not
interrupted. असंकुचितालेखनम्—in which the ball was whirled
in circles round and within (the space of) the hands and feet
lifted up.

P. 153. खंभवाहिकर—In which the very thin (lit. stick-
like) middle part of her body was now seen and now lost to
view. विशेषतः—tossed about. अभिरित—appearing as drops. दुष्टि
wetted. क्रमवहः—The ornamental paintings on. अभासपवह—
The tender leaf worn on the ear as an ornament. निमित्त—
restraining, adjusting or keeping in position. निरीक्षण—bending,
shrinking. उत्तराहस्य—unbending, stretching forth. एकाधीक्षे-
न्येकरूपम्—Cf. for the idea एकोपि यथा हस्ताल्पकाद् &c. quoted in
the Introduction. खानुराग—(1) full of love; (2) affectionate.
कुलसाध्न—The blue lotus or नीलोपाल is one of the five arrows
of Cupid. सापरेण—under some pretext; one of the ways in which
Sanskrit poets make maidens betray their love. Cf. भूमिकुरेण
यह अक्षाणे &c. B'āk. II. 13; and यहि युज्यन पुनर्संपश्चादि। परि-
स्थारष्टिद्विवासी मयादृष्ट हृदा Vik. I. 16. उदाहरण—with care. अपूर्वार्थ—
splendid, liberal. प्रजापाख्यान—gracefully through love.
आपूर्वाय—merely to be wished for (i.e. not to be realized).
विरचः—disgusted with or ceasing to love her.

P. 154. रोमापित—Because she had fixed her affection on
one who had excelled him (Kāma) in beauty. समवर्ति—
By Kāma. Şambāra was a demon killed by Pradyumna, son
of Krishṇa, and supposed to be Kāma re-born as such; hence—
śāmbhā means Kāma. विनिक्ताः—By whom the state of her mind (i.e. that she was affected by love) was known. विनिविन—thing ordained, or course of events. भ्रू निक्कुलतः—who discussed the matter, expressing many misgivings. विनिविन—morning devotions. अनुकुल—calculated to please, agreeable. वपकाब्र—a tent. वपकद्रो—held fast or bound by. हतावः: &c.—that husky, Chandrasena. वालराख—lattice-holes. तरेष्ट्रा—appointed to watch her actions. वराकी—the wretch. गिल—as is said; or, as I hear. This shows that he treated the prophecy with scorn.

P. 155. स्पनन्दनः—swimming. प्रस्थुपसितः—the next morning. वहितः—A boat or ship; cf. पलयपराशिकिले भूतंवाः भें निदित्तखित चरिक्षिलंविग्रहम्. Gita. I. वहना:—Wilson says—"By Yavanás we are here probably to understand Arabs, who, we know, were at this period the chief traders and navigators in the Indian and China seas." शामेतुनास्य—The name Rámeshu seems to be an Indian name; the Yavanás, therefore, were under the command of an Indian navigator. So it appears the Yavanás mentioned here were some settlers from Arabia on the sea-coast near the Suhma country and mixed up with the Indian fishermen there. नाविशिष्टकाक—the captain. अधेर—it is possible that. आशावः &c.—It seems it was their trade to capture men and sell them as slaves to work in large fields of grape-plants or vineyards. मृदुः—a galleys or war-ship. संप्रधारः—a hand-to-hand fight. परावाधिषेषः—Pass. Aor., 3rd pers. pl. of जित with परा. अगतीर—helpless. अवसीत:—giving way, whose courage failed them. अवसाद्य—to rout, to destroy. मृदुः—a large arrow with a crescent-shaped blade at the end. अनबिसर—who was unattended or without servants; it may also mean, who had not come forth to fight. संबाणिकः:—my comrades in the fight. The word properly means a 'merchant trading by sea;' त्यथापि गमने विपातसर्गमने वा संयात्राः। सा प्रणोजनाम; संयात्रा + टम. (इक), कृतान्तविनिताः—The evil pastimes of fortune or fate; for this meaning of कृताण्त cf. supra p. 127, l. 14. ज्ञांविता:—peculiar shouts of rejoicings. किलफळिता is an onomatopoeic word. Cf. संस्कारकृतकृतकृत: किलफळिकांताह्य:; संस्कारकृत: &c. Māl.—Mādh. V. 11.

P. 156. दुःशानो—Difficult to be managed or properly steered. दुःशानो त.—difficult to be controlled or guided. अनुकुल—contrary, not favourable. गावापातिल—having dropped the stone-anchor so that it should stick fast to the ground. This is an adverbial comp. विस्मयाः—the middle region or
the skirts. विश्व—minerals, such as red arsenic and others; or, benzoin (शैलय). उपश्रान्त—adjoining ground. We should rather expect विश्व (table-land) here, first because he is referring to the land above the विश्व of the mountain, and also because such minerals are found on the tops of mountains. Cf. अविश्वासनीति धान्यं राधा Ragh. II. 29 जन्मकोटर—marked by the spreading circles caused by the drops of &c. गोष्ठार—water of a mountain-stream. संज्ञान—exceedingly lovely or beautiful, engaging. अशोक—expanse, avenue. अन्वतचाय—that never got satisfied; that was the more thirsty. पदय—enjoying the sight of; attracted by. श्रीरातु—made red. नातीक—
a lotus. नीमक—of hideous aspect. निर्भंभव—menacingly; the root, which is A'tm, is often used in the Paras. by our poet. निशान—having, or covered with, (mineral) stones of variegated colours. विनयक्कल—for happiness and benefit. भक्ति—
determination, resolute purpose.

P. 157. प्राप्ति—Proofs. विश्वास—A most arid country in ancient times. It stood for the desert on the east of the सताद्रि and included the tract between the सतोज and the सरस्वति, containing लुधियाना and पाताल on the north and some portion of the desert on the south. धर्म—large. सार—
property, estate. दुर्म्मल:—Indra (the god with a thousand eyes), the dispenser of rain. न वर्षा हुम्स is idiomatic for 'there
was no rain.' अत्यधिक—अङ्ग: पाषाण्य: धार्य: आश्व: आनि; annual plants
or herbs that die after bearing fruit. See com., and Manu. I. 46. वनस्पतिः—large trees that bear fruit without apparent blossoms; see note on the word at p. 137. भक्ति:—
without watery substance, empty. वनस्पति—a river. विश्वास—
the current. दल्लस—-a stream. The word occurs in the Veda in the same sense. कहा—jovial talks, merry conversations. पुस्तक—lean, starving. नगरपाली—Nagar is the principal town of a province where a king resides; cf. Ragh. IX. 2. वर्षात is a small
town having a market-place, and graded between a town and a village. चतुर्विंशती में वह नगर नहीं-विशेष नाम नही-चिन्तनाधि लिखा. It quoted by बहुनौजी दिक्षित in his com. on Amara. III. 5. 39. विश्वास्याम् says सर्वेषम् विश्वास्यामा संसारहितान, but there seems to be some inaccuracy here; for, from दानिङ्ग's use of it, it does not appear to be such a big
thing (cf. Marathi लगें which is derived from it). दुर्म्मल:—a
town; it is given in Amara. as a synonym of नगरी; it is
variously derived as—पुरानी मण्डलनि मिल्याडोस्मिम्न; पुरा मण्डलनानि
P. 158. ब्रम्मजपालम—when there was an abundance of vital fluids in his body. उपातिवब—should rather be A'tm. उपातिववच—as he asked for water to drink. उपातिवब—a bucket, a pot for drawing water out of a well. उपातिववच—pushed him in. विकी—the cripple, the mutilated man. विकी—Cf. तहकाया...विकी—
कालसंिति—fame; for a different meaning, see p. 82, l. 11. खुश्रौि—in the Kathās. the son of the merchant himself becomes the king, himself recognizes her, and punishes her. खुश्रौि—riches, wealth. खुश्रौि—See supra, p. 59 l. 3. वििकी—क्षी—accepted or set down as maimed by me. वििकी—will accuse me of the crime. अहंिसम—boldly. अहंिसम—is not so idiomatic as वििकी—A वििकी—having noble thoughts, noble-minded. वििकी—a cook for dogs; i.e., degraded her.

P. 159. अमृतसु—questioned. अमृतसु—Dravidā lay to the south of the wild tract between the Krishñ and the Polar. In its larger sense it included the whole of the Coromandel coast to the south of the Godāvarī. In its stricter sense it must not have extended beyond the Kāverī. Its capital was
Kāśi, the same as Conjeeveram, situated on the Vegavati river, 42 miles south-west of Madras. अनुसरण—lit. having no corresponding merits, unworthy. वाश्विनासिंही—the wealth of virtues, excellence, accidently found (i.e. which may or may not be found). अनन्यसनन्येक—without approving of, disregarding. कान्तिण्डों नाम त्रिवृत—assuming the character of an astrologer; feigning to be a fortune-teller. लक्षणाकोप—endowed with auspicious marks. सम्बन्ध—of his own class. गुणवत्—excellent, well-prepared. गाशिब—The region on the southern bank of the Kaveri; see com. It has nothing to do with the country of Sībi, the famous king of that name, situated near Gāndhāra in the north. सह विलासमध्य—She had lost her parents as well as her great fortune. भवनसार— the valuables in the house. संस्करण—riveted. विकर—deformed; hideous; from वि + कट (ै). सुधारण—possessed of purity, i.e. fair-complexioned, clean-skinned. रस्तू—This is an auspicious sign indicative of great good fortune; see the quotation from Bṛhadāraṇyaka 7.4, given on the next page. बव—a linear mark on the fingers of the hand resembling a barley-corn and indicating, according to its position, wealth, progeny, good fortune &c. सम—even, fleshly, covered with flesh. अधिकारी—prominent veins are supposed to be a mark of ugliness. अजुव्वरस्य—tapering. Cf. रेणुकिः च न वातारेष्व जम्भे &c. Kum. I. 35. उद्वर्फङ्केण—Because they came in close contact with the plump thighs.

सूक्तित्वम्—evenly divided. चतुर्वत्—symmetrical; mark the comp.; चतुर्वत्: अस्यम् यथः. The final त् is replaced by त्र by the rule सुपरयो...चतुर्वत्र &c. Pan. V. 4. 120. Cf. भवन मवयुतस्यच्याव्यामयोमिष्ठविमथं नवयोक्तेन। Kum I. 32.

P. 160. कस्तूर—the cavities of the loins. रथारंगं—of the form of a wheel; cf. रथारंगिनिक्षिप्ता Vik. IV. 18. इत्यादि—A little depressed. विलिप्येक—the bulging is generally described in connexion with beautiful ladies; cf. supra, p. 44, l. 9. वित्तानाग्लानि—large enough to cover the whole bosom. विद्यार्थियं—their great expance. सिद्धम्—glossy. त्रिगुण—prominent. त्रिताजाणि—jewel-like, red nails. सम्बन्ध—well-turned. क्षुद्र &c.—क्षुद्रवृत्ति। क्षुद्र (curved) च। त्रूस—pouting. अल्पसिंह—not contracted or small (with the chin, elegant and not small). अल्पसिंह—not joined. अनुसरण—beautifully curved. अन्यान्यवत्—not much developed (i.e. the bud of the tila flower). अन्यान्यवत्—dark. मद्यराशिःसंख्याः—beautifully and swiftly rolling. सफ्य—dull; or, large इम्ब्रस्कल—ि. इ.
the half-moon on the eighth day of a paksha; cf. अपवर्ष-शकलाकार तलापेश्चस्य &c. Kād. p. 31. अपवर्षा—beautiful ears; here अपा signifies beauty or admiration; see supra, p. 97 l. 9. अगमित्र—not much curling. एककालितस्य—each growing by itself and evenly (i.e. there was no branching of the hair). सेवनकृति: &c.—Her character must be in keeping with the grace or outward beauty of her form. Cf. न ब्रह्मस्वातः द्राक्षार्थिणिः वृः। Mrich. IX. 16; न तत्त्वा आक्षारतिष्य सुगणितोऽपि भएति। Śāk. IV. p. 86; यथाकृतिस्व द्रुणा वस्तुः। Varāh. Brihatsam. 70. 23; यथाकृतिस्व द्रुणा:। Agulp. 244. 6; आक्षारतिष्यति द्रुणा:। Viddhasālabh.

P. 161. अविद्यतयाः—acting thoughtlessly or precipitately. cf. विवेकशब्दः शरीराति विश्रावः। Bh. Nīk. 10; and अविद्यतयाः कर्मणामावशिष्यमेतति इत्यवादी शास्त्रवृत्तं विपदः। Nīk. 105. अपवर्षा—repentance, regret शास्कः—meaningly, inquiringly. अविद्यतया—a dais or raised place near a door. पावङ्गी—water for the feet. गण्धार्थः—गण्धविशिष्टा गण्धः; fragrant rice. संख्यम्—having gently or carefully pounded. भाष्या—a little. स्थिय—firm, नली—a kind of pestle. अल्पे—not bruised or broken. अस्तित्व—stand in need of. गुणा—cleaning, polishing. कारण—an earthen platter. इष्टम्—expanded or spread out. कड़ोवः—a mortar of the Arjuna tree. अपगर्भवेत्—Because a pestle is usually grasped by the middle, which part is therefore worn out. तत्—slenderness.

P. 162. चतुर्वंशी—raising it up gracefully and cleverly &c. द्राक्षार्थिणिः &c.—she removed the grains of dust and the awn by winnowing them with a basket. कवितार्कुर्यम्—heated to the boiling point and five times in quantity. इत्तुलित्वम्—a custom still observed in many places. The cooking woman throws a few grains into the fire before pouring the rice into the boiling water or placing the vessel containing rice on the hearth. “So Jewish bakers put a little of the dough into the oven.” Prof. Peterson. भुकुलार्भवः &c.—When the rice was passing the state of a bud, i.e. was moderately swollen. अमलक—the scum. खूँ—a ladle. अब्रवुष्ठ—having struck. प्रियदर्श—having turned them up and down. अस्खलक्यन्ति—myrobalsam. विख्याति—tamarind. अस्खलक्यन्ति—condiments. इत्तुलित्वम्—having scented it with perfumes evaporated on the charcoal. भुकुला—finely pulverized उत्सलामकः—Rubbing the body with oil and powders
myrobalans gives a glossy appearance to the skin.

P. 163. विषा—cinnamon oil; or rather, dry ginger, black pepper and long pepper. काफ्स्त—urds churned with a handle without water. अच्छू—food वुकार—a kind of jug or vase (हरफी in Marathi). आसुडः—agallochum. आयतासोर्वस्—whose fragrance was mixed with. विस्मिशिर—cool like snow. The चि. कास्तकम् etc. quoted in the com. from the Śikāpalavadha (X. 3) is meant simply to illustrate how one drink can gratify all the organs of senses. It is the wine that gratifies all the sense there, while in our passage it is the cool fragrant water served out to the merchant that gratifies all his senses. The author himself describes how it did that.

कास्त—fringed with. कर्क्कः—rough or rugged. परिमल—व्यायामक्षिणानि—strong current or flow of the fragrance. परिमल-व्यायाद्. ५—परिमलव्याय—offshoots of, i.e. the spreading fragrance. आघुर्द्वर्तकम्—his tongue being quite gratified with the excessive sweetness. अच्छू—clear. कर्क्कः—a small water-pot. आघुर्नम्—Achamana is the drinking of a little water taken into the hollowed palm of the hand, three times, as a religious rite. It is enjoined at the beginning and at the end of any religious rite; it is also necessary after a bath, drinking, sneezing, sleep, meals, walking through a street, and changing clothes; cf. Yāj. Sm. I. 196 quoted in the com., and Manu. V. 145—ह्या ध्या ध्या तः ध्या ध्या तः नियोग्यायुः आत्मातानि च। विभवतोषव्येष्वरार्क्षिणाः आषाषाष्यतोर्तिः सनों। कुटिन—a pavement. उत्सर्ज्जनं—his upper garment. एष्टन—पेषः—regardless of her; growing cold towards her; (this he did, of course, in order to put her virtues to test; he did not really want to be attached to the harem). अचारोऽरुपस्यस्य—introduced her into the harem. सम्भविः—The force of अय्य is this—As a wife with any sense of self-respect, she should have resented this act of her husband and treated the courtesan with jealousy; but as a true Pārivrata she felt it her duty to subordinate personal happiness to that of her husband (प्रज्वस्क वित्तविभादि तत्तत्त्ब्यस्य) and acted friendly towards her. This is also Kālidāsa's view of the duties of a co-wife; cf. वर्तियोग्यांश्च माति सेववसे महादेवः.
P. 164. सीरादू—also called आनंद, is the modern peninsula of Kathiawar. The ancient Dvārakā was its original capital. Valabhi appears to be its next capital, the ruins of which were discovered at Bilbi, 10 miles north-west of Bhavanagar. According to the Bombay Gazetteer (as quoted by Mr. A'gāshe) it was a town in the east of Kathiawar about 25 miles west of Bhavanagar and about 25 miles north of Śatrūṇājaya. The modern name of the town is Valeh. कुबेर—Kubera. नाभिकपति—a ship-owner. श्रवे—name of a town. It may probably be Mathurā, which was called श्रवे in ancient times, being the residence of the demon Madhu, whose son Lavaṇa was killed by Śatrughna; see Ragh. XV. 28, and our note ad loc. रसस्विनिन—instructed through rashness. स्त्रादू—सुदू refers to her, i.e. her father's house. From this it seems that Balabhadra lived in the same town after his marriage with रसवी, instead of going to his native town. अतिरिक्त—not listening to. नद्य—an unfortunate woman, one hated by her husband. See note on नद्य below. निम्बा—Nimba is a tree known for its bitterness; hence this means 'sour-tempered.' परिक्ष्यान—insulted her by the nickname of. का मे माति—'what is to be my fate;' or, what course of life should I pursue? देवताकृष्ण—flowers previously offered to deities (who brought to her flowers from an idol). अनुज—addressing her words of consolation. शंकर्तज—has a technical meaning here—the state of not being loved or favourably looked upon by the husband; opp. is संभाग, for which see supra, note on लघुमार्गी p. 92 तत्त्व—refers to दिनारीह. सूर्य—well or favourably seen by them, and my relatives (—said in contrast with अवज्ञा पायति in the last sentence); a favourite of my husband; cf. सूर्य p. 150, 1. 8. आ विराजाम—until I die. अभावसङ्ग—should be disclosed. स्वागतिकी—ready to act according to your advice. नवप्रिय—led or guided by me. उत्सर्ग—result. भावान—such grace of form. सुहोश—sub. = so amiable (a disposition).

P. 165. खर्ज्रेष्ठ—hatred shown by a husband. परिवेश—a neighbour. राजास्तरखानि—By his being in the confidence
of the king. स्वप्नवध्—in form and body. विमानस्वर्थ—विशेषण मार्गभिसिद्ध; fr. स्व with स्व and अिन अन (स्वद); a mansion having seven stories; cf. नेशा नीति: सनातनिना शिरस्माधिद्धि: Megh. II. नमनायार्धि—i.e.: the entreaty of Kanakavati’s mother. कौशिकेन्द्र नाम—as if blundering in my sport जलभेवसु—I shall drop down. अस्बस्य—of loose or irregular conduct, unsteady. विपश्चन—the property of an enemy. यन्त्रालि—adv. ‘with folded hands.’ सारिलार्ख—inspired with love for me. व्रज— an opening; a loop-hole; ‘taking advantage of this circumstance.’ The construction is तैन रथेषण तन्त्रपरिवर्तित...स्था अस्व मानस्य &c. उक्तबुद्रके—having fanned the fire of his love or inflamed his passion. नीरं—thick, pitchy.

P. 166. तालिकाजाह्नु—spread or circulated a report. स्त्री—a fool that I was, being a dunces. दर्पशिता—neglected. अतिनिता—disregarded. संग्रह—united with, living in her company. स्याय—clearance of; i.e. the matter will be clear. वर्णबाली—a female slave she purchased. उपस्त्रः—provisions. श्रृङ्खः—capital; lit. the original sum. पराहात्तोऽथः—The reading in the foot-note is perhaps better, being simpler; in the reading as we have it, the word श्रृङ्खः is without propriety. निलाविष्ट—promulgated, disclosed हुद्धः—the mayor, the magistrate मोहिनायहु—having kidnapped her व्यायाम लै—law-fully married. प्रति—an emissary. अवंतिमित्वात्यान—by the security of the association of traders. पातिमम् is an abstract noun from दत्तमी ‘a security.’ वास्य—who looked upon or believed

P. 167. शुरुकन्त—Name of the country about Mathura. कालिदास has referred to this country in Ragh. VI. 46. कृष्णपुर्ण—a youth of family; or Sudra, as the Com. takes it. साशुच—नात्य—who had successfully fought many a duel with his own arms for the sake of his friends. निर्विवेक—successfully carried out; cf. निर्विवेक (कुद्ध) परिवारस्य दीर्घस्य वेपि, VI. p. 139; निर्विवेक: प्रतिपलस्तु शतमेतमात्रा गोथचरण। Bhar. Nit. Misc. Slokas, Sli. 13. कर्मचारी—hard-hearted, cruel men. वाणु—indicating uneasiness of mind, anxiety. अनिति—अनितिभुजः अत एक ज्ञाता—full growth; her eyes indicate her having passed the age of timidity and bashfulness. एक केवलादि—It is usual with ladies whose husbands are absent not to dress or decorate their hair, &c.; see supra, note on एकवेषणेऽत्सन p. 141. स्वयं चैन्दन—It is difficult to know what तद्द्र उस meant here; according to the Bhushan it means ‘a nail-mark;’ it may also be the mark
of a mole. नामाः—The *soma* is नामा or नामी. वृत्तान्तमानः—
being greatly agitated at heart. परिष्कारः—went; परिष्कः has
not got its usual sense here. सागरः—a fortune-teller. विषया-
निवेदः—under the pretext of begging alms.

P. 168. भगवतिका—A Buddhist or Jain female mendicant.
A female follower of Śramaṇa or Jīna; see Vaijayantī as quoted
in the com. on निर्मलिकक्ष प p. 87. It is strange that these nuns
should be found employed in the settlement of love-matters.
शीतला—her falling off, or deviation from, virtuous conduct.
उपपरे—in secret; or, in a private place. साधिनाशय—having
recourse to contemplation or penance; the phrase occurs in Kum.
V. 2. परस्ते—endeavours. क परले—how can it stand to reason?
उष्णा—excessive. असंस्कृतपता—inviolate chastity, incorrupti-
bility of character. अमुकित्वम—unless the evil influence exerted
by it is counteracted; unless the obstacle interposed by it is
removed. चक्षु—secretly. प्रज्ञाकुपिता &c.—pretending to be
lovingly angry. दुःखित—after this is done; in this sense it
occurs in Marathi as उपर. अभिज्ञ—noble, strong and good-
looking. साधना—by doing me that much service. सा तत्रेव
&c.—consenting to do so, she favoured him accordingly.
निर्मलिकक्ष—a female mendicant. See supra, note on निर्मलिक
at p. 87.

P. 169. परामर्शाधिक—pretending to rub it gently. आलंकार—
having made a scratch or cut. साधकमान्—in great dismay.
गुरु—fool, ill-advised stop. सम्पत्र पदवमिन—having put on a
bandage or ligature. सामायपत्राक—pretending to be ill.
परिष्कार—when he refused to tell. निर्ग्रेभे—pressingly, imper-
vatively. परिज्ञान—The merchant-guild, the committee of
merchants. विक्रमप्रविष्टाएँ—as I entered for the purpose of
repose. अयाप्रिन—goes with नद:—कृत्यः—misers, covetous
people who do not want to pay the fees. वित्तारः—partially
burnt. भ्रक्ताः—accidentally. सुन्याः—after deliberation, when
the matter was thought over.

P. 170. भाञ्ची—A witch, a female seeking the favour of
devils. शब्दः: भाञ्चीवर्ष&—This device of proving Nitambā-
vatī a Śākinī and getting her expelled from her house. used
here by the young merchant to gain his object, seems
to have been taken from the Veṭāla-pañchavimsīkā,
occurring in the Brihathkathā. Therein one Buddhīśrīra, the
minister and companion of Prince Vajramukula, adopts this
kind of device to secure to his friend Padmāvatī, a damsel of
that name. See Katuās. Lumbaka XII., Tarāṅga 8; cf. Ṭavāman-
hūṇaṣuḥ khaṭṭhitadurgapāh. ‘The god Ṭavāman, whose name is<br>hūṇaṣuḥ, is described as being in the form of a mountain.’

P. 171. श्रीरामेकर्णदेव—The darling of my heart. तिलोक—
squintingly, obliquely. कामक्षय—assuming any form at will.<br>कुक्षस्ती—trembling or struggling for release. अकडा—jaded.<br>निष्काल—discomfited, dejected and pale. निष्काल—free from<br>the contamination of sin. प्राप्त—goes with चन्द्र, who was regarded by him as his very life. अकाल—as at the<br>time when he helped the Yavanas against Bhīmadhāvan. निस्सारिषिक्षा—bathed or steeped in smile.

P. 172. लोकप्रसाद—In the following chapter the poet<br>has accomplished a literary tour de force by making Mantragupta<br>tell his tale without the use of any of the labial letters
(including the vowels उ and ऊ). The author here poetically<br>accounts for his hero's inability to use the labial letters.<br>Such literary feats are not rare in Sanskrit literature. Śrī<
rama’s Kamsanidhāna is a longer instance of this kind of feat.

कालिका—The country lay to the south of Odra or Orissa,<br>and extended to the mouth of the Godāvari. It is<br>identified with the Northern Circars. सांचिताज्ञ—ground for burning the dead, a cemetery. बुशिल—tree.<br>Mark how the author is forced to go in search of such<br>words as संस्कृत, धर्शिष्ण, &c. for the ordinary words शृङ्खल, द्वेष or पाप, owing to his self-imposed restriction of avoiding all<br>labials. सरस्फिलन—tender (lit. juicy) leaves. कालरा &c.—