THE
MEGHA DÚTA

OR
CLOUD MESSENGER:

A Poem
IN THE SANSKRIT LANGUAGE,
BY KÁLIDÁSA.

TRANSLATED INTO ENGLISH VERSE,
WITH
NOTES AND ILLUSTRATIONS,

BODEN PROFESSOR OF SANSKRIT IN THE UNIVERSITY OF OXFORD.

SECOND EDITION.

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PREFACE.

The advantages that have been found to result from the publication of the First Book of the Hitopadesa, and the Selections from the Mahábhárata, as Class-books for the East-India College, have induced Professor Johnson to prepare an edition of the Megha Dúta, or Cloud Messenger, for the same purpose, on a similar plan.

The Text of the Megha Dúta was printed in the year 1813, at Calcutta. It has the faults of most of the early-printed Sanskrit books;—the words are altogether unseparated, and the Text is not always accurate. In the present edition, these defects have been remedied; the faulty passages have been corrected; and the words have been detached wherever their separation was consistent with an observance of the laws that regulate euphonic combination. A Glossary, intended to serve at once as a Lexicon and a Grammar to the Text, compiled by Professor Johnson, is added to the publication.

As the style of the poem is more difficult than that of the preceding Class-books, Professor Johnson has considered it desirable to reprint the Translation in English Verse, which was the principal object of the original publication in Calcutta; for, as considerable freedom, or, it may sometimes be thought, license, was taken in that Translation, its use will not, it is to be expected, preclude the necessity of mental effort on the part of the Student, in order to develope the sense of the Sanskrit Text, whilst it may not unallowably lighten his labour, by furnishing him with a general notion of its purport. I have
acquiesced in the republication, in the hope that it will afford no
greater help than it is designed to render; for experience has satisfied
me that the aid of Translations, in the study of any language, except
for a short time, perhaps, in the earliest stage of it, is exceedingly
mischievous and deceptive. It induces carelessness, encourages in-
dolence, exercises no faculty but the memory, and employs that
faculty with so little energy of application, that the impressions received
are faint and superficial, and fade and are effaced almost as soon as
they are made. The progress effected with such assistance is a
mere waste of even the scant expenditure of time and trouble with
which it has been attained; for it is unreal—a mere mockery—
as the learner will soon discover, to his surprise, and, if he feel
rightly, to his mortification, when he tries his strength upon passages
unprovided with such illusory aid, and finds that he is as little
able to understand them as if his studies were yet to be begun.
It has been with some reluctance, therefore, that I have assented
to the proposition; and have done so only in the trust that the
verse translation will by no means obviate the necessity of independent
exertion.

The Translation of the Megha Dāta was the first attempt made by
me to interest European readers in the results of my Sanskrit studies.
It has the imperfections of a juvenile work; and the Translator has
no doubt sometimes not only departed from his original further than
was necessary, but further than was justifiable; and has occasionally
mistaken its meaning. Some of the mistakes I have corrected; and in
some instances have altered the arrangement of the lines, so as to
adhere more nearly to the order of the original. I have not cared,
however, to render the version much closer or more faithful; as
even had I been inclined to take the trouble, the circumstance of the
book becoming a class-book would have deterred me from the attempt:
but it is very possible, that whatever poetical fidelity the version
may possess, might have been injured by verbal approximation, and that the attempt to give a more literal likeness of the poem of Kálidásá would only have impaired the similitude of its expression.

I have gone over the Notes with more attention, and have continued the information they convey to the present time. I have added some, and omitted some, especially those which were designed to place the parallel passages of European poets in contiguity with the language and sentiments of the Indian bard. Such analogies will readily suggest themselves to well-educated minds; and it cannot be necessary to endeavour to prove to them, that Imagination, Feeling, and Taste, are not exclusively the products of the Western Hemisphere.

The Megha Dúta, or Cloud Messenger, is recommended to a Student of Sanskrit by its style and by its subject. The style is somewhat difficult, but the difficulty arises from no faults of conception or construction. There must, of course, be some unfamiliar imagery, some figures of purely local associations, in every foreign—in every Oriental composition; but, with a few possible exceptions, the Megha Dúta contains no ideas that may not be readily apprehended by European intellect. It has no miserable conceits, no enigmatical puzzles, which bewilder a poetic reader, and overwhelm a prosaic one with despair; and which, when the riddle is solved, offer no compensation for the labour of solution. The language, although remarkable for the richness of its compounds, is not disfigured by their extravagance: the order of the sentences is in general the natural one, with no more violent inversion than is indispensable for the convenience of the rhythm. The metre combines melody and dignity in a very extraordinary manner; and will bear an advantageous comparison, in both respects, with the best specimens of uniform verse in the poetry of any language, living or dead.
The subject of the poem is simple and ingenious: a Yaksha, a divinity of an inferior order, an attendant upon the god of riches, Kuvera, and one of a class which, as it appears from the poem, is characterized by a benevolent spirit, a gentle temper, and an affectionate disposition, has incurred the displeasure of his sovereign, and has been condemned by him to a twelvemonths' exile from his home. In the solitary but sacred forest in which he spends the period of his banishment, the Yaksha's most urgent care is to find an opportunity of conveying intelligence and consolation to his wife; and, in the wildness of his grief, he fancies that he discovers a friendly messenger in a cloud—one of those noble masses which seem almost instinct with life, as they traverse a tropical sky in the commencement of the Monsoon, and move with slow and solemn progression from the equatorial ocean to the snows of the Himálaya. In the spirit of this bold but not unnatural personification, the Yaksha addresses the Cloud, and entrusts to it the message he yearns to despatch to the absent object of his attachment. He describes the direction in which the Cloud is to travel—one marked out for it, indeed, by the eternal laws of nature; and takes this opportunity of alluding to the most important scenes of Hindu mythology and tradition—not with the dulness of prosaic detail, but with that true poetic pencil which, by a few happy touches, brings the subject of the description vividly before the mind's eye. Arrived at the end of the journey, the condition of his beloved wife is the theme of the exile's anticipations, and is dwelt upon with equal delicacy and truth; and the poem terminates with the message that is intended to assuage her grief and animate her hopes. The whole of this part of the composition is distinguished by the graceful expression of natural and amiable feelings, and cannot fail to leave a favourable impression of the national character; whilst the merely descriptive portion introduces the student to a knowledge of a variety of objects of local, traditional, and mythological value, with which it is his duty to become familiar; and which he will, when
in India, contemplate with additional interest and pleasure, from his previous acquaintance with the verses of Kālidāsa.

Little is known of the literary history of the Megha Dūta. It is, by common assent, attributed to Kālidāsa, a celebrated poet, who is reputed to have been one of the ornaments of the Court of Vikramāditya, king of Ujain, whose reign, used as a chronological epoch by the Hindus, is placed 56 years before the Christian æra. There is no reason to dispute the truth of these traditions. The poem undoubtedly belongs to a classical period of Hindu Literature; and that period, there is reason to believe, did not long survive the first centuries of Christianity. At a later date, the Poets were men of more scholarship than imagination, and substituted an overwrought display of the powers of the language for the unforced utterance of the dictates of the feeling or the fancy. This is not the case with the Megha Dūta; and although it is rather of a more sustained elevation of language than other works attributed to the same author, particularly his dramatic compositions, Sakuntalā, and Vikramā and Urvasī, yet there is a community of character in them, a similar fidelity to nature, a like delicacy and tenderness of feeling, and the same felicity of description, gracefulness of imagery, and elegance of expression, which leave it sufficiently probable that they are the works of the same master-hand. There are, indeed, in the Vikramā and Urvasī especially, passages which call the Megha Dūta to recollection; and in one place, where the deserted monarch inquires of the passing Cloud whither Urvasī has fled, we have the germ of the perhaps later poem, the Cloud Messenger. Of the other works attributed to Kālidāsa, the Ritu-sanhāra, Raghuvansa, Mālavikāgnimitra, Kumāra-sambhava, Sringāra-tilaka, Prasottara-mālā, Hāsyārṇava, and Sruta-bodha, some of them are certainly not of his composition.

The Text of the Megha Dūta has been the subject of very industrious
illustration, and, as noticed in the Preface to the first edition, the copy then consulted comprehended no fewer than six commentaries. This Manuscript, the property of Mr. Colebrooke, is now in the Library at the India House, and has been made use of by Professor Johnson in the present edition. The text of the poem has been also printed at Bonn, from Manuscripts in the Royal Libraries of Paris and Copenhagen, by Mr. Gildemeister, with Notes of various readings, and a useful Glossary.
MEGHADUTA,
OR
CLOUD MESSENGER.

काष्ठ िनाविनिगुल्स्म स्माधिकार्मस:
शापेनात्त गमितमहिमा वर्ष्मोग्येन भय्युः॥

WHERE Rámagiri’s cool, dark woods extend,
And those pure streams, where Síta bathed, descend;

ANNOTATIONS.

Verse 1. Rámagiri] Is a compound term signifying The mountain of Ráma, and may be applied to any of those hills in which the hero resided during his exile or peregrinations. His first and most celebrated residence was the mountain Chitrakúśa in Bundelcund, now known by the name of Comptah, and still a place of sanctity and pilgrimage. We find that tradition has assigned to another mountain, a part of the Kimoor range, the honour of affording him, and his companions, Sítá and Lakshmana, a temporary asylum, upon his progress to the south; and it is consequently held in veneration by the neighbouring villagers: see Capt. Blunt’s journey from Chunarghour to Yertnagoodum, Asiatic Researches, vii. 60. An account of a journey from Mirzapore to Nagpore, however, in the Asiatic Annual Register for 1806, has determined the situation of the scene of the present poem to be in the vicinity of the latter city. The modern name of the mountain is there stated to be Ramtée: it is marked in the maps, Ramtege; but I understand the proper word is Ramtinkí, which, in the Marhatta language, has probably the same import as Rámagiri, The hill of Ráma. It is situated but a short distance to the north of Nagpore; and is covered with buildings consecrated to Ráma and his associates, which receive the periodical visits of numerous and devout pilgrims.

Verse 2. Where Sítá bathed.] In his exile, Ráma was accompanied by his younger brother, Lakshmana, and his faithful consort Sítá, or, as she is called in the original, the daughter of Janaka.
Spoiled of his glories, severed from his wife,
A banished Yaksha passed his lonely life:
Doomed, by his lord's stern sentence, to sustain
Twelve tedious months of solitude and pain.

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Janaka, until the latter was carried off by the demon or giant Rāvana: see the Rāmāyaṇa. The performance of her ablutions in the springs of the mountain is here stated to have rendered their water the object of religious veneration.

Verse 4. A Yaksha] Is a demigod, of which there exists a Gayā or class. They have few peculiar attributes, and are regarded only as the companions or attendants of Kuvera, the god of wealth. The word is derived from वृष ‘to worship’; either, because they minister to Kuvera, are reverenced themselves by men, or are beloved by the Apsaras, the courtezans of Indra's heaven. They have, however, their own female companions, or wives; as appears by the poem. One writer, cited and censured by a Commentator on the Amara Kosa, derives the name from वृष ‘to eat,' because he says they devour children. Occasionally, indeed, the Yakshas appear as imps of evil; but, in general, their character is perfectly inoffensive.

Verse 5.] The lord of the Yakshas is Kuvera, who, in Hindu mythology, performs the functions of the Grecian Plutus. He is the god of wealth, and master of nine inestimable treasures. His capital is situated on mount Kailása, and inhabited by Yakshas, Kinnaras, and other inferior deities. He has a variety of appellations alluding to these circumstances, but is most commonly designated by the one here employed. The term is expressive of his deformity, being derived from वृष 'vile,' and शर 'body'; and he is described as having three legs, and but eight teeth. No images of him occur, nor is any particular worship paid to him; and in these respects there is a considerable analogy between him and his Grecian parallel. Plutus is described as blind, malignant, and cowardly; and seems to have received but very slender homage from Greek or Roman devotion. The term "sentence," here used, is, more literally, 'curse.' The text also states that it was incurred by a neglect of duty, the Yaksha having been heedless in his office, तारिकाः अन्नास. According to the Commentators, he was the warden of the gate of Kuvera's garden; and, quitting his post for a season, allowed Indra's elephant to commit a trespass, and trample down the flower-beds.
To these drear hills through circling days confined,
In dull unvaried grief, the god repined;
And sorrow, withering every youthful charm,
Had slipped the golden bracelet from his arm;
When with Áshára's glooms the air was hung,
And one dark Cloud around the mountain clung;
In form, some elephant, whose sportive rage,
Ramparts, scarce equal to his might, engage.

ANNOTATIONS.

Verse 10. Had slipped the golden bracelet from his arm.] This is a favourite idea with Hindu poets, and repeatedly occurs: thus, in the elegant drama of Sakuntalá, Dushmanta says:

Verse 11. When with Áshára's glooms.] The month Ásháda or Áshárha comprehends the latter part of June and the commencement of July, and is the period about which the south-west monsoon, or rainy season, usually sets in.

Verse 13. In form, some elephant.] Thus, in the Puráña Sarvaswa, clouds are described as अहिंस्य महात्म सम्भवं निर्माणकुः: 'Shaped like buffaloes, boars, and wild elephants.' In Chapman's Bussy D'Ambois, they are said to assume,

In our faulty apprehensions,
The forms of dragons, lions, elephants.

And
Long on the mass of mead-reviving dew
The heavenly exile fixed his eager view;
And still the melancholy tear suppressed,
Though bitterest sorrow wrung his heaving breast.
For e'en the happy husband, as he folds
His cherished partner in his arms, beholds
This gathering darkness with a troubled heart:
What must they feel, whom fate and distance part!
Such were the Yaksha's thoughts; but fancy found
Some solace in the glooms that deepened round;

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And Shakespeare, although he omits the elephant, gives them, with his usual overflow of imagery, a great variety of shapes:—

Sometimes we see a cloud that's dragonish,
A vapour sometimes like a bear or lion,
A towered citadel, a pendant rock,
A forked mountain, or blue promontory,
With trees upon 't, that nod unto the world,
And mock our eyes with air.

ANTHONY & CLEOPATRA.

Verse 20. For e'en the happy husband.] The commencement of the rainy season being peculiarly delightful in Hindustan, from the contrast it affords to the sultry weather immediately preceding it, and the refreshing sensations it excites, becomes, to the lover and the poet, the same source of love and tenderness, as the season of Spring is to the young and poetical, in Europe.
And bade him hail amidst the labouring air,
A friendly envoy to his distant fair;
Who, charged with grateful tidings, might impart
New life and pleasure to her drooping heart.

Cheered with the thought, he culled each budding flower,
And wildly wooed the fertilizing power;
(For who, a prey to agonizing grief,
Explores not idlest sources for relief;
And, as to creatures sensible of pain,
To lifeless nature loves not to complain?)
Due homage offered, and oblations made,
The Yaksha thus the Cloud majestic prayed:

ANNEEATIONS.
Verse 35. And oblations made.] The oblation of the blossoms of the Kuśaja, 'a small tree,' (Wrightea antidysenterica) is called Argha (आर्ग्ह) in the original, a religious rite, which seems to be analogous to the libation of the earlier periods of the Grecian ritual. आर्ग्ह, in the Amara Kośa, is described as a species of worship, and is perhaps more properly the act of offering
Hail, friend of Indra, counsellor divine,
Illustrious offspring of a glorious line!
CLOUD MESSENGER.

Wearer of shapes at will; thy worth I know,
And bold entrust thee with my fated woe:

ANNOTATIONS.

consist of Tila, flowers, barley, water and red sanders. Water alone is also sufficient to constitute the Argha. In the articles which form the Argha of the Hindus, as well as in the mode of presentation, that of pouring it out, or libating, we trace its analogy with the ancient libation. Of course, wine could never enter into Hindu offerings of this kind; but we find that the Greeks had their νηφάλια ἵερα or 'sober sacrifices,' from which wine was excluded. These were of four kinds: τὰ ἐθρόστοντα, 'libations of water,' τὰ μελισσοντα 'of honey,' τὰ γαλακτόστοντα 'of milk,' and τὰ ἐλαιόστοντα 'of oil;' which liquors were sometimes mixed with one another. According to Porphyry, most of the libations in the primitive times were νηφάλια. See Potter's Antiquities of Greece. We have here, then, three of the four fluid substances of an Argha, as first enumerated above, if we may compare the clarified butter with the oil: honey would, of course, be omitted on the same account as wine, being a prohibited article in Hindu law. With respect to the solid parts of the offering, a reference to the same authority will shew that they consisted of green herbs, grains, fruits, flowers, and frankincense; analogous to the grasses, rice, barley, flowers, sandal, &c. of the Sanskrit formulæ.

Verse 37. Hail, friend of Indra!] Indra is the sovereign deity of Swarge, or the Hindu Olympus. The cloud is here considered as his friend or counsellor, in allusion to his functions as regent of the atmosphere, where he appears in the character of the Jupiter Tonans, or Νεφελογερέτα Ζεύς. The appellative भवद्वेद, used in the original, is considered, by Etymologists, as irregularly derived from the passive form of भव, 'to adore,' 'to worship.'

Verse 38. Illustrious offspring of a glorious line.] According to the original, 'Descended from the celebrated line of the Pushkarávarttakas,' translated, in a prose version of this passage, 'Diluvian Clouds:' see Colebrooke on Sanskrit and Prakrit Prosody, Asiatic Researches, Vol. X. Clouds, agreeably to the Brahññáda Puráña, are divided into three classes, according to their origin from fire, the breath of Brahmá, or the wings of the mountains, which were cut off by Indra (पद्म). These latter are also called पुष्क्रेष्ठ, being especially the receptacles of water. Thus, in the Puráña Sarvaswa,

पुष्क्र नाम ते मेघा पुष्क्रलोपनस्यः
पुष्क्रेष्ठेऽक्षतेन कार्येऽभिस्यति ॥

"The clouds called Pushkara are those large clouds which are insatiable of water; and, on
For, better far, solicitation fail
With high desert, than with the base prevail.
Thou art the wretch's aid, affliction's friend;
To me, unfortunate, thy succour lend:
My lonely state compassionate behold,
Who mourn the vengeance of the god of gold;

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"on that account, they are called in this world, Pushkarávarttakas." So also it is said, upon the authority of the Váyu, Línga, and Matsya Purásás, "The third class of clouds is that of the Pakshaja, or those which were originally the wings of the mountains that were cut off by Indra. These are also termed Pushkarávarttakas, from their including water in their vortices. They are the largest and most formidable of all; and those which, at the end of the Yugas and Kalpas, pour down the waters of the Deluge." Vishnú Purásás, p. 231, note.

Verse 39. Wearer of shapes at will.] Or Kámarúpa; from खाल 'desire,' and रुप 'form,' 'shape': thus Socrates, in the "Clouds:"

Σω. Γίνεται παθή ὅτι αὐτὶ βάλενται.

Soc. Why, then,

Clouds can assume what shapes they will, believe me!

CUMBERLAND's Translation.

Verse 40. For, better far, solicitation fail &c.] This is a sentiment of rather an original strain, and indicates considerable elevation of mind. Something of the same kind occurs in Massinger's play of the "Bondman;" where Pisander says,

I'd rather fall under so just a judge,
Than be acquitted by a judge corrupt
And partial in his censure.

Verse 46. The god of gold.] Kuvara. See above.
Condemned amidst these dreary rocks to pine,
And all I wish, and all I love, resign.

Where dwell the Yakshas in their sparkling fields,
And Śiva's crescent groves surrounding gilds,
Direct thy licensed journey, and relate
To her who mourns in Alaká, my fate.
There shalt thou find the partner of my woes,
True to her faith, and stranger to repose;

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Verse 50. Where Śiva's crescent realms surrounding gilda.] The crest of Śiva is the new moon, which is sometimes described as forming a third eye in his forehead. The Himálaya mountains, amongst which we shall hereafter find Kailása to be situated, are Śiva's favourite haunts. He also resides occasionally on that mountain, and is represented as the particular friend and frequent guest of Kuvera.

Verse 52. I have here taken a liberty with the order of the original, and brought the description of the Yaksha's wife a little in advance, in order to preserve the description which follows, of the Cloud's progress, more connected. The Hindu poets are not very solicitous in general about arrangement; but it is possible that in this case I may not have improved upon that of Kálidás. The 10th stanza of the Sanskrit corresponds with these lines.

Verse 53. Alaká is the capital of Kuvera, and the residence of his dependent deities.
Her task to weep our destiny severe,
And count the moments of the lingering year:
A painful life she leads, but still she lives,
While hope its aid invigorating gives;
For female hearts, though fragile as the flower,
Are firm, when closed by hope's investing power.

Still, as thou mountest on thine airy flight,
Shall widowed wives behold thee with delight,
With eager gaze, their long locks drawn apart,
Whilst hope re-animates each drooping heart:
Nor less shall husbands, as thy course they trace,
Expect at hand a faithful wife's embrace;
Unless, like me, in servitude they bend,
And on another's lordly will depend.
The gentle breeze shall fan thy stately way,
In sportive wreathes the Cranes around thee play;
Pleased on thy left the Chátaka, along
Pursue thy path, and cheer it with his song.

Annotations.

Verse 70. Valáká (वल्का) is said, in Mr. Colebrooke's Amara Kośha, to mean a 'small crane.' The word is always feminine, and perhaps therefore means the female bird only. Indeed, some of the Commentators on this poem call it the female of the Vaka (वक), Ardea Torra and Putea. The rainy season is that of their gestation; which explains their attachment to the Cloud, and the allusion to its impregnating faculty mentioned in the text of the original, गधालक्ष्मकरणमत्.—The periodical journeys and orderly flight of this kind of bird have long furnished classical poetry with embellishments: they are frequently alluded to by Homer, as are the wild geese, of which mention is also made below:—thus, in the Iliad, Book ii. 459:

Tών ἐκ ὀρνιθῶν πτητῶν θέναι πολλά,
Χνῖνα, ἢ χεράνω, ἢ κόκκων δουλιχοδεῖρων,
'Ασίω ἐν λειμών, Καῖστρον ἄμφι ἐσθρα.
Not less their number than th' embodied cranes,
Or milk-white swans in Asia's watery plains,
That o'er the windings of Caýster's springs
Stretch their long necks and clap their rustling wings. Pope.

The translator has omitted the geese. Milton also describes the flight of these birds:

So steers the prudent Crane
Her annual voyage, borne on winds. **Paradise Lost**, vii. 436.

And again, line 442:

Others on silver lakes and rivers bathed
Their downy breast.—
——Yet oft they quit
The dank, and, rising on stiff penons, tower
The mid aérial sky.

Verse 71. The Chátaka is a bird supposed to drink no water but rain-water: of course he always
And when thy thunders soothe the parching earth,
And showers, expected, raise her mushroom birth;
The Swans for mount Kailása shall prepare,
And track thy course attendant through the air.

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always makes a prominent figure in the description of wet or cloudy weather. Thus in the rainy season of our author's (चतुर्वस्त्र) 'Ritu Sanhāra,' or Assemblage of Seasons:

The thirsty Chātaka impatient eyes
The promised waters of the labouring skies;
Where heavy Clouds, with low but pleasing song,
In slow procession murmuring move along.

The Chātaka is the Caculus Melanoleucus. The term वाल is rendered by the Commentators in general 'left,' on the left side; but Rāmanāth Tarkalankāra interprets it 'beautiful'; and maintains that the cry of birds, to be auspicious, should be upon the right side, not upon the left. Bharata Mallika, however, cites astrological writers to prove that the Chātaka is one of the exceptions to this rule:

"Peacocks, Chātakas, Chānas (blue jays), and other male birds, occasionally also antelopes, "going cheerfully along the left, give good fortune to the host." The Greek notions agreed with those of Rāmanāth, and considered the flight of birds upon the right side to be auspicious: the Romans made it the left; but this difference arose from the situation of the observer, as in both cases the auspicious quarter was the east; the ὀιωνος facing the north, and Aruspe the south. In general, according to the Hindus, those omens which occur upon the left side are unpropitious.

Verse 75. "The Rājahansas, desirous of going to the lake Mānas, shall accompany thee "as far as Kailāsa, having laid in their provisions from the new shoots of the filaments of the "stalk of the lotus." This is the closer reading of the text. Kailāsa is, properly speaking, a mytho-
Short be thy farewell to this hill addressed;
This hill with Rāma's holy feet imprest;
Thine ancient friend, whose scorching sorrows mourn
Thy frequent absence and delayed return.

Yet ere thine ear can drink what love inspires,
The lengthened way my guiding aid requires.
Oft on whose path full many a lofty hill
Shall ease thy toils, and many a cooling rill.

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a mythological mountain; but the name is also applied to the lofty range that runs parallel
with the Himálaya, on the north of that chain. The lake Mánasa lies between the two
ranges: and it is quite true, that it is the especial resort of the wild grey goose at the
beginning of the rainy season; "Those birds finding in the rocks bordering on the lake an
agreeable and safe asylum, when the swell of the rivers in the rains and the inundation of
the plains conceal their usual food." Moorcroft's Journey to Mánasarovara: Asiatic
Researches, xii. 466. The Rájahana is described as a kind of goose with white body and red
legs and bill; whence Mr. Ellis affirms that it is properly applicable to the Phoenicopterus or
flamingo. Asiatic Researches, xiv. 28, note.

Verse 78. With Ráma's holy feet imprest.] In the original text we have, "marked with the
steps of Raghupati, venerated of men." This appellation is given to Ráma, as the most distin-
guished,
Rise from these streams, and seek the upper sky;  
Then to the north with daring pinions fly.  
The beauteous Sylphs shall mark thee with amaze,  
As backward bent thou strik'st their upward gaze, 
In doubt if by the gale abruptly torn,  
Some mountain-peak along the air is borne.  
The ponderous Elephants, who prop the skies,  
Shall view thy form expansive with surprise;
Now first their arrogance exchanged for shame,
Lost in thy bulk their long unrivalled fame.

Eastward, where various gems, with blending ray,
In Indra's bow o'er yonder hillock play,
And on thy shadowy form such radiance shed,
As Peacock's plumes around a Krishña spread,
Direct thy course: to Málas smiling ground,
Where fragrant tillage breathes the fields around;

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Verse 95. A reference to the map will shew that it was necessary for the Cloud to begin the tour by travelling towards the east, in order to get round the lofty hills which in a manner form the eastern boundary of the Vindhya chain. It would otherwise have been requisite to have taken it across the most inaccessible part of those mountains, where the poet could not have accompanied it; and which would also have offended some peculiar notions entertained by the Hindus of the Vindhya hills, as we shall again have occasion to remark.

Verse 96. Indra's bow is the rainbow.

Verse 97. The body of Krishña is represented of a dark blue colour; and the plumes of the peacock are frequently arranged upon the images of this deity. Allusion is especially made to Krishña in his juvenile character, as a cow-herd in the groves of Vrindávána.

Verse 99. It is not easy, after the lapse of ages, to ascertain precisely the site of several places.
Thy fertile gifts, which looks of love reward,
Where bright-eyed peasants tread the verdant sward.
Thence sailing north, and veering to the west,
On Ámrakútā's lofty ridges rest;
Oft have thy showers the mountain's flames allayed,
Then fear not wearied to demand its aid.
Not e'en the basest, when a falling friend
Solicits help it once was his to lend,
The aid that gratitude exacts denies:
Much less shall noble minds the claim despise.

ANNOTATIONS.

this conjecture be correct, it will invalidate the derivation assigned with some ingenuity to the word Omerkuntuk, in a prefatory note to a pleasing little oriental poem published in England, called the Metamorphosis of Sona. The author of that note imagines the proper name to be Omer Khandaka; and he is happy in the affinity of the sound, though not in his definition of the sense, as "the district of Omer" is exceedingly unmeaning, and erroneous. Amara Khandaka might mean the "immortal portion," but I do not know of any reason for assigning such an epithet to the mountain in question.

Verse 107. The Hindus have been the object of much idle panegyrical, and equally idle detraction. Some writers have invested them with every amiable attribute, and they have been deprived by others of the common virtues of humanity. Amongst the excellencies denied to them, gratitude has been always particularized; and there are many of the European residents in India who scarcely imagine that the natives of the country ever heard of such a sentiment. To them, and to all detractors on this head, the above verse is a satisfactory reply; and that no doubt of its tenor may remain, I add the literal translation of the original passage. "Even a low man, when his friend comes to him for assistance, will not turn away his face, in consideration of former kindness;—how, therefore, should the exalted act thus?"
When o'er the wooded mountain's towering head
Thy hovering shades like flowing tresses spread,
Its form shall shine with charms unknown before,
That heavenly hosts may gaze at, and adore;
This earth's round breast, bright swelling from the ground,
And with thy orb as with a nipple crowned.

Next bending downwards from thy lofty flight,
On Chitrakúta's humbler peak alight;
O'er the tall hill thy weariness forego,
And quenching rain-drops on its flames bestow;

For speedy fruits are certain to await
Assistance yielded to the good and great.

ANNOTATIONS.
Verse 117. The mountain here mentioned must be in the vicinity of Omerkuntuk, and part of the same range; the name signifies, "the variegated or wonderful peak," and is applied to a number of hills: the most famous hill of this name, as was mentioned in the first note, is situated in Bundelkund.
Thence journeying onwards, Vindhyâ's ridgy chain,
And Reva's rill, that bathes its foot, attain;
Whose slender streams upon the brown hill's side,
Like painted streaks upon the dusky hide

ANNOTATIONS.

Verse 123. The Vindhyâ range of mountains holds a very distinguished station both in the mythology and geography of Hindustan: these points are both discussed at some length in the tour from Mirzapore to Nagpore, already cited; and, as in those passages which I have been able to investigate I find a perfectly accurate statement, I shall here transcribe the words of its author.

"Bindhâ, in Sanskrit named Vindh'ya, constitutes the limit between Hindustan and the Deccan. The most ancient Hindu authors assign it as the southern boundary of the region which they denominate Aryabhûma or Aryaverta. Modern authors, in like manner, make this the line which discriminates the northern from the southern nations of India. It reaches almost from the eastern to the western sea; and the highest part of the range deviates little from the line of the tropic. The mountainous tract, however, which retains the appellation, spreads much more widely: it meets the Ganges in several places towards the north; and the Godâveri is held to be its southern limit.

"Sanskrit etymologists deduce its name from a circumstance to which I have just now alluded: it is called Bindh'ya, says the author of a Commentary on the Amorcos, because people think (अपरिद्र) the progress of the sun is obstructed (रथ) by it. Suitably to this notion, the most elevated ridge of this tropical range of mountains is found to run from a point that lies between Chhota Nagpore and Palamu, to another that is situated in the vicinity of Ougein. But the course of the Nermadá river better indicates the direction of the principal range of the Vind'h hills. From Amracáda, where this river has its source, on the same spot with the Sone and the Hatu, to the gulf of Cumbaya, where it disembogues itself into the sea, the channel of the Nermadá is confined by a range of hills, or by a tract of elevated ground, in which numerous rivers take their rise; and by their subsequent course towards the Sone and Jannuna on one side, and towards the Taââti and Oodaver on the other, sufficiently indicate the superior elevation of that tract through which the Nermadá has forced its way.

The vast extent of this mountainous tract, contrasted with the small elevation of these hills,
Of the tall Elephant—in bright display,
Through stones and rocks wind slow their arduous way.
Here the soft dews thy path has lost resume,
And sip the gelid current’s rich perfume,

ANNOTATIONS.
viewed from the plains of Hindustan, has furnished grounds for a legend to which the mythological writings of the Hindus often allude. Vind’hya having once prostrated himself before his spiritual guide, Agasty,a, still remains in that posture, by command of the holy personage. This humiliation is the punishment of his presumption, in emulating the lofty height of Himálaya and Meru. According to this legend, Vind’hya has one foot at Chunar; and hence the real name of that fortress is said to be Charanádri (चरणाद्रि): his other foot is, I think, placed by the same legend in the vicinity of Gayá: the vulgar, very inconsistently, suppose the head of the prostrate mountain near the temple of Vind’hya Vasini, four miles from Mirzapore.”

Verse 124. The Revá is a name of the Narmadá river, which, as we have seen in the preceding note, rises from the mountain Ámrakúśa or Omerkuntuk. It may be here observed, that the rivers are always personified by the Hindus, and are, in general, female personifications. Thus we have Gangá, the daughter of Jahnú; Yamuná, the daughter of the Sun; and Revá, or Narmadá, the daughter of Himálá, as is said in the hymn translated from the Váyu Puráña, and given by Captain Blunt, Asiatic Researches vii. 103. The names of the Narmadá river are thus stated in the Amara Kośa,

“Revá तु नर्मदा सोमध्वाया मेकलाकन्याकाः” which are explained by the best Commentators thus, “who flows, who delights, who is descended from the line of the moon, and who is the daughter of Mekala.” The last term is applied either to the Vindhya mountain, or is considered to be the name of a Rishi or saint, and progenitor of the river-goddess. Tradition has assigned to this river a very Ovidian kind of tale; which is related in Captain Blunt’s tour, and which has been repeated in verse, with much elegance and spirit, by the author of the Metamorphosis of Sona.
Where the wild Elephant delights to shed
The juice exuding fragrant from his head.
Then swift proceed, nor shall the blast have force
To check with empty gusts thy ponderous course.

ANNOTATIONS.

Verse 131. The juice exuding fragrant from his head.] It is rather extraordinary that this juice which exudes from the temples of the elephant, especially in the season of rut, should have been unnoticed by modern writers on natural history, until the time of Cuvier (Regne animal), although mention of it is made by Strabo, from Megasthenes. The author of the Wild Sports of the East states, that “on each side of the elephant’s temples there is an aperture about the size of a pin’s head, whence an ichor exudes;” but he does not appear to have been aware of its nature. Indeed his descriptions, though entertaining, are frequently defective, owing to his extreme ignorance of the languages, the literature of which he so liberally devotes to the flames. In the Amara Kosha, this fluid is termed मद; and द्राक्ष; and the elephant, while it flows, is distinguished by the terms प्राणिक, गाजल: नर: from the animal out of rut, or after the juice has ceased to exude, and which is then called चहाक: or निशी. All these names are expressive of the circumstances. The exudation and fragrance of this fluid is frequently alluded to in Sanskrit poetry. Its scent is commonly compared to the odour of the sweetest flowers, and is then supposed to deceive and attract the bees. These circumstances occur in this passage from a work already referred to, the Ritu Sanhâra:—

Roars the wild Elephant inflamed with love,
And the deep sound reverberates from above;
His ample front, like some rich lotus, shews
Where sport the bees, and fragrant moisture flows.
Reviving nature bounteous shall dispense,
To cheer thy journey, every charm of sense;
Blossoms, with blended green and russet hue,
And opening buds, shall smile upon thy view.
Earth's blazing woods in incense shall arise,
And warbling birds with music fill the skies.

Respectful Demigods shall curious count
The chattering Storks, in lengthening order mount;
Shall mark the Chāṭakas, who, in thy train,
Expect impatiently the dropping rain.
And, when thy muttering thunders speak thee near,
Shall clasp their brides, half ecstasy, half fear.

Ah! much I dread the long-protracted way,
Where charms so numerous spring to tempt delay:
Will not the frequent hill retard thy flight,
Nor flowery plain persuade prolonged delight?
Or can the Peacock's animated hail,
The bird with lucid eyes, to lure thee fail?

ANNOTATIONS.

Verse 151. Or can the Peacock's animated hail?] The wild peacock is exceedingly abundant in many parts of Hindustan, and is especially found in marshy places. The habits of this bird are, in a great measure, aquatic; and the setting in of the rains is the season in which they pair. The peacock is therefore always introduced in the description of cloudy or rainy weather, together with the Cranes and Chátakas, whom we have already had occasion to notice. Thus, in a little poem descriptive of the rainy season &c., entitled Ghatakarpaura (चटकारपर), the author says, addressing his mistress—

वायुपुजारा: कांद्रवति गद्दवश मनानान्दता
O thou, whose teeth enamelled vie
With smiling Kunda's pearly ray,
Hear how the Peacock's amorous cry
Salutes the dark and cloudy day!

And again, in one of the Śatakars or Centos of Bhartrihari, where he is describing the same season—

कांकुल्पक्षक्षेत्रा रच रचया रचामारा:
When smiling forests, whence the tuneful cries
सुनितनमुनिलोक बहुश्रवतमारा
Of clustering pea-fowls shrill and frequent rise;
When tender feelings to each human breast,
And charm alike the happy or distressed.
Lo! where awhile the Swans reluctant cower,
Daśārūṇa's fields await the coming shower.
Then shall their groves diffuse profounder gloom,
And brighter buds the deepening shade illume;
Then shall the ancient tree, whose branches wear
The marks of village reverence and care,

ANNOTATIONS.
Verse 154. Daśārūṇa's fields await the coming shower.] No traces of this name are to be found in modern maps: it is enumerated in Major Wilford's lists from the Purāṇas, Asiatic Researches, vol. viii., amongst the countries situated behind the Vindhyā mountains; and corresponds, according to him, with the Dosarene of Ptolemy and the Periplus. Ptolemy's map has a Dosare and Dosaronis Fluvium; and in the Paurāṇik list of rivers, there is also a Dosarna river, which is said to rise from the mountain Chitrakūṭa. It may possibly correspond, at least in part, with the modern district of Cheteesgarh, as the etymology of both words refers to similar circumstances. Cheteesgarh is so named from its being supposed to comprise Thirty-six forts; and according to Bharata, the Commentator on our text, Daśārūṇa is derived from Daśā (दशा) Ten, and Rina (रिना), a strong hold or Durga, the Droog of the Peninsula, and thence means the district of the Ten citadels.

Verse 157. Then shall the ancient tree, &c.] A number of trees receive particular veneration from the Hindus; as the Indian fig, the Holy fig-tree, the Myrobalan trees, &c. In most villages there is at least one of these, which is considered particularly sacred, and is carefully kept and watered by the villagers, is hung occasionally with garlands, and receives the Prāśām or veneration inclination of the head, or even offerings and libations. The birds mentioned in the text by the epithet गृहसूचिपुरुष are the Vakas or Cranes. The term signifies "who eats the food of his female;" गृह commonly a house, meaning, in this compound, a wife. At the season of pairing, it is said that the female of this bird assists in feeding the male; and the same circumstance is stated with respect to the crow and the sparrow, whence the same epithet is applied to them also.
Shake through each leaf, as birds profanely wrest
The reverend boughs to form the rising nest.

Where royal Vidiśa confers renown
Thy warmest wish shall fruit delightful crown:
There, Vetravati's stream ambrosial laves
A gentle bank, with mildly murmuring waves;
And there, her rippling brow and polished face
Invite thy smiles, and sue for thy embrace.

Next, o'er the lesser hills thy flight suspend,
And growth erect to drooping flowerets lend;

ANNOTATIONS.

Verse 161. Where royal Vidiśa confers renown.] Vidiśa is described as the capital of the district of Daśārā. It appears to be the modern Bhilash, in the province of Malwa. It is still a place of some note; and is well known in India for the superior quality of the tobacco raised in its vicinity.

Verse 163. The Vetravati is the modern Betwah. It rises on the north side of the Vindhya chain; and, pursuing a north-easterly course of 340 miles, traverses the province of Malwa and the south-west corner of Allahabad, and falls into the Jumna below Kalpee. In the early part of its course, it passes through Bhilas or Vidiśa.
While sweeter fragrance breathes from each recess,
Than rich perfumes the hireling wanton's dress.
On Naga Nadi's banks thy waters shed,
And raise the feeble jasmin's languid head;

ANNOTATIONS.

Verse 167. Next o'er the lesser hills thy flight suspend.] The term in the text, नीरेवस्थिति, is explained by the Commentators, to signify either the hill named Nichais, a mountainous range, of little note, or of little elevation. It is of no great moment; but perhaps the latter, which meaning we select, is the most satisfactory.

Verse 168. And growth erect to drooping flowerets lend.] This passage, more literally rendered, is, "That hill which with upright flowers is like the body with its hair on end." The erection of the hairs of the body is, with the Hindus, constantly supposed to be the effect of pleasure or delight.

Verse 171. On Naga Nadi's banks.] Some of the Commentators notice various readings of the name of this river; which occurs as given in the translation, Naga Nādi (नागनदी), 'the mountain stream;' Nava Nādi (नवनदी), 'the new river;' and Vana Nādi (वननदी), 'the forest river.' It is probably one amongst a number of small streams falling from the Vindhyā range of hills; and, indeed, the whole province of Malwa abounds in water; so that, as is stated in the Ayen Akbery, "you cannot travel two or three coss without meeting with streams of good water, whose banks are shaded by the wild-willow and other trees, and decorated with the hyacinth and other beautiful and odoriferous flowers." Gladwin's Translation, vol. ii.—I have given the preference to the Naga Nādi as above, from finding a river west of the Betwah, which we have crossed, named the Parbatty; and which, rising in the Vindhyā chain, runs north-west, till it joins another called, in Arrowsmith's Map, the Sepra; and the two together fall into the Chumbul. The word Parbatty, or Pārvatī, means, 'sprung from the mountains;' and Naga Nādi, as I have mentioned, bears a similar import; so that they possibly are synonyms of the same stream.
Grant for a while thy interposing shroud,
To where those damsels woo the friendly Cloud;
As, while the garland’s flowery stores they seek,
The scorching sunbeams singe the tender cheek,
The ear-hung lotus fades: and vain they chase,
Fatigued and faint, the drops that dew the face.

What though to northern climes thy journey lay,
Consent to track a shortly devious way;
To fair Ujjayini’s palaces and pride,
And beauteous daughters, turn awhile aside.

ANNOTATIONS.
Verse 175. As, while the garland’s flowery stores they seek.] The use of garlands in the decoration of the houses and temples of the Hindus, and of flowers in their offerings and festivals, furnishes employment to a particular tribe or caste, the Målakárás or wreath-makers. The females of this class are here alluded to.
Verse 181. Ujjayini, or the modern Oujain, is supposed to have been the residence of our poet, and the capital of his celebrated patron, Vikramáditya. Few cities, perhaps, can boast of a more continuous reputation; as it has been a place of great note, from the earliest periods of Hindu tradition down to the present day. It is now in the possession of the family of Scindias and is the capital of his territories. A full and highly-interesting account of it is to be found in the Sixth Volume of the Asiatic Researches, in the Narrative of a Journey from Agra to this city, by the late Dr. Hunter,—a gentleman, the activity of whose mind was only equalled by the accuracy of his judgment, and the extensiveness of whose acquirements was only paralleled by the unwearied continuance of his exertions.
Those glancing eyes, those lightning looks unseen,
Dark are thy days, and thou in vain hast been.

Diverging thither now the road proceeds,
Where eddying waters fair Nirvindhyā leads,
Who speaks the language amorous maids devise,
The lore of signs, the eloquence of eyes;

ANNOTATIONS.

Verse 184. Dark are thy days.] The expression of the poet is simply, “If you do not enjoy
the glances, &c., you are defrauded” (प्रदित्त निधि), and the Commentators explain it by adding,
of the object of your life.” That is, if you have not seen these beauties, you might as well
have been blind, or not have existed at all. This compliment is rather hyperbolical; but we
are acquainted with it in Europe: and the Italian proverb, “He who has not seen Rome has
not seen anything,” conveys a similar idea.

Verse 186. Fair Nirvindhyā leads.] This stream has not been found by name in the
maps; but a number of small rivers occur between the Parbatty and the river mentioned below,
the Sipra, one of which must be the Nirvindhyā of the poet. The four following lines,
descriptive of the female personification of the current, are Englished rather with respect to the
sense than the words, the plainness of which might perhaps offend European fastidiousness.
There is not, however, any one of Kālidāsa’s river-ladies who behaves so indecorously as several
of Drayton’s similar personifications; and there is not one of them possessed of speech at all,
to say nothing of such speech as is made use of by the Hayle, and other like “lusty nymphs,”
of that author’s Polyolbion.
And seeks, with lavish beauty, to arrest
Thy course, and woo thee to her bridal breast.

The torrent passed, behold the Sindhu glide,
As though the hair-band bound the slender tide;
Bleached with the withered foliage, that the breeze
Has showered rude from overhanging trees:
To thee she looks for succour, to restore
Her lagging waters, and her leafy shore.

Behold the city whose immortal fame
Glows in Avanti’s or Viśāla’s name!

**ANNOTATIONS.**

Verse 191. Behold the Sindhu glide.] This is a stream also, with which the maps are not acquainted by name. As, however, it is the nearest river to Oujein, it may probably be the same with that now called Sāgurmuttee. The river having been diminished by the preceding hot weather, the poet compares it to a long single braid of hair; and, conformably to the personification of it as a female, he supposes the braid to have been bound, in consequence of the absence of the Cloud, after the fashion in which the hair is worn by those women whose husbands are absent;—a custom we shall again be called upon to notice.

Verse 196. The synonyms of Oujein are thus enumerated in the Vocabulary of Hemachandra:

Ujjayini, Viśalā, Avanī, and Pushpaka-raûdani.
Renowned for deeds that worth and love inspire,
And bards to paint them with poetic fire;
The fairest portion of celestial birth,
Of Indra's paradise transferred to earth;
The last reward to acts of virtue given;
The only recompence then left to Heaven.

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Verse 199. Renowned for deeds &c.] I have here taken some liberty with the text, the literal translation of which is "famous for the story of Udayana, and the number of its learned men." The story of Udayana, or Vatsara, as he is also named, is thus told concisely, by the Commentators on the poem:—Pradyota was a sovereign of Oujin, who had a daughter named Vásavadhá, and whom he intended to bestow in marriage upon a king of the name of Sanjayana. In the mean time, the princess sees the figure of Vatsara, sovereign of Kusha Dwípa, in a dream, and becomes enamoured of him. She contrives to inform him of her love, and he carries her off from her father and his rival. The same story is alluded to in the Málati Mándhava, a drama by Bhavabhúti; but neither in that, nor in the Commentary on the Megha Dúta, is mention made of the author, or of the work in which it is related. Mr. Colebrooke, in his learned Essay on Sanskrit and Prúkrit Prosody, in the Tenth Volume of the Asiatic Researches, has stated, that the allusion by Bhavabhúti was unsupported by other authority; not having, perhaps, noticed the similar allusion in this poem. He has also given an abstract of the Vásavadhá of Subandhu; a tale which corresponds, in many points, with that of Udayana, as here explained. Udayana is also the hero of part of the Kathá Sarit Ságara; and his marriage with Vásavadhá is there related in nearly a similar manner as that just described. The story was evidently popular; and the text might be rendered Ujjayin, "great or illustrious by the number of those skilled in the tale of Udayana."

Verse 204. The only recompence then left to Heaven.] To understand this properly, it is necessary to be acquainted with some of the Hindu notions regarding a future state. The highest
Here, as the early Zephyrs waft along,
In swelling harmony, the woodland song;
They scatter sweetness from the fragrant flower
That joyful opens to the morning hour.

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highest kind of happiness is absorption into the divine essence, or the return of that portion of spirit which is combined with the attributes of humanity, to its original source. This happiness, according to the philosopher, is to be attained only by the most perfect abstraction from the world, and freedom from passion, even while in a state of terrestrial existence: but there are certain places, which, in the popular creed, are invested with so much sanctity, as to entitle all who die within their precincts to final absorption or annihilation. One of these is Oujjein, or Avantí; and they are all enumerated in this verse:

योध्यावास पत्तु भ्रा बाज्री बाणी चरणिक्षानि।
पुरे बाज्रपत्ति श्रव श्रोता नाशाचारिक्षानि॥

"Ayodhyá, Mathurá, Máyá, Káśi, Kánci, Avantí, and the city Dwáravatí, are the seven "places which grant eternal happiness."

Besides this ultimate felicity, the Hindus have several minor degrees of happiness; amongst which is the enjoyment of Indra's Swarga, or, in fact, of a Muhammadan paradise. The degree and duration of the pleasures of this paradise are proportioned to the merits of those admitted to it; and "they, who have enjoyed this lofty region of Swarga, but whose virtue is exhausted, revisit the habitation of mortals." The case now alluded to seems, however, to be something different from that so described by Sir William Jones. It appears, by the explanation of the Commentators, that the exhausted pleasures of Swarga had proved insufficient for the recompense of certain acts of austerity, which, however, were not such as to merit final emancipation: the divine persons had therefore to seek elsewhere for the balance of their reward; and for that purpose they returned to Earth, bringing with them the fairest portion of Swarga, in which they continued to live in the discharge of pious duties till the whole account was settled, and their liberated spirits were re-united with the great, uniform, and primeval essence. The portion of Swarga thus brought to Earth was the city Avantí; whose superior sanctity and divine privileges are here alluded to, and thus explained by the poet.
With friendly zeal they sport around the maid
Who early courts their vivifying aid;
And, cool from Sipra’s gelid waves, embrace
Each languid limb and enervated grace.

Here should thy spirit with thy toils decay,
Rest from the labours of the wearying way:
Round every house the flowery fragrance spreads;
O’er every floor the painted footstep treads;

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Verse 211. The Sipra is the river upon the banks of which Oujein stands, and which is
called Sipparah in the maps. In Arrowsmith, however, there is another stream with a similar
name, the Sipra, which appears to be a continuation of the Sagarmuttee, considerably to the
north-east of Oujein. There can be no doubt of the position of the river mentioned by the poet.

Verse 216. The painted footstep.] Staining the soles of the feet with a red colour, derived
from the Mehndee, the Lac, &c., is a favourite practice of the Hindu toilet. It is thus
elegantly alluded to in the Ode to one of the Female Personifications of Music, the Rágini
Asanvereer:

The rose hath humbly bowed to meet,
With glowing lips, her hallowed feet,
And lent them all its bloom.

Hindu Odes, by John David Paterson, Esq., published in the New Series of Gladwin’s
Oriental Miscellany, Calcutta.
Breathed through each casement, swell the scented air,
Soft odours shaken from dishevelled hair;
Pleased on each terrace, dancing with delight,
The friendly Peacock hails thy grateful flight:
Delay then! certain in Ujjayin to find
All that restores the frame, or cheers the mind.

Hence, with new zeal, to Śiva homage pay,
The god whom earth and hell and heaven obey:
The choir who tend his holy fane shall view
With awe, in thee, his neck's celestial blue:

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Verse 223. The Commentators have thought proper, in explaining this verse and the preceding, to transpose the order of the explanations;—I do not see for what reason, and have therefore conformed to the text.

Verse 224. The god whom earth and hell and heaven obey.] "Lord of the three worlds" is the expression of the original text: the worlds are, Swarga or heaven, Pátála or hell, and Bhúmi or the earth.

Verse 226. With awe, in thee, his neck's celestial blue.] The dark blue of the Cloud is compared to the colour of the neck of Śiva, which became of this hue upon his swallowing the poison produced at the churning of the ocean. The story is thus related in Wilkins's Translation of an Episode of the Mahábhárata, prefixed to his Bhagavad Gitá:—"As they continued to churn the ocean more than enough, that deadly poison issued from its bed, burning like a raging fire; whose dreadful fumes in a moment spread throughout the world, confounding the three regions of the universe with its mortal stench, until Śeṣa, at the word of Brahmá, swallowed
Soft through the rustling grove the fragrant gale
Shall sweets from Gandhavati's fount exhale;
Where with rich dust the lotus-blossoms teem,
And youthful beauties frolic in the stream.

Here, till the sun has vanished in the west,
Till evening brings its sacred ritual, rest;—
Then reap the recompence of holy prayer,
Like drums thy thunders echoing in the air.
They who, with burning feet and aching arms,
With wanton gestures and emblazoned charms,

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the fatal drug, to save mankind; which remaining in the throat of that sovereign Dew of magic form, from that time he was called Neel-kant, because his throat was stained blue."

Verse 232. Till evening brings its sacred ritual, rest.] There are three daily and essential ceremonies performed by the Brahmans, termed Sandhyás (सन्ध्या), either from the word Sandhi (संधि), 'junction,' because they take place at the jointings of the day as it were, that is, at dawn, noon, and twilight: or as the term is otherwise derived from सन् 'with,' and ध, 'to meditate religiously.' When the ceremonies of the Sandhyá are of a public nature, they comprehend the ringing of bells, blowing the conch, beating a tabor, &c.; and this kind of sound the Cloud is directed by the Yaksha to excite, as an act of devotion.

Verse 235. They who, with burning feet and aching arms.] The female attendants upon the idol.
In Mahádeva's fane the measure tread,
Or wave the gorgeous chowrie o'er his head,
Shall turn on thee the grateful-speaking eye,
Whose glances gleam, like bees, along the sky,
As from thy presence, showers benign and sweet
Cool the parched earth, and soothe their tender feet.

ANNOTATIONS.

Verse 238. The gorgeous chowrie.] The Chowrie, or more properly Chounri (چونری),
is a brush of Peacock's feathers, or the tail of a particular kind of cow, &c., set in a handle of
such materials as suit the fancy or the means of the proprietor. It is used for a fan, or to
whisk off flies and other insects; and this piece of attention is always paid by the Hindus to
the figures of their gods.

Verse 240. Whose glances gleam, like bees, along the sky.] Although this allusion may
be new to European imagery, it is just and pleasing. The consequence of the glance is well
conveyed by the sting of the bee, while its poetically radiating nature is not unaptly compared
to the long flight of a line of these insects. The lengthened light of a glance is familiar to
us; for Shakspeare speaks of "eyes streaming through the airy region": and the continuous
flight of bees was noticed so long back as the time of Homer, who describes them as proceeding
in branches, a circumstance which his translator, Pope, has omitted:—

\[φαυτούν \text{ δὲ} \ θένναι \ εὐ' \ άσθεν \ εἰαρνοῖου.\]

Branching, they fly abroad o'er vernal flowers;

Or, as in Pope,

Clust'ring, in heaps on heaps, the driving bees &c.

Verse 242. And soothe their tender feet.] It is to be recollected that these ladies are
dancing bare-footed: divesting the feet of the shoes is a mark of reverence or respect paid to
sacred places, such as the interior or vestibule of a temple, which has been from the remotest
times practised in the East, as we know from the authority of Scripture.
Nay, more,—Bhaváni shall herself approve,
And pay thy services with looks of love;

ANNOTATIONS.

Verse 243. Bhaváni shall herself approve.] Bhaváni is one of the many names of the consort of Śiva. The reason of her satisfaction, and indeed the whole of this passage, although familiar to a Hindu, and although much amplified in the translation, requires a little explanation, to be rendered intelligible to the English reader. Śiva is supposed to be dancing at the performance of the evening Sandhyá, and to have assumed as his cloak the bloody skin of an elephant formerly belonging to an Asura destroyed by him. As this is no very seemly ornament, Bhaváni is delighted to find it supplied by the Cloud; which being of a dusky red, through the reflexion of the China roses now abundant, and being skirted, as it overhangs a forest, by the projecting branches of trees, resembles the elephant hide in colour, and its dangling limbs as well as in its bulk, and is mistaken for it by Śiva in his religious enthusiasm. The office performed by the Cloud has often been assigned to it in the West:
thus, Horace, Ode II. Book I.:

Nube candentes humeros amictus,
Augur Apollo.—

Or come Apollo, versed in fate, and shroud
Thy shining shoulders with a veiling cloud.

So Milton, in his Penelope, speaking of the Morning, describes it as
Kerchief'd in a comely cloud.

Lee invests sentiments of the mind with a similar garb, and has—
For true Repentance never comes to late;
As soon as born, she makes herself a shroud,
The weeping mantle of a fleecy cloud.

And a Poet of later day, but of no inferior name, has made a very fine use of this figure:

I've known her long, of worth most excellent;
But in the day of woe she ever rose
Upon the mind with added majesty;
As the dark mountain more sublimely towers,
Mantled in clouds and storm.

Miss Baillie's De Montfort.

The
When, as her Śiva’s twilight rites begin,
And he would clothe him in the reeking skin,
He deems thy form the sanguinary hide,
And casts his elephant attire aside;

For at his shoulders, like a dusky robe,
Mantling, impends thy vast and shadowy globe;
Where ample forests, stretched its skirts below,
Projecting trees like dangling limbs bestow;
And vermil roses, fiercely blooming, shed
Their rich reflected glow, their blood-resembling red.

ANNOTATIONS.

The action, the elephant skin, and other attributes of Śiva, are well described in a passage cited by Mr. Colebrooke, in his Essay on Sanskrit Prosody, from the Drama of Bhavabhūti, though there assigned to a form of his consort Durgā:

The elephant hide that robes thee, to thy steps
Swings to and fro; the whirling talons rend
The crescent on thy brow; from the torn orb
The trickling nectar falls; and every scull
That gems thy necklace laughs with horrid life.
Attendant spirits tremble and applaud.
Amidst the darkness palpable, that shrouds,
Deep as the touchstone’s gloom, the night with clouds,
With glittering lines of yellow lightning break,
And frequent trace in heaven the golden streak:
To those fond fair who tread the royal way,
The path their doubtful feet explore betray,
Those thunders hushed, whose shower-foreboding sound
Would check their ardour, and their hopes confound.

On some cool terrace, where the turtle-dove
In gentlest accents breathes connubial love,
Repose awhile; or plead your amorous vows
Through the long night, the lightning for your spouse.

ANNOTATIONS.

Verse 255. Amidst the darkness palpable, that shrouds.] So Milton’s celebrated expression,
And through the palpable obscure find out
His uncouth way.

The literal interpretation of the original passage is, “the darkness that may be pierced with
a needle.”
Your path retraced, resumed your promised flight,
When in the east the sun restores the light,
And shun his course; for with the dawning sky
The sorrowing wife dispels the tearful eye,
Her lord returned;—so comes the sun, to chase
The dewy tears that stain the Padma's face;
And ill his eager penitence will bear,
That thou shouldst check his progress through the air.
Now to Gambhíra's wave thy shadow flies,
And on the stream's pellucid surface lies,
Like some loved image faithfully imprest
Deep in the maiden's pure unsullied breast:

ANNOTATIONS.
Verse 275. Now to Gambhíra's wave.] This river, and the Gandhavatí in the vicinity of the temple of Śiva, which lately occurred, are probably amongst the numerous and nameless brooks with which the province of Malwa abounds.
And vain thy struggles to escape her wiles,
Or disappoint those sweetly treacherous smiles,
Which glistening Sapharas insidious dart,
Bright as the lotus, at thy vanquished heart.

ANNOTATIONS.

Verse 281. Which glistening Sapharas.] The Saphara is described as a small white
glistening fish; which darting rapidly through the water, is not unaptly compared to the
twinkling glances of a sparkling eye. Assigning the attributes of female beauty to a stream,
ceases to be incongruous when we advert to its constant personification by the Hindus: and
it is as philosophical as it is poetical, to affiance a River and a Cloud. The smiles of rivers,
nay, of the Ocean itself, have often been distributed by poetical imagination: thus Lucretius,
invoking Venus, says,

Tibi rident sequora ponti.
The ocean waves laugh on you:

for his late translator, Mr. Good, is very angry at the conversion of this laugh into a smile, as
effected by less daring of his predecessors. Milton again gives to the Ocean, nose, as well as
dimples:

Cheered with the grateful smell, old Ocean smiles,
And Metastasio, in his beautiful Ode to Venus, has,

E i flutti ridonq
Nel mar placati.
The waves now placid play,
And laugh amidst the deep.

All these, however, as well as our author, are far surpassed by Drayton, in his Poly-o-lbion;
where hill and dale, forest and river, are constantly described with male or female attributes.
With respect to the streams, he is not satisfied with wedding them to various objects, but
fairly subjects them to the pains of parturition. The instances are frequent; but we may be
content with the following, especially as it is explained and defended by his very learned
illustrator:—

When
What breast so firm unmoved by female charms?
Not thine, my friend: for now her waving arms,
O'erhanging Bayas, in thy grasp enclosed,
Rent her coerulean vest, and charms exposed,
Prove how successfully she tempts delay,
And wins thee loitering from the lengthening way.

Thence, satiate, lead along the gentle breeze
That bows the lofty summits of the trees;

ANNOTATIONS.

When Pool, quoth she, was young, a lusty sea-born lass,
Great Albion to this nymph an earnest suitor was,
And bare himself so well, and so in favour came,
That he in little time upon this lovely dame
Begot three maiden Isles, his darlings and delight.

"As Albion (son of Neptune), from whom that first name of this Britain was supposed, is well fitted to the fruitful bed of this Pool, thus personated as a sea-nymph, the plain truth (as words may certify your eyes, saving all impropriety of object) is, that in the Pool are seated three isles, Bruntsay, Fursey, and St. Helen's, in situation and magnitude as I name them. Nor is the fiction of begetting the Isles improper, seeing Greek antiquities tell us of divers in the Mediterranean and the Archipelagus; as, Rhodes, Delus, Hiera, the Echinades, and others which have been, as it were, brought forth out of the salt womb of Amphitrite." Selden's Illustrations.
And pure with fragrance, that the earth in flowers
Repays profuse to fertilizing showers;
Vocal with sounds the elephants excite,
To Devagiri wings its welcome flight.

There change thy form, and showering roses shed,
Bathed in the dews of heaven, on Skanda’s head;
Son of the Crescent’s god, whom holy ire
Called from the flame of all-devouring fire,

ANNOTATIONS.

Verse 294. Devagiri is the mountain of the deity, and may perhaps be the same with a place called, in the map, Dewagur, situated south of the Chumbal, in the centre of the province of Malwa, and precisely in the line of the Cloud’s progress; which, as we shall hereafter find, has been continued nearly due north from Oujain. This hill is the site of a temple of Kārtikeya; which, as well as that of Śiva described above, we must suppose to have enjoyed, in the days of antiquity, considerable reputation, or they would not have been so particularly specified in the poem.

Verse 296. Bathed in the dews of heaven.] “Moistened with the waters of the Mandākini,” the celestial Ganges. Skanda, or Kārtikeya, is the son of Śiva and Pārvati, and the Mars of Hindu mythology. There are various legends respecting his birth, one of which is presently noticed by the poet.

Verse 297. Several instances of the solitary production of offspring occur in the Hindu as well as in the Grecian mythology. Thus, as Pallas sprang from the brow of Jupiter, we have Skanda generated solely by the deity Śiva: Gangā springs from the head of the same deity, and Ganeśa is the self-born son of the goddess Pārvati. The miraculous birth of the warrior deity,
To snatch the Lord of Swarga from despair,
And timely save the trembling hosts of air.

Next bid thy thunders o'er the mountain float,
And echoing caves repeat the pealing note;
Fit music for the bird, whose lucid eye
Gleams like the horns beauty of the sky;
Whose moulting plumes, to love maternal dear,
Lend brilliant pendants to Bhavâni's ear.

ANNOTATIONS.

Deity, Skanda, was for the purpose of destroying Táraka, an Asur or demon, who, by the performance of continued and severe austerities, had acquired powers formidable to the gods. The eccentric genius of Southey has rendered it unnecessary, by his poem, 'The Curse of Kehâma,' for me to explain the nature or results of these acts of devotion. The germ of Skanda was cast by Śiva into the flame of Agni, the god of fire; who, being unable to sustain the increasing burden, transferred it to the goddess Gangâ: she accordingly was delivered of the deity, Skanda; who was afterwards received and reared, among thickets of the Śara reed (Saccharum Sara), by the six daughters of a king, named Kritikâ; or, according to other legends, by the wives of seven great Rishis or Saints. In either case, they form in astronomy the asterism of the Pleiades. Upon his coming to maturity, Skanda encountered and killed the demon, who had filled the region of Indra with dismay:—

Emisumque imâ de sede Typhonâ terrâ,
Caëlitibus, fecisse metum.
To him whose youth in Śara thickets strayed,
Reared by the nymphs, thy adoration paid,
Resume thy road, and to the world proclaim
The glorious tale of Rantideva’s fame,
Sprung from the blood of countless oxen shed,
And a fair river through the regions spread.

ANNOTATIONS.

Verse 305 &c. Whose moulting plumes, to love maternal dear.] Skanda, or Kārtikēya, is represented mounted upon a peacock; and Bhavāni we have already seen is the wife of Śiva, and half-mother to this deity. We have also noticed the frequency of the allusion to the delight the peacock is supposed to feel upon the appearance of cloudy and rainy weather.

Verse 310. Rantideva is the son of Sankriti, and sixth in descent from Bharata. Viṣṇu Purāṇa, p. 450.

Verse 311. Sprung from the blood of countless oxen shed.] The sacrifice of the horse or of the cow, the गोनेय or बचनेय, appears to have been common in the earliest periods of the Hindu ritual. It has been conceived that the sacrifice was not real, but typical; and that the form of sacrificing only was performed upon the victim, after which it was set at liberty. The text of this passage, however, is unfavourable to such a notion, as the metamorphosis of the blood of the kine into a river certainly implies that blood was diffused. The expression of the original, literally rendered, is, “sprung from the blood of the daughters of Surabhi,” that is, ‘kine;’ Surabhi being a celebrated cow produced at the churning of the ocean, and famed for granting to her votaries whatever they desired. “Daughter of Surabhi” is an expression of common occurrence, to denote the cow.

Verse 312. And a fair river through the regions spread.] The name of this river is not mentioned in the text of the poem, but is said by the Commentators to be the Charmanvati; and such a name occurs in Major Wilford’s lists, from the Purāṇas, amongst those streams which seem to arise from the north-west portion of the Vindhya mountains. The modern appellation
Each lute-armed spirit from thy path retires,
Lest drops ungenial damp the tuneful wires.
Celestial couples, bending from the skies,
Turn on thy distant course their downward eyes,
And watch thee lessening in thy long descent,
To rob the river's scanty stores intent;
As clothed in sacred darkness not thine own,
Thine is the azure of the costly stone,
A central sapphire in the loosened girth
Of scattering pearls, that strung the blooming earth.
The streamlet traversed, to the eager sight
Of Daśapura's fair impart delight;
Welcomed with looks that sparkling eyes bestow,
Whose arching brows like graceful creepers glow,
Whose upturned lashes to thy lofty way
The pearly ball and pupil dark display;
Such contrast as the lovely Kunda shows,
When the black bee sits pleased amidst her snows.

ANNOTATIONS.
Verse 321. A central sapphire &c.] This comparison, when understood, is happily
imagined; but to understand it, we must suppose ourselves above the Cloud, and to be looking
obliquely downwards upon its dark body; as shining drops of rain form a continuous line on
either side of it, and connect it with the earth.
Verse 324. Daśapura, according to its etymology, should mean a district; that of the ten
cities. It is said however, by the Commentators, to be the name of a city; and by one of them,
Mallináth, to be that of the city of Rantideva: if he is correct, it may possibly be the modern
Rintimpore or Rantampore; especially as that town, lying a little to the north of the Chumbul,
and in the line from Oujein to Tahnesar, is consequently in the course of the Cloud's progress,
and the probable position of Daśapura.
Verse 329. Such contrast as the lovely Kunda shews.] The Kunda (Jasminum pubescens)
bears a beautiful white flower; and the large black bee being seated in the centre of its cup,
they
Hence to the land of Brahma’s favoured sons,
O’er Kuru’s fatal field, thy journey runs.
With deepest glooms hang o’er the deadly plain,
Dewed with the blood of mighty warriors slain.
There Arjun’s wrath opposing armies felt,
And countless arrows strong Gândiva dealt,

ANNOTATIONS.

they afford a very delicate and truly poetical resemblance to the dark iris, and white ball of a full black eye.

Verse 331. Hence to the land of Brahmá’s favoured sons.] Brahmagupta (ब्रह्माकुप्त) is the abode of Brahmá, or the holy land of the Hindus. It is thus described by Menu, ii. 17:

ब्रह्माकुप्तानां शिशुरक्षेत्रां प्रभुवत्न

"Between the two divine rivers, Saraswati and Drihashat or Drihashwat, lies the tract of land which the sages have named Brahmagupta, because it was frequented by the gods."

Verse 332. Kuru-Kshetra (कुरुक्षेत्र), the Field of the Kurus, is the scene of the celebrated battle between them and the Pándus, which forms the subject of the Mahábhárata. It lies a little to the south-east of Tahnearsar, and is still a place of note and pilgrimage. It is not far from Panniput, the seat of another celebrated engagement, that between the assembled Princes of Hindustan, and the combined strength of the Marhattas. This part of the country, indeed, presenting few obstacles to the movement of large armies, has in every period of the history of Hindustan been the theatre of contention.

Verse 335. Arjun was the friend and pupil of Krihán, and the third of the Pándava Princes. He has been long ago introduced to European readers, especially in Sir Charles Wilkins’s able translation of the Bhagavad-Gîtá; and appears, in the opening of that poem, in a very amiable light:

चाही यथावसने गायं बलमण्डालमयम्

शरम्युक्तवर्ज्ञेष मेघः स्वभावमुद्राः: ॥ ८८ ॥
Thick as thy drops, that, in the pelting shower,  
Incessant hurl round the shrinking flower.

O'er Saraswati's waters wing your course,  
And inward prove their purifying force;  
Most holy, since, oppressed with heaviest grief,  
The ploughshare's mighty Lord here sought relief;

ANNOTATIONS.

"Alas! that for the lust of the enjoyments of dominion we stand here ready to murder the  
kindred of our own blood. I would rather patiently suffer that the sons of Dhritarashtra,  
with their weapons in their hands, should come upon me, and, unopposed, kill me un-  
guarded in the field."

Verse 336. As the horses and swords of chivalry received particular names, so the weapons  
of the Hindu knights have been similarly honoured. Gāṇḍīva is the bow of Arjuna.

Verse 339. The Saraswati, or, as it is corruptedly called, the Sursooty, falls from the  
southern portion of the Himálaya mountains, and runs into the great desert, where it is lost in  
the sands. It flows a little to the north-west of Kuru-kshetra; and though rather out of the line  
of the Cloud's progress, not sufficiently so to prevent the introduction into the poem of a stream  
so celebrated and so holy.

Verse 342. We have here the reason why the waters of the Saraswáti are objects of  
religious veneration. Balaráma is the eldest brother of Kríshna. He is called (हलङ्ग) Lángali,  
(हलङ्गवर्ण) Halabhriti, &c., from his being armed with a ploughshare; which he is said to have  
employed
Cloud Messenger.

No longer quaffed the wine cup with his wife,
But mourned in solitude o'er kindred strife.

Thy journey next o'er Kanakhala bends,
Where Jahnu's daughter from the hills descends;

Annotations.

employed as bills were formerly used, for pulling his enemies down from their horses, &c.,
which enabled him then to dispatch them with his club. Although Kṛṣṇa took an active
part in the warfare between the Kuru and Pându, Balarāma refused to join either party;
and retired into voluntary seclusion, filled with grief at the nature of the contest: 'deserting,'
the poet says, 'his favourite liquor marked by the eyes of Revati;'—that is, emulating their
brightness as she shared the revels of her husband. Viśāku Purāṇa, p. 510, 604.

Verse 345. The name is Kalakhala in the original, but it more properly is as given above.
The meaning of the word, agreeably to a forced etymology, is thus explained in the Gangā-
dwāra Māhāmya section of the Skanda Purāṇa:

"What man (क्र) so wicked (क) as not to obtain (य) future happiness from bathing there?
Thence the holy sages have called this Tirtha, by the name of Kanakhala."

It also occurs in this passage of the Hari Vamsa portion of the Mahābhārata:

"Gangādhwāra, Kanakhala, and where the moon impends:"

and, in both instances, is applied to the place where the Ganges descends into the low ground
of Hindustán. The name is still retained; as appears from the testimony of an impartial
witness, Lieut. Webb, in his Survey of the Sources of the Ganges: a survey which has essen-
tially improved the geography of those regions:—"The party arrived at Haridwāra, and
encamped at the village of Kanakhala" (Kankhal), on the west bank of the Ganges, at the
distance of about two miles from the fair." Asiat. Researches, xi. 449. "The Ganges does
not now descend at Kankhal; and it is a question for geologists to solve, whether the Ganges
has,
Whose sacred waters, to Bhagírath given,  
Conveyed the sons of Sagara to heaven.

ANOTATIONS.

has, in the course of nineteen centuries, so corroded the skirts of the mountain, as to have thrown back the gorge through which she passes, a distance of two miles. See note on a view of Kankhal, Oriental Portfolio.

Verse 316. Where Jahnú's daughter from the hills descends.] Jahnú's daughter is Gangá, or the Ganges; which river, "after forcing its way through an extensive tract of mountainous country, here first enters on the plains." It is rather extraordinary that Kálidásá should have omitted the name of Harídwará (Hurdwár), and preferred Kanakhál, especially as the former occurs in the Puráñas, in the Skanda Puráña, as mentioned in the note, page 450, vol. xi. of the Researches; and in this passage from the Mātāya Puráña, cited in the Puráña Sarvaswa:

क्षेत्र बुधव्र गाघर तेवु स्यानेनु हुकेवाम ।  
हनिऴारे प्रायाण्य ग्राघरसागरसङ्खयः ॥

"The Ganges is everywhere easy of access, except in three places, Harídwará, Prayág, and her junction with the sea." Jahnú is the name of a sage, who, upon being disturbed in his devotions by the passage of the river, drank up its waters. Upon relenting, however, he allowed the stream to re-issue from his ear; and the affinity of Gangá to the saint arises from this second birth.

Verse 348. Conveyed the sons of Sagara to heaven.] The Ganges, according to the legend, was brought from heaven, by the religious rites of Bhagíratha, the great-grandson of Sagár; who, as well as that king, had engaged in a long series of acts of austerity, for the purpose of procuring the descent of the river to wash the ashes of Sagár's 60,000 sons. The youths had been reduced to this state by the indignation of Kapíla, a saint, whose devotions they had disturbed in their eager quest of the horse that was to be the victim of an Aśva-medha by their father. Their misfortunes did not, however, cease with their existence; as their admission to Swarga depended, according to the instructions of Garúda, upon the use of the water of the Ganges in the administration of their funeral rites. At this period the Ganges watered the plains of heaven alone; and it was no easy undertaking to induce her to resign those for an humble and earthly course. Sagara, his son Ansuman, and grandson Dilípa, died without being able to effect the descent of the heavenly stream: but his great-grandson, Bhagíratha, was more fortunate; and his long-continued austerities were rewarded by
She, who with smiling waves disportive strayed
Through Śambhu's locks, and with his tresses played;
Unheeding, as she flowed delighted down,
The gathering storm of Gauri's jealous frown.

Should her clear current tempt thy thirsty lip,
And thou inclining bend the stream to sip;
Thy form, like Indra's Elephant, displayed,
Shall clothe the crystal waves with deepest shade;

ANNOTATIONS.

by the fall of the Ganges, the bathing of the ashes of his ancestors with the holy water, and the establishment of them in the enjoyments of Swarga. The whole story is told in the First Book of the Rāmāyāna, from the 32d to the 35th section.

Verse 349. She, who with smiling waves disportive strayed.] The earth being unable to bear the sudden descent of so great a river as the Ganges, Śiva was induced, at the intercession of Bhagiratha, to interpose his sacred head. Accordingly, Gángá first alighted on the head of the deity, and remained for a considerable period wandering amongst the tresses of his long and entangled hair, to the extreme jealousy and displeasure, according to Kálidása, of the goddess Gauri or Párvatí, Śiva's consort.

Verse 355. Thy form, like Indra's Elephant.] We have already noticed that presiding deities are attached to the various points of the compass, and that each of these deities is furnished with a male and female Elephant. Amongst these, the most distinguished is Airávata, the Elephant of Indra, in his capacity of Regent of the East.
With sacred glooms the darkening waves shall glide,
As where the Jumna mixes with the tide.

As Śiva's Bull upon his sacred neck,
Amidst his ermine, owns some sable speck;

So shall thy shade upon the mountain show,
Whose sides are silvered with eternal snow;

Where Gungā leads her purifying waves,
And the Musk Deer spring frequent from the caves.

ANNOTATIONS.

Verse 358. As where the Jumna mingles with the tide.] The waters of the Jumna, or Yamunā, are described as much darker than those of the Ganges at the point of their confluence, from the circumstances of the stream being less shallow and less discoloured with clay or sand. Occasionally, indeed, the waters of the Ganges there are so white from the diffusion of earthy particles, that, according to the creed of the natives, the river flows with milk. The confluence of rivers always forms a sacred spot in India: but the meeting of the Ganges and Jumna at Prayāga or Allahabad, from the sanctity of both the currents, and from the supposed subterraneous addition of the Saraswati, is a place of distinguished holiness.

Verse 359. As Śiva's Bull upon his sacred neck.] The Bull is the vehicle of Śiva, and the animal of the god is always painted of a milk-white colour.

Verse 364. And the Musk Deer spring frequent from the caves.] This animal is what is called the Thibet Musk; "but its favourite residence is among the lofty Himalley (Himálaya) mountains, which divide Tartary from Hindustán." See the best account of the Musk Deer yet published, in Gladwin's Oriental Miscellany, Calcutta 1798, accompanied with accurate drawings by Mr. Home, of the figure, teeth, hoofs, &c.
From writhing boughs should forest flames arise,
Whose breath the air, and brand the Yak supplies;

ANNOTATIONS.
Verse 365. Should forest flames arise.] The conflagration of the woods in India is of frequent occurrence; and the causes of it are here described by the poet. The intertwining branches of the Saral (Pinus longifolia), of the Bambu, and other trees, being set in motion by the wind, their mutual friction engenders flame. This spread abroad by the air, and, according to the poet, by the thick tails of the Yak of Tartary or Bos Grunniens (from which Chowries are made), readily communicates to the surrounding foliage, dried up by the heat of the sun, and exceedingly inflammable. The burning of a forest is so well described in the Ritu Sanhāra, that I cannot avoid citing the passage, although its length perhaps requires an apology:

Which,
Instant afford the aid 'tis thine to lend,
And with a thousand friendly streams descend.
Of all the fruits that fortune yields, the best
Is still the power to succour the distrest.

Shame is the fruit of actions indiscreet,
And vain presumption ends but in defeat.

ANNOTATIONS.
Which, omitting a few repetitions and excrescences, may be thus translated:
The forest flames—the foliage, sear and dry,
Bursta in a blaze beneath the torrid sky.
Fanned by the gale, the fires resplendent grow,
Brighter than blooming Safflower’s vermil glow;
Brighter than Minium’s fierceness, as they wind
Around the branch, or shoot athwart the rind:
Play through the leaves, along the trunk ascend,
And o’er the top in tapering radiance end.
The crackling Bambu rushing flames surround,
Roar through the rocks, and through the caves resound.
The dry blade fuel to their rage supplies,
And instant flame along the herbage flies,
Involves the forest tenants in its sphere,
And in its rapid course outstrips the deer.
Like palest gold the towering ray aspires,
And wafting gusts diffuse the wasting fires:
Wide fly the sparks, the burning branches fall,
And one relentless blaze envelopes all.
So shall the Sarabhas, who thee oppose,
Themselves to pain and infamy expose;
When round their heads, amidst the lowering sky,
White as a brilliant smile, thy hailstones fly.

Next to the mountain, with the foot imprest
Of him who wears the crescent for his crest,

ANNOTATIONS.

Verse 373. The Sarabha is a fabulous animal, described as possessing eight legs, and of a fierce untractable nature. It is supposed to haunt these mountains especially.

Verse 376. White as a brilliant smile.] It is remarkable that a laugh or smile is always compared to objects of a white colour, by Hindu writers.

Verse 377. Next to the mountain, with the foot imprest.] The fancied or artificial print of some saint or deity on hills or detached stones is a common occurrence in the creeds of the East. The idea is not confined to the inhabitants of Hindustán; but is asserted similarly by those of Nepal, Ceylon, and Ava; as may be seen in Turner's Journey to Nepal, Symes's Embassy to Ava, &c. The Musulmans also have the same notion with respect to many of the Prophets; for they believe that the marks of Adam's feet remain on a mountain in the centre of Ceylon; and that those of Abraham were impressed upon a stone which was formerly at Mecca, and which he had used as a temporary scaffold in constructing the upper part of the primary Kaaba. A number of similar stories may be found in Mirkhound, and other Mohammedan authors. The Himálaya mountains are the scene of most of Śiva's adventures, his religious abstraction, his love, marriage, &c.; and the place here mentioned may have some connexion with the Ghát, and neighbouring hill at Haridwára, mentioned in Capt. Raper's account of the survey of the Ganges, by the name of Haraka Pairi, 'the foot of Hara or Śiva.'
Devoutly pass, and with religious glow
Around the spot in pious circles go:
For there have Saints the sacred altar raised,
And there eternal offerings have blazed,
And blest the faithful worshippers; for they
The stain of sin with life shall cast away,
And, after death, a glad admittance gain
To Śiva's glorious and immortal train.

ANNOTATIONS.
Verse 380. Around the spot in pious circles go.] Circumambulating a venerable object, or person, is a usual mark of profound respect. Thus, in Sakuntalā, Kanwa thus addresses his foster-daughter, on the eve of her departure:

चते हि: सतो हुसानिनः प्रदर्श्यकाश्च।

“My best beloved, come and walk with me round the sacrificial fire.”

And again, in the Rāmāyaṇa, we have the same ceremony described thus:

वर्षस्य ॥ चुन्ता वर्षोत्कर्षा वार्षिकोन्तः ॥

"Hearing the words of Janaka, the four supporters of Ragu's race, previously placed according to the direction of Vāśishtha, took the hands of the four damsels within theirs, and, with their spouses, circumambulated the fire, the altar, the king, and the sages."

Rāmāyaṇa, with Translation, 1, 60, 37.

A somewhat similar practice seems to have been in use amongst the Celtic nations. The Highland leech, who is called to the aid of Waverley, "would not proceed to any operation until he had perambulated his couch three times, moving from east to west, according to the course of the sun." And Sir Walter Scott observes, in a Note, that "the Highlanders will still make the 'deasil' (the circumambulation, or 'pra-dakshiān') 'around those whom they wish well to'.”
Here wake the chorus:—bid the thunder's sound,
Deep and reiterated, roll around,
Loud as a hundred drums;—while softer strains
The swelling gale breathes sweetly through the canes;
And from the lovely songsters of the skies,
Hymns to the victor of Tripura rise.

Thence to the snow-clad hills thy course direct,
And Krauncha's celebrated pass select;

**Annotations.**

Verse 391. The lovely songsters of the skies] are the females of the Kinnaras, or demigods, attendant upon Kuvera, and the musicians of Swarga.

Verse 392. Hymns to the victor of Tripura rise.] Tripura is the name of a city, or rather, as its etymology implies, three cities collectively: these formed the domain of a celebrated Demon, or Asur, destroyed by Siva, and were reduced to ashes by that Deity. According to the Commentators, we have here a full and complete concert in honour of Mahâdeva.

Verse 394. And Krauncha's celebrated pass select.] I have not been able to make any thing of this pass or hole (श्रीचर्म). The original text states it to be on the very skirt (उपत्त) of the snowy mountain; and calls it also हेमबार, 'The gate of the geese,' who fly annually this way to the Mânasarovara lake. Krauncha is described as a mountain, in the Mahâbhârat; and, being personified, is there called the son of Mainâka. A mountain also called Krauncha Meru occurs in Mr. Wilford's lists, amongst those mountains situated in the north. It must lie at some distance from the plains; and perhaps the Poet, by using the term उपत्त, implies its relative situation with the loftiest part of the range or proper snow-clad mountains.
That pass the swans in annual flight explore;
And erst a Hero's mighty arrows tore.
Winding thy way due north through the defile,
Thy form compressed, with borrowed grace shall smile:
The sable foot that Bali marked with dread,
A god triumphant o'er creation spread.

ANNOTATIONS.
Verse 396. And erst a Hero's mighty arrows tore.] The Krauncha pass, or defile, in the Krauncha mountain, is said to have been made by the arrows of Bhrigupati, or Parasurama, who was educated by Siva on Mount Kailasa, and who thus opened himself a passage from the mountains upon the occasion of his travelling southwards to destroy the Kshatriya or military race. Parasurama is an Avatar, or descent of Vishnu, in the person of the son of the Saint Jamadagni; and this Saint being also descended from the celebrated sage Bhrigu, his son is named Bhrigupati, or, Chief of that race. See Legend of Parasurama, Vishnu Purana, p. 401. The fissure in the Krauncha mountain is, in the Vayu and Vamana Puranas, ascribed to Karthikeya. Ibid, p.169, note 10.

Verse 399. The sable foot that Bali marked with dread.] The story of Bali and the Vamana, or dwarf Avatar, was first told by Sonnerat, and has since been frequently repeated. As the former is a good specimen of the style in which Hindu legends were narrated by European travellers in the last century, it may be here inserted. "The fifth incarnation was in a Bramin dwarf, under the name of Vamana: it was wroght to restrain the pride of the giant Bely. The latter, after having conquered the gods, expelled them from Sorgon: he was generous, true to his word, compassionate, and charitable. Vichenou, under the form of a very little Bramin, presented himself before him while he was sacrificing, and asked him for three paces of land to build a hut. Bely ridiculed the apparent imbecility of the dwarf, in telling him that he ought not to limit his demand to a bequest so trifling; — that his generosity could bestow a much larger donation of land. Vamana answered, that being of so small a stature, what he asked was more than sufficient. The prince immediately granted his request; and,
and, to ratify his donation, poured water into his right hand; which was no sooner done, than the dwarf grew so prodigiously, that his body filled the universe! He measured the earth with one pace, and the heavens with another; and then summoned Bely to give him his word for the third. The prince then recognised Vichou, adored him, and presented his head to him: but the god, satisfied with his submission, sent him to govern the Pandalon; and permitted him to return every year to the earth, the day of the full moon, in the month of November.”


Verse 402. Kailása’s venerated guest.] Kailása, as it here appears, a part of the Himálaya range, is in fable a mountain of costly gems or of crystal, the site of Kuvera’s capital, and the favourite haunt of Śiva. I shall borrow, from the notes to Southeys ‘Curse of Kéláma,’ a description of it from Baldisus, curious enough in itself, but still more so for its strange medley of accuracy and incorrectness, and its uncouth transformation and commixture of the Sanskrit names. “The residence of Ixora (Iśwara or रूपर) is upon the silver mount Kalaja (Kailása or रूपर), to the south of the famous mountain Mahameru, being a most delicious place, planted with all sorts of trees, that bear fruit all the year round. The roses and other flowers send forth a most odoriferous scent; and the pond at the foot of the mount is enclosed with pleasant walks of trees, that afford an agreeable shade; whilst the peacocks and divers other birds entertain the ear with their harmonious noise, as the beautiful women do the eyes. The circumjacent woods are inhabited by a certain people called Munis or Rixias (Rishis or त्रिवृक्ष), who, avoiding the conversation of others, spend their time in offering daily sacrifices to their god.

“It is observable, that though these Pagans are generally black themselves, they do represent these Rixias to be of a fair complexion, with long white beards, and long garments hanging cross-ways, from about the neck down over the breast. They are in such high esteem among them, that they believe whom they bless are blessed, and whom they curse are cursed.

“Within the mountain lives another generation, called Jexaquinnenra (Yaksha or यक्ष, and Kinnara or रज्जर), and Quendra (Indra or त्रिवृक्ष), who are free from all trouble, and spend their days in continual contemplation, praises, and prayers to god. Round about the mountain stand seven ladders, by which you ascend to a spacious plain, in the middle whereof is a bell of
That mount, whose sides with brightest lustre shine,
A polished mirror, worthy charms divine;
Whose base a Rāvan from its centre wrung,
Shaken, not sundered, stable though unstrung;
Whose lofty peaks to distant realms in sight
Present a Śiva’s smile, a lotus white.

ANNOTATIONS.

of silver and a square table, surrounded with nine precious stones of divers colours: upon this table lies a silver rose, called Tamarapua (?), which contains two women as bright and fair as a pearl: one is called Brigasiri (?), i.e. ‘The lady of the mouth;’ the other Tarasiri (?), i.e. ‘The lady of the tongue:’ because they praise God with the mouth and tongue. In the centre of this rose is the triangle of Quivelings (Śiva-linga); which, they say, is the permanent residence of God.” BALDEUS. The latter part of this description is quite new to the Pandits, and I suspect is rather Mohammedan than Hindu. Little is said of Kailāsa in authentic Hindu legend. See Vaihū Purāṇa, p. 172.

Verse 406. Shaken, not sundered, stable though unstrung.] This alludes to a legend of Rāvana’s having attempted to remove the mountain from its situation; although he did not succeed as well as Satan and his compeers, when,

"From their foundations loosening to and fro,
They plucked the seated hills."

He considerably unhinged its foundations. The story perhaps originates with the curious vibrating rock at Mahābalipuram; of which it may be said, as is observed by Selden of Main-umber, i.e. Ambrose’s stone in Cornwall, not far from Penzance, that “it is so great, that many men’s united strength cannot remove it, yet with one finger you may wag it.”

Verse 407. Whose lofty peaks to distant realms in sight.] The lofty peaks of the Hima-
laya range of mountains are very justly stated by the poet to be visible to surrounding regions (प्रजापित). They are seen, in the south, from situations more remote than those in which any other peaks have been discerned; and the supposition of their exceeding even the Andes in elevation has been confirmed by recent inquiries.
And lo! those peaks, than ivory more clear,
When yet unstained the parted tusks appear,
Beam with new lustre, as around their head
Thy glossy glooms metallic darkness spread;
As shews a Halabhrita's sable vest,
More fair the pallid beauty of his breast.
Haply across thy long and mountain way
In sport may Gauri with her Siva stray;
Her serpent bracelet from her wrist displaced,
And in her arms the mighty god embraced.
Should thus it fortune, be it thine to lend
A path their holy footsteps may ascend;
Close in thy hollow form thy stores comprost,
While by the touch of feet celestial blest.

Then shall the nymphs of heaven, a giddy train,
Thy form an instrument of sport detain;
And with the lightning, round each wrist that gleams,
Shall set at liberty thy cooling streams.

ANNOTATIONS.

Verse 424. Thy form an instrument of sport.] Literally, "They shall take thee as being the abode of an artificial water-work"—a jet-d'eau, or shower-bath; or, according to some of the Commentators, a vessel for sprinkling water, either a common syringe or squirt, or the more elegant Asiatic apparatus in use for sprinkling perfumed waters, especially rose-water—a Gooláb-pásh.

Verse 425. And with the lightning, round each wrist that gleams.] The diamond and thunderbolt, according to Hindu notions, are of one substance, and are called by the same appellation (श्रे). As the fall of the thunderbolt is usually followed by rain, and may thus
But should they seek thy journey to delay—
A grateful solace in the sultry day—
Speak harsh in thunder, and the nymphs shall fly
Alarmed, nor check thy progress through the sky.

Where bright the mountain's crystal glories break,
Explore the golden lotus-covered lake;
Imbibe the dews of Mánasa, and spread
A friendly veil round Airavata's head;

ANNOTATIONS.

be considered as its cause; the propinquity and the mutual friction of the same substance upon
the wrists of our young ladies is, in like manner, supposed to occasion the dispersion of the
fluid treasures of the Cloud.

Verse 433. Mánasa, Mánasarovara, or commonly Man-sarour, is a celebrated lake situated
in the centre of the Himálaya mountains, and was long said to be the source of the Ganges
and Brahmaputra rivers: with respect to the first of these, the statement has been found to be
erroneous; and we have no positive proofs of its accuracy with regard to the latter. When
the passage in the text was translated, the chief information regarding the latter was derived
from the vague reports of Hindu Pilgrims. Since then, Mánasarovara was visited by that
enterprising traveller, Moorcroft. He has not yet had a successor.

We here take leave of the geographical part of the poem, which is highly creditable to
Kálidásá's accuracy; and now come to the region of unmixed fable, the residence of Kuvera
and his attendant demigods.

Or, life dispensing, with the Zephyrs go,
Where heavenly trees with fainting blossoms blow.

Now on the mountain's side, like some dear friend,
Behold the city of the gods impend;
Thy goal behold, where Ganga's winding rill
Skirts like a costly train the sacred hill;
Where brilliant pearls descend in lucid showers,
And Clouds, like tresses, clothe her lofty towers.

There every palace with thy glory vies,
Whose soaring summits kiss the lofty skies;

ANNOTATIONS.

Verse 436. Where heavenly trees with fainting blossoms blow.] Literally, the Kalpa trees, one of the five kinds which flourish in Indra's heaven. They are thus enumerated in the Amara Kosha:

Verse 438. The city of the gods impend.] Alaká, the capital of Kuvera.
Whose beauteous inmates bright as lightning glare,
And tabors mock the thunders of the air;
The rainbow flickering gleams along the walls,
And glittering rain in sparkling diamonds falls.

There lovely triflers wanton through the day,
Dress all their care, and all their labour play;
One while, the fluttering Lotus fans the fair,
Or Kunda top-knots crown the jetty hair.

ANNOTATIONS.

Verse 449. I have availed myself of the aid of the Commentators to make out this passage rather more fully than it occurs in the original, and consequently more intelligibly to the English reader. The poet describes the toilet of the Yakshinis, or female Yakshas, through the six seasons of the year, by mentioning as the selected flowers, those peculiar to each period. Thus the Lotus blooms in Sarat or the sultry season, two months of our autumn; the Kunda (Jasminum pubescens) in Śīśā or the dewy season; the Lodh, a species of tree (Symlocos racemosa, Rox.), is in blossom in Hemanta or winter; the Kuruvaka (Gomphrena globosa) in Vasanta or spring; the Śīrisha (Mimosa Śīrisha) in the hot months, or Grīshma; and the Nīpa or Kadamba (Nauclea Kadamba) at the setting in of the rains. It is to the Commentators also that I am indebted for the sole occupation of the goddesses being pleasure and dress. The fact is,

——To sing, to dance,
To dress, and troll the tongue, and roll the eye,
constitutes a very well-educated female, according to the customs of Hindustan. We cannot help, however, being pleased with the simplicity and propriety of taste which gives to the graceful ornaments of nature so prominent a part in the decoration of feminine beauty.
Now, o'er the cheek the Lodh's pale pollen shines,
Now midst their curls the Amaranth entwines.
These graces varying with the varying year,
Śirisha-blossoms deck the tender ear;
Or new Kadambas, with thy coming born,
The parted locks and polished front adorn.
Thus graced, they woo the Yakshas to their arms,
And gems, and wine, and music, aid their charms.
The strains divine with art celestial thrill,
And wines from grapes of heavenly growth distil.
The gems bestrew each terrace of delight,
Like stars that glitter through the shades of night.

ANNOTATIONS.
Verse 462. And wines from grapes of heavenly growth distil.] So Milton, Paradise Lost, v. 426:
—In heaven, the trees
Of life ambrosial fruitage bear, and vines yield nectar.
And again, line 835:
—Rubied nectar flows,
Fruit of delicious vines, the growth of heaven.
Verse 464. Like stars that glitter through the shades of night.] Thus B. Jonson:
The starres that are the jewels of the night.
There, when the Sun restores the rising day,  
What deeds of love his tell-tale beams display!  
The withered garlands on the pathway found;  
The faded lotus prostrate on the ground;  468  
The pearls, that bursting zones have taught to roam,  
Speak of fond maids, and wanderers from home.  
Here filled with modest fears, the Yaksha's bride  
Her charms from passion's eagerness would hide;  472

ANNOTATIONS.
Verse 470. Speak of fond maids, and wanderers from home.] I have already mentioned that the Hindus always send the lady to seek her lover, and they usually add a very reasonable degree of ardour and impatience. Our poet, in another place, compares the female so engaged to a rapid current. Thus, in the Rītu Sanhāra:

रिप्रायण: परीवारनाम  
प्रत्येकमेवातीर्थनिनि ।

विश्लेषण: प्रकाश  दुः  वातावरणः  
प्रयासम सर्वस्याः परीवारीत इतिमयत् ।

Fast flow the turbid torrents, as they sweep  
The shelving valleys to rejoin the deep:  
Impetuous as the maid whom passion warms,  
And drives impatient to her lover's arms,  
Along they bound with unresisted force,  
And banks and trees demolish in their course.
The bold presumption of her lover’s hands
To cast aside the loosened vest, withstands;
And, feeble to resist, bewildered turns
Where the rich lamp with lofty radiance burns;
And vainly whelms it with a fragrant cloud
Of scented dust, in hope the light to shroud.

The gale that blows eternally their guide,
High over Alaká the clouds divide
In parted masses, like the issuing smoke
Of incense by the lattice-meshes broke:
Scattered they float, as if dispersed by fear,
Or conscious guilt spoke retribution near;

ANNOTATIONS.
Verse 478. Of scented dust.] She casts upon it a handful of Chórá: which means not only any powdered or pounded substance, but especially aromatic powders; which we may suppose to constitute part of an Indian lady’s toilet, as they did in the last century of those of Europe, when the toilet of a belle was equipped
With patches, powder-box, pulvil, perfumes.
Their just award for showers that lately soiled
Some painted floor, or gilded roof despoiled.

Ere yet thy coming yields opposing gloom,
The moon’s white rays the smiling night illume,
And on the moon-gem concentrated fall,
That hangs in woven nets in every hall;
Whence cooling dews upon the fair descend,
And life renewed to languid nature lend.

What though while Śiva with the god of gold
Delights a friendly intercourse to hold;

ANNOTATIONS.

Verse 486. Some painted floor.] It is customary amongst the Hindus, upon festival occasions, to smooth and paint the ground on which worship is to be performed, or the assembly to be held. As this spot is generally in an open area within the walls of the house, a shower of rain is of course very hostile to such decoration.

Verse 489. The moon-gem, or Chandrakánta (चंद्रकांत), which is supposed to absorb the rays of the moon, and to emit them again in the form of pure and cool moisture.
The Lord of Love, remembering former woe,
Wields not in Alaká his bee-strung bow,
Yet still he triumphs: for each maid supplies
The fatal bow with love-inspiring eyes;
And wanton glances emulate the dart,
That speeds unerring to the beating heart.

Northward from where Kuvera holds his state,
Where Indra's bow surmounts the arching gate;

ANNOTATIONS.

Verse 495. The Lord of Love, remembering former woe.] This alludes to the fate which befel the Hindu Cupid upon his assailing Śiva, whom, at the desire of the gods, he inflamed with the love of Pārvatī. Śiva, in his wrath, reduced the little deity to ashes, by a flame from the eye in his forehead; and, although he was subsequently restored to animation, he is here supposed to remain in dread of his former enemy. The whole story is spiritedly told in Sir William Jones's Hymns to Camdeo and to Durgā.

Verse 499. And wanton glances emulate the dart.] The eye-darting arrows is an idea familiar to English poetry; as in these instances:

Her eye darted contagious fire.  
Her eyes carried darts of fire,  
Feathered all with swift desire.  
I note perceive how in her glancing sight
Legions of loves with little wings did fly,
Darting their deadly arrows fiery bright.
And those love-darting eyes shall roll no more.  

Milton.

GREENE'S "Never too late."

SPENGER. Sonnet 16.

POPE's Elegy.
Where on rich boughs the clustering flower depends,
And low to earth the tall Mandára bends;

Pride of the grove, whose wants my fair supplies,
And nurtures like a child—my dwelling lies.

There is the fountain, emerald steps denote,
Where golden buds on stalks of coral float;
And for whose limpid waves the Swans forsake,
Pleased at thy sight, the mount-encircled lake.

ANNOTATIONS.

Verse 504. The tall Mandára. The Coral-tree, Erythrina Indica.

Verse 506. And nurtures like a child. Tender attachment to natural objects is one of
the most pleasing features in the poetical compositions of the Hindus. It is very frequently
expressed, and perhaps in few places with more beauty than in the drama of Sakuntalá, where,
upon departing from the bower of her foster-father, she bids adieu to the plants she had care-
fully tended, and the orphan fawn she had reared. The whole of this scene must be read
with pleasure; and may be classed with the departure of Goldsmith's village family from
Auburn, and the farewell of Eve to the bowers of Paradise.
Soft from the pool ascends a shelving ground,
Where shades devoted to delight abound;
Where the coerulean summit towers above
The golden circle of a plantain-grove:
Lamented haunts! which now in thee I view,
As glittering lightnings gilt thy base of blue.

See where the clustering Madhavi entwines,
And bright Kuruvaka the wreath confines;
Profuse, Asoka sheds its radiant flower,
And budding Kesara adorns the bower:

ANNOTATIONS.

Verse 517. The Madhavi entwines. [This Creeper (Garcinia racemosa, or Banisteria Bengalensis) is often alluded to by the Poets, for its superior elegance, and the beauty of its red blossoms.

Verse 518. Kuruvaka is the crimson Amaranth. The Sanskrit name is also applied to a blue species of Barleria.

Verse 519. Profuse, Asoka sheds its radiant flower. [Jonesia Asoka; speaking of which, Sir William Jones says, "The vegetable world scarcely exhibits a richer sight than an Asoka-tree in full bloom.

Verse 520. And budding Kesara.] A tree yielding a strong-smelling flower (Mimusops elengi).
These are my rivals; for the one would greet,
As I would willingly, my charmer's feet;
And, with my fondness, would the other sip
The grateful nectar of her honeyed lip.

A golden column, on a crystal base,
Begirt with jewels, rises o'er the place.
Here, when the evening twilight shades the skies,
The blue-necked Peacock to the summit flies,
And moves in graceful circles to the tone
My fair awakens from her tinkling zone.

ANNOTATIONS:

Verse 521. These are my rivals, &c.] These allusions refer to some particular notions of the Hindus respecting the Keśara and Asioka, which plants are said to blossom upon being touched respectively by the face or foot of a female: the story is, probably, originally poetical.

Verse 528. The blue-necked Peacock to the summit flies.] The wild Peacock, although it lays its nest upon the ground, is said, by Captain Williamson, to roost constantly on the loftiest trees.

Verse 530. My fair awakens from her tinkling zone.] A girdle of small bells (सुद्वंशिल्प) is a favourite Hindu ornament; also silver circles at the ankles and wrists, which emit a ringing noise as the wearer moves.
MEGHA DÚTA, or

एभिसायी हदवनिहितविषेदिशेंद्रेण:
बारोपाने हितितवपुष्यी गद्धपद्मी च हद्धा ॥

These be thy guides—and faithfully preserve
The marks I give thee: or e'en more, observe,
Where painted emblems holy wealth design,
Kuvera's treasures—that abode is mine.

ANNOTATIONS.

Ver. 534. Kuvera's treasures.] Thick with sparkling oriental gems

The portal alone.—Paradise Lost, B. iii. 507.

For such Kuvera's nine treasures are sometimes supposed to be. Rámásarma, commenting
upon Amara, thus enumerates them, from the Šabdárvivá:

प्रसोऽखियां नद्वांस्य: काक्षो गद्धकर्मां छ

गुप्तुन्नसाधिक्षति खवें मिन्यो नव ॥

"The Padma, Mahápadma, Sunkha, Makara, Kachhapa, Mukunda, Nanda, Níla, and
Kharva, are the nine Nidhis." The Šábda Ratnávali also has the same reading. In He-many
chandra, and the Šabda Málá, बुद्ध is substituted for नद्व. Nidhi (निद्धि) is the generic name;
but how it should be rendered into English, I am not prepared to say. Mr. Colebrooke calls
the particular Nidhis, "auriferous gems." See his translation of the Amara Kosa. Some of
the words bear the meanings of precious or holy things: thus, Padma is the Lotus; Sunkha the
shell or conch. Again, some of them imply large numbers; thus, Padma is 10,000 millions,
and Mahápadma is 100,000 millions, &c.; but all of them are not received in either the one
or the other acceptation. We may translate almost all into things: thus, a lotus, a large lotus,
a shell, a certain fish, a tortoise, a crest, a mathematical figure used by the Jainas. Níla
refers only to colour; but Kharva, the ninth, means a dwarf. Mr. Kindersley, translating
through the medium of the Tamul, has called eight of Kuvera's gems, the coral, pearl, cat's-
eye, emerald, diamond, sapphire, ruby, and topaz. The ninth he leaves undetermined. In
Dr. Hunter's Dictionary, I find one only of the nine in the Hindoostanee Language. Neelum or
नील म of Neelum or Neelmun, derived from नीलमिति 'a blue gem,' and interpreted the
Sapphire. Padma-colour, means a Ruby; and possibly the Padma may be the same:
perhaps कुद्धर, the tortoise, means tortoise-shell; and Makara may be an error for Maraka or
Marakata, an Emerald, or it may imply the same stone from the green colour of a fish: these,
however, are mere conjectures. Agreeably to the system of the Tantrikas, the Nidhis are
personified,
Haply its honours are not now to boast,
Dimmed by my fate, and in my exile lost.
For when the sun withdraws his cheering rays,
Faint are the charms the Kamala displays.
To those loved scenes repaired, that awful size,
Like a young elephant, in haste disguise;
Lest terror seize my fair one, as thy form
Hangs o'er the hillock, and portends the storm.
Thence to the inner mansion bend thy sight,
Diffusing round a mild and quivering light;
As when, through evening shades, soft flashes play
Where the bright fire-fly wings his glittering way.
There, in the fane, a beauteous creature stands,
The first best work of the Creator's hands;

ANNOTATIONS.

produced by it on different persons and at different periods. Moore, meeting with it in America, writes some elegant stanzas on the subject; and adds to the lightness of his verse, the solidity of prose in the authority of this note:—"The lively and varying illumination with which these fire-flies light up the woods at night gives quite an idea of enchantment. Puis ces mouches se developpant de l'obscurité de ces arbres, et s'approchant de nous, nous les voyons sur les orangers voisins, qu'ils mettoient tout en feu, nous rendant la vue de leurs beaux fruits, que la nuit avoit ravie, &c.—L'Histoire Des Antilles." See Moore's Odes and Epistles. We have now to hear the description of a Traveller of 1672, the learned and very devout Johannes Fryer, M.D.

"The next day, at twelve o'clock at noon, we struck into our old road at Moorbar, from whence, before, we were misguided: we packed hence by five in the afternoon, and left our burnt wood on the right-hand; but entered another, which made us better sport, deluding us with false flashes, that you would have thought the trees on a flame, and presently, as if untouched by fire, they retained their wonted verdure. The Coolies beheld the sight with horror and amazement, and were consulting to set me down and shift for themselves; whereof being informed, I cut two or three with my sword, and, by breathing a vein, let Shitan (the Devil) out, who was crept into their fancies; and led them, as they do a startling jade, to smell to what their wall-eyes represented amiss; where we found an host of flies, the subject both of our fear and wonder, which the sultry heat and moisture had generated into being, the certain prodromus of the ensuing rain, which followed us from the hills. This gave my thoughts the contemplation of that miraculous bush crowned with innocent flames that gave to Moses so pleasant and awful a prospect; the fire, that consumes every thing, seeming rather to dress than offend it."

Verse 548. The first best work of the Creator's hands.] Literally, the first creation of Brahmā: and 'first' may refer to time, or to degree: it most probably here means 'best.' So Milton, speaking of Eve:

"Oh, Fairest of creation! last and best
Of all God's works."—Paradise Lost, B. ix. 896.

We now enter upon perhaps the most pleasing part of this elegant little poem, the description of the Yaksha's wife. I may perhaps come under the denomination of those who, according
Whose slender limbs inadequately bear
A full-orbed bosom, and a weight of care;
Whose teeth like pearls, whose lips like Bimbas show,
And fawn-like eyes still tremble as they glow.
Lone as the widowed Chakraváki mourns,
Her faithful memory to her husband turns.

ANNOTATIONS.

to the illiberal and arrogant criticism of such a writer as a Mr. Pinkerton, prove, "That the climate of India, while it inflames the imagination, impairs the judgment;" when standing in very little awe of such a poetical censor, I advance an opinion, that we have few specimens, either in classical or modern poetry, of more genuine tenderness or delicate feeling.

Verse 551. Whose lips like Bimbas show.] The Bimba (Bryonia grandis) bears a red fruit, to which the lip is very commonly compared.

Verse 553. The Chakraváki is the ruddy goose (Anas Casarea), more commonly known in India by the appellation, Brahmany Duck or Goose. These birds are always observed to fly in pairs during the day, but are supposed to remain separate during the night. In the Hindoostanee Philology of Messrs. Gilchrist and Roebuck, an amusing account of the popular belief on this subject is thus given: "This bird, in the poetry of the Hindus, is their turtle-dove, for constancy and connubial affection; with the singular circumstance of the pair being doomed for ever to nocturnal separation, for having offended one of the Hindu divinities (Munis or Saints), whence,

"Chukwa chukuee do june in mut maro ko,e
Ye mare kurtar ke ruen bichora ho,e.

"Mark Heaven's decree, and man forbear
"To aim thy shafts, or puny thunder
"At these poor fowls, a hapless pair,
"Who pass the lonely nights asunder.

"If
And sad, and silent, shalt thou find my wife,
Half of my soul, and partner of my life,
Nipped by chill sorrow, as the flowers enfold
Their shrinking petals from the withering cold.

**Annotations.**

"If we believe popular tradition and assertions, the cause is so far confirmed by the effect observable in the conduct of these birds to the present day, who are said to occupy the opposite banks of a water or stream regularly every evening, and exclaim the live-long night to each other, thus:

"Chuku, ee muen a,oon? Nuheen nuheen chukwa.—
"Chukwa muen a,oon? Nuheen nuheen chukwa, ee,

"Say, shall I come, my dear, to thee?
"Ah no, indeed, that cannot be.—
"But may I wing my love to you?
"Nay chuck, alas! this will not do."

**Verse 556. Half of my soul, and partner of my life.**] So Milton:

Part of my soul, I seek thee; and thee claim,
My other half—

**वोकले मे विद्वा,** "My second existence," are the words of the original; and the other expression, "my half," is not more uncommon in Sanskrit than in Western poetry. Thus these tender, and, as Mrs. Malaprop thinks, profane expressions of endearment seem to have obtained a very extensive circulation. 'My life,' 'my soul,' are common to most of the European languages; and the most frequent epithet by which a mistress is addressed in Persian or Hindostanee, حانی, is of a similar import. Amongst the Romans, 'vita' and 'anima' were used in the same manner, or even in the temperate warmth of friendship; as Horace calls Virgil:

Animae dimidium meae!
Half of my soul!
I view her now! Long weeping swells her eyes,
And those dear lips are dried by parching sighs. 560
Sad on her hand her pallid cheek declines,
And half unseen through veiling tresses shines;
As when a darkling night the moon enshrouds,
A few faint rays break straggling through the Clouds. 564

Now at thy sight I mark fresh sorrows flow,
And sacred sacrifice augments her woe.

ANNOTATIONS.
And Propertius, addressing his Mistress, calls her his Life:
Ærata rumpam, mea Vita, catenas.
I'll burst, my Life, the brazen chains.

We may suppose the Romans derived these pretty words from the Greeks; and indeed, as we learn from Juvenal, vi. 194, they were very fond of employing, though not in the most becoming manner, the original terms ζωή καὶ ψυχή, the English translation of which has been given at some length by Mrs. Tighe, in her poem of Psyche; and, with some addition, by Lord Byron, in his Anglo-Greek song, the burden of which is the old sentiment in a modern antique shape, or 'My Life, I love you,' in the ζωή μου, σάς ἀγαπῶ, of the Greek of the Mores.
Verse 566. And sacred sacrifice augments her woe.] Thus Laodameia to Protesilaus, in Ovid:

Thura damus lacrymamque super.
We offer incense up, and add our tears.
I mark her now with Fancy's aid retrace
This wasted figure and this haggard face.
Now from her favourite bird she seeks relief,
And tells the tuneful Sáriká her grief;
Mourns o'er the feather'd prisoner's kindred fate,
And fondly questions of its absent mate.

ANNOTATIONS.
The Commentators, however, are not agreed how to interpret this passage in the original text, चतुष्पादुक्ता nor the expression दिवसाति पुरूः. "She falls before thee": they seem, however, to conceive it means, that the approach of the Cloud reminding her of its being the period at which absent husbands usually return home, she recollects that the return of her own lord is proscribed; and therefore either falls in a swoon, or with excess of affliction. The sacrifice is to be performed to render the gods propitious, or it is a sacrifice called वर्धकल्ल, usually performed by women at the beginning of the rainy season. Some interpret पुरे "In the city," not "Before, in front."

Verse 570. The Sáriká (Grakula religiosa) is a small bird, better known by the name of Mainá. It is represented as a female, while the parrot is described as a male bird: and as these two have, in all Hindu tales, the faculty of human speech, they are constantly introduced, the one inveighing against the faults of the male sex, and the other exposing the defects of the female. They are thus represented in the fourth story of that entertaining collection, the Buétai Pucheessé:

मैना बोलते त्यि पुरुष चचिंची पारी दण्दाणाव साहसा कले चाहे होते है। पिहा सुनकर तोम मे बहा त्यि नातो भी दण्दाणाव लूटी वेषकु म छाड्या हारै होते है।

Ladies have always been distinguished for maintaining pet animals; and the fancy seems to have been equally prevalent in the East and West, and in ancient or modern times. The Swallow of Lesbia, 'Passer deliciæ meæ puellæ,' may rival the Sáriká of the wife of the Yaksha, and Bullfinch of Mrs. Throckmorton. See Cowper's Poems.
In vain the lute for harmony is strung,  
And round the robe-neglected shoulder slung;  
And faltering accents strive to catch in vain  
Our race's old commemorative strain:

The falling tear, that from reflection springs,  
Corrodes incessantly the silvery strings;  
Recurring woe still pressing on the heart,  
The skilful hand forgets its grateful art,
And, idly wandering, strikes no measured tone,
But wakes a sad wild warbling of its own.

At times, such solace animates her mind
As widowed wives in cheerless absence find;
She counts the flowers, now faded on the floor,
That graced with monthly piety the door.
Thence reckons up the period, since from home,
And far from her, was I compelled to roam;
And deeming, fond, my term of exile run,
Conceives my homeward journey is begun.

ANNOTATIONS.
Verse 586. That graced with monthly piety the door.] The Hindus pay a species of adoration to many inanimate objects. Amongst others, the door-way, or door-post, receives such homage as is rendered by hanging up a flower or a garland there once a month.
Lightened by tasks like these, the day proceeds;  
But much I dread a bitterer night succeeds,  
When thou shalt view her on the earth’s cold breast,  
Or lonely couch of separation rest,  
Disturbed by tears those pallid cheeks that burn,  
And visions of her dearer half’s return.  
Now seeking sleep, a husband to restore;  
And waking now, his absence to deplore;  
Deprived of slumber by returning woes,  
Or mocked by idle phantoms of repose;  
Till her slight form, consumed by ceaseless pain,  
Shews like the moon, fast hastening to its wane.  
Crisp from the purifying wave, her hair  
Conceals the charms, no more her pleasing care;  

ANNOTATIONS.

Verse 591. In this, and some of the following passages, considerable liberty has been taken with the order of the original.
And, with neglected nails, her fingers chase,
Fatigued, the tresses wandering o’er her face.

Firm winds the fillet, as it first was wove,
When fate relentless forced me from my love;
And never flowery wreaths, nor costly pearls,
Must hope to decorate the fettered curls;
Loosed by no hand, until, the law divine
Accomplished, that delighted hand is mine.

Dull as the flower when clouds through æther sweep,
Not wholly wakening, nor resigned to sleep,
Her heavy eyelids languidly unclose
To where the moon its silvery radiance throws.
CHANDA: बेदात् सहितगुहिनः पञ्चभिग्नादयति
समेत शृङ्ख्लयञ्लिनिः ज प्रवुषा न सुप्रासम् ॥ १७ ॥
सा सच्चालाभरशमनवा कोमल्य धारणनी
श्योत्सङ्गे निहितमसकः कृः सुदा: सेन गाचम् ॥
त्वामपि जलशमने मोचयत्वश्चं
प्रायः सव्रेण भवति जलशापृष्टिराधवराम्य ॥ १२ ॥
जाने सच्चालव मयि मनसंभूतेः हमतमा-
दित्यमूलां प्रषमविरहे तामहं तकेयामि ॥

Mild through the chamber: once a welcome light;
Avoided now, and hateful to her sight.

Those charms that glittering ornaments oppress,
Those restless slumbers that proclaim distress,
That slender figure worn by grief severe,
Shall surely gain thy sympathizing tear.
For the soft breast is swift to overflow,
In moist compassion, at the claims of woe.

The same fond wife as when compelled to part,
Her love was mine, I still possess her heart.
Her well-known faith this confidence affords,
Nor vain conceit suggests unmeaning words.

ANNOTATIONS.

sun, during the fortnight of the increase. On the full moon, the gods adore that planet for
one night; and for the first day, all of them, together with the Pitris and Rishis, drink one
kalā or digit daily, until the ambrosia is exhausted.” Vāyu Purāṇa.
No boaster! and time shall quickly teach,
With observation joined, how just my speech.

O'er her left limbs shall glad pulsations play,
And signs auspicious indicate the way;
And like the lotus trembling on the tide,
While its deep roots the sportive fish divide,
So tremulous throbs the eye's enchanting ball,
Loose o'er whose lids neglected tresses fall.
Soothed by expected bliss, should gentle sleep
O'er her soft limbs and frame exhausted creep,
Delay thy tidings, and suspend thy flight,
And watch in silent patience through the night.
Withhold thy thunders, lest the awful sound
Her slumber banish, and her dreams confound;
Where her fond arms, like winding shrubs, she flings
Around my neck, and to my bosom clings.
Behold her rising with the early morn,
Fair as the flower that opening buds adorn;
And strive to animate her drooping mind
With cooling rain-drops and refreshing wind;
Restrain thy lightnings, as her timid gaze
Shrinks from the bright intolerable blaze;
And murmuring softly, gentle sounds prepare,
With words like these to raise her from despair:

'O, wife adored! whose lord still lives for thee;
Behold his friend and messenger in me;
Who now approach thy beauteous presence, fraught
With many a tender and consoling thought!

'Such tasks are mine:—where absent lovers stray,
'I speed the wanderer lightly on his way;
'And, with my thunders, teach his lagging mind
'New hopes the braid of absence to unbind.'

As beauteous Maithili with glad surprise
Bent on the Son of air her opening eyes,
So my fair partner's pleased uplifted gaze
Thy friendly presence with delight surveys.

ANNOTATIONS.
Verse 660. 'The braid of absence' is the Vaśi: see Note on Verse 607.
Verse 661. Maithili is a name of Sítá, derived from Mithilá, the place of her nativity, and the modern Tirhut. The allusion relates to the discovery of her in Lanká, by Ráma's envoy, Hanumána, the Monkey chief, said to be the son of the Wind.
She smiles, she speaks, her misery foregoes,
And deep attention on thy words bestows;
For such dear tidings happiness imparts,
Scarce less than mutual meeting to the heart.

Being, of years protracted, aid thy friend,
And with my words thine own suggestions blend!
Say thus: 'Thy lord o'er Ráma's mountain strays,
'Nor cares but those of absence blight his days.
'His only wish by me his friend to know,
'If he is blest with health, that thou art so:

ANNOTATIONS.

Verse 668. Scarce less than mutual meeting to the heart.] They have a proverb similar to this in the Hindustance language, "A letter is half a meeting." The expression is common in the poetry of the Rekhta, and occurs thus in a Ghazal by Jirat:

کمی هر یک مکتوب یم یم نصف ملاقات

It also exists in the Arabic language; and is thus given in one of the Exercises of Captain Lockett's Translation of the Mi'fat 'Amil, and the Sharah Mi'fat 'Amil, or an Arabic Grammar and Commentary:

المَرَاسَلَتَ كَمَا تَبْلَ مُصَلَّةً المَلَائِمَات

"Correspondence, they say, is half an interview."
भूतानां हि छलिषु कर्षायाधर्मायास्वमेतत् ॥ १०० ॥

श्यामनाश्च ्सुतनु तत्वुना गादत्तंसन तरमः ।
सास्त्रेशायुद्धचित्रचित्रोक्तमुक्तितेन ॥
दीर्घाच्छारस समधिकारोऽच्छासिना दूरवर्षी ।
सज्ज्येस्ति विशिष्टिदिनां वैरिष्ण हस्तानां ॥ १०९ ॥

श्रास्त्येष्य यदपि जिल ते यः सज्जीनां पुरस्तात्
कर्णे लोकः कथितमुहुदाननस्येश्लोभात् ॥

For still this fear especially must wait
On every creature of our passing state.

What though to distance driven by wrath divine,
Imagination joins his form with thine.

Such as I view, is his emaciate frame;
Such his regrets; his scorching pangs the same;
To every sigh of thine his sigh replies,
And tears responsive trickle from his eyes.

By thee unheard, by those bright eyes unseen,
Since fate resists, and regions intervene,
To me the message of his love consigned
Pourtrays the sufferings of his constant mind.

ANNOTATIONS.
Verse 675. For still this fear especially must wait.] It is to be recollected here, that even these heavenly Beings are of a perishable nature, and subject to the infirmities of existence. The whole are swept away at each Mahā-pralaya, or destruction of the Universe.
Which, like the baseless fabric of a vision,
Leaves not a wreck behind.
'Oh! where he present, fondly would he seek,
'In secret whisper, that inviting cheek;
'Woo thee in close approach, his words to hear,
'And breathe these tender accents in thine ear.'

"Goddess beloved! how vainly I explore
"The world, to trace the semblance I adore.
"Thy graceful form the flexile tendril shews,
"And like thy locks the peacock's plumage glows;
"Mild as thy cheeks, the moon's new beams appear,
"And those soft eyes adorn the timid deer;"

ANNOTATIONS.
Verse 695. Mild as thy cheeks, the moon's new beams appear.] Comparing a beautiful face to the moon has been supposed peculiar to Oriental Poets. Instances, however, may be found in English verse: perhaps that passage in Pope, where, speaking of an amiable female and the moon, he says, "Serene in virgin modesty she shines," may not be exactly in point, although the general idea is similar. Spenser, however, is sufficiently precise:
Her spacious forehead, like the clearest moon,
Whose full-grown orb begins now to be spent,
Largely displayed in native silver shone,
Giving wide room to beauty's regiment.
"In rippling brooks thy curling brows I see,
  But only view combined these charms in thee.

"E'en in these wilds our unrelenting fate
"Proscribes the union, love and art create:

"When, with the colours that the rock supplies,
"O'er the rude stone thy pictured beauties rise,
"Fain would I think, once more we fondly meet,
"And seek to fall in homage at thy feet;—

ANNOTATIONS.

Verse 698. But only view combined these charms in thee.] This turn of the compliment, closely faithful to the original, conveys a high idea of the gallantry of a Hindu Bard; and as this gallantry cannot be the ten times repeated retail of romantic folly or chivalrous phrensy, it may be considered as the natural expression of unsophisticated tenderness. We have in these lines a complete description of beauty, agreeably to Hindu fancy; and I do not think the series of comparisons will much suffer by being contrasted with any similar series in classical or modern writers.

Verse 701. When, with the colours that the rock supplies.] "Having painted you with mineral colours" (चातुर्यां), that is, according to the Commentators, with 'red chalk,' &c. Our very limited acquaintance with the high land which is the scene of the Yaksha's exile prevents our specifying the mineral substances which he may be supposed to have employed. The expression in the text, however, is one of many circumstances that render it probable that the mountains which run across the northernmost part of the Peninsula are rich in the objects of mineralogical inquiry. We know that copper mines have been discovered in the eastern extremity of them, the ore of which is very productive. The Sálagrám stones, or Ammonites, are found in the Narmadá; and the several kinds of Makshicas, a class of ores not yet
"In vain;—for envious tears my purpose blight,
"And veil the lovely image from my sight.
"Why should the god who wields the five-fold dart
"Direct his shafts at this afflicted heart;
Nor spare to agonize an aching breast,
By sultry suns and banishment oppressed?
Oh, that these heavy hours would swiftly fly,
And lead a happier fate, and milder sky!
Believe me, dearest, that my doom severe
Obtains from heavenly eyes the frequent tear;
And where the spirits of these groves attend
The pitying drops in pearly showers descend,
As oft in sleep they mark my outstretched arms,
That clasp in blissful dreams thy fancied charms,
Play through the air, and fold in fond embrace
Impassive matter and ethereal space.
Soft and delightful to my senses blows
The breeze that southward wafts Himálaya’s snows,

ANNOTATIONS.
Verse 715. And where the spirits of these groves attend.] Sthali Devatás are, literally, ‘the deities of the soil;’ so completely has Hindu, like Grecian faith, peopled inanimate nature.
And rich impregnated with gums divine,
Exuding fragrant from the shattered pine,
Diffuses sweets to all, but most to me;—
Has it not touched? does it not breathe of thee?
What are my tasks?—to speed the lagging night,
And urge impatiently the rising light:
The light returned, I sicken at the ray,
And shun as eagerly the shining day:
Vain are my labours in this lonely state;
But fate proscribes, and we must bow to fate.
Let then my firmness save thee from despair,
Who trust myself, nor sink beneath my care:

Annotations.
Verse 733. Let then my firmness save thee from despair.] We are scarcely prepared for this sudden fortitude of the Yaksha; but it is not by any means unnatural. The task of consoling partners in affliction necessarily diverts the mind from its own distress.

Reference
"Trust to futurity; for still we view
"The always wretched, always blest, are few:
"Life like a wheel's revolving orb, turns round,
"Now whirl'd in air, now dragged along the ground.

ANNOTATIONS.

Reference to the principle is very frequent in the writings of the Hindus. The Átmana Bodha, or 'Knowledge of Spirit,' a small treatise which contains the ethical part of the Vedanta philosophy, and which has been translated and published by Dr. Taylor, concludes with this stanza:

दिवैश्वालोकविष्ठ्य प्रहङ्ग
श्यामाविश्वचुरुलिन्दख्यः
मा खलात्माच ज्ञाते किलिन्दित्वः
स श्रद्धाचिव वेद्यमस गृहो भवेत्

"He who has made the pilgrimage of his own spirit, a pilgrimage in which there is no concern respecting situation, place, or time; which is everywhere; in which neither cold nor heat are experienced; which bestows perpetual happiness and freedom from sorrow; he is without action, knows all things, pervades all things, and obtains eternal beatitude."

A fine passage inculcating the same feeling occurs in Menu; ch. viii. 84, where the legislator exhorts a witness to speak the truth:

चालै चालम्: साही गतियामा तपालम्।
मा भरस्या: सकालान्तु नूतन वाक्यतुरुबन्म॥

"The soul itself is its own witness; the soul itself is its own refuge; offend not thy conscious soul, the supreme internal witness of men." Sir William Jones's Translation.

Verse 737.] Plutarch, in his 'Consolation to Apollonius,' has a similar idea, in similar words:

Τρωγκυ [γάρ] περιστείχυτως, ἄλλοθ ἡ τέρα
'Αψίς ὑπερθε γίγνετ', ἄλλοθ ἡ τέρα.

The wheel of Life is ever on the round,
While one side's up, the other's on the ground.
When from his serpent couch, that swims the deep,

Sáragi rises from celestial sleep;

When four more months, unmarked, have run their course;

To us all gloom—the curse has lost its force:

The grief from separation born expires,

And Autumn's nights reward our chaste desires.

Once more I view thee, as mine eyesunclose,

Laid by my side, and lulled by soft repose;

And now I mark thee startle from thy sleep,

Loose thy enfolding arms, and wake to weep:

My anxious love long vainly seeks reply;

Till, as the smile relumes that lucid eye,
‘Thy arch avowal owns, that jealous fear
Affrighted slumber, and aroused the tear.

‘While thus, O goddess with the dark black eyes!
My fond assurance confidence supplies,
Let not the tales that idle tatlers bear,
Subvert thy faith, nor teach thee to despair.

‘True love, no time nor distance can destroy;
And, independent of all present joy,
It grows in absence, as renewed delight,
Some dear memorials, some loved lines excite.”

Such, vast Dispenser of the dews of heaven!
Such is my suit, and such thy promise given:
Fearless, upon thy friendship I rely,
Nor ask that promise, nor expect reply.

ANNOTATIONS.
Verse 764. Nor ask that promise nor expect reply.] We cannot help pausing here, to remark the ingenuity of the Poet in the conduct of his work. He sets out with excusing the apparent absurdity of the Yaksha’s addressing himself to a Cloud as to a rational being, by
To thee the thirsty Chátaskas complain;
Thy only answer is the falling rain:
And still such answer from the good proceeds,
Who grant our wishes, not in words, but deeds.

Thy task performed, consoled the mourner's mind,
Haste thy return these solitudes to find:
Soar from the mountain, whose exalted brow
The horns of Śiva's bull majestic plough,
And, hither speeding, to my sorrowing heart,
Shrunk like the bud at dawn, relief impart,

ANNOTATIONS.

Introducing a pleasing and natural sentiment: see Verse 32. The Cloud has now received his charge; and something is expected by way of reply, expressive either of refusal or assent. To have given the Cloud any thing like the faculty of speech, would have been straining probability overmuch; and we see in the above lines with what neatness Kálidásá has extricated himself from the dilemma.

Verse 773. Thus Ovid, in his Tristia:—

Prospera sic vobis maneat Fortuna, nec unquam,
Contacti simili sorte, rogetis opem.
So may on thee propitious fortune wait,
Nor may'st thou need such aid, nor mourn so sad a fate!
With welcome news my woes tumultuous still,
And all my wishes tenderly fulfil!
Then, to whatever scenes invite thy way,
Waft thy rich stores, and grateful glooms convey;
And ne'er may destiny, like mine, divide
Thy brilliant spouse, the lightning, from thy side!

This said, he ceased:—the messenger of air
Conveyed to Alaká his wild despair.
The god of wealth, relenting, learnt his state,
And swift curtailed the limit of his fate;
Removed the curse, restored him to his wife,
And blest with ceaseless joy their everlasting life.

THE END.
A

VOCABULARY

(SANSKRIT AND ENGLISH)

OF THE

WORDS WHICH OCCUR IN THE FOREGOING PAGES.
AN EXPLANATION

OF THE

ABBREVIATIONS USED IN THIS VOCABULARY.

| adj. | adjective. |
| adv. | adverb. |
| agt. | a noun of agency, or verbal adjective. |
| åtm. | åtmane-pada. |
| cl. | class, or conjugation. |
| comp. | composition. |
| compar. | comparative. |
| du. | dual. |
| ep. | epithet, consisting for the most part of two or more words, and generally referrible to that class of compounds called Bahuvr̥hi. |
| f. | feminine. |
| fut. | future. |
| imp. | imperative. |
| ind. | indeclinable. |
| indef. | indefinite. |
| m. | masculine. |
| m. f. | masculine and feminine. |
| m. n. | masculine and neuter. |
| n. | neuter. |
| p. | participle. |
| p. p. | past, or passive participle. |
| par. | parasmai-pada. |
| pass. | passive voice. |
| pl. | plural. |
| pot. | potential. |
| pres. | present. |
| pres. p. | present participle. |
| pret. | preterite. |
| prep. | preposition. |
| pron. | pronoun. |
| pronom. | pronominal. |
| rel. | relative. |
| s. | substantive. |
| sin. | singular. |

1 c. | 1st case, or nominative. |
2 c. | 2d case, or accusative. |
3 c. | 3d case, or instrumental. |
4 c. | 4th case, or dative. |
5 c. | 5th case, or ablative. |
6 c. | 6th case, or genitive. |
7 c. | 7th case, or locative. |
8 c. | 8th case, or vocative. |
1 cl. | 1st class, or conjugation. |
2 cl. | 2d class, &c., |
VOCABULARY, SANSKRIT AND ENGLISH.

च चं घ s. m. The shoulder.
चं मह s. n. A leaf. चं साथ 2 c. pl.
चं देव 1 pret. par. of चं 8 c. pl. Make.
चं सय p. p. (of चं निम with चं) Unbroken. चं सये: 3 c. pl. n.
चरित s. m. Fire, heat. चरित: 1 c. sin.
चरितम् 2 c. sin.
चय s. n. Top, summit, upper part, point, tip.
चये 5 c. sin. चये च 1 c. pl. adj. First, early. Chief, principal. Excellent, best.
चय s. n. A mark, sign, note. चयवार 5 c. sin.
चयवारू 2 c. sin. m. चयवारू 7 c. pl. n.
चय s. n. The body. A limb, member. चयम् 1 or 2 c. sin. चयम्यो 3 c. sin. चयेम् 7 c. sin.
चयान स. f. A woman. चयानानि: 3 c. pl.
चयानानि 6 c. pl.
चक्र s. m. A mountain. चक्रः 1 c. sin.
चक्रम् 2 c. sin.
चक्रारः ind. Shortly, in a little while.
चक्रारा adj. Inanimate. चक्रारा यो 7 c. pl. m. or n.
चक्र स. n. Clear, transparent.
चक्राव s. n. Skin, hide.
चक्राव s. n. Collyrium, antimony, applied to the eyelashes to darken and improve them: a universal article of the Eastern toilet.
चक्रहर s. m. A loud laugh in which the teeth are all displayed. चक्रहर: 1 c. sin.
चक्रित ind. Hence, on this account, therefore.
चक्रित prep. Beyond, over. Very.
चक्रित प. p. of चक्र पास, with चक्र Beyond. चक्रित प. p. Gone beyond. चक्रित न: 1 c. sin. m.
चक्रित ताक ind. Much, excessively, exceedingly.
चक्रिति s. m. A guest. चक्रिति: 1 c. sin.
चक्रिति प. p. (of र गो चक्रित Beyond,) Passed over, gone beyond. —स्या 6 c. sin. m.
चक्रिति adj. Endless, uninterrupted. चक्रितिन् 1 c. sin. n.
चक्रिति म् adj. Sun-surpassing, excelling the sun in brightness. चक्रिति म् 1 c. sin. n.
चच ind. Here.
चचवा fut. p. p. (of चच निम with चच) Not to be seen.
चचवा: 1 c. sin. m.
चचर s. m. A mountain. चचरे: 6 c. sin. चचरी 7 c. sin.
चचित्र s. m. A mountain. चचित्र: 7 c. sin.
चचित्रमस्युपतति: 3 c. pl. n. ep. of गामङ्कः: (Augmented by the echoes of the mountain.)
चचि adj. Low, worthless. चचने 7 c. sin. m.
चचि s. m. The lower lip. चचियी The lower and upper lip, the lips.
चचि ind. Down, downwards, below, beneath.
चचित prep. On, over, above, upon.
चचित adj. Exceeding, excessive.
चचित्कार s. m. Charge, office, post of authority.
वांशु adj. Excellent, virtuous, worthy.
वांशुः 7 c. sin. m.
वांशुः: pot. par. of वांशु 1 cl. Dwell, with चिरा
Settle, sit or perch upon.
चिरां adj. Dependent.
चिरां: pres. अग्र. of चिरां 2 cl. Sit, with चिरा.
चिरांस्त्र s. m. A road.
चिरांस्त्र: ep. of चिरांस्त्र.
चिरांs ind. No, not, un, in.
चिरांस्त्राध्यक्षराध्यक्ष: ep. of चिरांस्त्र.
चिरांस्त्रपत्र ind. p. p. (of इश्वर See, with चिरा and चिरा) Not regarding; irrespective of.
चिरांस्त्रय adj. Ignorant, unacquainted with.
चिरांस्त्रय: 3 c. pl. n.
चिरांस्त्राध्यक्षराध्यक्षाध्यक्ष ep. of चिरांस्त्राध्यक्ष.
चिरांस्त्रय adj. Not a little.
चिरांस्त्रय adj. Bold, immodest.
चिरांस्त्राध्यक्षराध्यक्ष: ep. of चिरांस्त्राध्यक्ष.
चिरांस्त्रपत्र adj. Impure, turbid. चिरांस्त्रपत्र: 3 c. pl. n.
चिरांस्त्रपत्र s. m. Wind, breeze. चिरांस्त्रपत्र: 1 c. sin.
चिरांस्त्रपत्र s. m. 3 c. sin. चिरांस्त्रपत्र: 3 c. pl.
चिरा prep. After, like. Along.
चिरांकार ind. Along the bank.
चिरांकार ind. After Kanakhal.
चिरांकाल adj. Favourable, propitious, kindly disposed, friendly. चिरांकाल: 1 c. sin. m.
चिरांकाल s. f. Imitation.
चिरांकाल s. m. Tenderness, compassion.
चिरा agr. Following; settling upon.
चिरांकाल s. m. A follower, a servant. चिरांकाल:
1 c. sin.
चिरांकाल adj. Fit, suitable. चिरांकाल 2 c. sin. m.
चिरांकाल p. p. (of चिरा Pierce, with चिरा) Set, studded, interlaced, ornamented. चिरांकाल:
1 c. sin. n.
चिरांकाल imp. par. of चिरा 1 cl. Go, with चिरा Follow, pursue, move onwards. चिरांकाल: pot.
चिरांकाल s. n. Interposa, interposition, intervention.
चिरा s. m. End, close, period, termination. चिरा:
1 c. sin. चिरा 2 c. sin. चिरा 7 c. sin.
चिरांकाल p. p. (of चिरा with चिरा) Pure within, purified inwardly. चिरा: 1 c. sin. m.
चिरा, and before certain consonants चिरा: or चिरा ind. Within.
चिरा s. n. Interval, intermediate space. चिरा:
1 c. sin.
चिरांधार क s. m. The internal feelings, the heart or mind. चिरांधार क 1 c. sin.
चिरांधार s. n. An inner apartment, the interior of a building.
चिरांधार ep. of चिरांधार (Suppressing his tears).
चिरांधार s. m. Inward heat, burning pain or sorrow. चिरांधार:
5 c. sin.
चिरांधार ep. of चिरा.
चिरांधार ep. of चिरा.
चिरा pronon. Other, another. चिरा: 1 c. sin.
चिरांधार 7 c. sin. m.
चिरा ind. Otherwise.
चिरांधार ep. of चिरा: (Altered, disturbed, subject to strong emotion).
चिरांधार adj. Changed, altered. — मं 2 c. sin. f.
चिरांधार p. p. (of चिरा Go, with चिरा After) Possessed. चिरांधाराध्यक्ष
6 c. pl. m.
चि s. pl. only. Water. चिरा:
6 c.
चि prep. Off, from, away.
चिम s. m. Departure, removal.
चििः न s. n. A taking away, a removing.
चििः न अग्र. of चििः न 10 cl. Reckon, count, calculate, with चििः न and चि.
— चिििः न 1 c. sin. m.
VOCABULARY.
Vocabulary.

चयन् 1 c. sin. m. (of द्वितृत्र pr.) This.
चयनिन्तने० ep. of कोेक.
चयन् s. n. A forest. चयने० 7 c. pl.
चये s. m. An oblation of various ingredients to a god or Brahman. चये 4 c. sin.
चये s. n. A respectful oblation to gods or venerable men. चये० 1 c. sin.
चयित् s. m. A flame.
चये s. m. Thing, affair, matter, object. Subject matter. Request, suit. चये० 1 c. sin.
चये० 1 c. pl.
चये० ind. For, for the sake, on account.
चयित s. n. Supplication, entreaty, the condition of a suppliant. चयितम् 2 c. sin.
चये s. n. Half.
चयेंद्र s. m. A half moon, a crescent.
चयेंद्रीन्थि० s. m. Śiva, the god whose diadem is a half moon. चयेंद्रीन्थि० 6 c. sin.
चयेशिष्ठ pres. par. (of चये 1 cl. Deserve) Thou oughtest, or must. Wilt thou?
चयि s. m. n. A curl, lock, tress. चयि० 1 or 2 c. sin. चयि० 3 c. pl.
चयि s. n. The state of a curl or tress.
चयिन्तन० 5 c. sin.
चयि० s. f. Name of a city, the capital of Kuvera. चयि० 2 c. sin.
चयि० s. m. A ringlet, the end of a curl.
चयि० fut. p. p. (of चयि with च) Unsurmountable. चयि०० 2 c. sin. m.
चयि० ind. Enough, sufficient, able, competent, adequate, equal to; sufficiently, thoroughly.
चयि० adj. Lazy, sluggish, slow, tardy.
चयि० adj. Very little.
चयि० चयि० ep. of चयि०.

चय prep. Down.
चयावस s. m. Opportunity, means, occasion.
चयवाय०० 2 c. pl. m.
चयवाय००० 2 c. sin. f.
चयाव० s. m. Period, term, time. चयावे० 6 c. sin.
चयाव० p. p. (of चयव with चय) Shaken, waved, brandished. चयाव००० 3 c. pl. n.
चयाविन s. p. (of चयव with चय) Bending, stooping, bowed. चयाविने० 7 c. sin. m.
चयाविन s. f. The earth, the ground.
चयाविचार स्वतं० ep. of साविचार.
चयाविचार० s. f. Name of a city. चयाविचार०० 2 c. sin.
चयाविचारा 3 pret. atm. of चयाविचार Honour, with चय
Despise. The augment dropped by virtue of the particle म.
चयाविचारा agt. Hanging down. चयाविचारा० 1 c. pl. m.
चयाविचारा agt. Hanging down. चयाविचारा० 1 c. pl. m.
चयाविचारा pres. atm. of चयाविचारा 1 cl. Hang, with चय Support.
चयाविचारा s. m. Arrogant pretension, pride. चयाविचारा० 2 c. pl.
चयाविचारा ind. Certainly, necessarily, undoubtedly, inevitably.
चयाविचारा s. f. State, condition, circumstance. A part or hour of the day. चयाविचारा 2 c. sin.
चयाविचारा 3 c. sin. चयाविचारा 7 c. pl.
चयाविचार s. p. (of चयव with चय) Attentive, heedful.
चयाविचार s. f. Not a widow. चयाविचार० 8 c. sin.
चयाविचार p. p. (of चयव with चय and चय) Ceaseless, continual, incessant, uninterrupted.
चयाविचारकृत्य० ep. of चयाविचार.
VOCABULARY.

भविष्यत्र adj. Distrustful. —नी 1 c. sin. f.
भविष्यत्र p. p. (of हूँ with व्र and च) Unobstructed, unimpeded.
भविष्यत्रार्थ: ep. of नृत्तन Understood.
भविष्यत्र p. p. (of मंद with छा व्र and च) Not dead, not quite extinct, just alive.
भविष्यत्र: 1 c. sin. m.
भविष्यत्रार्थ: 2 c. sin. f.
मया adj. Destitute of refuge, defenceless, unsupported. मया: 1 c. sin. n.
मया adj. Unarmed. मया: 2 c. sin. m.
मया: adj. Hot, scalding. मया: 3 c. pl. n.
मया: s.f. Heat. मया: 3 c. sin.
मया: s.m. The Aśoka-tree. मया: 1 c. sin.
मया s.n. A tear. मया: 2 c. sin.
मया: s.m. A tear. मया: 2 c. sin.
मया: s. 3 pl.
चद्वुत्त कृष्ण ep. of चद्वुत्त.
चद्वुत्त adj. Eightfold.
चद्वुत्त adj. Not total, partial.
चद्वुत्तकृष्ण 1 c. sin. n. ep. of चद्वुत्त.
चद्वुत्त ind. Not once, often, repeatedly, incessantly.
चद्वुत्त adj. Impatient of, unable to endure.
चद्वुत्त: 1 c. pl. m.
चद्वुत्त pres. par. of चद्वुत्त 2 c. Be.
चद्वुत्त adj. Black (the reverse of white).
चद्वुत्तकृष्ण adj. Black-eyed. चद्वुत्तकृष्ण: 8 c. sin. f.
चद्वुत्त adj. Unhappy. चद्वुत्तकृष्ण 2 c. sin. m.
चद्वुत्त 1 c. sin. f. (of चद्वुत्त) It, that.
चद्वुत्तकृष्ण ep. of चद्वुत्त लेखा: (Laid aside anger).
चद्वुत्त ind. Disappearance, setting, vanishing.
चद्वुत्त pres. par. of चद्वुत्त 2 c. Be.
चद्वुत्त s.f. Not the feminine gender, i.e. masculine or neuter.
चद्वुत्त: 7 c. sin.

वस्त्राण s.n. Out of place. (Here it means, Not at Prayaga.)

वस्त्राण 1 pret. par. of स्त्रूष 6 c. Touch.
स्त्रूष adj. Belonging to me, my. स्त्रूष: 1 c. sin. n.
स्त्रूष: 5 c. sin. m. n. of देव pron. This. From this, hence, on this account.
स्त्रूष: 7 c. sin. m. n. चश्य 6 c. sin. m. n. चश्य: 6 c. sin. f.
सहन s.n. A day. सहन: 1 c. sin. सहन or सहन: 7 c. sin.
सहन 1 c. sin. of चसन pron. I.
सहोपत ind. Alas!

चा prep. To at, as far as, governing the 5th case when prefixed to a noun.
चाहु चा pres. p. par. of चाहु 1 cl. with चा
Long for, wish, desire. चाहु चा: 2 c. sin. f.
चाहु s.m. Air, atmosphere.
चाहुप्राप्तिधिनिगत चाहु ep. of चाहु.
चाहु adj. Crowded, filled to confusion, disturbed, disordered. Distressed. चाहु: 3 c. pl.
चाहुकिलानेव: ep. of द्राहु.
चाहुप्राप्तिधिनिगत चाहु pres. p. par. of चाहु 6 c. Throw, with चा Catch at, grasp at. चाहुप्राप्तिधिनिगत 7 c. pl. m.
चाहुकिलानेव s.m. Indra. चाहुकिलानेव 6 c. sin.
चाहु s.f. Name, appellation.
चाहुसात p. p. (of सा with चा) Said, spoken, declared, announced. चाहुसात 7 c. sin. n.
चाहुसात: 2 c. sin. n.
चाहुसात: 2 c. sin. m. or n.
VOCABULARY.

चागम s. m. Approach. चागमे 7 c. sin.
चागम s. m. A house, dwelling. —चागमे 1 c. sin.
चागम s. m. A stroke, a blow.
चागम ind. p. p. of चागम Smell, with चागम.
चागम s. m. Sunshine.
चागम s. n. A large umbrella, used in the East as a parasol.
चागम s. m. Soul, self. चागम 1 c. sin.
चागम s. m. चागम 2 c. sin. चागमार 3 c. sin.
चागम s. m. चागम 6 c. sin.
चागम s. m. The soul's desire.
चागम pres. p. अत्र of हा Give, with चागम Take.
चागम s. m. अत्र चागम inf. चागम ind. p. p.
चागम in comp. Etcetera. चागम 6 c. sin.
चागम adj. First. चागम 7 c. sin. m. चागम 1 c. sin. f.
चागम s. n. A taking, a receiving. Fructification, growth.
चागम s. m. Mental agony, anxiety.
चागम s. n. The face.
चागम p. p. of चागम Water.
चागम p. p. of सम्बंध (Fruitful in relief to the pains of the afflicted).
चागम imp. p. of अत्र Ask, 6 cl. with अत्र.

चार्डजार्डिन 2d fut. par. of सुध Discharge, emit, dart, let loose, with चार्डजार्डिन.
चार्डजार्डिन s. m. A diffusive perfume, a strong scent.
चार्डजार्डिन s. m. The mango-tree. चार्डजार्डिन 3 c. pl.
चार्डजार्डिन s. m. Mango-peak, name of a mountain. चार्डजार्डिन 1 c. sin.
चार्डजार्डिन p. p. (of चार्डजार्डिन with चार्डजार्डिन) Dependant.
चार्डजार्डिन 1 c. sin. m.
चार्डजार्डिन s. m. Length.
चार्डजार्डिन adj. Long-lived, a friendly mode of address. चार्डजार्डिन 8 c. sin. m.
चार्डजार्डिन s. m. A commencement, beginning, undertaking, enterprise, attempt, endeavour.
चार्डजार्डिन 1 c. sin. चार्डजार्डिन 7 c. sin.
चार्डजार्डिन ind. p. p. of चार्डजार्डिन Finish, with चार्डजार्डिन Worship, propitiate, gratify.

चार्डजार्डिन s. m. Mount, ascend, ride. चार्डजार्डिन p. p. चार्डजार्डिन 2 c. sin. m.

चार्डजार्डिन 7 c. sin. m.
चार्डजार्डिन s. n. Ascent. चार्डजार्डिन 7 c. pl.
चार्डजार्डिन 1 c. pl. m.
चार्डजार्डिन s. f. Pain, suffering.

चार्डजार्डिन adj. Wet, moist, bedewed. Reeking. Tender, soft. चार्डजार्डिन 1 c. sin. m. चार्डजार्डिन 3 c. pl. m.

चार्डजार्डिन 2d fut. atm. of अत्र Gain, with अत्र, Receive, obtain.

चार्डजार्डिन s. n. A supporting, a sustaining.

चार्डजार्डिन s. m. Slaughter, killing. चार्डजार्डिन 2 c. sin. f. Produced from the slaughter.

चार्डजार्डिन ind. p. p. of चार्डजार्डिन Write, with चार्डजार्डिन. Pourtray, delineate, sketch.

चार्डजार्डिन s. n. An embracing.

चार्डजार्डिन p. p. (of चार्डजार्डिन with चार्डजार्डिन) Embraced.

चार्डजार्डिन 6 c. pl. s. n. An embrace.
VOCABULARY.

चार त्रिक 2 c. pl. चारत्रिक ind. p. p.
चारत्रिक: pres. pass.
चार  s. f. A row, a line.
चारवाणि pres. pass. of चुरु Disturb, with चा
Confuse, bedim.
चारेक  s. n. A painting.
चारेक्ष्यान 6 c. pl.
चारोक  s. m. A seeing, looking: sight, view,
aspect.
चारोक 7 c. sin.
चारे ind. p. p. of चू 10 cl. Quit, with चा,
Turn down slantwise.
चारे s. m. A whirlpool.
चारेला  s. f. A whirlpool.
चारेही  s. f. A row, string, necklace.
चारम 1 c. div. (of चार 1) We both.
चारपूर्व p. p. (of चार with चारपूर्व Manifest) Ap-
peared, manifested, become visible.
चारपूर्वपूर्वपूर्वपूर्वपूर्व: ep. of कवळी.
चारा  s. f. Hope, desire. A quarter, region.
चारा 2 c. sin.
चाराविषय  s. m. Confidence, trust, expectation.
चाराविषय: 1 c. sin.
चारु  ind. Quickly, speedily.
चारु s. m. A hermitage, the abode of retired
saints or sages. चारुमग्न actg. A sojourner
amongst hermitages.
चारु p. p. (of चार चार चार: Embrace, cling, with चा)
Embraced, clenching to. Verbs
characterized by the anubandha जिः may
optionally use the passive participle in the
sense of the present.
चारिविषयम  ep. of नेचः.
चारेश s. m. Embracing, an embrace.
चारेश pres. p. par. of चारे 2 cl. Breathe,
with चा Revive, derive comfort. चारेश
1 c. pl. p.
चारेश ind. p. p. (of चारे Breathe, caus. form

with चा) Having consoled. fut. p. p. (of
चारे Breathe, with चा) To be breathed out
or uttered. चारेशम 1 c. sin. n.
चारेद s. m. The mouth आशाधा. चारेद
6 c. sin.
चारेद p. p. (of चार चार Sit, with चा) Near. चारेदе
7 c. sin. m.
चारेद्वेः pres. p. par. (of चार चार Go, caus. form
with चा) Obtaining, attaining, finding.
चारेद्वेः न 1 c. sin. f. चारेद्वेः ind. p. p.
Having attained, reached, obtained, or
received.
चारेद s. m. A hard shower. चारेदेः 3 c. sin.
चारेद्व: 3 c. pl.
चारेदथमधित्ययनोध्यनपूर्व ep. of तांम.
चारेद्वेः pres. p: तांम. (of चार चार 2 cl.) Sitting,
seated; lying. चारेद्वेः 1 c. sin. m. चारेदे-
द्वेः 6 c. pl. m.
चारेद्वेः pres. तांम. of चारे 1 cl. Serve, with चा
Addict one's self.
चारेष s. m. Taste, flavour, enjoyment, sweets.
चारेष He says, चारेष: They say. See चारे in Gram.
चारेस p. p. of चारे Strike, with चा. चारेसु
7 c. pl. n.

इ
इका s. f. Wish, will, desire. इका 2 c. sin.
इका तिः pres. par. of इका 1 cl. Wish.
इका: ind. Hither, this way.
इका ind. Thus. A particle indicating words
spoken, or thoughts entertained, expressed
in the sentence immediately preceding it.
इका: ind. Thus, in this manner. इकामूर्व
Being or become thus; thus circumstanced
or employed. इकामूर्वम 2 c. sin. f.
इका 1 or 2 c. sin. n. This.
VOCABULARY.

इंदु s. m. The moon. इंद्र: 6 c. sin.

इंनुनामितक ep. of या.

इद्र s. m. Indra. In comp. Chiepest.

इद्राप s. m. Indra's bow, the rainbow.

इद्रिशत s. m. The sapphire. इद्रिशति: 3 c. pl.

इर ind. As, like, as it were.


इरान 2 c. pl. m.

इ ईलामाय pres. p. p. (of ई) Being beheld. ईलामाया: 1 c. pl. m.


ई s. m. A lord. ई 8 c. sin.

ईर s. m. A lord, chief. ईर: 1 c. pl.


उमस adj. Sorely grieving. —उस: 2 c. sin.f.

उल्लोकम ep. of उल्लम (Having trees like outstretched arms).


उल्लों s. n. A mushroom.

उल्लोश्चितिस्तायम ep. of उल्लोभम.

उल्लु adj. Swollen.

उऊ s. m. Height, elevation. Summit, peak, ridge. उऊ: 1 c. sin.

उऊः स. 3 c. pl.


उऊः s. m. A sigh.


उयुक्त s. m. The city Oujein. उयुक्तम: 3 c. sin.

उयुक्त s. f. The city Oujein. उयुक्तम: 6 c. sin.

उयुक्तम s. m. The glomerous fig-tree. उयुक्तमान 6 c. pl.

उ or उ prep. Up. Off, from, out of.

उत adj. Desirous, eager, longing, wishing for.

उत: 1 c. pl. m.

उत्तत्वदर्श pres. par. of तद 10 cl. with उ.

उत्तत्वदर्शित p. p. Distressed, sorrowful, regretting, wishing, sorrowing for. उत्तत्वदर्शित: 3 c. sin.

उत्तत्व s. f. Desire, regret, a languishing or pining after an absent object.

उत्तत्वचिरवहिनाय ep. of उत्तत्व.

उत्तत्वचिरवहिनाय ep. of उत्तत्व.

उत्तत्व s. m. Shake, tremor, agitation. उत्तत्व: 5 c. sin.

उत्तत्व s. n. A furrowing, a turning up with a plough.

उत्तत्व s. m. A throwing, a tossing up. उत्तत्व: 5 c. sin.

उत्तत्व p. p. (of उ च Dig, with उ) Dug or scraped up.


उत adj. High, eminent, exalted, supreme, excellent. Beautiful. उत: 6 c. pl. m.

उत्तारस्तायम ep. of उत.

उत्तारस्तायम ep. of उत.


उत्तारस्तायम ind. p. p. (of उ च Stand, causa. form with उ) Having made to arise, having roused.

उत्तारस्तायम p. p. (of उ च with उ) Arisen. उत्तारस्तायम: 7 c. sin. m.
VOCABULARY.

सब्रिम imp. par. of फल 1 cl. Fall, with उद्र्श्व Arise, ascend. उदना pres.

हलवा s. n. A blue lotus. A water-lily. वलानान 6 c. pl.

हलाशा pres. par. of हलास 1 cl. See, with अत्र View, behold, foresee, anticipate.

हलाय ind. p. p. (of यह Go, caus. form with अन्तर) Having caused or produced.

हलट s. m. A gush.

हलड़ी s. m. The haunch or part above the hip, the flank. The side or edge. वलड़ी 7 c. sin.

हलल s. m. Discharge, voidance. वलल 5 c. sin.

हलुध adj. Anxious, longing for. Zealously active for the accomplishment of a gratifying object. वलुध 2 c. pl. n.

हलक s. m. Excess, overflow.

हलस ind. Northern.

हलस s. n. Water. हलस 7 c. pl.

हलसुख adj. Facing the north. लतु 1 c. sin. m.

हलस adj. North, northern. वलसी 2 c. sin. f.

हलस s. m. Tidings, intelligence. वलस 1 c. sin.

हलस s. m. Rise, rising. वलस 7 c. sin.

हलसन s. m. Name of a king.

हलसुन inf. of हेम Sing, with उवा. हलसुन adj. Wishing to sing.

हलार s. m. A vomiting, or ejecting anything from the mouth. वलस 2 c. sin.

हलारिव्य अग्र. Ejecting anything, as saliva; breathing out, sending forth in exhalations.

हलारिव्य 3 c. pl. n.

हलारपुर p. p. (of फुर Swallow, with उग) Ejected, cast forth. Breathed out, exhaled. वारिप 3 c. pl. m.

हलारङ्ग p. p. (of घर Take, with उग) Taken up, turned back, upraised.
वृक्षम् एवम् ep. of वृक्षम्।
वृक्षमण: ep. of वृक्षम (Augmented in feeling).
वृक्षमणम्: ep. of वृक्षम्।
वृक्षमणम् agt. Desirous of going near.
वृक्षमणमिनो: 6 c. sin. m.
वृक्षमण ind. Near the skirt.
वृक्षमण fut. p. p. (of वृक्षम Go, with वृक्ष) To be effected, done, shewn, or proved.
वृक्षमण: 1 c. sin. m.
वृक्षमण s. m. Disaster, calamity. उपयुक्त
2 c. sin.
उपयोगम: 2 c. sin. f.
उपयुक्त ind. p. p. of उप जोि Join, with उप Take (as meat or drink.)
उपरि ind. Up, upward, above.
उपरि s. m. A rock, a stone.
उपरि s. n. A garden, a grove.
उपरि s. m. A complimentary gift, a present to a superior.
उपरि adj. Near, close to. s. n. Side, skirt, base.
उपरि: 7 c. sin.
उपरि स्थितिम् ep. of उप.
उपरि: pot. atm. of उप 1 cl. See, with उप Leave, abandon.
उपरि s. f. Earth, ground. उपरि: 2 c. sin.
उपरि: 6 c. sin.
उपरि s. f. A spark of fire, a flame.
उपरि स्वरूपम् विशिष्टम्: ep. of उपरि स्वरूपम् (Singed by its flames the bushy tails of the Yaks).
उपरि स्वरूप p. p. (of उपरि स्वरूप Go, with उप) Passed over or beyond, advancing.
उपरि स्वरूपम् ep. of उपरि स्वरूप understood.
उपरि: 2 c. sin. m. उपरि:भित्र 3 c. pl. f.
उपरि: 3 c. pl. m.

अन adj. Less. अन: 1 c. sin. m.
अन s. m. The thigh. अन: 1 c. sin.
अन ind. Upwards; onwards, further.
अन or अनन s. f. A wave. A current, the flowing of water.

अनु s. m. A season.
अनु s. m. A sage. अनुसूर्य 2 c. pl.

रक pron. One, s, a single. Lone, solitary.
रक 1 c. sin. m. रकम् 2 c. sin. m. or 1 c. sin. n. रकम् 2 c. sin. f.
रकम् s. f. A faithful wife, one devoted to her husband.
रकम् 2 c. sin.
रकम् agt. Standing together, combined, collected in one place.
रकम् 1 c. sin. n.
रकम् ind. Only, solely, exclusively.
रकम् pron. This. रकम् 1 or 2 c. sin. n. रकम् 5 c. sin. n. रकम् 2 c. du. m. रकम् 1 c. pl. m.
रकम् 2 c. pl. m.
रकम् ind. p. p. (of रक Go, with रक) Having come or obtained.
रकम् 2 c. sin. m. of रकम् This. रकम् 2 c. sin. f.
रकम्: 3 c. pl. m. or n. of रक प्रम. This.
रकम् ind. Indeed, verily, truly. Likewise, also.
Even, very, self-same.
रकम् ind. So, in like manner, thus.
रकम् 7 c. pl. m. or n. of रक प्रम. This.
रकम् 2 fut. par. of रक Go, attain.

रे रेपथ s. m. Indra's elephant.

जो जो s. m. Stream, flow. जो: 1 c. sin.
जो s. m. The lip, especially the upper.
VOCABULARY.

बोला abs. s. n. Perturbation. बोल्सः 5 c. sin.

का 1 c. sin. m. of कित् Who? which? what?

कनुण s. m. A kind of tree (Pentaperta Arjuna).

कर्षिक ind. Assuredly, certainly. Also a particle of inquiry.

कावाः s. m. A glance. कावाः 2 c. pl.

कठिन adj. Hard, stiff.

कय s. m. A drop. कय: 3 c. pl.

कीपित्रा s. f. A droplet, an atom.

कप s. m. or n. The neck, the throat.

कपलधिर ep. of कपल (Having its knot of twining arms loosened from off my neck).

कतिसिंह ind. Some, several.

कतिपय ind. How many? So many, several.

कतिपयदिनक्षिप्तसिंह ep. of कतिपयदिनक्षिप्त (Of having a knot of twining arms loosened from off my neck).

कथिन ind. Somehow or other, by some means; by any means.

कथित ind. How? in what manner?

कथितिक ind. Somehow or other, with difficulty; referring, in verse 3, to कथिताचय.

कथन p.p. (of कथन) Say, tell, declare, explain, describe. कथन: 6 c. sin. m.

कथपयतु inf.

कथा s. f. Talk, discourse, conversation.

कंत्स p.p. (of कंत्स) Mentioned, told, spoken of, declared, confessed. कंत्से 7 c. sin. m.

कंत्साम 2 c. sin. f. कंत्साम 1 c. sin. n.

कंद s. m. A plant, commonly Kadamba (Nauclea Kadamba). कंद: 3 c. pl. 'The Kadamba flower, when full blown, is invested with projecting antherae, like the erect

'bristles of the hedgehog. Delight, according to the Hindus, gives a bristling elevation to the down of the body.' Allusion is made to this in verse 27.

कराही s.f. The plantain-tree.

करस s. n. Gold.

करकुकड़ीवेणन ep. of ककुकड़ी.

करंवतकपलधिरायण ep. of कपलधिरायण (Bright as a streak of gold on a touchstone).

करंवतपेत्स्मल्लक्षिके कामी ep. of कामी.

कार s. m. A cavern. कारेन 7 c. pl.

काराही s. f. The banana-tree. काराही: 2 c. pl.

कारा s. f. A daughter. काराम 2 c. sin.

कारास s. m. A scull.

कापिद्रा adj. Brown, russet. कापिद्रा 2 c. sin. m.

कपोट s. m. A cheek.

करस s. n. A lotus. करसाम 2 c. pl.

करंवतक मन s. n. A lotus face, i.e. a lovely face.

काव s. m. Flash, glare (of lightning).

कर s. m. The hand. A ray of light, a beam of the sun or moon. केश 3 c. sin. केश 7 c. pl.

केश s. f. Hail.

कस s. n. An organ of sense. The body.

कस्तत्र 3 c. pl. कस्तत्र 7 c. pl.

करुपरा agt. Ray-obstructing. करुपरा 7 c. sin. m. n.

करुपरा s. m. A finger-nail.

करित s. m. An elephant.

कराशा s. f. Tenderness, pity, compassion.

कराशान्ति ep. of कामाला (Disposed to pity).

करेबुख pres. par. of कु 8 c. pl. Make.

कंद s. m. The ear. कंदे 7 c. sin.

कंदुम inf. of कु Make.

कान s. m. A low or soft sound, as humming, buzzing, &c.

कान s. n. A wife.
VOCABULARY.

ज्वलन s. m. A young elephant.
काठ s. f. A sixteenth of the moon's diameter, a digit.
हलवापी adj. Of the half.
बलात adj. Happy, virtuous.
बलाश 8 c. sin. f.
बलाण 1 c. sin. m. of निरंतर Some. A certain.
बलाण adj. Fragrant.
कान 6 c. sin. m. of रूप What?
कानाय 7 c. sin. f. of निरंतर Some.
कानाय pres. par. of जान 1 cl. Long for.
काना adj. Golden, of gold.
काना 1 c. sin. f.
काना s. f. A woman's zone or girdle.
काना adj. Confused, disturbed, disordered.
कानाड 3 c. sin. n.
काना s. n. Perplexity, anxiety, despondency.
कानाद 2 c. sin.
कानान s. n. A forest, a grove.
काना 1 c. sin. m. s. m. A husband.
काना s. f. A wife, a mistress; any beloved or lovely woman.
काना 3 c. sin.
कानान श्रेयसा ep. of जाना.
काना s. f. Beauty, splendour, lustre.
काना 2 c. sin.
काना 6 c. sin.
काना adj. Splendid.
काना 1 c. sin. n.
काना s. m. Passion, desire.
काना 5 c. sin.
Willingly.
कानापूर्वक adj. Going, or who goes where he pleases.
कानापूर्वक 8 c. sin. m.
कानापूर्वक 1 c. sin. f. of निरंतर Some, a certain.
कालकाळ adj. Assuming any form at pleasure.
कालकाळ 2 c. sin. m.
कालकाळ s. m. A lover, an uxorious husband.
An impassioned, fond, or wanton fellow.
कालकाळ 1 c. sin. m.
कालकाली s. f. A loving or affectionate woman.
कालकाली 1 c. sin.
कालकालीनात्र 6 c. pl.
कालकालीन s. n. Desire.
कालकालीनात्र 6 c. sin.
कालकाली s. n. Cause, reason.
कालकाली s. n. Leanness.
कालकाली 1 c. sin.
कालकाली s. m. Time, season.
कालकाली 7 c. sin.
कालकाली From time to time (annually, at the rainy season).
कालकाली s. m. Servant of Kâli, a proper name.
कालकाली n. A poem.
कालकाली ind. Hey! What!
कालकाली pron. indef. Something, somewhat, a little.
कालकाली s. m. A rogue, used here as a term of endearment.
कालकाली 8 c. sin.
कालकाली s. f. A female Kinnara or chorister of Swarga.
कालकाली: 3 c. pl.
कालकाली pron. indef. Somewhat, a little.
कालकाली ind. How much more? how therefore?
कालकाली ind. Verily, assuredly. Probably, possibly, haply.
कालकाली s. m. n. A young shoot. A sprout or bud (to which the lip of a mistress is compared).
कालकाली 7 c. pl.
कालकाली s. m. A bambu whistling or rattling in the wind. Any hollow bambu, reed, or cane.
कालकाली 1 c. pl.
कालकाली s. f. Fame, renown, glory.
कालकाली 2 c. sin.
कालकाली s. m. A bower, an arbour.
कालकाली 7 c. sin.
कालकाली s. m. Name of a certain medicinal plant.
कालकाली s. m. A sort of jasmine.
VOCABULARY.

कुद्रसमानदर्शी s.f. A woman whose teeth are like the jasmine. कुद्रसमानदर्शी 8 c.sin.

कुर्वित p.p. (of कुर्व) Incensed, angry, offended, jealous. कुर्वितः 2 c.sin.f.

कुड़ड़ s.n. The white esculent water-lily. कुड़ड़ 1 c.sin.n. ‘Names of plants generally become neuter, to signify the produce of the plant; viz. its blossoms and fruits: some ‘add the root, and even the leaf.’ Colebrooke’s Translation of Amara Kosha.

कुड़ड़कुड़कुड़े: ep.of कुड़ड़कुड़ा.

कुड़ड़ imp.ātm. of कुड़ 8 cl. Make.

कुड़ाइः pres. p. par. of कुड़ 8 cl. Do, make, perform. कुड़ाः 1 c.sin.m.

कुड़ंगणः pot.ātm. of कुड़ 8 cl. Make.

कुड़ s.n. A herd, a flock of animals of the same species, a bevy. कुड़ीः 3 c.pl.

कुड़कंद s.m.n. A thunderbolt.

कुड़कुड़ s.n. Any water-lily. The blue lotus.

कुड़ s.m. Sacrificial grass.


कुड़ासिंग s. adj. Happy, well. कुड़ासिंग s.m.n. 2 c.sin.m.

कुड़ s.n. A flower. कुड़ीः 3 c.pl.

कुड़स s.n. Safflower (Carthamus tinctorius).

कुड़क s.n. The cry of a bird, cooing. कुड़क 2 c.sin.

कुड़ s.m. The peak of a mountain. कुड़ाः 5 c.sin.

कुड़ p.p. (of कुड़) Made, rendered. कुड़ाः 2 c.sin.f. कुड़ाः 1 c.sin.n.

कुड़ s.n. Artificial, factitious. Adopted. कुड़ s.n. ep.of कुड़ाः.

कुड़ा s.m. Destiny, i.e. the inevitable result of actions done in a past existence. कुड़ा: 1 c.sin.

कुड़ s.p.p. (of कुड़) Cut, divided.

कुड़ s.f. A hide, a skin.

कुड़ s.n. An act. कुड़ाः 1 c.sin.

कुड़ s.f. Act, action, doing.

कुड़ा ind.p.p. (of कुड़) Having made, done, performed, fulfilled, or accomplished.

कुड़ s.adj. Poor, indigent, deficient. कुड़ा: 1 c.pl.m.

कुड़ s.f. Husbandry, agriculture, cultivation of the soil.

कुड़ा s adj. Black.

कुड़ासाह s.m. The black antelope.

कुड़ s.p.p. (of कुड़) Formed, fashioned, cut into shapes.

कुड़ने: ep.of कुड़ने: or गङ्गनेन.

के 1 c.pl.m. (of के) Who?

केक s.f. The cry of the peacock.

केक s.m. A fragrant plant (Pandanus odoratissimus).

केक s.m. 3 c.pl.

केकाका गरे: ep.of के.

केक s.m. The hair. केक s.m. 2 c.pl.

केकः s.m. Name of a tree bearing a white strong-smelling flower. The filament of any vegetable. केकः 1 c.sin. केकः 3 c.pl.

केक s.m. A name of Vishnu or Krishna.

केकः s.m. The mountain Kailasa. केकः 5 c.sin. केकः 6 c.sin.

केकः s.m. The hollow of a tree. केकः 7 c.pl.

केकः adj. Soft, delicate. केकः 2 c.sin.n.

केकः adj. Learned, wise.

केकः s.n. Curiosity. An eager glance. केकः 6 c.pl.
कौश एजी. Related to, or named after Kuru, the common ancestor of the sons of Pandu and Dhritarashtra. कौशरम् 2 c. sin. n. कौशोग्यन् s. n. Evil report, detraction. कौशोग्यनत् 5 c. sin.

क्रम s. m. Order, method, progress, course. क्रमेय 3 c. sin.

कित्सा s. f. A doing, performance. कित्सा s. f. Play, sport, pastime.

कृत adj. Cruel, pitiless, unrelenting. कृत s. m. Anger.

कृष्ण स. n. Krauncha pass, name of a place. कृष्णरम्य 2 c. sin.


Faded, drooping. कलाजः 2 c. sin. m.


Chafed, fretted. Impaired, obscured, bedimmed.

कलावधिष्कान्ते: ep. of कलावधिष्कान्ते.

कलेशन् agt. Paining, scorching, withering, blasting. कलेशना 3 c. sin. m.

क्र ind. Where? The repetition of this adverb in verse 5 is to denote difference, distance, disparity. The first may be rendered by Is not? and the second, by How then?

क्रमेम ind. Anywhere.

क्रमित p. p. (of क्रम) Sounded; jingling, rattling.

क्रम s. m. A moment. A measure of time equal to four minutes. क्रमम् used adverbially. For a moment, as a moment.

क्रम s. m. A man of the second, or military or regal class.

सृजन्य pres. par. of सृजना caus. form, Destroy, kill.

क्रम s. f. Night. क्रमस्तु 7 c. pl.

क्रम adj. Able, adequate.

क्रम s. m. Loss, waste, destruction.

क्रमित adj. Wasted, consumed.

क्रियन्त adj. Frail, subject to decay. क्रियन्तु 7 c. pl. n.


Slender. क्रमा 1 c. sin. f. क्रमां 2 c. sin. f.

क्रिया pres. par. of क्रिया 5 cl. Wound.

क्रिया p. p. (of क्रिया) Scattered, driven about.

क्रिया p. p. (of क्रिया) Wasted, diminished, shrunk, exhausted. क्रिया 1 c. sin. m.

कौर s. n. Milk. कौरस् 1 c. sin.

कूद adj. Little, small. Mean, low. कूद: 1 c. sin. m.

केच s. n. A field. केचम् 1 c. sin.

केच s. m. A throwing; a delaying, loitering, or passing away (of time). A clump of flowers. केचम् 2 c. sin.

केचमार compar. (of केच Happy, well) Happier, better. केचमानस् 1 c. sin. m.

केच s. m. Agitation, shaking, tossing about.

क्ष ind. Heaven, sky. क्षु 2 c. sin. से 7 c. sin.

क्ष s. m. A bird. क्षाय 1 c. pl.

क्षित p. p. (of क्षष) Set, inhaled.

क्षड़ s. n. Part, portion. क्षड़ 1 c. sin.

क्षिता s. f. A woman whose husband or lover has been guilty of infidelity. क्षितानान्तस् 6 c. pl.

क्षितो s. m. A fire-fly (from स Sky, and द्रोह Illuminating).

क्षु ind. Indeed, certainly, surely. An expletive.

क्षित p. p. (of क्षित) Wearied, distressed, exhausted. क्षु: 1 c. sin. m.
VOCABULARY.

ग गाना  s. n. (also written गाना) Sky.
गनमतया ep. of ने understood.
गाना s. f. The Ganges.
गानाराम s. m. Gangā sāgar (name of a place).
गाना pres. p. par. of गा 1 cl. Go, pass.
गाना 7 c. pl. m. गानानाम 6 c. pl. f.
गाना pres. गाने: pot.
गाना s. m. An elephant. गान 1 c. sin. गानस्त्र 6 c. sin.
गाना s. m. A troop of inferior deities, considered as Śiva's attendants, and under the especial superintendence of Gaśeṣa. गाने: 3 c. pl.
गानना s.f. Counting, numbering, enumeration.
गानना 3 c. sin.
गाना s. m. A cheek, especially the whole side of the face, including the temple.
गाननीतरणनासाठा गानीकोपालाम ep. of मुखानाम.
गान p. p. (of गा) Gone, resorted, repaired; turned. गान: 1 c. sin. m. गान 2 c. sin. m. n. गाने 7 c. sin. m. गानानाम 6 c. pl. m.
गाना s. f. A going, motion, march, progress.
Course of events. Refuge, asylum. गाने: 1 c. sin. गान 3 c. sin.
गाना ind. p. p. of गा Go.
गाना fut. p. p. (of गा) To be gone to.
गाना 1 c. sin. f. गानारिक 1 fut. par. गानुनु इnf.
गाना s. m. Smell, odour, perfume. गानक् 2 c. sin. गाने: 3 c. pl.
गाना s. f. Name of a river. गानकदास: 6 c. sin.
गार सन adj. Fragrant, scented. गारसन 3 c. pl. m.
गाह: (after गा) 3 pret. par. of गा Go.
गाना s. n. A going in general, moving, walking; departure.
गाना imp. of गा Go, causal form.
गाढ़कहत्ता ep. of गि:
गाढ़कहत adj. Deep; bass (as sound).
गाढ़कहत s. f. Name of a river. गाढ़कहत 6 c. sin.
गाढ़ fut. p. p. (of गा) To be gone to. गाढ़ 2 c. sin. n.
गाढ़कहत्ता s. n. The muttering of clouds, or rolling of distant thunder. गाढ़कहत्ता 2 c. sin.
गाढ़कहत्ता: 3 c. pl. गाढ़कहत्तानाम 6 c. pl.
गाढ़े s. m. A fetus, an embryo.
गाढ़कहत्तानारामपरिषुप शपृत गाढ़कहत ep. of गधजान.
गाढ़कहत 2 c. sin. n.
गाढ़ s. m. An air-hole, loop-hole, a round window, a bull's eye. गाढ़े loc. sin.
गाढ़किता s. m. n. Gāndiva, the bow of Arjuna.
गाढ़किताबन्धन s. m. Armed with Gāndiva, i.e. Arjuna. गाढ़किताबन्धन 1 c. sin.
गाढ़ s. n. The body. गाढ़ 2 c. sin.
गाढ़किताबन्धन pres. p. शत्रु of गाढ़ 1 cl. Overspread, envelope. गाढ़किताबन्धम 1 c. sin. m.
गीत s. m. A mountain. गीत 2 c. sin.
गीते pres. pass. of गा Sing.
गुरु s. m. A string. गुरु 2 c. sin.
गुरु सन adj. Amiable, virtuous. गुरुसन 8 c. sin. f.
गुरु सन p. p. of गुरु Multiplied (arithmetically), increased, grown. गुरुसन 2 c. sin. m.
VOCABULARY.

गुह adj. Heavy, grieved, irksome, tedious.
Oppressed; charged. Deep. गुहा 3 c.
sin. m. गुहम् 3 c. pl. n. गुहुः 7 c. pl. m.
s. m. Any venerable personage, a sire, lord.
गुहे 6 c. sin.

गुहार compar. (० गुह Heavy) Heavier, sorrier.

गुहा s. m. A kind of demigod attendant upon
Kuvera the deity of wealth, and guardian of
his treasures. गुहा 1 c. sin.

गुह s. n. A house, mansion. गुहाखण्ड 5 c. sin.

गुहाकान्त s. m. A kind of crane. A sparrow.
A crow. गुहाकान्ताम् 6 c. pl.

गेय fut. p. p. of हेय Sing. s. n. A song. गेय 2 c. sin.

गेहिनी s.f. A wife. गेहिना 6 c. sin.

गो s. f. The earth. गो 2 c. sin.

गोि s. n. Family, race, lineage.

गोि s. m. A herdsman, a cowherd.

गोिसबस ep. of गोिशत्त (Dressed as a herdsman).

गीर, adj. White, hoary. Whitish, pale yellow.

गीर s. c. sin. m. गीर्य 3 c. sin. m. गीर्य 6 c. sin. m.

गीर s. n. Weight, heaviness. गीरणम् 4 c. sin.

गीर s. f. The goddess Gauri, wife of Śiva.

गर्व p. p. (० गर्व) Strung. —न् 2 c. sin. m. n.

गर्व s. m. A knot.

गह s. n. A taking, laying hold of, seizing, seizure.

गाव s. m. A village, hamlet, an inhabited and
unfortified place in the midst of fields and
meadow land, where men of the servile class
mostly reside, and where agriculture thrives.

In comp. A multitude.

गृनि s. f. Langour, languidness. गृनि 2 c. sin.

च छाकिका s. f. A bell.

चन s. m. A cloud. चन 8 c. sin.

चन्द्र s. m. Heat. The hot season.

चाल s. m. A bruise, blow, stroke.

चोर s. m. Sound, noise. चोर 2 c. sin.

च ind. And, also. Both. An expletive.


चंद्रिका 3 c. pl. n.

चंद्रिशाक्षर n. used adverbially, With
great alarm.

चक s. n. A wheel.

चक्राकोट s. f. The ruddy goose, commonly
called, in India, the Brahmany duck or goose.

चक्राकोट 2 c. sin.

चाकु 2 pret. par. of चाक �Make. चाक 2 pret. årm.

चाकु s. n. The eye. चाकु 2 c. sin.

चाकु pres. p. par. of चाक 1 c. Dangle.

चकुल adj. Tremulous, rolling. Beautiful, lovely.

चक adj. Fierce, violent.

चक्क s. f. A name of the goddess Durgā, applied especially to her incarnation for the
purpose of destroying Maheshágar. This
exploit forms the subject of a section of the
Mārkaṇḍeyā Purāṇa, and is particularly
celebrated in Bengal at the Durga-pōja, or
festival held in honour of the goddess to-
wards the close of the year (Oct. - Nov.).

चन्द्र s. f. A passionate woman. A vixen, a
term of endearment. चन्द्र 8 c. sin.

चन्द्रेश्वर s. m. Chanda's lord, i.e. Śiva.

चारत num. Four. चार्य 1 c. pl. m. चारु 2 c. pl. m.

चंद्रासृष्टिः 6 c. pl. f.

चन्द्र s. m. n. Sandal.
VOCABULARY.

नमुना s. m. A fabulous gem, the moonstone, supposed to be formed of the congelation of the rays of the moon; a kind of crystal may perhaps be meant. नमुना: 1 c. pl.

नम्द्रास s. m. A lunar ray. नम्द्रास: 3 c. pl.

मन्ना s. f. Moonlight, a moonbeam. मन्ना: 7 c. pl.

माणी s. f. A kind of deer, or rather the Bos grumniens, erroneously classed by the Hindu writers amongst the deer.

मान s. f. A host. मानस: 6 c. pl.

मान s. n. A foot.

माया adj. Trembling, tremulous, wavering, undulatory. माया: ep. of मायोक or माया.

माऊ s. n. Pulsion, a tremulous motion.

माग s. m. 2 c. sin.

मांगनी ep. of मांग: 2 c. sin.

मास s. m. Pleading or grateful discourse, flattery. मास: 6 c. pl.

मास adj. Complying with a request, humouring, complaisant. मास: 1 c. sin. m.

मास s. m. A kind of cuckoo. मास: 1 c. sin.

कां: 1 c. pl.

कां: 2 c. pl.

कॆ: 4 c. pl.

मास s. m. A bow.

माल s. n. A chowrie, the tail of the Bos grumniens, used to whisk off flies, also an emblem or insignia of princely rank. माल: 3 c. pl.

मान्य adj. Pretty, elegant, beautiful. मान्य: 3 c. sin. m. n.

माया s. m. The blue jay. माया: 1 c. pl.

मिथ्यम s. m. Name of a mountain. मिथ्यम: 1 c. विश adj. Long. विश n. A while, a long time.

मूत s. f. A lock of hair on the crown of the head, a crest, a top-knot.

मृदु s. m. Aromatic powder, pounded sandal, &c.

चेहर ind. If.

चेतन adj. Living, animated.

चेतास s. m. Mind, heart, soul, feelings. चेतास: 1 c. sin.

चेतास: 3 c. sin.

चेतास: 6 c. sin.

चेतास: 7 c. sin.

चेत s. m. A sacred tree, a religious fig-tree, &c., growing in a village or near it, and held in veneration by the villagers.

चेत s. m. A thief, robber, pilferer. चेत: 7 c. sin.


च चं s. n. Plea, pretext. चं: 3 c. sin.


चंपाना: ep. of चंप.

चंकित s. f. Beauty, brilliancy, hue.

चंद्र प press. p. par. of चं 10 pl. Veil, cover, conceal. चंद्रप्रभा: 2 c. sin. f.

चंद्र s. f. Shade, shadow. Beauty, splendour, lustre, light, brilliancy, brilliant hue. Tint. A straight or continuous line. चंद्र: 3 c. sin. As the last member of a compound, it takes a short vowel, as, चंद्रायन. See Wilson's grammar, page 348.

चंद्रायन s. m. A reflected image, a shadow.

चंद्रायन: 1 c. sin.

चंद्रायनिक adj. Divided in radiance, reflecting light from various surfaces.


चंद्र s. m. A cutting, segment, slice; a part, portion. Any distinguishing mark (as a streak, &c.) by which the face or person is decorated. चंद्र: 3 c. pl.

चंद्र s. n. The world.

चंद्र s. n. The hip and loins.
VOCABULARY.

चन्द्र s. m. A man, person; people, kindred. चन: 1 c. sin. चन्द्र 2 c. sin. चन्द्र 7 c. sin.

चन्द्र s. m. Name of a king, sovereign of Mithilā, and father of Sītā.

चन्द्रन s. m. Any inhabited country. चन्द्रन 2 c. sin.


चन्द्रन 3 c. pl. m.

चन्द्रन s. n. Birth, origin, production.

चन्द्र s. m. The rose-apple.

चन्द्रकल्याणम् ep. of चन्द्रकल्या. चन्द्रकल्याणम् imp. par. of चन्द्रकल्या. Conquer.

चन्द्र adj. Split, broken, divided into an infinite number of parts. चन्द्र: 1 c. pl. m.

चन्द्र s. n. Water. चन्द्र 2 c. sin.

चन्द्र s. m. A cloud. चन्द्र 8 c. sin.

चन्द्र adj. Bright as a cloud. चन्द्र: 2 c. sin. n.

चन्द्र s. m. A cloud. चन्द्र 8 c. sin.

चन्द्रकल्याणम् agt. Water-shedding. A cloud. चन्द्रकल्याणम् 1 c. pl.

चन्द्रकल्याणम् agt. Discharging drops of water. चन्द्रकल्याणम् 6 c. sin. m.

चन्द्र s. f. The China rose.

चन्द्र s. m. Name of a king or saint, son of Kuru. चन्द्र: 6 c.

चन्द्र p. p. (of चन) Born, produced, sprung, grown, become, growing. चन: 1 c. sin. m.

चन्द्र 2 c. sin. m. चन्द्रम् 2 c. sin. f.

चन्द्रानि: 2 c. pl. n.

चन्द्राकल्याणम् ep. of चन्द्र: (Precipitate).

चन्द्राकल्याणम् pres. par. of ह ह 9 cl. Know. चन्द्राकल्याणम् pot. चन्द्राकल्याणम् pres. atm.

चन्द्रा s. f. A wife. चन्द्राम् 2 c. sin.

चन्द्र s. n. A lattice, casement, window, eyelet, loophole. चन्द्र: ins. pl.

चन्द्र s. n. A bud, germ, unblown flower.

चन्द्राकल्याणम् 2 c. pl. चन्द्राकल्याणम् 3 c. pl.

चन्द्राकल्याणम् s. m. A cloud. चन्द्राकल्याणम् 3 c. sin.

चन्द्राकल्याणम् pres. par. of ह ह 1 cl. Come to life, revive.

चन्द्राकल्याणम् s. n. Life, existence. चन्द्राकल्याणम् 2 c. sin.

चन्द्राकल्याणम् agt. in comp. Serving, sharing; possessing.

चन्द्राकल्याणम् 6 c. pl.

चन्द्र p. p. (of ह ह) Known, experienced.

चन्द्राकल्याणम् ep. of ह ह Know.

चन्द्र s. f. A bowstring.

चन्द्राकल्याणम् ep. of ह ह (Studded with rows of stars.)

चन्द्राकल्याणम् s. n. A star. Fire, light.

चन्द्र s. m. Shore, bank, edge, margin, height, towering eminence.

चन्द्र s. f. Lightning.

चन्द्र s. m. Grain after threshing and winnowing, especially rice. चन्द्र: 1 c. pl.

चन्द्र ind. Therefore.

चन्द्र adj. Diligent, closely attentive. चन्द्र: 2 c. sin. f.

चन्द्र ind. There.

चन्द्र ind. Thus. So, in this manner, so much, likewise, in the same manner.

चन्द्र ind. So, even so, in the same manner.

चन्द्र prom. He, she, it, that.

चन्द्र ind. After that, afterwards.

चन्द्र s. m. A son. चन्द्र: 1 c. sin. चन्द्र 2 c. sin.
VOCABULARY.

रब्बा s.f. A daughter.

रब्ब s.f. The body. राब्ब 2 c. sin. adj.
Narrow, thin, slender, emaciated. राब्ब 2 c. sin. m.

राब्ब s.f. Tenuity, thinness, extenuation, lilliteness, diminutiveness. राब्ब 2 c. sin.

रम s.m. A thread.

रमानादा=रमामा: ep. of रमानादा=रमामा:

रमी s.f. The wire or string of a lute. रमी: 2 c. pl.

रमी s.f. A thin, slender, delicate woman.

राप p.p. (of राप) Inflamed, scorched by pain or sorrow. राप 2 c. sin. n. राप 3 c. sin. n.

राप 2 c. sin. m. राप 2 c. sin. This and that, all that, whatever.

राप s.n. Darkness, gloom. राप 3 c. pl.

राप s.m. A tree. राप 1 c. pl. राप 7 c. pl.

राप पराप प्रस. परा of राप 10 c. Suspect, infer, suppose, conclude. Bethink one's self, have a mind.

राय s.m. 6 c. sin. of राय Thou.

राय s.n. 5 c. sin. of राय. Therefore. राय 7 c. sin. m. n. For the doubling of the न see Grammar. राय 4 c. sin. m. राय 6 c. sin. m. राय 6 c. sin. f.

राय s.m. 2 c. pl.f. of राय 2 c. pl. m. राय These and those, many. राय 5 c. pl. pl.f. राय 2 c. sin.f.

राय s.m. A beating of time by clapping the hands together. राय 3 c. pl.

राय ind. So soon. Forthwith. Meanwhile, in the first place.

राय 6 c. pl.f. of राय

राय adj. Fragrant, spicy, aromatic. राय 3 c. pl. m.

रतिबेस adj. Moving awry, meandering. Curved.

रतिबेस 2 c. sin. n.

रतिबेस s.m. A plant bearing an oily seed, sesamum.

रतिबेस s.n. Shore, bank, margin, brink. रतिबेस 7 c. sin.

रतिबेस प्रात्कांडः नतिकलां म एष ।

रतिबेस p.p. (of रतिबेस) Traversed, passed, gone.

रतिबेस 1 c. sin. m.

रतिबेस s.n. A holy place of pilgrimage. रतिबेस 2 c. sin.

रतिबेस s.m. 2 c. sin. m. रतिबेस 3 c. sin. n. रतिबेस 2 c. pl. m.

रतिबेस s.m. A loud and confused noise, a clatter.

रतिबेस त्रिपुरूष s.m. t. of रतिबेस 10 c. Weigh, outweigh, counterpoise, equal, compete, vie.

रतिबेस s.f. Resemblance, likeness. रतिबेस 2 c. sin.

रतिबेस s. m. Frost. Ice or snow. रतिबेस 3 c. pl.

रतिबेस s.m. The Himalaya mountain.

रतिबेस ind. Quick, swift, quickly.

रतिबेस s.n. Grass.

रतिबेस s.f. Thirst.

रतिबेस 6 c. sin. of रतिबेस and 1 c. pl. m. of रतिबेस.

रतिबेस s.m. Splendour; radiance, glory, brilliancy. Male energy. रतिबेस 1 or 2 c. sin.

रतिबेस 3 c. sin. n. of रतिबेस. Therefore. रतिबेस 6 c. pl. m. रतिबेस आ रतिबेस 3 c. pl. m.

रतिबेस With these or those, with several or many.

रतिबेस s.n. Water. रतिबेस 2 c. sin. रतिबेस 7 c. sin.

रतिबेस s.m. A cloud.

रतिबेस बुद्ध ताहाद बुद्ध ताहाद 1 c. sin. m. Noisy with rain and thunder.

रतिबेस s.m. n. The ornamented arch of a door or gateway. रतिबेस 3 c. sin.

रतिबेस ind. p.p. of रतिबेस Leave, get rid of.

रतिबेस imp. par. of रतिबेस 1 c. Quit, avoid, shun, get rid of. रतिबेस प्रस. रतिबेस p.p. caus.

रतिबेस form, Made to quit. रतिबेस 1 c. sin. m.

रतिबेस तर्क तर्क तर्क तर्क तर्क
VOCABULARY.

चत्र p. p. par. (of चत्र 1 cl.) Fearing, starting with dread.

विधान s. m. शिव (trioculinar).

विधात्यनुमानकुटात ep. of शिबाहत.

विद्वं s. m. A god.

विद्वस्तिनित s. f. A goddess.

विद्वुत s. m. Name of a demon.

विद्वुतनन s. m. The three worlds of heaven, earth, and hell.

विद्यावन s. f. Night, as consisting of three watches.

विज्यु 7 c. pl. n. of विज्युम. Three.

विज्यु s. m. विज्यु 6 c. sin.

विज्यु abl. sin. of विज्यु.

विज्युपानुक्रम ep. of मार्गम.

विज्युक्रीकरित ep. of विज्यु.

विज्युवायनिद्यौतिविज्युनिमि ep. of वायु.

विज्यु 1 c. sin. of विज्यु. Thou. विज्यु 2 c. sin.

विज्यु 3 c. sin. विज्यु 7 c. sin.

विज्युक्त pres. par. of विज्यु caus. form. Quicken, urge forward, accelerate.

विज्युक्त p. p. sin. n. adverbially. In haste, fast.

विज्यु adj. Such as thee, like thyself. तवास: 1 c. pl. m.

द्रविष्ट pronom. South. द्रविष्टे Southwards.


द्रवुनवायित ep. of द्रव उन्नत understood (Complemented with a dance.)

द्रवुनवायित ep. of द्रव (Given way to, having the road ceded.)

द्रवु आ ep. of गीरी (Handed, supported.)


द्रव 2 pret. par. of द्रव See.

द्रासन pres. p. dim. of द्रासन 3 cl. Hold. Have, assume, possess. द्रासन: 1 c. sin. m.

द्रासन s. m. Curds.

द्रासन 2 pret. par. of द्रासन. Reflect, think, meditate.

द्रिवित s. m. An elephant. द्रिवित: 3 c. pl.

द्रिवित s. m. Husband and wife. द्रिवित s. f. A cherished woman or wife.

द्रिवित s. f. A cavern. द्रिवित 7 c. pl.

द्रिवित s. m. Pride.

द्रिविस s. n. A looking-glass, a mirror. द्रिविस 6 c. sin.

द्रिविस imp. par. of द्रिविस See, caus. form.

द्रिविस p. p. (of द्रिविस caus. form) Displayed, exposed to view.

द्रिविसक्षेत्र: ep. of द्रिविसवाय.

द्रिस s. m. n. A leaf.

द्रिस s. m. A wood, a forest.

द्रिसालिन s. m. A wood on fire, the conflagration of a forest. द्रिसालिन: 1 c. sin.

द्रिसालिन num. Ten.

द्रिसालिन s. m. n. A tusk.

द्रिसालिन s. m. Name of a district or city.

द्रिसालिन s. m. Name of the ten-faced giant Rāvaṇa.

द्रिसालिनधूर्तप्रवस्थापित ep. द्रिसालिन.

द्रिसालिन s. f. State, condition (of mankind).

द्रिसालिन s. m. Name of a country. द्रिसालिन: 1 c. pl.

रनोन of द्रिसालिन denoting Its cultivated tracts or fields.

द्रिसालिन s. n. Giving; a gift. द्रिसालिन 5 c. sin.

द्रिसालिन s. n. A string, a cord. A chaplet, wreath or garland for the forehead. द्रिस 2 c. sin.

द्रिसालिन s. a. Giving, bestowing; a giver. द्रिसालिन 1 c. sin. f.

द्रिसालिन s. m. A conflagration. द्रिसालिन 5 c. sin.

द्रिसालिननुस्त्रिज्ञात्वनाथसुप्रसिद्धपारिप्रिय ep. of द्रिसालिन.

द्रिसालिन s. m. An elephant of a quarter or point of the compass, one of eight attached to the
north, north-east, &c. supporting the globe.

दिन s. m. n. A day.

दिनोद s. m. The sun.

दिश s. f. Heaven. दिश: 6 c. sin.

दिशाना s. m. n. A day. दिशाने 7 c. sin. दिशान्यु 7 c. pl.

दिशानि s. f. A region, quarter, space. दिशानि.

2 c. sin. दिशानि 7 c. sin. दिशानि 7 c. pl.

लोंग adj. Long. लोंगन 2 c. pl. m. लोंगकुदेन् 1 c. sin. m. Lengthening, prolonging.

लोंगकुषा ep. of लोंगसा.

लोंगकुषा ep. of चक्षु.

लुका s. n. Misery, distress. लुका 1 c. sin.

लुकाुकुलुकुल इntense distress.

लुका s. n. Wove silk. Fine raiment.

लुका s. n. 1 c. sin. f.

लुकााभाषनम् ep. of बाष्टान.

ङ्ग s. m. A messenger.

ङ्ग adj. Distant, far, remote. ङ्गसा 5 c. sin. n.

ङ्गसा ep. of चा.

ङ्ग s. n. adverbially, Far, to a distance.

ङ्गसा s. f. Removed, afar off. ङ्गसा 2 c. sin. m.

ङ्गसा अर्धे 7 c. sin. m.

ङ्ग s. f. Bent grass, commonly Dáu.

ङ्ग s. f. A stone, a rock. ङ्गदि 7 c. sin.

ङ्ग p. p. (of हा) Seen, viewed, beheld, regarded; appearing. ङ्गदि 7 c. sin. m. n.

ङ्गाधिक ep. of तम, understood (Having thy service beheld).

ङ्ग s. f. A look, glance. Sight, seeing. The eye. ङ्गदि 1 c. sin. ङ्गदि 2 c. sin. ङ्गदि 2 c. pl.

ङ्गवास s. m. A look, a glance. —सा 2 c. pl.

ङ्गवाभाषा ep. of तम, understood.


चव s. m. A god. शवा. चव 2 c. sin.

चवानाम् 6 c. pl.

चवाल s. m. A species of pine.

चवालुआ ep. of रंगें (Preceded by Deva, having the word Deva prefixed).

चव s. m. Place, country. चवा: 1 c. pl.

चवानाम् 2 c. pl.

चवा s. f. The threshold of a door, the lower part of the wooden frame of a door, or a raised terrace in front of it.

चव s. n. Feebleness, weakness, a poor and pitiable state. चवासा 2 c. sin.

चव s. n. Destiny, fate, fortune.

चव s. n. Spoil, damage, injury. चवान 2 c. sin.

चव s. n. A wish, a longing desire (particularly of a pregnant woman).

चवालाग्रष्टिः agt. Shining. चवालाग्रष्टिः 3 c. pl. m.

चवालिक 2 fut. par. of धसा See.

धु प. p. (of धु) Dissolved, melted. Quick, swift. धुनम् 2 c. sin. n. used adverbially, Rapidly, quickly.

धु p. p. (of धु) Quicker, swifter.

धु s. m. A tree. धुआन 2 c. pl. धुआनान 6 c. pl.


धु s. n. A door, gate, or rather the door or gateway; a passage, entrance. धुला, 2 c. sin.

धुलासा adj. Second. धुलासा 2 c. sin. n.

धुल s. m. An elephant (two-tusked).

चव s. m. Kuvera, god of riches. चवत्ते: 6 c. sin.

चन्दकु s. n. A bow, the stick or horns of a bow. चन्दकुकुसर 1 c. sin.

चन्द s. n. A bow.
VOCABULARY.

नस  s. m. A nail, claw. नघेश 3 c. sin.
नवापर  s. n. A scratch; soreness (of feet) (from नस A nail, and आ A mark).
नग  s. m. A mountain.
नगान्दी s. f. Name of a river.
नगोचु  s. m. Chief of mountains, i.e. Kailāsa.
नगोळु 2 c. sin.
नाशिद इंद. Speedily, shortly.
नादी and नादत pres. par. of बान 1 cl. Cry, utter a sound, sing.
नादी s. f. A river. नाद 1 c. pl.
नाय ind. Certainly, surely. A particle of interroga-
tion, How? what? नय दो (1) not? can (1) not?
नान्य  s. n. Sky, air. The month Śrīvaṁśa, the
rains or rainy season. नान्य 7 c. sin.
नास ध. p. (of यम cause form) Bowed, bent
down. नास 1 c. sin. m.
नव adj. Bent, bowed, crooked, curved, inclined.
नव 1 c. sin. m. नवा 1 c. sin.f.
नवन s. n. The eye. नवन 1 c. sin. नवन 3 c. pl. (for नवनयात्रा: Glances).
नवनासपन  s. n. A tear. नवनासपन 1 c. sin.
नवनासपनिः 3 c. pl.
नवनासपनोऽपीतासपनासपनाः ep. of निविदा.
नराशि s. m. A king, a sovereign prince.
नराशिपथ s. m. A royal road, forty cubits broad.
नराशिपथ 7 c. sin.
नरेयेशाय pot. par. (of नुस Dance, cause form.)
नरेयेश ध. p. Made to dance. नरेयेश 1 c. sin. m.
नरिजन s. n. A lotus or water-lily. नरिजन 3 c.
नरिजनी s. f. A lotus. नरिजनाय 6 c. sin.
नव adj. New, fresh.
नवम mem. pl. only. Nine. नव 1 c.
नवाश्रिष्टु  s. m. Śiva (from नवाश्रिष्टिः The
new moon, and (Bearing). नवमीकृत्वा
3 c. sin.

जाग s. m. An elephant.

जागरण s. m. A libertine. जागरण 6 c. pl.

नारा s. m. f. The navel. Mulk. नारा: 1 c. sin.

नारे: 6 c. sin.

नारा ind. By name, called, namely. नारा 3 c. sin.

नारक s. m. A hollow or tubular stalk, the stalk of the water-lily, &c. नारक: 3 c. pl.

निफ prep. In, on.

मिए s. m. Breathing out, expiration, sighing. मिएः 3 c. sin.

मिक्र s. m. The touchstone.

निकरित्य ind. p. p. (of निकर थ्रोव, with न) Having placed or laid.

नितिकलक adj. All, entire, complete. नितिकलक 1 c. sin.

निकाय s. m. A plant, commonly called Hijial (Barringtonia acutangula). निकाय 5 c. sin.

निकाय s. m. The buttocks or posteriors in general; or as it is sometimes applied, the circumference of the hip and loins.

निकल adj. Constant, continual.

निकाः s. f. Sleep, slumber. निकाः 2 c. sin.

निकल s. m. A treasure. निकल: 1 c. pl.

निकाल s. m. Noise, sound. निकाल: 1 c. sin.

निकालते pres. par. of यात्रा 1 c. Fall, with न।

निकालते pres. p. caus. form. निकालते: 1 c. pl.

निकुल adj. Clever, skilled. निकुल: 1 c. pl. m.

निकस in comp. Like, resembling. निकस 2 c. sin.

निकुल adj. Lonely, solitary. निकुल 8 c. sin.

निक्षु ल adj. Deep.

निक त p. p. (of यथा with न) Fixed, settled, constant, permanent.

निक्षत्रविहार ep. of खनिं.

निक्षत्रण s. m. Humiliation, coercion.

निक्षत्र prep. Out.

निक्षत्र adj. Free from passion or sorrow (from निक्षत्र neg. and खनिं Affection, or निक्षत्र Without, खनिं Collyrium, fig. Darkness). निक्षत्र 2 c. sin.

निक्षत्र adj. Unmerciful. Close (embrace).

निक्षत्रेण pres. p. par. of दिखा 6 c. Shew, point, with न। Out. निक्षत्रेण: 1 c. pl. m.

निक्षत्र p. p. (of यथा Measure, with न। Made, fabricated.

निक्षत्रोत्तोलक adj. Void of solace, destitute of that which might divert the mind from care.

निक्षत्रोत्तोलक 2 c. sin.

निक्षत्रिण s. f. Name of a river issuing from the Vindhya mountain. निक्षत्रिण: 6 c. sin.

निक्षत्रिण: pot. and निक्षत्रिण: 2 fut. par. of दिखा Eater, with न। Arrive at, obtain, enjoy.

निक्षत्र p. p. (of यथा Become, with न। Return.

निक्षत्र: 1 c. sin.

निक्षत्र s. f. Night. निक्षत्र 7 c. sin.

निक्षत्रां स. m. Midnight. निक्षत्रां 7 c. sin.

निक्षत्रां adj. Silent. निक्षत्रां: 1 c. sin.

निक्षत्रां s. m. A sigh. निक्षत्रां: 6 c. pl.

निक्षत्र p. p. (of यथा Sit, with न। Seated, perched, rested, reclining. निक्षत्र: 1 c. sin.

निक्षत्रार्ह pres. par. of यथा 1 c. Fall, with न।

निक्षत्रार्ह Out.

निक्षत्र adj. Fruitless, useless, unprofitable.

निक्षत्रास्त्रण ep. of के.

निक्षत्रदान pres. p. dim. of कांदा 1 c. with न।

Trickling, flowing, oozing, issuing.

निक्षत्र s. m. A dropping, a distilling.

निक्षत्र p. p. (of यथा Hold, with न। Laid, fixed;

lodged, treasured up, deposited. निक्षत्राः
VOCABULARY.

5 c. sin. m. निहितम् 2 c. sin. n. निहित: 3 c. pl. n.
निहार s. m. Sound.
निहारित adj. Sounding, pealing. निहारित 1 c. sin. m.
नीचेयक्षप ep. of निधिष्ठ.
नीचेय ind. Down, downward, below, underneath. Low, dwarfish.
नीठ s. m. n. A nest.
Passed. नीठा: 1 c. pl. m. नीठा 1 c. sin. f.
नीष p. m. The Kadamba-tree. नीषम: 2 c. sin.
The Kadamba flower when full blown is invested with projecting anthers like the erect bristles of a hedgehog. In the neat. The blossoms are denoted.
नीठ adj. Blue. नीठम: 2 c. sin. n.
नीठक s. m. A peacock. नीठकम: nom. sin.
नीठी s.f. A peticoat.
नीठीचन्द्रकाकिसिदिकन्तम ep. of श्राव.
नूठ pres. par. of नूठ 6 cl. Send, drive, propel.
नूठम ind. Assuredly, certainly. Perhaps, probably.
नूढ s. m. A man. नूढम: 6 cl. pl.
नूढ s. n. Dancing, a dance. (There is a kind of dance with violent and frantic gesticulations practised by the god Śiva and his votaries. It is called Tañ̄dava, from the inventor Tañ̄dau, one of Śiva's doorkeepers, and an original teacher of the arts of dancing and mimicry.)
नेत्र agt. A leader, a guide. नेत्रा 3 c. sin.
नेत्र s. n. An eye.
नेत्र s.f. The felly, circumference, or outer part of a wheel.

नेत्र fut. p. p. (of नेत्र) To be brought. नेत्रम् 1 c. sin. n.
नेत्रभाजन 2 fut. par. of नेत्र Bring, reduce.
नेत्रवध adj. Scorching, peculiar to the hot season (May--June), called नीठावः. —ू 2 c. sin. m.
नेघ adj. Nightly, nocturnal. नेघा 1 c. sin. m.
नेघा 6 c. du. of नेघ I.
Having placed.
नीख s. m. A placing, setting, laying or depositing. Impress, stamp, mark.

च
चचाम s. m. A bird. चचामम: 6 c. pl.
चछाम s. n. An eyelash. चछामभि: 3 c. pl.
चछ s. m. n. Mud.
चछ s.f. A line, row, series. चछम: 2 c. sin.
चछवाच s. m. Kāmadeva. चछवाच: 1 c. sin.
चछ s. n. A cage, an aviary.
चछ s. m. n. Cloth. A veil or screen.
चछ s. m. A kettle-drum, a tabor.
चछहा s.f. The function, office, or noise of a drum. चछहाम: 2 c. sin.
चछु adj. Sensible, intellectual. Smart, shrill, sharp, crackling. चछुत्त compar. Fiercer.
चछुकती ep. of चछुकित.
चछुकती s.f. A harlot (चछु Vendible, छछी Woman.
चछुत pres. par. of चछ्स 1 cl. Fall.
चछ s. m. Lord, master.
चछ s. m. 2 c. sin. m. चछताम 2 c. sin. f.
चछताम: 3 c. pl. n.
चछ s. m. A road. चछे 7 c. sin.
VOCABULARY.

चरित्र  s. m. A traveller.

चर्च  s. m. A road, path, way. पदम: 1 c. sin.

चर्च  7 c. sin.

चद  s. n. A foot. Step, foothstep, print of a foot; a mark. A foot, or, rather, a line of a stanza.

A work. Place, site. Rank, station. पदम् 1 or 2 c. sin. चद: 3 c. pl.

चदी  s. f. A road, path, way, track. पद्मी 2 c. sin.

चस  s. m. A lotus. One of Kuvera's nine gems.

चार  s. f. A lotus.

चाय  s. n. Water. पद: 2 c. sin. पायित 7 c. sin.

चाझा  s. m. A cloud. पाझाद 8 c. sin.

चायोतरिक  s. m. The ocean. पायरिमध्य 2 c. sin.

चर  pronom. After, following, next, beyond.

चर  2 c. sin. n.

चर  ind. governing the 5th case, After.

चारिज  adj. Dependent, subject, subservient.

चारिजनमतः ep. of चनम: or of चहन.

चर prep. Round, about.


चारितान  s. f. Enumeration, counting, number.

चारितानान  3 c. sin.


Distressed, overcome,

चारित  s. m. Acquaintance, intimacy. परिवर्तन् 2 c. sin.

चारित  p. p. (of च भिष्म निराकार, with चर) Known, acquainted with. परिवर्तन: 1 c. sin. m.

चारितभूमिष्वरणम् ep. of भूमस्यस्यमानानं.

चारित  p. p. (of घम Bow, with चर) Bowed, bent. Stooping (as an elephant about to strike with his tusks). Ripe, mature, full grown; perfected, exalted. परिवर्तन 2 c. sin. f.

चारित  s. f. Ripeness, maturity.

पारिवर्तनमिति  agt. Who or what bends down. Who causes to ripen. —तः 1 c. sin. m.

पारिश  ind. On every side, all around.

पारिबाह  s. m. Heat. पारिवाहिन: 5 c. sin.

पारिबाह  s. n. Preservation.

पारिवर  p. p. (of रह भर, with पार) Burned, scorched. पारिवर: 1 c. pl. f.

पारिव  s. m. Defeat, discomfiture, disgrace.

पारिष्ठ  s. m. The fragrant scent of unguents.

पारिष्त p. p. (of मा Measure, with पार) Limited; moderate, sparing.

पारिस्थु adj. Very light.

पारिस्थ  s. m. Breadth, width, expansion.

पारिस्थ  p. p. par. (of हि 1 cl. Take, with पार) Setting aside, taking down, humiliating.

पारिवर्  1 c. sin. m.

पारिवर: pot. par. of हि 2 cl. Go, with पार Go round, circumambulate.


Rough, crisp (not softened with unguents).

पारिव  2 c. sin. m. n. पारिव 3 c. pl. n.

पारिव  s. n. A leaf. पारिव 3 c. pl.

पारिवार  s. n. Extremity.

पारिव  s. m. A mountain. पारिव 7 c. sin.

पारिव  s. m. Air, wind, personified as a deity.

पारिव: 1 c. sin.

पारिवर्  s. m. A name of Śiva. पारिवर: 6 c. sin.


पारिव imp. par. of हि 1 cl. See, observe, behold. पारिव pres. p. पारिवारिन: 6 c. pl. f.

पारिव  s. m. The hand. पारिव: 2 c. pl.

पारिविं: 3 c. pl.

पारिव  adj. Pale, straw-coloured, yellowish white.

पारिव: 1 c. sin. m.

पारिवर्षा ep. of पिरु:.

पारिवर्षा ep. of दुर्गारा:.
VOCABULARY.

पच्छा s.f. Puleness. पच्छीन् 2 c. sin.
पल s.m. A fall, or falling. पल 3 c. pl.
पाचकृत adj. Falling, falling. पाचकृत 2 c. sin. n.
पाठमृ inf. of पा Drink.
पाठ s.n. A vessel, a receptacle of any kind.
पालीपुर इ 1 c. sin. m. Making an object.
पाल्य s.n. Provender, provision for a journey.
पाल्यपर adj. Furnished with provisions for a journey. पाल्यपरसा: 1 c. pl. m.
पाल s.m. A foot. A ray of light. पाल 1 c.
मीन. पाल 1 c. sin.
पालो 7 c. sin.
पालन 2 c. pl.
पालनार s.m. A going on foot. —चेहर 3 c. sin.
पालनाल s.m. A dance, or measured step.
पालनाल पालनाल: ep. of पालना.
पाल s.n. Sin. पाल 2 c. sin.
पालक s.m. A dove, a pigeon.
पाल s.m. Fire. पालक 3 c. sin.
पाल s.m. A side.
पाल s.m. A noose. In compost. with words
signifying hair, Quantity; as, बेचारों
Much, or flowing hair,
पालपस 2 fut. par. of पा Drink.
पिघन adj. Vile, infamous. पिघन 2 c. sin. n.
पिघने pot. par. of पिघन 10 cl. Pain, distress,
afflict.
पिघन pres. p. p. (of पा Drink) Being drunk
or sucked in. पिघना: 1 c. sin. m.
पुंड s.m. The masculine gender. पुंड 7 c. sin.
पुंडफिज्ज adj. Male, masculine (from पुंड s.m.
A male, and वुख United, associated,
classed). पुंडफिज्ज 1 c. sin. m.
पुर s.m. A cover, wrapper; the pod or capsule
which envelopes young shoots. पुर 2 c. pl.
पुर adj. Pure, holy, sacred. Delightful. पुरा:
1 c. sin. m. पुर 2 c. sin. n. s.n. A
virtuous action. पुरी: 3 c. pl.

पुर s.m. A son.
पुर adj. Again.
पुर s.m. A man or male. पुरान् 6 c. pl.
पुर ind. In front, before, over against.
पुर ind. Before, formerly.
पुर s.f. A city. पुरस् 2 c. sin.
पुर ind. Before.
पुरीक्षण adj. Bristling up with joy, enraputed,
delighted. पुरीक्षण 2 c. sin. m.
पुरीक्षण s.n. An island of alluvial formation, or
one from which the water has recently with-
drawn, or a small island or bank left in the
middle of a river.
पुरीक्षणसा ep. of the Gambhirá river per-
sonified as a female.
पुर s.m. Water. A kind of cloud. पुरा:
1 c. pl. s.n. The head of a drum, or
place where any musical instrument is
struck. पुराण 7 c. pl.
पुर परेव s.m. A watery cloud. पुरा-
परेव 6 c. pl.
पुर s.n. A flower, a blossom. पुरी: 3 c. pl.
पुराणेतुमाला ep. of भाग.
पुराण s.m. A flower-seller, a garland-
maker. पुरुषारा f.
पुराण pres. par. of पुर 4 cl. Nourish, main-
tain, keep up, retain.
पुर s.n. Fulness.
पुराणगीताय 4 c. s. m. ep. Possessing the weight
of abundance.
पुराण pres. p. pass. (of पुर Fill) Being filled.
पुर s. pronom. Before, former. पुर s.n. sin.
used adverbially, Preiously, already.
पुराक्षणिक्षण adj. Leaning forward, having the
foremost half inclined. —अल 1 c. sin. m.
VOCABULARY.

प्रश्न pres. p. par. of प्रश्न 6 cl. Ask, inquire.

प्रश्न: 6 c. sin. m. प्रश्नकर् 1 c. sin. f.

प्रश्नति pres.

पृथु adj. Broad, wide. पृथू 2 c. sin. m.

पृथा s. m. A drop of water.

पृथ फल. p. p. (of प्रा) To be imbibed. पृथय 2 c. sin. m.

पृथक्ष adj. Beautiful. Smooth. पृथक्षी 3 c. pl. m.

पृथक्षे adj. Belonging to a city, city, citizen.

पृथक्षे: pot. par. of पृथ एव. Increase, swell, caus.

form, Refresh (with cold water).

प्र prep. Fore, before, pro, pro.

प्रभावकल्प: pot. of भाव 10 cl. Make, with प्र.

प्रभाव adj. Amorous. प्रभावा: 1 c. pl. f.

प्रभाव adj. Like, resembling. प्रभावी: 3 c. pl. m.

प्रभावित p. p. (of भाव 10 cl. Declare, with प्र)

प्रभावितम् 1 c. sin. n.

प्रभृति s. f. Nature, natural state. A requisite of regal government, of which seven are enumerated; the king, minister, ally, treasure, territory, fortresses, and army.

प्रभृतिपुरवह s. m. A minister of state.

प्रभोर s. m. The fore-arm, or part between the elbow and the wrist. प्रभोर: 1 c. sin.

प्रभोर: pot. par. of प्रभ 1 cl. Step, with प्र Begin.

प्रभोरे pres. ṛgam. of प्रभ 2 cl. Say, call, with प्र.

प्रभोर: p. p. (of प्रभ Go, with प्र) Swinging to and fro. (The long line in page 37 is a specimen of the Daśāda metre. It contains 18 feet (2 Tribrahms and 16 Cretics), or 54 syllables; and the stanza therefore consists of 216. An error or two having crept into the printing of the text, the words are here repeated, and given separately. प्रभोर्, कृषि, पक्ष, पक्ष, पक्ष, नल, चापन, भिलि, भूति, भिलिाद्वार, हुण, अोष, भायंति, काफळ, चालहो, मुख, चप, चड़हास, चचा, भूरि, भूति, प्रभृति, भूरि.)

प्रभृति s. m. Love, affection, affectionate regard or solicitation. Friendly acquaintance.

प्रभृतिपर्न adj. Longing, anxious, affectionate, loving. प्रभृतिपर्न त 7 c. sin. m. प्रभृतिपर्न त 2 c. sin. m. A husband, or lover. A beggar, petitioner. प्रभृतिपर्न 6 c. sin. प्रभृतिपर्न 7 c. sin. प्रभृतिपर्न 3 c. pl. प्रभृतिपर्न 7 c. pl. प्रभृतिपर्न p. p. (of प्रा with प्र and प्र) Outstretched.

प्रभृति adj. Small, minute, thin, slender, emaciated.

प्रभृति 2 c. sin. m. प्रभृति 7 c. pl. f.

प्रति prep. Back, again, re.

प्रतिद्वार इंड. To every region.


प्रतिवेदनारुपमा ep. of प्रतिवेद:.

प्रतिवेदक adj. Before, in front, in presence.

प्रतिवेदनारुपमा ep. of प्रतिवेदक.

प्रविष्णते pres. ṛgam. of प्रा Go, caus. form with प्रति Make to go back, replace.

प्रतिहर्ष p. p. (of हर्ष with प्रति) Obstructed, impeded, retarded.

प्रतिष adj. Evident, manifest. प्रतिष 1 c. s. n.

प्रतिष adj. New, recent, fresh. प्रतिवेदे: 3 c. pl. n.

प्रतिष s. m. Belief, certainty, assurance. प्रतिषयात् 5 c. sin.

प्रतिभेत s. m. Refusal, denial, disallowance: silence. प्रतिभेतम् 5 c. sin.

प्रतिभृत p. p. (of हर्ष with प्रा and प्रति) Returned. प्रतिभृतम् 1 c. sin. m.

प्रतिभृत p. p. (of हर्ष with प्रा and प्रति) Re-
fresayed, revived, reanimated. 

2 c. sin. f.

प्रायः p. p. (of च यू सिक, with या and प्रति) Near, nigh, contiguous, close at hand.

प्रायः 1 c. sin. m. प्रायःकर 7 c. sin. n.

प्रायः p. p. (of च मित्र प्रति) Replied. s. n.

A reply. प्रायःकर 1 c. sin.

प्रायः p. p. (of या मित्र च यू and प्रति) Received, met (as a guest). प्रायःकर 1 c. sin. m.

प्रथम adj. First, former, previous. Early.

प्रथमति pres. par. of च मित्र 10 cl. Reveal.


प्रथमति प्रथमति च मित्र च मित्र च. Ep. of प्रथमति प्रथमति.

प्रथम acl. Giving. प्रथम 1 c. pl. m.

प्रथम s. m. n. Reverential salutation by circumambulating a person or object, keeping the right side towards them.

प्रथमति pres. par. of दिज्ञ 6 cl. Shew, with प्र.

Give.

प्रथम s. m. A lamp.

प्रथम s. n. War, battle.

प्रथम ad. Violent, strong.

प्रथमति p. p. (of च मित्र च मित्र) Turned, directed, proceeding, driving. Rendered by, emanating from. प्रथमति 1 c. pl. m.

प्रथमति s. f. News, tidings. प्रथमति 2 c. sin.

प्रथम p. p. (of च मित्र च मित्र) Increased, augmented.

प्रथम s. m. Entrance, admittance. प्रथम 2 c. sin.

प्रथम s. n. Alleviation, assuaging, mitigation.


प्रथम 7c. sin. n.

प्रथम acl. Going forth, proceeding.

प्रथमति pres. par. of च मित्र 1 cl. Go, with प्र.

प्रथम s. m. A blossom, a flower.

प्रथमति ad. Producing, bearing offspring.

प्रथम 2 c. sin. n.

प्रथमति acl. Flowing, streaming forth. —सिद्ध: 3 c. pl. n.


प्रथम 2 c. sin. n.

प्रथम s. m. Table-land on the top of a mountain.

प्रथम s. n. Departure.

प्रथम p. p. (of च मित्र च मित्र) Gone, departed, set forth (on a journey, &c.). —सिद्ध 6 c. sin. m.

प्रथम p. p. (of च मित्र च मित्र) Struck, beat; played upon.
VOCABULARY.

प्रहस्मुखः \textit{ep. of प्रावभा.}.
प्रहेत p. p. \textit{(of वा with म्)} Sent, despatched.

Discharged (as an arrow from a bow).

प्राचीनता s. n. The eastern horizon.

प्राथमन s. m. An animal, a sentient or living being. प्राथमिक: 3 c. pl.

प्राचीन ind. Early in the morning.

प्राचा s. m. Edge, margin, skirt.

प्राचत (of वा with म्) Getting, obtaining (habitually wearing ?). प्राचा 7 c. sin. m.

प्राचीनता fut. p. p. of प्राचार Obtain, with म्.

प्राचीनता: 1 c. pl. m.


प्राचीनता शहरः \textit{ep. of प्राचार} (Holding or detained by branches of reeds).

प्राचीन s. f. Acquisition, attainment. प्राचीन 4 c. sin.

प्राचीन s. f. \textit{p. p. (of प्राचार with म्)} Having obtained, received, reached, arrived at. \textit{fut. p. p.} That may be reached, attainable.

प्राचीन s. n. A request. प्राचीन 2 c. sin.

प्राचीन s. f. Asking, begging, request, prayer.

प्राचीन s. n. Frost, dew.

प्राचीन s. m. The Himalaya mountain.

प्राचीन 6 c. sin.

प्राचीन s. f. The rainy season. प्राचीन 3 c. sin.

प्राचीन s. m. A palace.

जिर \textit{adj.} Dear, beloved, favourite. \textit{जिर} 1 c. sin. m. जिरसा 2 c. sin. n. \textit{जिरसा} 1 c. sin.f.

जिरसाया 6 c. sin.f. \textit{s. m.} A lover, a friend.

जिरहेत 7 c. pl. \textit{s. f.} जिरहा A wife.

जिरहत \textit{superl.} Dearest, best beloved. जिरहत: 1 c. sin. m.

प्रीति p. p. \textit{(of प्रीति)} Pleased, delighted, glad. प्रीति: 1 c. sin. m.

प्रीति s.f. Love, affection, kind regard, friendship.

Joy, pleasure, delight, solace. प्रीति: 2 c. sin.

प्रीति 3 c. sin.

प्रीतिमुक्त सुनामन \textit{ep. of कथागत.}.

प्रीतिमृत्यु: \textit{ep. of प्रीति मृत} (Moist with affection).

प्रेयथा s. n. The eye.

प्रेयथा fut. p. p. (of प्रेयथा See, with मा) To be seen, viewed, beheld, gazed at. Visible, apparent, looking or appearing like. प्रेयथा: 1 c. sin. m. प्रेयथा: 2 c. sin. m.

प्रेयथा s. n. A gaze, look, glance. प्रेयथा 7 c. sin.

प्रेयथा: 2 c. pl.

प्रेयथाने 2 fut. \textit{atm. of प्रेयथा See, with मा}.

प्रेयथा ind. p. p. of प्रेयथा See, with मा. \textit{Also fut. p. p.} To be seen; visible, apparent. प्रेयथान 1 c. sin. n.

प्रेयथा s. m. n. Affection, tender regard. प्रेयथा 3 c. sin. प्रेयथानात्मिक They become a heap of affection, \textit{i.e.} they wax more intense.

प्रेयथा s. n. A sending or throwing.

प्रेयथा p. p. \textit{(of प्रेयथा See, with मा)} Instigated, excited, influenced. प्रेयथा: 1 c. pl. m.

प्रेयथान p. p. \textit{(of प्रेयथा Dwell, with मा)} Abroad, absent, away from home, sojourning in another country. प्रेयथान 6 c. pl. m.

प्रेयथा p. p. \textit{(of प्रेयथा)} Full grown.

प्रेयथा: \textit{ep. of प्रेयथा.}

प्रेयथा: \textit{ep. of प्रेयथा.}

प्रेयथा: \textit{ep. of प्रेयथा.}

वृक्ष s. n. Fruit, product, result, consequence, reward. \textit{वृक्ष} 1 or 2 c. sin. \textit{वृक्ष} 7 c. sin.

\textit{वृक्ष} s. m. n. A slab, quadrangular pedestal.

\textit{वृक्ष} \textit{pres. par.} of \textit{वृक्ष} 1 cl. Bear fruit.
Vaishāva devotion; certain streaks on the forehead, nose, cheeks, breast, and arms, which denote a follower of Vaiṣṇava.

भ्रं s. m. Breaking, fracture. भ्वल 4 c. sin.

भृगु s. f. A bending.

अवते pres. átm. of भ्रं 1 cl. Obtain.

अभ्यर्या: pot. átm. of भ्रं 1 cl. Worship, honour with a visit.

अवय s. n. Fear, dread, alarm, fright. भव्य 5 c. sin.

भर adj. Much, excessive.

भरू s. m. Lord, master. Mate, husband. भर 6 c. sin.

भर s. m. Birth.

भरानी s. f. The goddess Pārvatī or Durgā in her pacific and amiable form. भरान 3 c. sin.

भर निरिक्षित. pron. You, your honour, worship, highness, &c. भर 1 c. sin. म.

भवन 2 c. sin. म. भवन 6 c. sin. म.

भवति, भवेः, भव from भू 1 cl. Be, become.

भवन s. n. A house, dwelling. भवन 1 c. sin.

भविष्या agt. About to be, actually becoming or disposed to be. भविष्या 1 c. sin. म. भविष्या 2 c. sin. f.

भाज s. m. The sun. भाज 6 c. sin.

भावेयः: pot. par. of भाव case. form. Frighten.

भार s. m. A burden, weight, load. भार 1 c. sin. म. भार 5 c. sin.

भार s. m. State, condition. The abstract idea conveyed by any word; भार is therefore equivalent to भूमि, or भूमि Distance.

भाज्या agt. Future, what will be, or what is about to be. भाज्या 1 c. sin. म. भाज्या 1 c. sin. म.

भाज s. f. Light, glare, splendour, lustre.

भवन 2 c. sin. भवन 3 c. sin.

भ्रष्टा ind. p. p. of भ्रष्ट Break, burst.
VOCABULARY.

अभिज्ञ pres. par. of भ्रम 1 cl. Whirl.
भाव s. m. A brother. भाव 8 c. sin.
भोजपूरि s. f. A frown.
भूर s. f. The eyebrow.
भूरौ s. m. A contraction of the eyebrow (often compared to the bending of a bow).
भूरसङ्ग s. f. The brow compared to the gentle bends of a climbing plant.
भूरसार s. m. Ogling (from भूर् The eyebrow, and विचार A change).
भूरसाराधनिकै: ep. of खोपने.
भूरसाराधन s. m. A waving or graceful motion of the brow.
भृगु s. m. The god Indra. भृगु 6 c. sin.
भृगुरत्सन s. n. Bathing, ablution. भृगुरत्सन 5 c. sin.
भृज s. m. A jewel, gem; crystal.
भृजस्त्रिथ s. n. The wrist, or rather the forearm from the wrist to the elbow. भृज-स्त्रिथ 5 c. sin.
भृजस्त्रिथ adj. Made of precious stones.
भृजस्त्रिथन्य: ep of ग्रामादि.
भृजस्त्रिथ s. m. n. A bower, an arbour. भृजस्त्रिथ 5 c. sin.
भृजस्त्रिथ s. n. An orb, a globe. भृजस्त्रिथ 3 c. sin.
भृजस्त्रिथ pr. in comp. My, mine.
भृज s. n. Direction, command.
भृज p. p. (of भृज) Furious, mad, ruttish (elephant). Pleased, glad, delighted. Intoxicated. भृज 1 c. pl. m.
भृजता ind. p. p. (of भृज) Knowing, understanding.
भृजार adj. Insatiate, greedy. भृजार 1 c. pl. m.
भृजार प. p. (of भृज) Pinched, nipped. भृजार 2 c. sin. f.
भृज s. m. The juice that flows from an elephant's temples when in rut. भृज 3 c. pl.
VOCABULARY.

मदक्कट adj. Indistinct, inarticulate. मदक्कट 2 c. sin. n.
महिला s.f. Spirituous liquor, inebriating drink. महिला 2 c. sin.
महीय adj. My. महीय: 3 c. pl. n.
महोरैणे ep. of महेन्द्र (Relating to my family). महेन्द्र 2 c. sin. n.
मधु s. n. Honey. Any exhilarating or inebriating beverage, wine, mead. मधु 2 c. sin.
मधुन: 6 c. sin.
मधुबन s. m. Honey-making; a bee. मधुबन n. adv. Sweetly.
मधुर adj. Sweet. मधुर n. adv. Sweetly.
मधुरभरणम ep. of मधुरभरण. मधुरभरण 2 c. m. n. Middle, midst, centre, waist.
मधु 7 c. sin. n. adj. Central.
मधुसु s. m. The heart, mind, affection. मधुसु 1 or 2 c. sin. मधुसु 7 c. sin.
मधोदर adj. Pleasing, agreeable. मधोदर 2 c. sin.
मधु s. m. Slow, dull, sluggish. Little. मधु n. used adverbially, Slowly, softly.
मधुमंदन एप. of मधुमंडन (Dull, dim, lustreless). मधुमंदनायम ep. of व्यक्त.
मधुमंदने pres. âtm. nominal verb (from मधु) Relax, linger, loiter.
मधुर s. m. One of the five trees of Swarga. मधुर 2 c. sin.
मधु s. m. A bass or low tone, such as the grumbling of clouds, &c.
मधु s. m. Kāmadēva, the god of love.
मधु pres. âtm. of मधु 4 cft. Think, imagine, fancy, suspect.
मधु 6 c. sin. of मधु 6 c. sin.
मधु 7 c. sin.
मधु m. Mādi. an affix to form adjectives, implying, Made up of, consisting of.
मधुर s. m. A peacock. मधुर 2 c. sin.
मधुर s. m. An emerald. मधुर s. m. An emerald.
मधुसूदनस्यास्त्रोपनिःपरागी ep. of चामी.
मधुसूदन s. m. Wind, air. मधुसूदन: 3 c. pl. मधुसूदन 6 c. pl.
महिगन adj. Dirty, soiled. महिगन 2 c. sin. n.
महात्मने ep. of महात्मा (Relating to my family). महात्मा 2 c. sin. n. महात्मा 7 c. pl. m.
महाकार्य s. m. A name or rather form of Śiva in his character of the destroying deity, being then represented of a black colour, and of aspect more or less terrific. —हकार 2 c. sin.
महाकाल adj. Magnanimous. —हकाल 1 c. pl. m.
महासेवा s. m. Greatness. महासेवा 1 c. sin.
महासंह s. m. A buffalo. महासंह 1 c. pl.
महार s. f. The earth. महार 2 c. sin.
मा a particle of forbidding or dissuading, employed with the 3 pret. and usually causing the elision of the augment, No, not.
माहू s. m. An elephant.
माह s. m. Measure, space. माह 2 c. sin.
माह or माहेश ind. Only, solely, merely.
माहेश s. f. Name of a large creeper (Gurtnera racemosa).
माहेश्वर fut. p. par. of माहेश्वर 10 cft. Honour, respect, worship. माहेश्वर 1 c. sin. m. माहेश्वरिक 2 fut.
माहेश्वर s. m. The lake Mānas or Mānasarovara in the Himālaya mountains. adj. Mental.
माहेश्वरी s. f. A woman, an object of respect.
माहेश्वरी 2 c. sin.
माहेश्वर 2 c. sin. of माहेश्वर pron. I.
माहेश्वर s. m. A road, way, path, passage. माहेश्वर 1 c. sin. माहेश्वर 2 c. sin.
माहेश्वर s. m. Name of a country. माहेश्वर 2 c. sin.
माहेश्वरी s. f. The great-flowered jasmine. माहेश्वरी 6 c. pl.
माहेश्वर s. f. A garland, a wreath. माहेश्वर: 1 c. pl.
<p>| सम s. m. | A month. बाजान् 2 c. pl. | नृसिंह s. f. | Figure, form, shape, image. नृसिंहा 3 c. sin. |
| सिंह s. n. | A friend. बिख्र 2 c. sin. निख्रे 7 c. sin. | गृह s. m. | The head. गृहेऽ 3 c. sin. |
| सिख s. n. | A couple, pair, brace, male and female. | गृह s. n. | Root, base. गृहे 7 c. sin. |
| सिंह p. p. (से मित्र) | Met, encountered. | गृह s. m. | A deer. गृहावाल् 6 c. pl. |
| मीतिप्रेर s. | A fish. | गृहावाली s. f. | A fawn-eyed woman. गृहावाली 6 c. sin. |
| मीतिप्रेर ind. p. p. (से मित्र) | Close. | मे 6 c. sin. of चालस् 1. | नेव्वल s. f. | The edge or swell of a mountain. नेव्वलाम् 7 c. pl. |
| मुक्त s. m. or n. | An opening bud. मुक्ते: 3 c. pl. | नेव्वल s. m. | A cloud. |
| मुक्त p. p. (से मुक्त) | Quitted, left, deserted, retired from. Discharged, sent forth, vented, scattered, dropped. | नेव्वलास्पदये ep. of नेव्वल. | नेव्वलास्पदये ep. of नेव्वल. |
| मुक्तमालिगे ep. of मुक्त. | A pearl. | मुक्तमालिगे ep. of मुक्त. | मुक्तमालिगे ep. of मुक्त. |
| मुक्ताकाल s. n. | A string or multitude of pearls; a pearly zone. | मुक्ताकाल s. n. | A pearl. —ध्र: 1 c. pl. m. |
| मुक्ताकाल रः ep. of रः | Big as a pearl. —ध्र: 1 c. pl. m. | नृसिंह s. f. | Beatitude, delivery of the soul from the body, and release from further transmigrations. नृसिंह 3 c. sin. |
| मुक्त s. n. | The face. The mouth. | मुक्त s. m. | A loosening, untying, unbinding. |
| मुक्त (p. p. of मुक्त) adj. | Lovely, beautiful. | मुक्त s. m. | A loosening, untying, unbinding. |
| मुक्तालमिति pres. p. p. (से मुक्त) | Being left free. | मुक्त s. m. | A loosening, untying, unbinding. |
| मुक्त प. p. of मुक्त | Shed. मुक्तान् 6 c. sin. m. ep. of गल Of which (mountain). | मुक्त s. m. | A holy sage. |
| मुक्त s. m. | A small drum, a tabour. | मुक्त s. m. | A small drum, a tabour. |
| मुक्त s. f. | A handful. मुक्ति: 1 c. sin. | मुक्त प. p. (से मुक्त) | Confused, bewildered, overwhelmed. मुक्तान्तर् 6 c. pl. f. |
| मुक्तेऽपि ind. | Again and again; repeatedly. | मुक्तेऽपि ind. | Repeatedly, again and again. |
| मुक्तेऽपि s. m. n. | An hour of 40 minutes. मुक्तेऽपि 2 c. sin. | मुक्तेऽपि s. m. n. | An hour of 40 minutes. मुक्तेऽपि 2 c. sin. |
| मुक्त प. p. (से मुक्त) | Confused, bewildered, overwhelmed. मुक्तान्तर् 6 c. pl. f. | मुक्तेऽपि s. f. | A musical air. —ध्र: 2 c. sin. |</p>
<table>
<thead>
<tr>
<th>Sanskrit</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>यज्ञाग्रुहः s. m.</td>
<td>A chamber containing a machine for sprinkling water; a shower-bath.</td>
</tr>
<tr>
<td>यज्ञाग्रुहान्तः s. n.</td>
<td>The state of a यज्ञाग्रुहः.</td>
</tr>
<tr>
<td>यमुना s. f.</td>
<td>The Yamuna or Jumna river.</td>
</tr>
<tr>
<td>यथाचे 2 pret. अत्र. of यथा</td>
<td>Ask, request, solicit.</td>
</tr>
<tr>
<td>य स. m.</td>
<td>Barley.</td>
</tr>
<tr>
<td>यहाँ s. n.</td>
<td>Glory, fame.</td>
</tr>
<tr>
<td>यहां 7 c. sin. m. of यह</td>
<td>Which.</td>
</tr>
<tr>
<td>यथा 6 c. sin. m.</td>
<td>यथायथ 6 c. sin. f. स्वयम् 7 c. sin. f.</td>
</tr>
<tr>
<td>यह s. f.</td>
<td>A column, pillar.</td>
</tr>
<tr>
<td>यहि 1 c. sin.</td>
<td>यहि 2 c. pl. f.</td>
</tr>
<tr>
<td>यात्रित p. p. of यात्र</td>
<td>Ask, solicit.</td>
</tr>
<tr>
<td>यथासा s. f.</td>
<td>A request, petition.</td>
</tr>
<tr>
<td>यात्रार्थः pres. p. par. of या cause form, Cause to pass, spend.</td>
<td></td>
</tr>
<tr>
<td>यात्रार्थिनी 2 c. sin. f.</td>
<td>यात्रार्थिनी 2 c. sin. f.</td>
</tr>
<tr>
<td>यथा 2 c. sin. f. of यथा</td>
<td>Who, which.</td>
</tr>
<tr>
<td>यथा 2 c. sin.</td>
<td>The eighth of a day, three hours.</td>
</tr>
<tr>
<td>यथा: pot. par. of या 2 c. pl. Go.</td>
<td></td>
</tr>
<tr>
<td>यथादिन ind. As soon as, as long as. Until</td>
<td></td>
</tr>
<tr>
<td>यात्रति 2 fut. par. of या</td>
<td>Go.</td>
</tr>
<tr>
<td>यात्रानु अग्त. Desirous of going.</td>
<td></td>
</tr>
<tr>
<td>यात्रानु 6 c. sin.</td>
<td>यात्रानु 6 c. sin.</td>
</tr>
<tr>
<td>युक्त p. p. (of युक्त) Possessed, endued.</td>
<td></td>
</tr>
<tr>
<td>युक्त 2 c. sin. n.</td>
<td></td>
</tr>
<tr>
<td>युक्ति s. f.</td>
<td>A young woman.</td>
</tr>
<tr>
<td>यूक्त s. n.</td>
<td>A swarm.</td>
</tr>
<tr>
<td>यूक्ति p. p. of यूक्ति</td>
<td>The great flowered jasmine.</td>
</tr>
<tr>
<td>यें 1 c. pl. m. of यें</td>
<td>Who, which.</td>
</tr>
<tr>
<td>यें 3 c. sin. n.</td>
<td>यें 3 c. sin. n.</td>
</tr>
<tr>
<td>यें 6 c. pl.</td>
<td>A woman.</td>
</tr>
<tr>
<td>यें 6 c. pl.</td>
<td>यें 6 c. pl.</td>
</tr>
<tr>
<td>यें 6 c. sin. n.</td>
<td>यें 6 c. sin. n.</td>
</tr>
<tr>
<td>यें s. n.</td>
<td>A youthful prank, juvenile act.</td>
</tr>
<tr>
<td>र् adj.</td>
<td>Red, crimson, orange-scarlet.</td>
</tr>
<tr>
<td>रङ्ग 2 c. sin. n.</td>
<td>रङ्ग 2 c. sin. n.</td>
</tr>
<tr>
<td>रङ्ग s. m. Saffron.</td>
<td></td>
</tr>
<tr>
<td>रङ्ग s. f.</td>
<td>Preservation, protection, deliverance.</td>
</tr>
<tr>
<td>रङ्ग s. m.</td>
<td>Name of a sovereign of Ayodhyā, and great-grandfather of Rāmchandra.</td>
</tr>
<tr>
<td>रङ्ग s. f.</td>
<td>Formation.</td>
</tr>
<tr>
<td>रङ्गालं 2 c. sin.</td>
<td>रङ्गालं 2 c. sin.</td>
</tr>
<tr>
<td>रङ्गालं 2 c. pl. n.</td>
<td>रङ्गालं 2 c. pl. n.</td>
</tr>
<tr>
<td>रङ्गालं 1 c. sin. m. ep. of शैव:</td>
<td></td>
</tr>
<tr>
<td>रङ्ग s. n. Dust. The dust or pollen of a flower.</td>
<td></td>
</tr>
<tr>
<td>रङ्ग s. n.</td>
<td>Dust.</td>
</tr>
<tr>
<td>रङ्ग s. m.</td>
<td>Battle, war.</td>
</tr>
<tr>
<td>रङ्ग s. n.</td>
<td>Pleasure, enjoyment.</td>
</tr>
<tr>
<td>रङ्ग s. m.</td>
<td>3 c. pl.</td>
</tr>
<tr>
<td>रङ्ग s. f.</td>
<td>Pleasure, enjoyment.</td>
</tr>
<tr>
<td>रङ्गालं 6 c. sin. ep. of रङ्ग (Producing pleasurable emotions).</td>
<td></td>
</tr>
<tr>
<td>रङ्ग s. m. n.</td>
<td>A gem, a jewel.</td>
</tr>
<tr>
<td>रङ्गानालाक्षियत्वादित्व: ep. of रङ्गानालाक्षियत्वादित्व:</td>
<td></td>
</tr>
<tr>
<td>रङ्ग्सस्य s. m.</td>
<td>Name of a king.</td>
</tr>
<tr>
<td>रङ्ग s. n.</td>
<td>A hole, fissure, cavity, chasm.</td>
</tr>
<tr>
<td>रङ्ग s. m. Joy, delight, eagerness.</td>
<td></td>
</tr>
<tr>
<td>रङ्ग s. m. A husband. A lover, gallant.</td>
<td></td>
</tr>
<tr>
<td>रङ्ग s. n.</td>
<td>A husband. A lover, gallant.</td>
</tr>
<tr>
<td>रङ्ग s. m.</td>
<td>Name of a king.</td>
</tr>
<tr>
<td>रङ्ग s. m.</td>
<td>The stream or current of a river.</td>
</tr>
<tr>
<td>रङ्ग s. m.</td>
<td>The sun.</td>
</tr>
<tr>
<td>रङ्ग s. f.</td>
<td>A woman’s girdle, a sort of chain worn round the loins.</td>
</tr>
<tr>
<td>रङ्ग s. m. Colour, tint, dye.</td>
<td></td>
</tr>
<tr>
<td>रङ्गालस्य s. f.</td>
<td>A royal city, metropolis.</td>
</tr>
<tr>
<td>रङ्गानः s. m.</td>
<td>A king. A Yaksha.</td>
</tr>
<tr>
<td>रङ्गानः s. m.</td>
<td>A man of the military tribe.</td>
</tr>
<tr>
<td>रङ्गानः s. m.</td>
<td>Kuvera, king of the Yakshas.</td>
</tr>
<tr>
<td>रङ्गानः s. m.</td>
<td>A white goose with red legs and bill, or more properly, perhaps, the flamingo.</td>
</tr>
<tr>
<td>रङ्ग s. n.</td>
<td>Dominium, regal authority.</td>
</tr>
</tbody>
</table>
VOCABULARY.

रात्रि s.f. Night. गया 7 c. sin.
राम s. m. Ráma, son of Daśaratha.
राभ s. m. A heap, pile, immense quantity.
यणपीडी Heaped, piled, like an enormous pile.
रक्ष p. p. (of रक्षेत्र) Empty, void, bared.
रचन s. f. Light, lustre. Beauty, loveliness.
रचना 3 c. sin.
रचन s. f. Lustre, brilliancy, glitter.
रचना s. f. or 3 c. sin. of रचन s. f. Sickness, toil, weariness, plague, trouble.
रचनं pres. par. of रचनं 7 cl. Close, shut.
रचनं p. p. of रचनं Shut, obstruct, bar, block, prevent.
रचनाप्रमाणम् ep. of रचनम्.
रचनात्मकं ep. of रचनम्.
रचनं agt. Growing; who or what grows.
रचनं p. p. (of रचनं) Grown. रचनं 3 c. pl. m. n.
रचनं adj. Shaped. रचनं 1 c. pl. m.
रचना s. f. Revati, wife of Balaráma.
रचनात्मकम् ep. of रचनम् (Reflecting the eyes of Revati).
रचना s. f. Name of a river. रचना 2 c. sin.
रचना s. n. A bank, a shore.

रचना s. n. A name, appellation. An indication, predicate, any thing by which an object is designated or distinguished. रचने: 3 c. pl.
रचनेः: pot. par. of रचन च 10 cl. See, perceive, know.
रचना fut. p. p. (of रचनं) To be seen, visible.
रचनं 1 c. sin. n. s. n. A mark for archers.
रचने 7 c. pl.
रचनं p. p. (of रचनं) Attached, adhering, stick-

ing, clinging, in contact. रचना 1 c. sin. f.
रचनं adj. Light. Swift, quick. Mean, insignificant, weak, feeble. रचनं 1 c. sin. m.
रचनं ep. of रचनं understood.
रचनंविधम् 2 fut. par. of रचनं 10 cl. Pass over, or attempt to surmount.
रचना s. f. A creeper, a creeping or winding plant.
रचनारोग्नि, रचनारोग्नि 2 fut. अस्मि of रचनं Gain.
रचनं p. p. of रचनं Get, acquire, obtain, find.
रचनं 6 c. sin. m. रचनें 7 c. sin. m.
रचना ep. of रचना.
रचनात्मकम् ep. of रचना.
रचना 1 fut. अस्मि of रचनं Gain, agreeing with आराध्य understood.
रचनं agt. Hanging, pendulous, pendent. रचनं 2 c. sin. m. n.
रचनाम् pres. p. अस्मि of रचनं 1 cl. Hanging down, superincumbent. रचनाम् 6 c. sin. m.
रचनंसदिशम् ep. of रचनं: one of the five particulars, wherein the palaces of Alakā are said to vie with the cloud.
रचनंसदिशम् ep. of रचनं.
रचनं s. m. A drop. रचनम् adj. Made of drops.
रचनयः s. n. A plough.
रचनयः Balaráma (as armed with a plough).
रचनं agt. Cutting, gathering.
रचनं pres. p. par. of रचनं 6 cl. Draw, sketch, paint.
रचनं 1 c. sin. f. रचनं p. p. रचनंसदिशम् ep. of पशु.
रचनं s. f. Play, sport, pastime, wantonness. Grace.
रचनं s. f. A row, a line.
रचनं s. m. A drop. रचनं 1 c. pl.
VOCABULARY.

होशन् s. n. An eye. होशन् 2 c. du. होशन्- नायम् 3 c. du. होशन्ते: 3 c. pl.
होश s. m. A tree, the bark whereof is used in dyeing (Symlocos racemosa).
होश s. m. An earnest desire, coveting, lust. होशभेद 3 c. sin. होशभाल 5 c. sin.
होश adj. Rolling, tremulous: fickle, unsteady. Desirous, wishing. होश: 1 c. sin. m.
होशपान् ep. of होशन्; (Arch, leering).

च
चं s. m. A bambu, or its shoot. Race, line, lineage. चं 7 c. sin.
च: 6 c. pl. of चुरुच् pron. Thou.
चा inf. of च 2 cl. Speak, address.
चा adj. Crooked, indirect, circuitous. Austere, cruel. चा: 1 c. sin. m.
चारई, चाकार 2 fut. par. of च Bear, support, sustain; wear.
चचन s. n. Language, speech, word, accent.
चचन s. n. A word. चोचन्क: 3 c. pl.
चारित p. p. of च Cheat, trick, defraud.
चारित s. f. A temporary building or awning on the top of a palace, or a room or turret so situated. चारित: 7 c. sin.
चारा s. f. A child, a term of endearment.
चारे 8 c. sin.
चार s. n. The face. The mouth.
चार s. f. A woman, a young woman, one recently married. चारनाम: 6 c. pl.
चन s. n. A wood, forest, thicket.
चानाचं s. m. The wild elephant.
चानाचं s. m. A forester.
चानाचंपुरुस्तुपे ep. of चानाचं.
चानाचं s. m. The wild elephant.
चानाचं s. m. The skirt of a forest. A grove.

चनिना s. f. A woman. A wife.
चनिना fut. p. p. of चनि Praise, eulogize. चनिना: 3 c. pl. n.
चनि s. m. Body, form, figure. चनि: 1 c. sin.
चनित s. n. Body, form, figure. चनित: 1 c. sin.
चनित 7 c. sin.
चाम s. m. n. A rampart, a mud wall; earth taken from the ditch of a town, and raised as a wall or buttress.
वाक्रदक्षतेर्शृंगश्चयीयम् ep. of वेषणम्
वेशण 1 c. pl. of चामस् I.
वेष ind. Rather, better, preferable.
वेष s. m. A boar. वेषह: 1 c. pl.
वेष s. m. A class, tribe. वेष: 2 c. sin.
वेष s. m. Colour, hue.
वेषिन् agt. Abiding, being. वेषिन: 1 c. sin. m.
वेषिन्न s. n. A road, path. वेषि 2 c. sin.
वेषिण p. p. (of वेष caus. form) Made to grow, reared, brought up. वेषिण: 1 c. sin. m.
वेष s. m. A year. Rain.
वेषनेयते ep. of ज्ञापन.
वेष s. n. The tail of a peacock. वेषेम: 2 c. sin.
वेषेम 3 c. sin.
वेषारा s. m. A peacock’s train.
वेषिन s. m. A peacock. वेषिन: 1 c. pl.
वेषारा s. m. n. A bracelet, an armlet. A boundary, circle. वेषारा: 1 or 2 c. sin.
वेषारायुक्तसोडोषेशालोपम् ep. of तांत्र.
वेषाराका s. f. A small kind of crane. वेषाराका: 1 or 2 c. pl.
वेषाराका s. m. A cloud. वेषाराका: 1 c. pl.
वेषारा s. m. A hillock, especially the large accumulation of soil sometimes made by the white ant.
वेष s. m. Subjection, thraldom. वेष abl. sin.
वेष s. m. Vaisshīha, a certain divine sage.
VOCABULARY.

बसन्  pres. p. par. of बस 1 cl. Dwell.
बसति  s.f. Abode, residence. बसतिः 2 c. sin.
बसन  s. n. A garment, vesture, clothes, raiment.
बसुधा  s.f. Earth, ground.
बसुम्  s. n. A thing, token. बसुतिः 7 c. sin.
बसति, बसनि pres. par. of बस 1 cl. Carry, bear, wear.

वा ind. Or, either, whether. Like.
वाचार्य adj. Talkative, chattering, boastful.
वात  s. m. Wind, breeze.
वातपन्न  s. n. A window. वातपन्नस्त: 1 c. sin.
वातिः  m. Standing or being at the window.
वातीर  s. m. A sort of cane or rattan.
वातुपृष्ठ:  ep. of आत understood.
वाती  s.f. A large oblong pond. वाती 1 c. sin.
वाता  adj. Left. Beautiful, pleasing. वातागा:
वातागा 1 c. pl. m. Going to the left.
वातु  s. m. Wind. वातुः 1 c. sin. वाताव 7 c. sin.
वाताव  s. n. Water, fluid. वाताव्यः 3 c. pl.
वाताव  s.f. News, tidings, intelligence. वाताव्यः 2 c. sin.

वास  s. m. A tear. Vapour, hot mist, steam (such as rises from the ground on the falling of the first rain). वास: 2 c. sin.

वि prep. Apart, away, without, dis, di.
विचक adj. Blown, open, expanded, spread (as a flower).

विकार  s. m. A change.

विक्रेत्र adj. Bewildered, perplexed, confounded.
विक्रेत्र: 2 c. pl. f.

विक्रेत्यतं pres. p. par. of विक्रेत्य 6 cl. with वि Thrown aside. विक्रेत्यनामः 2 c. sin.f.

विक्रेत्य imp. par. of गथ 10 cl. with वि Reckon, calculate; reflect, consider, deliberate, ponder.

वियागतं 1 c. sin. m. pres. p.

विगम s. m. Separation, departure. विगमारः 5 c. sin.


विगमतिः विगमन्ताः ep. of नमा.

विगमतिः विगमन्ताः ep. of दस्मतः.

विचर imp. par. of चर 1 cl. Go, with वि Room, wander.

विचर्य s. m. Victory, conquest.

विटक s. m. n. The branch of a tree with its new sprouts or shoots.

विषाद ind. p. p. (of धीम Stretch, with वि) Stretching into, extending far.

विषादेत pres. par. of धीम 3 cl. Hold, with वि Cause, create.

विदित p. p. of विद �Know. विदिते 7 c. sin. m.


विदितविदा s.f. Vidiśā, the capital of the district of Daśārīa.

विदुः adj. Agitated, distressed. Separated, absent. विदुः 1 c. sin. m.

विदुः p. p. (of विद दित, or विद बीत) Thrown, sent, directed, wafted. विदुः 1 c. sin. m.

विदुः imp. par. of विद 2 cl. Know.

विदुः s.f. Lightning. विदुःता 3 c. sin.

विदुःतत् adj. Having, or containing lightning (as a cloud, &c.). विदुःतत्त: 2 c. sin. m.

विदुःतत्त: s. n. The lightning's flash, a streak of zig-zag lightning.

विदुःतत्तत्त्वजन्यते:  ep. of लोपने:.

विधि s. m. Fate, luck, destiny. Mode, manner, method, way. विधिः 3 c. sin.

विधुप adj. Distressed, disquieted, filled with anxiety. विधुप: 2 c. sin.f.

विनय s. n. A removing, a taking away.

विनया 7 c. sin.
VOCABULARY.

विनिमित्रम् adj. Abstaining from ceremonial rites.
विनो ओ m. Amusement, diversion, pastime.
विनोदा: 1 c. pl.
विनु s. m. A drop. विनुभुः 2 c. pl.
विन्यम् s. m. The Vindhyas range of mountains.
विषुसत् pres. p. par. (of वसत् 4 c. l. Throw, with रन and रं) Adjut, ascertain, determine, settle.
विषुसताः 1 c. sin. f.
विसङ्ग p. p. (of चस गलि लिंगि रंगि रंगि) Wakened, awake. विसङ्ग 1 c. sin. f.
विसङ्ग p. p. (of चस Join, with रन and रं) Separated, disjoined, sundered, severed.
विसङ्ग: 1 c. sin. m.
विरोध s. m. Absence, separation, disjunction.
विरोध: 1 c. sin. विरोधे 7 c. sin.
विरोधक adj. Fruitless, useless.
विद्रोहेमेढा ep. of चलसभुः (Flung in vain).
विद्रोहण agt. Dropping, fallen, dropt. विद्रोहण: c. pl. n.
विद्रोह s. m. Agitation, perturbation, flurry. Blandishment, grace, elegance. विद्रोह: 1 c. sin.
विद्रोहः: 3 c. pl.
विद्रोहात्मा 6 c. pl.
विद्रोह adj. Clean, pure, white. Beautiful.
विद्रोहा: स s. f. The city of Onjein. विद्रोहात्मा 2 c. sin.
Comment. in loc. चलसभुः 2 c. sin. f.
विद्रोह s. m. A particular, a property or quality. A particular spot, any distinguished place.
विद्रोहात् 2 c. pl.
विद्रोहत् 3 c. pl.
विद्रोहन p. p. (of चस गलि रंगि रंगि) Rested, reposed.
विद्रोहन: 1 c. sin. m.
विद्रोह s. m. Rest, repose.
विद्रोहित p. p. (of चस गलि रंगि) Served, separated.
विद्रोहित: 6 c. sin. m.
विद्रोह adj. Uneven, rough, rugged.
विद्रोह s. m. Sphere, department, order, range, reach. विद्रोह: 2 c. sin. विद्रोहे 7 c. sin.
VOCABULARY.

विलस्  s. m. Viahū.  विलसी: 6 c. sin.

विलस  s. n. The fibre of the stalk of the water-lily.

विलसार  s. m. A spreading, extension, largeness, swell, breadth, amplitude.

Forgotten; forgetful.

विलस्यूविविवाहम्  ep. of नवयनम्.

विलस्या  s. m. A bird. Waterfowl.

विलसेवा  pot. par. of जूृ 1 cl. Take, with वित. Saunter, stroll for pleasure or amusement.

विलसात्  ind. p. p. of जूृ Laugh, with वित. Having smiled; laughing at, contemning.

विलसतुम्  inf. of हृ Quit, leave, with वित.


वीकित्ता s. f. A wave, a small ripple.  वीकित्तु
7 c. pl.

वीकित्त्योक्तत्वानुवादजोन्यावादाय:  ep. of वित्तु.

वीकित्ताय: (Whose girdle of a line of waterfowl tinklels with the dashing of the waves).

वीकाया s. f. A lute.

वीकित्तक  s. m. A player on the lute, a lutanist.

पृषो  s. m. A tree.  पृषादत् 5 c. sin.

पृषित s. f. A fence.  पृष्ठ: 6 c. sin.  पृष्ठय: 1 c. pl.

पृषित s. f. Being, existence, position in life, character, style, state, condition.


पृषित s. f. Augmentation, increase.

पृष्ठ s. n. A heap, a multitude.

पृष्ठ s. m. A bull.

पृषित s. f. Rain, a shower.

पृषाइत adj. Great, large.  पृषाइ: 1 c. pl.

पृष्ठ s. m. Velocity, rapidity, impetuosity, violence, vehemence.  पृषाइ: 3 c. sin.

वेष  or वेशकी s. f. Unornamented and braided hair; the hair as worn especially by widows and women whose husbands are absent, when it is simply collected from the forehead and temples as well as the back of the head, and twisted together into a single braid, which is then suffered to fall like a tail down the back, no sort of ornament being worn on the head. The term is also applied generally to any braid of hair, or to a braid of the long hair, of which many are made; and the whole are then twisted together, and worn as a sort of rose or flower at the back of the head.

वेष 2 c. sin.

वेषैरबद्धातुतुमनिकिला  ep. of विमु.:

वेषरती s. f. Name of a river.  वेषरता: 6 c. sin.

वेष  s. f. An altar.  वेषम् 2 c. sin.

वेषम्  s. n. A house.  वेषम्: 3 c. pl.

वेष  s. f. A courtezan.  वेष: 1 c. pl.

वेष s. m. Dress, guise, garb.

वेषन s. n. A fence, inclosure.

वेष  ind. Indeed. An expletive.

वेषुली s. n. Lapis lazuli.

वेषिन् adj. Hostile, inimical.  वेषिता 3 c. sin. m.

बाहक p. p. (of बाहक Make clear, with वित) Distinct, plain, evident.  बाहक 2 c. sin. m.

बाहिक s. f. Appearance, manifestation, display.

बाहिक p. p. par. of बाहक 10 cl. with वित Make visible, manifest, show plainly.  बाहिक 1 c. sin.

बाहिक s. m. Contact, union, a blending or intermingling.  बाहिक 1 c. sin.

बाहिक s. f. Pain, distress.  बाहिक: 3 c. pl.

बाहिक p. p. (of बाहक with वित and वित) Gone off.

बाहिकाधुषः  ep. of इश्वा:
VOCABULARY.

Resolved, determined, undertaken. विरिति 1 cl. pl. m. विरितत्वम् 1 c. sin. n.
विरिति 1 d. c. 4 d. Destroy, with यथा and रित्. Try, endeavour, essay.
विरिति p. p. (of चतुष्ठ with रित्) Driven away, expelled.
विरुद्ध adj. Confound, bewildered, perplexed, flurried, excited. विरुढ्हन् 3 c. sin. m.
विरुढ्हन् 1 c. sin. f.
विश्वाहार 2 pret. par. of श्र त Take, with या त and रित्. Utter, speak, address.
विवर्त s. f. Calamity, death, decease.
विवर्त s. m. Occupation, employment.
विवर्त श्रावङ्ग 3 d. c. 1 cl. with या त and रि. Hang down. Move slowly, delay.
विवर्त मः pres. par. of श्रु 6 cl. with या त and रित्. Remove, take away.
वितांत्व n. s. n. Sky.
वित इmp. par. वितान्: pot. par. वित त pres. अधिम. of श्राव 1 cl. Go.

विजयति 2 fut. par. of श्र त Be able.
विजय s. f. Fear, terror, apprehension.
विजये pres. अधिम. of श्रावः 1 cl. Fear, dread. Think likely, suspect.
विजय n. s. m. The conch-shell. One of Kuvera's treasures.
विजय n. s. n. A hundred. श्रेष्ठ: 3 c. pl.
विजय n. s. m. Sound. A word. श्रद्वानष्ट त To be spoken aloud, to be communicated orally.
विजये pres. अधिम. a nominal verb, from श्रावः Sound.
श्रिः ind. Softly, gently.
**VOCABULARY.**

शिखर s. m. n. The peak or summit of a mountain. A piece of ruby or gem described as of the colour of the ripe pomegranate-seed.

शिलारित s. m. A mountain. शिलाृजृष्ठ 7 c. pl.

शिला s. f. A lock of hair on the crown of the head.

शिलिकुकुत्सेखेन: 1 c. pl. m. ep. Vocal with the soft and shrill cries of flocks of peafowl.

शिलित s. m. A peacock. शिलित: 1 c. pl.

शिल्क्रू pres. p. par. of शिल्ख 2 cl. Tinkle.


शिरीष adj. Loose, drooping. —हृष 2 c. sin. n.

शिर ० s. n. The head. शिरा 3 c. sin.

शिरायण s. m. A kind of tree. In the newer gender, its blossom.

शिर्का s. f. A flat stone, a slab. A rock.

शिर्सावेशन s. n. A rocky recess. शिर्सावेशन: 5 c. pl.

शिर्स औ ए ० s. m. The cold season, comprising two months from the middle of January to that of March. adj. Cool. शिर्सः ०: २ c. pl. m.


श्रीतद फ्रो adj. Cold, cool.


श्रुतिं adj. White.

श्रुतित s. m. A peacock.

श्रुति s. f. Sorrow, grief, regret.


श्रुतिं adj. White.

श्रुतिधिगतमृत्युलथास्मात्स्वामीपाद्ये ए ० of श्रुतिधामाप्र. श्रुतिधाम ए ०

श्रुतिं adj. Dry.

श्रुति s. m. The trident-bearer, i.e. Siva.

श्रुति s. n. A horn. The peak of a mountain.

श्रुतिं ० २ c. sin. श्रुतिं ० ७ c. sin.

श्रुतिं imp. par. of श्रुतिं ६ c. irreg. Hear.

शेव s. m. Remainder, leavings, rest, whatever remains or is left. शेवनः २ c. sin. शेवः

३ c. pl. adj. Left, remaining.

शेवविशाल्यास्तु: ep. of शाना.

शेवात s. m. A mountain, a mount.

शेवेघात s. m. Himalaya, king of mountains.

शोभा s. f. Splendour, lustre, beauty, comeliness. शोभाम: २ c. sin.

शोभसिद्धिः adj. Beautiful, graceful. शोभसिद्धिः १ c. sin. m.

शोभा s. m. Aspersion, sprinkling.

श्रावन adj. Black or dark blue, sable.

श्रावन s. f. A woman described as one who has not borne children; also as of slender make; or one from eight to sixteen; or one who resembles in darkness of complexion the blossom of the Priyangu or its stalk in shape. Name of a plant commonly called Priyangu.

श्रावन ० ७ c. pl.

श्रावण pres. p. atm. (of श्रा ३ c. cl. Hold, with a particle implying, Faith) Faithful, believing. श्रावणाः १ c. pl. m.

श्रावं s. m. Weariness, fatigue.

श्रावं s. n. The ear.

श्रावं pres. p. par. of श्रावं ४ c. Lag, rest, repose. श्रावं: ६ c. pl. m.

श्रावं p. p. (of श्रावं) Covered, overspread. श्रावं: १ c. pl. m.


श्रावं ० १ c. sin.


श्रोधित s. f. A line, a row. श्रोधितम् Ranged in a line, forming a row. श्रोधितम्: २ c. pl. f.

श्रोधित s. f. The hip, the haunch.

श्रोधित s. n. The ear. An organ of sense.

श्रोधित s. n. The ear. श्रोधितेष्ठये ep. of श्रोधितेष्ठये.
VOCABULARY.

होषवत, होषविष 2 fut. par. of छू Heart, listen.
हासनीय fut. p. p. (of हास) To be praised, 
deserving of commendation, praiseworthy.
हासणीयपः 2 c. sin. f. हासणीय pras. p. 
dtm. Praising, flattering, or congratulating 
one's self, rejoicing. हासणीय: 1 c. sin. m.

च

चद्द्य s. m. A bee (six-foot).
चद्द्यक adj. Strung with bees (Cupid's bow).

ख

ख contraction of कह With, having.
संयोग s. m. Intimate union, close contact.
संयोग्य ind. p. p. (of युक caus. form, with सं) Having united.
संयोग्यम् s. n. A rubbing of the persons, a kneading 
of the limbs (shampooing?). संयोग्यम् 6 c. pl.
संयोग्यित ind. p. p. (of धार Hold, with द and 
रूप) Having made.
संयोग्य p. p. (of युक with सं) Empassioned.
संयोग्यभिः: 3 c. pl. f.
संयोगः s. m. Obstacle, impediment.
संयुक्त adj. Withered, dry, sere.
संयुक्त s. m. Protection, refuge, succour. संयुक्त
म् 4 c. sin.
संयुक्त p. p. (of युक with सं) Adhering, sticking 
close to.
संयुक्तः pres. p. par. of युक 1 cl. Go, with सं
Glide, flow. संयुक्तः: 6 c. sin. f.
संयुक्तः s. m. Decoration, adorning, dressing.
संयुक्त p. p. (of युक Stand, with सं) Standing, 
stationary, fixed, residing.
संयुक्तः s. m. A collection, assemblage.

श: 1 c. sin. m. of श् He, she, it, that. For 
the elision of : see Grammar.
शस्त्र s. m. in comp. for शस्त्र A friend. शस्त्रः 
2 c. sin.
शस्त्रि s. m. A friend. शस्त्रिः 8 c. pl. 
शस्त्रिः s. f. A female friend. शस्त्रिः 2 c. sin.
शस्त्रिः: 6 c. sin. शस्त्रिः: 6 c. pl.
शस्त्रिः s. m. Name of a king, sovereign of 
Ayodhyā (Oude).
शस्त्रिगत संशयापाणप्रकृष्ठ ep. of कनमणः.
शस्त्रिगत adj. Joyful, glad, exulting.
शस्त्र स. m. The working of the mind, thought,
imagination, fancy. शस्त्रः: 3 c. pl.
शस्त्रः pot. pass. of रथपात Throw, with सर
Shorten, contract.
शस्त्रः s. m. Meeting, union, interview; con-
fluence of rivers.
शस्त्रः s. n. Song, singing and dancing.
शस्त्रः s. m. Friction, a chafing or rubbing to-
gether.
श्यामा adj. Having pictures. Variegated,
painted of divers colours. श्यामा: ep. of नासासः.
श्यामा adj. Watery, having water.
श्यामातःविष ep. of श्यामः.
श्यामातोपः ep. of श्यामः.
श्यामातोपः ep. of श्यामः.
श्यामः pres. p. par. of श्याम 2 cl. Be) Being.
Good, virtuous. श्यामः 1 c. sin. m. श्यामः 
6 c. pl. m. श्यामः 7 c. sin. n.
श्यामः adj. Eternal, perpetual, constant.
श्यामः s. m. Wind. श्यामः: 3 c. sin.
श्यामः ind. Quickly, speedily, suddenly.
शद्याद् adj. Tender-hearted. शद्याद्: 1 
c. sin. m.
शद्याद् adj. Like, resembling. शद्याद्: 2 c. sin. n.
VOCABULARY.

सम्मृद्ध ind. Instantly, in a moment, at the moment.

समां s. m. Name of a small glittering fish.

समूकाभृत adj. With a frown, frowning.

समूकाभृत 2 c. sin. n.

समूकाभृत मुख्यारोपणम्: ep. of मुख्यारोपणम् (Having glances shot from the arched brow).

सम पrepr. Together, with, con, col, &c.

समय adj. All, whole, entire. समय: 1 c. sin. m.

समयकाल compar. (of चतुष्क समयकाल adj. Much, with सम) Exceeding, excessive.

समभाव ind. On every side, all around. Altogether, wholly.

समय ind. With, along with, together with. समय s. m. Time. समय 7 c. sin.

समस्त s. m. War, strife.

समची adj. Able. समची: 1 c. sin. m.

समीक्ष समची adj. n. used adverbially. Near.

समुचित adj. Worthy, becoming; fit, suitable, proper. —समुचित: 1 c. sin. m. —समुचित 1 c. sin. n.

सम्पत्ति s.f. Wealth, riches. Success. सम्पत्ति: 1 c.pl.

सम्पर्क s. m. Contact, mixture, mingling, union. सम्पर्क 5 c. sin.


सम्पूर्ण ind. p. p. of भाव सम्पूर्ण p. p. of भाव Speak, with सम् Account, address.


सम्पूर्णता: 1 c. sin. m. Richly stored. Beautiful.

सम्पूर्णता: ep. of मना.

समभाग s. m. Enjoyment.

समभाग s. m. Flurry, hurry, haste.

समभाग adj. Mingled. समभाग 2 c. sin. n.
VOCABULARY.

सद्य ind. Respectfully, affectionately.
साहिष्य s. n. Likeness, resemblance, parallel.
साहीस्वर 1 or 2 c. sin.
साधु adj. Clever, intelligent. साधु 8 c. sin. n.
used adverbially. Worthily, fitly, properly.
साध्य s. f. A virtuous wife. साधीय 2 c. sin.
सागर s. m. n. Table-land, level ground on the
top or edge of a mountain. The summit of
a mountain. सागर 2 c. sin. सागर 7 c. sin.
सागरम ह s. m. A mountain. सागरमह ए 1 c. sin.
सागरधेय्य ind. Smilingly, with an inward laugh.
सागर्य adj. Produced at, relating to, the evening,
vespertine. सागर्य 2 c. sin. n.
साग adj. With clouds, cloudy. साग 7 c. sin. n.
सागाथ्य adj. Common, general, universal.
सात र. n. Water. Substance, essence.
सायत pres. p. par. of शू Go, caus. form, Re-
move, replace. सायतन 2 c. sin. f.
सायतिला ind. p. p. Having caused to move
or vibrate; touching, playing upon.
सात s. m. The Indian crane. —साताँ 6 c. pl.
सातह ए adj. Belonging to the river Saraswati.
सातसहानाम 6 c. pl. f.
सातरका s. f. A sort of bird. सातरका 2 c. sin.
सातरका ind. With, along with, govern. 3d case.
सात adj. Tearful. सातय 3 c. sin. n.
संतत्र ः pres. p. par. of लिच 6 c. Spinkle, wet.
संतरबसू 1 c. sin. m.
संत adj. White.
संतमय s. m. A white precious stone, as
crystal, &c. संतमयम ए adj. Made of
crystal.
संत p. p. (of लिच) Accomplished, realised, ef-
fected, achieved. Perfected. संत: 1 c.
sin. m. s. m. A sort of demigod inhabit-
VOCABULARY.

sura m. A god, a deity.
sura in s. m. Indra, chief of the gods.
surājputamyagāna ep. of surājputa (Beautiful as the rainbow).
surājputa adj. Fragrant, sweet-smelling. surājputa 2 c. sin. m. surājputa 6 c. sin. surājputa 7 c. sin. m. surājputa 1 c. pl. m. surājputa 7 c. pl. n. s. f. A fabulous cow, the cow of plenty, granting every wish.
surājputa adj. Perfumed, scented.
surājputantarāpan ep. of surājputa.
surājputa in s. f. A youthful goddess. -- of: 1 c. pl.
surājputa adj. Easy of access. surājputa 1 c. sin. f.
surājputa in s. m. A friend. surājputa 6 c. pl.
surājputa in 2 fut. par. of surājputa 10 cl. Make known, report, give information, tell, discover, reveal, disclose. surājputa in pres. pass.
surājputa s. f. A needle. surājputa in 3 c. pl. m. Aculusted, prickly.
sura s. n. A thread.
sura in s. m. The sun. surājputa in 7 c. sin.
sura in s. f. Creation. surājputa 1 c. sin.
sura in ep. of surājputa.
sura in 2 fut. par. of surājputa Serve, wait upon, honour, pay homage.
sura in s. n. An army.
surājputa adj. Tremulous, trembling. surājputa in 2 c. pl. n.
sura in s. n. Stairs, steps, a staircase.
sura in s. n. The state, condition, or uses of a staircase. surājputa in 2 c. sin.
sura in s. f. Lightning. surājputa in 3 c. sin.
sura s. n. A mansion, palace. The side or angle (of a house).
sura in s. n. Affection, favour. — in 2 c. sin.


**Vocabulary.**

स्वाभिमान adj. Handsome, pleasing, mild, gentle, amiable, *generally in the vocative case.*

स्वाधक s. m. Friendships. स्वाधक 5 c. sin.

स्वाद s. m. Skanda or Kārtikeya, son of Śiva, and military deity of the Hindus. स्वाद 2 c.

स्वाभिमान s. m. The trunk of a tree.

स्वाधिक p. p. (of स्वाधिक) Stumbling, tripping, dashing. स्वाधिकभुगम n. sin. used adverbially. Tripping beautifully.

स्वाभिन s. m. The female breast or bosom. स्वाभिन 1 c. sin. स्वाभिन 3 c. du.

स्वाभिमानाधिकृतम् ep. of स्वाधिक. स्वाभिमानाधिकृतम् Sound loud, noisy.

स्वाधिक p. p. (of स्वाभिन) The rattling of thunder, the grumbling of thunder-clouds. Thunder. The purling or murmuring of a rippling stream.

स्वाभिमान s. m. The stem of a tree.

स्वादिष्ट p. p. (of स्वाद) Stopped (as a hemorrhage), suppressed.

स्वाभिमानाधिकृतम् ep. of स्वाधिक. स्वाभिमानाधिकृतम् A cluster of blossoms.


स्वाधिकमनाय ep. of स्वाधिक. स्वाधिकमनाय Praise. स्वाधिकमनाय 1 c. sin.

स्वाधिक adv. A little, slightly. स्वाधिक 1 c. sin.f. Slightly bending (forwards).

स्वाधिक s. f. A woman, or female. स्वाधिक 1 c. pl. स्वाधिक 6 c. pl.

स्वाधिक s. m. A place, site, or spot. A chamber.

स्वाधिक 2 c. pl.

स्वाधिकारिनी s. f. Name of a shrub (Hibiscus mutabilis). स्वाधिकारिनी 2 c. sin.

स्वाधिकारिनी s. f. Dry or firm ground. स्वाधिकारिनी 7 c. pl.

स्वाधिकारिनी s. f. A deity of the soil, a faun, a dryad.

स्वातम fut. p. p. of हा Stand, stop, stay.

हा s. n. Thou must halt.

हा s. n. A place. हात 5 c. sin. हात 7 c. sin. हात 7 c. pl.

हातिरित p. p. (of हात) Fixed, appointed. हातिरित 6 c. sin. m.

हातिरित agt. Staying, tarrying, waiting.

हातिरित p. p. of हात Standing, stationed, steady.

हातिरित 1 c. sin. हातिरित 1 c. pl. m.

हातिरित ind. p. p. (of हात) Having stood, stayed, or halted.

हातिरित adj. Permanent, durable.

हातिरित adj. Great, big, large, huge, bulky.

हातिरितवधेयम् ep. of हातवधेयम्. हातवधेयम् imp. par. of यथा Bathing, caus. form.

हाति s. n. Bathing, washing, ablution.


हातिरितवधेयम् ep. of हातवधेयम्. हातिरितवधेयम् for बृ is allowed by grammar, and required by the metre. (हात, यथा, तथा).

हातिरितवधेयम् ep. of हातवधेयम्. हातिरितवधेयम् for बृ is allowed by grammar, and required by the metre. (हात, यथा, तथा).

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VOCABULARY.

सुरियाणयात्रायाः ep. of षड्याणयाः. (to a cry) the sound स्वागात, welcome.

सर्दु s. m. A sweet taste or flavour, sweetness.

सर्दुकार्याः ep. of सर्दुक. (स, चतुर्य, प्रभा). सर्दुकार्याः ep. of सर्दुक. (स, चतुर्य, प्रभा).

सर्दुन s. m. Sweat, perspiration.

हंस s. m. A goose. हंस: 1 c. pl.

हंसत s. f. A blow.

हंस ind. Ah! oh!

हंसित inf. of हंस 2 c. l. Kill, slay. हंस: pot. par.

हर s. m. Siva. imp. par., हरे pres. of हर 1 c. l.

Take, convey, take away, remove.

हरि s. m. Vishnu. हरि: 8 c. sin.

हरिवर्धन s. m. n. One of the trees of paradise.

हरिया s. f. A female deer, a roe.

हरित adj. Green.

हरित inf. of हरित. Take, remove.

हरिया s. n. A palace, mansion. हरिया: 7 c. pl.

हरिया s. n. A plough.

हरिया or हरिया s. m. A name of Balaráma, elder brother of Krishná. हरिया: 6 c. sin.

हरिया s. m. The hand. The trunk of an elephant.

हरि s. m. A string or garland (of pearls, &c.), a necklace. हरि: 3 c.pl.

हरिया विसदः part. 2 fut. par. of हरि Take, caus.

form. About to transmit. —हरिया 1 c. sin.m.

हरिया s. f. Wine, any intoxicating draught.

हरिया 2 c. sin.

हरि s. m. A laugh, a smile.

हि ind. For, since, because.

हिंदा ind.p.p. of ह्वा Leave, quit, desert, discard.

हिंदा s. m. The moon (cold-ray). हिंदा: 6 c. sin.

हुस s. n. An oblation.

हुसवह s. m. Agni, or fire.

हुसारिन s. m. Sacrificial fire. हुसारिन: 2 c.pl.
VOCABULARY.

हृद् a.t. in comp. Taking away, removing, who or what makes riddance. हृद् 2 c. sin. n.
हृद् p.p. (of हृद्) Taken, brought. हृद् 2 c. sin. m.
हृद् ind. p. p. of हृद् Having taken, laying hold.
हृदय s. n. Heart, mind. हृदय 2 c. sin. m.
हृद्यनीन्यकायम् ep. of संयोगम्.
हृद् p. p. (of हृद्) Pleased. हृद्: 1 c. pl. m.

हृदर्पण adj. Rejoiced at heart. हृदर्पणतो 2 c. dm.
हृदु s. m. Cause, reason, motive, sake; means, origin. हृदु: 6 c. sin. For the sake, on account of.
हृदन s. n. Gold.
हृद s. adj. Golden. हृद: 3 c. pl. m. n.
हृद s. f. Shame.
ADDITIONS.

प्रकृत्रि s. m. Morning. प्रक्षेपः 7 c. pl.
गुजर adj. Noisy. गुजः 1 c. sin. m.
यं ind. Where.
वास s. m. A dwelling. A roosting-place.
वाहर s. n. A day. वाहराधिः 1 c. pl.
वासव adj. Belonging to, commanded by वासव
Vásava or Indra. वासवीनाम् 6 c. pl. f.
वासव s. n. Clothes, raiment. वासः 2 c. sin.

वासिन् 7 c. sin.
वासितम् 2 c. sin. n.
वासिति 2 fut. par. of वास 2 cl. Blow.
वासिष्ट पत. par. of वास Carry, caus. form,
Continue, prosecute.
वास adj. Outer.

CORRECTIONS.

Page 89, for ကို  read ကို.
... 112, ... တိုင်းပြည်သူ ... တိုင်းပြည်သူ.
... 113, ... ကုလသမ ... ကုလသမ.
... 126, ... ပြ ... ပြ.
The metre in which the Megha Dāta is written is called Mandākrāntā; referring probably to the slow and stately movement of the measure. It is a variety of the order termed Atyashtī; which, as a class, denotes a stanza of four equal lines, each containing seventeen syllables, variously divided and disposed. In the Mandākrāntā species, each line consists of a Molossus, a Dactyl, a Tribrach, two Antibacchics, and two long syllables, or a spondee; as,

\[
\text{काशित्क्रान्ताविरहस्तु स्वाधिकायप्रमस्तः}
\]

Kaśchit kāntā-viraha-guruṇā swādhikāra-pramattah,

and a cæsura or pause occurs after the fourth, tenth, and seventeenth syllables—

\[
\text{श्शैणालं गमितमहिमा चर्प्णोग्येन भूषुः}
\]

Śāpenāstang gamita-mahimā varsha-bhogyena bharttuh.

The following verse from the Śruta bodha defines and exemplifies the Mandākrāntā stanza:

\[
\text{मन्द्राण्ता तदनु नियतं वश्यतामेवि बाला}
\]

Mandākrānta, tad anu niyatam, vasyatam eti baila.