

५९ के जनयना

॥ श्रीरामायम् ॥

Sri Kalidasa's

Raghuvamsa Mahakavya

CANTO 2

महाकवि श्री कालिदासविरचिते

रघुवंश महाकाव्ये

दिलीपस्य नन्दिनीवरप्रदानं नाम द्वितीयः सर्गः

With Valuable Introduction, Lucid English Translation
and Explanatory Notes in English and Sanskrit
with Model Questions etc

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INTRODUCTION

In the first canto we have already seen King Dilipa and his wife coming to the hermitage of Vasishtha and preparing themselves for the vow of tending the daughter of the divine cow, Nandini. They spent the night sleeping on beds of Kusa grass in a hut and woke up early in the morning hearing the chanting of the Veda by the disciples of Vasishtha. The second canto gives a detailed account of Dilipa's service of the cow, the test of his devotion by Nandini, his encounter with the illusory lion, Nandini's favour, the fulfilment of Dilipa's wish and his return to the city.

Daily routine of Dilipa's service of the cow (Verses 1 to 25)

Early in the morning the king released the cow to the forest after Sudakshina had offered worship with flowers, sandal pastes etc, and the calf had been tied up after it had its suck. The queen followed the sacred steps of the cow till they reached the forest. Dilipa then sent her back to the hermitage and himself protected the cow with great care. For the strict observance of the vow, he did not allow even the few attendants to accompany him. Dilipa tended the cow by offering mouthfuls of sweet grass, by scratching her body and by allowing her to ramble freely without any restriction. Like a shadow, he stopped when the cow stopped, he walked when she moved, sat when she sat and himself drank water when the cow drank. With his hairs tied up with creepers and with his bow strung, the king walked in the forest protecting the cow. Though he had discarded all signs of royalty, he had a majestic personality.

Nature's service to the king. (Verses 9 to 14).

Through the cry of the birds, the trees on both sides of his track greeted him with shouts of victory. The creepers

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shaken by the wind showered flowers over him like the ladies of the city would throw the customary fried grains. The deer which are timid by nature somehow felt that he was kind-hearted; though he wielded a bow and remained eagerly looking at his striking personality with wide-open long eyes. The sylvan deities pleased him with their songs extolling his glory. The wistling bamboos provided the background music to their songs. The forest-breeze, cool and fragrant, served the king who was tired by the heat of the sun. Thus nature provided him with all the honour and comfort that he would receive in the city. When he walked into the interior of the woods the forest-fires got extinguished, the trees put forth more fruits and flowers and stronger animals did not harass the weaker ones.

The cow returns to the hermitage

Towards sunset the cow started to return home after purifying the quarters by her rambles and the king followed her behind. He enjoyed the sight of wild boars rising from muddy ponds in the evening, the peacocks going towards their roosting trees and the deer chewing the cud sitting on the meadows. The cow and the king adorned the track by their charming gaits. Sudakshina who was eagerly waiting for their return went forward to greet the cow with materials of worship in her hands. Between the king and the queen, the cow shone like twilight between the day and night. Sudakshina went round the cow, bowed and offered worship. Though eager to meet the calf, Nandini received her worship patiently and that gladdened the hearts of the royal couple. It suggested the early fulfilment of their desire. After saluting the preceptor and his wife, Dilipa again came near the cow which sat down after the milking was over. At night, both the king and queen placed a lighted lamp and articles of worship near the cow and slept after she

had gone to sleep. Next morning they woke up after the cow had risen from sleep and started tending the cow in the same way as in the previous day. The routine continued for twentyone days.

Testing the Devotion of Dilipa (Verses 26 to 60)

On the twentysecond day, the cow, wishing to test the devotion of her follower entered a cave of the Himalayas overgrown with grass near a fall of the Ganges. The king's eyes were drawn by the beauty of the Himalayan scenery, when suddenly a lion pounced upon her. The king's attention was atonce called back by her cry, and, to his great astonishment and sorrow, he saw the cow in the grip of a formidable lion. Wishing to kill the lion, he attempted to take an arrow from the arrow-case but his hand remained fixed at the bottom end of the arrow as if his action was presented in a picture. Like a snake whose power was restrained by charms and herbs, Dilipa was burned in his heart owing to the failure of his power. To add to the wonder of the king, the lion spoke to him in human voice.

The lion's speech (Verses 34 to 40)

The lion said that he was the servant of Siva posted there to guard the trees with orders not to leave the place, but to live on animals that came within his reach. On account of his being the Lord's servant, the arrows of Dilipa, even if discharged, would have no effect on him. Once a wild elephant crushed the bark of the Devadaru tree which was brought up by Parvati like her own son Skanda. Parvati was pained to see it and hence the lion was stationed there to scare away the wild elephants. The lion had no food for many days and the cow that had been sent by God would be sufficient to satisfy his hunger. There was no need for Dilipa to feel ashamed of his inability to protect the cow

because it could not be saved by any one. Only when one failed to protect a thing which can be protected, he should feel ashamed.

The king now felt relieved of the sense of shame because he was defeated only by the power of supreme God. Yet he could not allow the cow to perish. It was his primary duty to save the cow, but at the same time, he must submit to the Will of God. So he offered his body in exchange to that of the cow. This would satisfy the hunger of the lion, the cow, essential for the performance of sacrifices of his preceptor, would be saved, the calf, eagerly waiting for the return of the mother, would not be disappointed and the order of the lord would be obeyed, since Dilipa also went near the lion along with the cow.

The lion again said that it was foolish on the part of Dilipa to sacrifice his youth, kingship and the beautiful body for the sake of a cow. His subjects would be deprived of an affectionate protector if he died. His preceptor could be pleased by the offer of many good cows. Therefore he should preserve his body bound to enjoy many blessings. Now the cow looked at the king with timid eyes and Dilipa was moved to pity. In a spirited speech he pleaded for the release of the cow in exchange for his body.

Dilipa's pleadings to the lion

The duty of a Kshatriya was to save one from afflictions. There was no use of the life or kingdom for him if he could not discharge his prime duty. Nandini was not an ordinary cow and Vasishtha would not be pleased by the offer of other cows. Moreover, how could he stand before his preceptor, himself unhurt, after allowing the thing entrusted to him to perish. Men of Dilipa's stature who regarded fame as their wealth attached little value to the

bodies which were bound to perish. Therefore it was only proper on his part to save the cow by sacrificing his body. That would serve the purpose of the lion and his preceptor. Finally Dilipa told the lion that they have become friends by their meeting in the forest and that the lion should not reject the request of his friend.

The lion agreed and released the cow. The king's hand also got released from restraint. He laid down his weapon and offered his body as a lump of flesh. Suddenly the lion vanished and a shower of flowers fell over the king. The cow affectionately called him to rise up and said that the lion was only an illusion created by her to test his devotion. She was pleased by his devotion for his preceptor and compassion for her and she directed him to seek a boon from her. With folded hands the king asked for a virtuous son by Sudakshina who would perpetuate his line Nandini conferred the boon and asked him to drink her milk by drawing it in a cup of leaf. Dilipa wished to do so only after getting the permission of Vasishtha and the requirements of the calf and sacrificial rites had been met. Then they returned to the hermitage. The king communicated the cow's pleasure, first to the preceptor and then to his wife. He then drank Nandini's milk with the permission of Vasishtha. Their object having been gained, Vasishtha sent the royal couple back to the city after conferring his blessings. They entered the capital amidst the rejoicing of the citizens and Dilipa took back the administration from the hand of the ministers. In a short time, Sudakshina showed signs of pregnancy.

In this Canto, the style of Kalidasa is at its best and his description of nature are fascinating. All through the canto, there is an atmosphere of religious virtue and the pictures of the King, Queen and Nandini leave a lasting

impression in the readers' mind. This canto also brings out some traits of Dilipa's character which raise him far above the level of ordinary king.

Character of Dilipa

The general virtues of King Dilipa have already been described in the first canto which are, more or less, common to all good kings. We will now consider only those special traits that have been described in this canto which raise him to a higher level, far above that of ordinary kings. High sense of duty, absence of pride, simplicity, and above all compassion and self-sacrifice are the traits described here.

Having accepted the task of tending the cow, he does his duty with devotion and efficiency. He tends the cow by offering mouthfuls of grass and scratching her body. He follows her like a shadow. His simplicity is seen in the avoidance of followers and the tying of his hairs with creepers. His kingly dignity is not incompatible with his simplicity. He walks alone in the forest even without an umbrella to protect him from the heat of the sun. His heart is full of kindness which is discovered even by the animals by his very look. The best traits of his character are revealed during his encounter with the lion. Being a great hero, he is inwardly burned when his prowess fails in punishing the lion, he readily comes forward to exchange his body with that of the cow. This incident recalls the famous instance of Sibi saving the pigeon in a similar manner. He wants to save the cow for three main reasons. As a Kshatriya it is his duty to protect those who are in distress. He owes a duty to his preceptor to save the cow which gives him the necessary materials for sacrifice. Thirdly he is moved with compassion for the calf which will be eagerly waiting for its mother's return. These traits make us love and admire

Dilipa. When the cow asks him to drink her milk he says that he will do it later after obtaining the permission of Vasishtha and after the needs of the calf and the sacrifice have been met. There is no wonder that Nandini who was pleased with him for his devotion and compassion became more pleased when he said this.

Description of Nature

Kalidasa is a lover and admirer of Nature and all his works abound in descriptions of nature. His attitude to nature is sympathetic and his observation is minute. He believes that nature is always kind to those who approach her with sympathy and understanding.

The plot of the second canto is set in the Himalayan forests and hence we have a glimpse of Kalidasa's description of nature here. His descriptions of external nature are often interwoven with human feelings and descriptions of internal nature are always set in the back ground of external nature. He describes the sunset and the return of the cow to the hermitage in one beautiful verse "सञ्चारपूतानि विगन्तराणि प्रभा पतङ्गस्य मुनेश्च वेनुः" । The boars rising from the tanks, the peacocks returning to their roosting trees and the deer sitting on the meadows are indeed beautiful sights in the evening. In the first canto also the poet describes the evening in Vasishtha's hermitage. The sages return from the forests with fruits, Samit and Kusa grass in their hands. The corns are heaped in the court yard and the deer sit on them chewing the cud. The ascetic girls water the young plants and leave them at once so that the birds may drink water from the basins. The Himalayan scenery with grass overgrowing in the mouth of caves and a fall of the Ganges nearby is so attractive that Dilipa being

absorbed in the admiration of it does not notice the lion pouncing upon the cow.

In describing the service of the trees, birds, animals and other objects of nature to the king Kalidasa attributes human feelings to them. The trees greet the king with shouts of victory through the cries of birds. The creepers throw flowers on him like ladies throw fried grains in the city, and the deer delight him by their timid and beautiful eyes. The wistling bamboos are said to provide background music to the songs of the sylvan deities. The cool breeze coming from mountain streams and charged with the fragrance of flowers serve the King who walks in the hot sun without an umbrella. In the first canto also the poet has described the service rendered by nature to the royal couple. The Sarasa birds flying in formation provide a decorated gateway unsupported by pillars. Lotus tanks, pairs of deer confidently looking at the couple, the fragrant and cool breeze of the country side and the notes of the peacock resembling the पद्मजस्वर—all these are examples of Kalidasa's minute observation and sympathetic representation of Nature's beauty.

For an appreciation of the similes of which there are many in this canto, the student may refer to our introduction to the first canto under the heading "उपमा कालिदासस्य".

Pattambi,

22nd September, 1971.

T. K. RAMACHANDRA AIYAR

॥ श्रीरामायणम् ॥

॥ विद्यया विन्दते बभूवुः ॥

बभूवुः शिव संपुस्तो वागर्षप्रतिपत्तये ।

अगतः पितरी कण्ठे पार्वतीपरमेश्वरी ॥

महाकवि श्री कालिदासविरचिते

रघुवंश महाकाव्ये

दिलीपस्य नन्दिनीवरप्रदानं नाम द्वितीयः सर्गः

प्रभाते राजा धेनुं वनाय विसर्ज्य ।

अथ प्रजानामधिपः प्रभाते जायाप्रतिग्राहितगन्धमाल्याम् ।
वनाय पीतप्रतिबद्धवत्सां यशोधनो धेनुंमुषेर्मुमोच ॥ १

अन्वयः— अथ यशोधनः प्रजानाम् अधिपः प्रभाते जायाप्रतिग्राहित-
गन्धमाल्यां पीतप्रतिबद्धवत्सां ऋषेः धेनुं वनाय मुमोच ।

At dawn the King released the cow for grazing in the forest

Then at dawn, the king whose wealth was fame, released for (grazing in) the forest the cow of the sage who was made to accept sandal and flowers from his wife and whose calf was tied up after it had drunk milk. 1

अथ Then, after spending the night lying on a bed of Kusa grass, प्रभाते in the morning, यशोधनः प्रजानामधिपः the lord of the people whose wealth was fame, एव एव

धनं यस्य सः यशोधनः, ऋचेः धेनुं the cow of the sage, वनाय मुमोच released for (going to) the forest. वनाय here means वनं गन्तुम् । मुमोच लिट् परस्मैपदि प्रथमपुरुषैकवचनं of मुच् to release. How was the cow Nandini : जायया प्रतिग्राहिते गन्धमात्ये यया ताम् who was made to accept materials of worship such as sandal and flowers offered by his wife and पीतः प्रतिबद्धश्च वत्सः यस्याः ताम् whose calf has had its drink first and then tied up. All verses in this canto except the last one are in उपजाति metre.

राज्ञी धेनोः मार्गमन्वगच्छत् ।

तस्याः खुरन्यासपवित्रपांसुं अपांसुलानां धुरि कीर्तनीया ।
मार्गं मनुष्येश्वरधर्मपत्नी श्रुतेरिवार्थं स्मृतिरन्वगच्छत् ॥ २

अन्वयः— अपांसुलानां धुरि कीर्तनीया मनुष्येश्वरधर्मपत्नी खुरन्यास-
पवित्रपांसुं तस्याः मार्गं स्मृतिः श्रुतेः अर्थम् इव अन्वगच्छत् ।

The queen followed the track of the cow

The virtuous wife of the king who was worthy of being named at the head of chaste ladies, followed the path of the cow where the dust was sanctified by the placing of her hoofs, just like Smriti follow the sense of Sruti. 2

पांसवः (दोषाः) आसां सन्तीति पांसुलाः Unchaste women, न पांसुलाः अपांसुलाः chaste women, तासां धुरि कीर्तयितुं योग्या कीर्तनीया fit to be mentioned in their forefront, मनुष्याणां ईश्वरः तस्य धर्मार्थं पत्नी मनुष्येश्वरधर्मपत्नी the virtuous wife of the lord of men, खुराणां न्यासेन पवित्राः पांसवः यस्य तम्, तस्याः

मार्गं the path of that cow where the dust was sanctified by the placing of her hoofs. The cow is regarded as a sacred animal and the place trodden by the cow is supposed to get sanctified. स्मृतिः The law books of Manu, Gautama, Yagnavalkya and others. श्रुतेः अर्थं the sense of the Vedas, इव like, अन्वगच्छत् followed, लङ् प्र. ए. of गम् with अन् । Vedas are called श्रुति because they were not composed by any one but were revealed. Smritis are law books composed by Manu and others which strictly follow the purport of the Vedas and hence accepted as sacred works. Sudakshina closely following the path of Nandini is aptly compared to Smriti following the sense of Sruti. The comparison suggests the sanctity and purity of Nandini and Sudakshina.

राज्ञा पत्नीं निवर्त्य धेनुं जुगोप ।

निवर्त्य राजा दयितां दयालुः तां सौरभेयीं सुरभिर्यशोभिः ।
पयोधरीभूतचतुस्समुद्रां जुगोप गोरूपधरामिदोर्वीम् ॥ ३

अन्वयः— दयालुः यशोभिः सुरभिः राजा तां दयितां निवर्त्य सौरभेयीं
पयोधरीभूतचतुस्समुद्रां गोरूपधराम् उर्वीम् इव जुगोप ।

The king asked his beloved to return and began to guard the cow

The kind-hearted king, shining with fame, sent back his beloved and began to protect that daughter of Surabhi (Nandini), as if she were the earth itself transformed into a cow with the four oceans turned into her four teats. 3

दयालुः (दयाशीलः) Kind-hearted, यशोभिः सुरभिः (सज्जः) attractive on account of fame, both adjectives qualifying राजा the king. दधित्वा निवर्त्यं having sent back his beloved. निवर्त्यं त्यक्तमव्ययं of वृत् with नि, सुरभेः अपत्यं स्त्री सौरभेयी, तां the daughter of Surabhi, Nandini, जुगोष protected, लिट् प्र. ए. of गुप् to protect. Here the poet fancies the king as guarding the earth itself which has taken the form of a cow with the four seas assuming the form of her teats. अपयोधराः पयोधराः संपद्यमानाः भूताः पयोधरीभूताः चत्वारः समुद्राः यस्याः तां whose teats (udder) are made up of the four oceans, योः रूपं गोरूपं, तस्य धरामुखीभव as it were the earth assuming the form of a cow. The word पयोधरीभूत.....etc. can be taken as an adjective of सौरभेयी also and, in that case, it has to be analysed as पयसा अधरीभूताः चत्वारः समुद्राः यस्याः तां the cow whose milk exceeded, in quantity, the water of the four seas. There is a vague reference here to the Puranic story of the earth assuming the form of a cow and the Gods, Sages and men milking her the wealth they wanted under the guidance of the king पृथु । Vide Kumarasambhava "पृथुपविष्टा दुदुहुर्धरिणीम्" 1-2. Here the उल्लेख suggests that the king, though engaged in serving the cow, seemed to discharge the duty of a ruler, i.e. the protection of the earth.

आत्मशरीररक्षणार्थं मप्यस्यापेक्षा नासीद्वाहः ।

व्रताय तेनानुचरेण धेनोर्न्यषेधि शेषोऽप्यनुयायिवर्गः ।
न चान्यतस्तस्य शरीररक्षा स्वकीर्यगुप्ता हि मनोः प्रसूतिः ॥

अन्वयः— व्रताय धेनोः अनुचरेण तेन शेषः अनुयायिवर्गः अपि न्यषेधि तस्य शरीररक्षा च अन्यतः न । हि मनोः प्रसूतिः स्वकीर्यगुप्ता (अवधि) ।
The King relied on his own strength for protection

By him who followed the cow as a vow, the remaining retinue too was sent back ; the protection of his body did not depend on anything else ; for the descendants of Manu were ever guarded by their own valour. 4

व्रताय For the observance of a vow, धेनोः अनुचरेण तेन by him who was following the cow, शेषः अनुयायिनां वर्गोऽपि the remaining set of followers too, न्यषेधि was sent back, prevented from following him because he alone should tend the cow. न्यषेधि-सङ्घ कर्मणि of सिष् with नि । More over, तस्य शरीररक्षा the protection of his body, अन्यतः न did not depend on others, हि because, मनोः प्रसूतिः the descendants of Manu, स्वकीर्येण गुप्ता are guarded by their own valour. काव्यलिङ्गम् ॥

अथ श्लोकद्वये धेनोः समाराधनप्रकारो वर्ण्यते ।

आस्वादवद्भिः कबलैस्तृणानां कण्डूयनेर्दशनिवारणेश्च ।
अव्याहृतैः स्वैरगतैः स तस्याः सम्राट् समाराधनतत्पराऽभूत् ॥

अन्वयः— सम्राट् सः आस्वादवद्भिः तृणानां कबलैः कण्डूयनेः दशनिवारणैः अव्याहृतैः स्वैरगतैः च तस्याः समाराधनतत्पराः अभूत् ।

The Emperor engaged himself in propitiating the cow
That supreme monarch became diligently engaged in propitiating her by (giving) mouthfuls

of sweet grass, by scratchings and keeping the flies off, and by (allowing) unobstructed roving at her will. 5

सः सम्राट् That supreme monarch, for the correct meaning of "सम्राट्" vide अमर "येनेष्टं राजसूयेन मण्डलस्येश्वरस्य यः । शास्त्रियस्यवाज्जया राज्ञः स सम्राट्" । तस्याः समाराधने तत्परः अभूत् Became engrossed in propitiating her, How did he please the cow? आस्वादबद्धिः (रसबद्धिः) तुणानां कबलैः by offering mouthfuls of sweet grass, कण्डूयनेः by scratching the cow's body to remove the itching sensation. दशानां (वनमक्षिकाणां) निवारणैः by warding off the forest-flies, and अव्याहृतैः unrestrained, स्वैरगतैश्च स्वैरं यथा तथा गतानि तैः by allowing to ramble freely at her will.

भूपतिः छायेव घेनुमन्वगच्छत् ।

स्थितः स्थितामुच्चलितः प्रयातां निषेदुषीमासनबन्धधीरः ।
जलाभिलाषी जलमाददानां छायेव तां भूपतिरन्वगच्छत् ॥

अन्वयः— (सः) भूपतिः तां स्थितां स्थितः (सन्) प्रयाताम् उच्चलितः (सन्) निषेदुषीम् आसनबन्धधीरः (सन्), जलम् आददानां जलाभिलाषी (सन्) छाया इव ताम् अन्वगच्छत् ।

The King followed her like a shadow

The lord of the earth followed her like a shadow-standing still when she stopped, walking when she went on, patiently, sitting down when she sat down and longing for (drinking) water when she drank water. 6

भूपतिः The king, स्थितां तां स्थितः सन् standing still when she was standing, प्रयातां तां when she was walking, उच्चलितः सन् he too proceeding on, निषेदुषीं तां when she sat down, निषेदुषी-स्तसुप्रत्ययान्तं of सद् with नि, आसनबन्धे धीरः steady, patient in sitting, जलं आददानां when she drank water, जलमभिलाषितं शीलमस्येति जलाभिलाषी himself longing for (drinking) water, and hence, छायेव like a shadow, सामन्वगच्छत् followed her, अन्वगच्छत्—लङ् प्र. ए. of गम् with अन् । उपमालङ्कारः ।

न्यस्तचिह्नोऽपि दिलीपः राजलक्ष्मीं दधौ ।

स न्यस्तचिह्नमपि राजलक्ष्मीं तेजोविशेषानुमितां दधानः ।
आसीदनाविष्कृतदानराजिः अन्तर्मदावस्थ इव द्विपेन्द्रः ॥

अन्वयः— न्यस्तचिह्नमपि अपि तेजोविशेषानुमितां राजलक्ष्मीं दधानः सः अनाविष्कृतदानराजिः अन्तर्मदावस्थः, द्विपेन्द्रः इव आसीत् ।

Even without the insignia of a King, Dilipa possessed the royal glory

Possessing the royal glory which could be inferred from his superior majesty (halo), though the (king's) insignia had been laid aside he appeared like a royal elephant having the condition of rut inwardly but without the lines of ichor manifested externally. 7

न्यस्तानि चिह्नानि यस्याः तां Whose insignia such as a white umbrella, two chowries etc. have been laid aside, तेजोविशेषेण अनुमितां which could be inferred by the peculiar

brilliance, both adjectival to राजलक्ष्मीम् royal glory, बघानः bearing, ज्ञानच् प्रत्ययान्त of ज्ञा to bear, सः that king. न आदिष्कृता दानस्य राजिः यस्य सः who has not exhibited the line of ichor, अन्तर्गता मदावस्था यस्य सः and whose condition of rut is hidden inside, द्विपानामिन्द्रः द्विपेन्द्र इव like a royal elephant, आसीत् remained, उपमानकृारः The king without the royal insignia and yet majestic in appearance is aptly compared to a stately elephant in the condition of rut which has not shown outward signs.

अधिज्यधन्वा सः दुष्टसत्वानां वितथनं करिष्यन्निव वदुषे ।

लताप्रतानोद्ग्रथितैः स केशैरधिज्यधन्वा विचचार दावम् ।
रक्षापदेशान्मुनिहोमघेनोः वन्यान् विनेष्यन्निव दुष्टसत्वान् ॥

अन्वयः— लताप्रतानोद्ग्रथितैः केशैः (उपलक्षितः) सः अधिज्यधन्वा (सन्) मुनिहोमघेनोः रक्षापदेशात् वन्यान् दुष्टसत्वान् विनेष्यन् इव दावं विचचार ।

Walking in the forest with his bow strung Dilipa looked as if he wished to tame wild beasts

With his hairs tied up with winding threads of creepers and with his bow strung, he wandered in the wood as if wishing to subdue the wild beasts of the forest under the pretext of guarding the sage's sacrificial cow. 8

लतानां प्रतानैः (कुटिलतान्मुषिः) उद्ग्रथिताः सैः केशैः With his hairs tied up by the winding threads of creepers, because he was advised to live the life of foresters, ज्यामधिज्यत्

अधिज्यं धनुः यस्य सः अधिज्यधन्वा whose bow was strung, the word धनुस् at the end of a बहुव्रीहिसमास takes a final अन् wide—'धनुवश्च'—अनद्स्यात् । सः He, दावं विचचार wandered in the forest. The द्वितीया in दावं is due to 'देशकालाद्यवयव्याः कर्मसंज्ञा ह्यकर्मणाम्' । Here the poet employs a beautiful उत्प्रेक्षा supported by अपह्नुति । How did he appear? मुनिहोमघेनोः रक्षापदेशात् वन्यान् दुष्टसत्वान् विनेष्यन्निव । मुनेः होमस्य घेनुः तस्याः रक्षायाः अपदेशात् under the pretext of guarding the sacrificial cow of the sage, वने भवान् वन्यान् दुष्टसत्वान् wild animals of the forest. विनेष्यन् इव as if wishing to subdue, दावं विचचार । विनेष्यन् future participle कर्त्तव्य of the root नी with वि ॥

After taking the hero from the artificial surroundings of the place to the natural atmosphere of the forest and making him lead the life of foresters, the nature-poet Kalidasa provides the king with proper substitutes for all the comforts and paraphernalia of city life so that the hero may forget the city for the time being and get engrossed in the beauties of nature. In the next six verses, 9 to 14 the poet describes how Dilipa was received in the forest with those formalities that are usually observed when a monarch enters a town. Vide Mallinatha — "निसृष्ट इत्यादिभिः वदुषिः रक्षोभैस्तस्य महामहिमतया इन्द्राद्योऽपि राजोपचारं चक्रुरित्याह" । The student may also refer to our notes under verse 38 of canto 1 and Arunagirinatha quoted under verse 45 of the same canto.

पार्श्वद्रुमाः पक्षिणां विरावैस्तस्य जयशब्दमुदीरयामासुरिव ।

विसृष्टपाश्वानुचरस्य तस्य पार्श्वद्रुमाः पाशभृता समस्य ।
उदीरयामासुरिवोन्मदानां आलोकशब्दं वयसां विरावैः ॥

अन्वयः— विसृष्टपाश्वानुचरस्य पाशभृता समस्य तस्य पार्श्वद्रुमाः
उन्मदानां वयसां विरावैः आलोकशब्दं उदीरयामासुः इव ।

The trees on both sides pronounced victory through the
cries of birds

The trees on either side of him who was
equal to Varuna and who had dismissed the
attendants pronounced, as it were, words of
victory through the cries of intoxicated birds. 9

विसृष्टाः पार्श्वानुचराः वेन तस्य Who had sent away his
attendants, पाशं विभर्तीति पाशभृत् the wielder of the noose,
Varuna तेन समस्य equal to him, तस्य to that king, पार्श्वयोः
द्रुमाः the trees on both sides, उन्मदानां वयसां (पक्षिणां) विरावैः
by means of the notes of highly impassioned birds,
आलोकशब्दं words of victory, 'आलोको जयशब्दः त्यात्' इति
विश्वः, उदीरयामासुरिव uttered, as it were, लिट् प्र. व. of ईर्
with उत् । उत्प्रेक्षालङ्कारः । विलीप is spoken as equal to
Varuna because both are chasistars of the wicked.
Vide—⁷¹ शास्ता हि ब्रह्मणो राजा विरथा व्याचरतो नृषु", quoted by
अरण्यगिरिनाथः । बल्लभ explains आलोकशब्दं thus—"आलोकस्य
दहनस्य शब्दः आलोकशब्दः तम् । जय जय महाराज प्रभो स्वामिन्
पादमवधायतामित्यालोकशब्दः" ॥

बाललताः कुसुमैस्तमवाकिरन् ।

मरुत्प्रयुक्ताश्च मरुत्सखाभं तमर्च्यमारादभिवर्तमानम् ।
अवाकिरन् बाललताः प्रसूनैराचारलाजैरिव पौरकन्याः ॥

अन्वयः— मरुत्प्रयुक्ताः बाललताः आरात् अभिवर्तमानं मरुत्सखाभम्
अर्च्यं तं प्रसूनैः आचारलाजैः अवाकिरन्, इव ।

Young creepers showered flowers on him

When he, who was worthy of adoration and
was bright like fire, passed by their side, the
young creepers shaken by the wind showered
flowers (on him) as the maidens of the city would
(shower) the customery of grains. 10

मरुता प्रयुक्ताः बाललताः The young creepers prompted
(agitated) by the wind, आरात् अभिवर्तमानं coming near
them, अर्चयितुं योग्यं अर्च्यं fit to be worshipped and मरुत्सखाभस्य
आभेव आभा यस्य तं who was brilliant like the fire, adjectival
to तं him. प्रसूनैः with flowers, पुरे भवाः पौराः ताश्च ताः
कन्याश्च पौरकन्याः the maidens of the city. आचारार्थं लाजाः तैः
आचारलाजैरिव as with handful of customery fried grains,
अवाकिरन् showered, लङ् प्र. व. of कृ with अव to throw at.
Throwing of fried grains by the ladies when the king
passes along the streets of a city is a traditional practice.
In the forest the creepers greeted the king with showers
of flowers. उपमालङ्कारः ॥

हरिष्यः विश्वस्ताः राजानमालोकयन्त्यः तस्युः ।

धनुर्भृतोऽप्यस्य दयाद्रभिवर्तमानम् आख्यातमन्तःकरणविशङ्कं ।
विलोकयन्त्यो वपुरापुरुक्षणां प्रकामविस्तारफलं हरिष्यः ॥

अन्वयः— अनुभूतः अपि अस्य विलोक्यः अन्तःकरणैः दयाद्वैभावम्
आख्यातं त्रपुः विलोकयन्त्यः हरिण्यः अक्षणां प्रकामविस्तारफलं आपुः ।

The deer stood gazing at him confidently

The female deer whose fearless hearts pro-
claimed his tender feelings with mercy, though he
wielded a bow, obtained the fruit of the great
expansion of their eyes by gazing at his body. 11

अनुः विमति इति अनुभूतं तस्यापि Though he wielded a
bow, अस्य of this Dilipa, विमता मञ्जू येषां तैः अन्तःकरणैः
by their hearts free from fear, आख्यातं proclaimed, दयया
आद्वैः भावः यस्य तत् त्रपुः the body possessing feelings of tender
with mercy, विलोकयन्त्यः gazing, हरिण्यः the female deer,
अक्षणां of their eyes, प्रकामं विस्तारस्य फलं the fruit of the
great expansion, आपुः obtained, लिट् प्र. व. of आप् । Though
Dilipa was wielding a bow which, in the normal cir-
cumstances, would instil fear in the hearts of the timid
deer, the inner hearts of the deer told them that he was
tender by nature. So they gazed at his striking person-
ality and enjoyed benefit of possessing long and broad
eyes. It is a common experience of the inner heart
telling whether one is a friend or foe. Vide "विमलं
कलुषीमदञ्च चेतः कथयत्येव हितेषिणं रिपुं च" quoted by मल्लिनाथ ॥

वनदेवताभिर्गीयमानमात्मनो यशः शृण्वन्नगच्छत् ।

स कीचकैर्मरुतपूर्णरन्ध्रैः कूजद्भिः रापादितवंशकृत्यम् ।
शुश्राव कुञ्जेषु यशः स्वमुच्चैः उद्गीयमानं वनदेवताभिः ॥

अन्वयः— सः मास्तपूर्णरन्ध्रैः कूजद्भिः कीचकैः आपादितवंशकृत्यं
(यथा-तथा) कुञ्जेषु वनदेवताभिः उच्चैः उद्गीयमानं स्वं यशः श्रुत्वा च ।

The King went forward listening to his own praise sung by
sylvan deities

He heard (as he went on) his own lofty glory
sung aloud in the bowers by the sylvan deities at
which the function of (the accompaniment) flutes
was served by the singing bamboos as their holes
were filled with wind. 12

सः Dilipa, मास्तेन पूर्णानि रन्ध्राणि येषां तैः whose holes
were filled with wind, (अत एव) कूजद्भिः and hence sing-
ing, कीचकैः by the bamboos, "कीचका वेणवस्ते स्युर्वं स्वमन्त्यनिलो-
द्धताः" अथरः । आपादितः वंशस्य कृत्यं यस्मिन् कर्मणि तथा perform-
ing the function of the accompanying flutes, कुञ्जेषु
वनदेवताभिः उद्गीयमानं sung loudly by the sylvan deities in
the bowers, स्वं उच्चैः यशः his own lofty fame, श्रुत्वा heard,
लिट् प्र. ए. श्रु to hear. उद्गीयमानं-कर्मणि ज्ञानच् प्रत्ययान्तं of नै with
उद् । मल्लिनाथ takes उच्चैः as an adverbial adjunct to उद्गीय-
मानम् while we have followed अरणगरिनाथ who says
'उच्चैरिति यथाविशेषणम्' for a similar idea vide Kumara-
sambhava.

"यः प्रयत्नं कीचकरन्ध्रभागान् दरीमुखोत्वेन समीरणेन ।

उद्गास्यतामिच्छति किन्नराणां तानप्रदायित्वमिबोपयन्तुम्" ॥

पवनोऽपि क्लान्तं राजानं सिधेवे ।

पूक्तस्तुषारैर्गिरिनिर्झराणां अनोकहाकम्पितपुष्पगन्धी ।
तमातपक्लान्तमनातपत्रं आचारपूतं पवनः सिधेवे ॥ १३

अन्वयः- गिरिनिर्झराणां तुषारैः पूरितः अनोकहाकम्पितपुष्पगन्धी पवनः अनातपत्रम् (अत एव) आतपक्लान्तम् आचारपूतं तं सिषेवे ।

The cool breeze too served the King who was oppressed by heat

The wind charged with sprays of mountain streams and bearing the fragrance of the gently shaken flowers of the trees, served him who was pure in conduct and was oppressed by the Sun's heat as he had no umbrella (with him). 13

गिरिषु निर्झराः गिरिनिर्झराः तेषाम् Of the mountain streams, तुषारैः by the sprays, पूरितः filled, charged, कर्मणि क्तप्रत्ययान्त of पृष् to come into contact with, अनोकहानी (बृक्षणां) आकम्पितानि पुष्पाणि, तेषां गन्धः अस्यास्तीति अनोकहाकम्पित-पुष्पगन्धी bearing the fragrance of the gently shaken flowers of the trees, these adjectives of पवन bring out the coolness, gentleness and fragrance of the breeze; पवनः the breeze, आचारेण पूतम् purified by the good conduct, आतपेन क्लान्तम् oppressed by the Sun's heat, न विद्यते आतपत्रं यस्य तम् who did not have an umbrella with him, तम् Dilipa, सिषेवे served, लिट् प्र. ए. of सेव् । Kalidasa often refers to the three refreshing qualities of the wind. Vide Kumarasambhava 1—15, Meghaduta 1—31 and Sakuntala III, 1.

गोप्तरि तस्मिन् वनं ग्राहमाने सर्वं ज्ञान्तमभूत्

शशाम वृष्ट्याऽपि विना दवाग्निरासीद्विशेषा फलपुष्पवृद्धिः ।
ऊन न सत्त्वेष्वधिको बबाधे तास्मिन्वनं गोप्तरि ग्राहमाने ॥

अन्वयः- गोप्तरि तस्मिन् वनं ग्राहमाने (सति) वृष्ट्या विना अपि दवाग्निः शशाम, फलपुष्पवृद्धिः विशेषा आसीत्, सत्त्वेषु (मध्ये) अधिकः ऊनं न बबाधे ।

Peace prevailed when he, the protector entered the wood

When he, the protector walked into the wood, the forest-fire subsided even without rain, the growth of fruits and flowers became luxuriant, and among the animals the stronger did not oppress the weak. 14

तस्मिन् वनं ग्राहमाने सति When he walked into the forest, वृष्ट्या विनापि even without rains, here विना meaning without governs तृतीयविभक्ति । दवाग्निः the forest fire, शशाम subsided, लिट् प्र. ए. of शम् । फलानां पुष्पाणां च वृद्धिः The growth of fruits and flowers. विशेष्यत इति विशेषा आसीत् became exuberant, सत्त्वेषु (मध्ये) among the animals, अधिकः stronger ones, ऊनम the weak, न बबाधे did not oppress, लिट् आत्मनेपदि of बाध् to harass. Such was the greatness of Dilipa.

It may be noted that the poet, while describing the service rendered by the birds, deer, wind and other objects of nature to the king, has also given a graphic description of the beautiful scenery in the forest which Dilipa could see and enjoy. This is further supplemented in the succeeding verses which on the whole, present an attractive picture of the entire forest site traversed by the King Kalidasa's keen observation and admiration of Nature's beauties are revealed in these verses.

दिनान्ते धेनुः निलयाय गन्तुं प्रचक्रमे ।

सञ्चारपूतानि दिगन्तराणि
कृत्वा दिनान्ते निलयाय गन्तुम् ।
प्रचक्रमे पल्लवरागताम्ना
प्रभा पतङ्गस्य मुनेश्च धेनुः । १५

अन्वयः— पल्लवरागताम्ना पतङ्गस्य प्रभा मुनेः धेनुः च दिगन्तराणि सञ्चारपूतानि कृत्वा दिनान्ते निलयाय गन्तुं प्रचक्रमे ।

At sun-set the cow started to return home

Having purified the spaces between the quarters by their wanderings, the light of the sun and the cow of the sage, both red like the hue of tender leaves, began to return to their (respective) abode at the close of the day. 15

In this beautiful verse, Kalidasa describes simultaneously the sun-set and the return of the cow. पल्लवस्य राग इव ताम्ना red like the hue of tender leaf, adjectival to both प्रभा and धेनुः । पतङ्गस्य (सूर्यस्य) प्रभा the light of the sun, मुनेः धेनुश्च and the cow of the sage, दिशां अन्तराणि दिगन्तराणि the spaces between the quarters, “अन्तरमहाकाव्य-विधिपरिधानान्तर्भिदतादर्थ्यं” अमरः सञ्चारेण पूतानि कृत्वा making pure by their rambles, दिनान्ते at the close of the day, निलयाय to the abode, the cow to the Asrama and the sun's rays towards the western mountain, sunset. गन्तुं प्रचक्रमे started to go, कम् with प्र. लिट् आत्मनेपदि । The परस्मैपद root कम् changes into आत्मनेपद when prefixed

with प्र or उप in the sense 'to begin'. Both the sun and the cow are objects of worship to the Hindus and that fact is effectively brought out by the reference to their power to purify the objects with which they come into contact. The पल्लवरागताम्ना is दीपकम् as the धेनुः is प्रकृत and सूर्यप्रभा is अप्रकृत । Vide अरुणगिरिनाथ—अत्र धेनुपेक्षया काल-निवेदिकायाः पतङ्गप्रभायाः अप्रकृतत्वम् । अत एव न सुत्यवोचिता तस्याः नियतस्त्वित्वात् । तापि समुच्चयः, साध्यसाधन भावाद्यविवक्षणात् ।

राजा तामनुषयी ।

तां देवतापित्रतिथिक्रियार्थाम् अन्वग्ययी मध्यमलोकपालः ।
बभौ च सा तेन सतां मतेन श्रद्धेव साक्षाद्विधिनीपपन्ना ॥ १६

अन्वयः— मध्यमलोकपालः, देवतापित्रतिथिक्रियार्थं ताम् अन्वग्ययी । सतां मतेन तेन उपपन्ना सा (सतां मतेन) विधिना (पुन्ना) स.क्षात् श्रद्धा इव बभौ च ।

The king followed her closely behind

The protector of the middle world closely followed her who provided the articles needed for the rites due to gods, manes and guests. Attended by him who was esteemed by the good, she shone like faith incarnate accompanied by observance. 16

मध्यमव्याप्तौ लोकश्च मध्यमलोकः The world between स्वर्ग and पाताल; i. e. the earth, तं पालयतीति मध्यमलोकपालः—the protector of the earth, देवतानां पितॄणां अतिथीनां च क्रिया एव शर्चाः (प्रयोजनं) यस्याः ताम् who provided the materials

required for performing the rites due to the gods, manes and guests, ताम् the cow, अन्वययी closely followed, 'अन्वययन्वक्ष्यन्तेनूपर्षं क्लीबमव्ययम्' अमरः अन्वक् an अव्यय meaning closely behind governs a noun in द्वितीया-तामन्वक् । A गृहस्व has to perform certain rites daily to please the gods, manes and guests. They are — the performance of sacrifices, Sraddhas and acts of hospitality, for which the cow provides the necessary milk, clarified butter etc. सतां मतेन तेन By him who was esteemed by the good, मतेन वर्तमाने कप्रत्ययान्त of the root मन् to esteem. A noun governed by a वर्तमान कप्रत्ययान्त takes कष्ठी विभक्ति and hence सतां मतेन, सा that cow, विधिना उपपन्ना accompanied by observance, साक्षात् श्रद्धेव like faith incarnate, जयी च shone, लिट् प्र. ए. of सा to shine. श्रद्धा means faith in the truth of Vedic injunctions and the preceptor's words आस्तिक्यबुद्धिः । विधि means observance of religious rites according to rules. Both Sraddha and Vidhi are essential for the rites to bear their fruits. Here the poet fancies that the cow and Dilipa appeared as if they were the embodiments of Sraddha and Vidhi उत्प्रेक्षालङ्कारः । साक्षात् means in person. In the absence of this word, the अलङ्कार would be उपमा ।

दिलीपः श्यामायमानानि वनानि पश्यन् ययौ ।

स पल्वलोत्तीर्णवराहयूथान्यावासवृक्षोन्मुखबहिणानि ।
ययौ मृगाध्यासितशाद्वलानि श्यामायमानानि वनानि पश्यन् ।

अन्वयः— सः पल्वलोत्तीर्णवराहयूथानि आवासवृक्षोन्मुखबहिणानि मृगाध्यासितशाद्वलानि (अत एव) श्यामायमानानि वनानि पश्यन् ययौ ।

He went observing the darkening woods

He went on beholding the darkening woods in which herds of wild boars were rising from pools where the peacocks were moving towards their roosting trees and whose meadows were occupied by the deer. 17

सः Dilipa, वनानि woods, object of पश्यन् beholding, सवृक्षयान्त of दृष् to behold, ययौ went on लिट् of या to go. How were the woods ? पल्वलेभ्यः उत्तीर्णानि वराहाणां यूथानि येषु तानि in which the herds of swine emerged from pools, आवासवृक्षाणां उन्मुखाः बहिणाः येषु तानि in which the peacocks were flying towards the irroosting trees, मृगैः अध्यासिताः शाद्वलाः येषु तानि in which the meadows were occupied by the deer, श्यामानि श्यामानि भवन्तीति श्यामायमानानि and which were darkening owing to night fall.

उभौ गताभ्यां तपोवनावृत्तिपथमलं चक्रतुः ।

आपीनभारोद्बहनप्रयत्नात् गृष्टिर्गुरुत्वाद्बपुषो नरेन्द्रः ।
उभावलं चक्रतुरञ्चिताभ्यां तपोवनावृत्तिपथं गताभ्याम् ॥

अन्वयः— गृष्टिः नरेन्द्रः (च) उभौ आपीनभारोद्बहनप्रयत्नात् बपुषः गुरुत्वात् अञ्चिताभ्यां गताभ्यां तपोवनावृत्तिपथं अलं चक्रतुः ।

The cow and the king adorned the path by their graceful gait

Both (the cow and king) adorned the way back to the penance grove by their graceful gaits,

the cow (that had calved but once) on account of her strain to bear the load of her udder and the king by reason of the massiveness of his body. 18

उभौ The two, the cow and the king. तपोवनं प्रति आदत्तः पन्थानं तपोवनादुत्तिष्ठन् the path leading back to the penance-grove, एषिन् at the end of a compound takes a final अ, अक्षरं कृतुः adorned, सिद्धं प्र. द्वि. of कृ with अक्षरम् । With what did they adorn : अक्षिप्तताभ्यां वताभ्यां by their charming gaits. What is the special reason for the charm in their gaits : गृष्टिः The cow which had delivered herself of the calf for the first time (सकृत्प्रसूता), आसीनस्य (उद्यतः) भारः तस्य उद्वहने प्रयत्नात् due to her effort of carrying the weight of her udder, and वरेण्यः the lord of the people, Dilipa, बभूवः बुद्धत्वात् due to the massiveness of his body.

वनान्नादावर्तमानं तं सुदक्षिणा अतितुष्ण्या व्यसोक्यत् ।

वसिष्ठधेनोरनुयायिनं तमा-

वर्तमानं वनिता वनान्तात् ।

पंपी निमेषालसपक्ष्मपङ्क्ति-

रूपोषिताभ्यामिव लोचनाभ्याम् ॥ १९

अन्वयः— वसिष्ठधेनोः अनुयायिनं वनान्तात् आवर्तमानं तं वनिता निमेषालसपक्ष्मपङ्क्तिः (सती) रूपोषिताभ्याम् इव लोचनाभ्यां पंपी ।

Sudakshina eagerly gazed at her returning husband

As he returned from the woods following Vasishtha's cow, his wife (the lady) drank him

with winkless eyes that had undergone a fast, as it were. 19

वसिष्ठस्य धेनोः अनुयायिनम् Who was following the cow of Vasishtha, वनान्तात् from the forest, (अन्तःस्रग्धः स्वल्प-वचनः) आवर्तमानं तं him, who was returning, वनिता the lady, here wife, निमेषेषु अलसा पक्ष्मणां पङ्क्तिः यस्याः सा (सती) with her eye-lashes lazy to wink, रूपोषिताभ्यामिव that had undergone a fast, as it were, लोचनाभ्यां with her eyes. पंपी drank, gazed eagerly. Just as one who had fasted would drink water or eat food with great eagerness, Sudakshina intently looked at her husband who left the Asrama in the morning and was returning only in the evening. Hence उत्प्रेक्षा रूपोषिताभ्यामिव । रूपोषित-कर्तारि कल्पवृक्षान्तं of वत् with उप to fast.

सुदक्षिणा धेनुं प्रत्युद्यता ।

पुरस्कृता वर्त्मनि पाथिबेन प्रत्युद्यता पाथिवधर्मपत्न्या ।

तदन्तरे सा विरराज धेनुः दिनक्षपामध्यगतेव सन्ध्या ॥ २०

अन्वयः— वर्त्मनि पाथिबेन पुरस्कृता पाथिवधर्मपत्न्या प्रत्युद्यता सा धेनुः तदन्तरे दिनक्षपामध्यगता सन्ध्या इव रराज ।

Sudakshina went forward to greet the cow

Kept in front on the way by the king and received by the virtuous wife of the king advancing towards her, the cow shone between them like the twilight between day and night. 20

वर्त्मनि On the way, पाषिन्नेन by the lord of the earth, पृथिव्याः ईश्वरः पाषिन्नेः तेन पुरस्कृता placed in front, धर्मस्य (धर्मार्थां) पत्नी धर्मपत्नी (अश्वघासादिवत् तादृश्यं पृथ्वीसमासः) पाषिन्नेस्य धर्मपत्नी तथा by the virtuous wife of the king, प्रत्युद्गता greeted by advancing forward, घेनुः the cow, तयोः अन्तरे between them, दिनक्षययोः मध्यं यता सन्ध्येव like the twilight between day and night, विरराज shone, लिट् प्र. ए. of राज् with वि । The red cow with the king behind and the queen in the front is aptly compared to सन्ध्या (twilight) with the day left behind and the night advancing forward. The fact that the time is also evening, gives additional charm to the simile. उपमालङ्कारः ।

राज्ञी घेनुं नमस्कृत्यार्चयामास ।

प्रदक्षिणीकृत्य पयस्विनीं तां सुदक्षिणा साक्षतपात्रहस्ता ।
प्रणम्य चानर्च विशालमस्याः शृङ्गान्तरं द्वारमिवार्थसिद्धेः ॥

अन्वयः— साक्षतपात्रहस्ता सुदक्षिणा पयस्विनीं तां प्रदक्षिणीकृत्य प्रणम्य च अस्याः विशालं शृङ्गान्तरम् अर्थसिद्धेः द्वारम् इव आनर्चं ।

The queen offered worship to the cow

Sudakshina, taking a vessel of whole rice in her hands, went round that milch-cow (clockwise), and having bowed to her, worshipped the broad space between her horns as if it were the gateway to the fulfilment of her wish. 21

अक्षतानां पात्रेण सह वर्तते इति साक्षतपात्री-साक्षतपात्री हस्तौ यस्याः सा Who carried in her hands a vessel containing whole

rice mixed with turmeric (हरिद्रा) powder. सुदक्षिणा the queen, प्रणम्य पयः अस्याः अस्तीति तां पयस्विनीं तां the cow yielding good milk in plenty, प्रदक्षिणीकृत्य having gone round keeping the object always on the right, (प्रकर्षेण दक्षिणं कृत्वा), प्रणम्य च and having bowed to her, अस्याः of this cow, विशाल broad, शृङ्गयोः अन्तरं the space between her horns, अर्थस्य (प्रयोजनस्य) सिद्धेः द्वारमिव as if it were the gateway leading to the fulfilment of her wish, आनर्च worshipped (by putting अक्षताः etc) लिट् प्र. ए. अर्च-अर्थसिद्धेद्वारमित्युत्प्रेक्षा ।

घेनुः बत्सोत्सुकापि स्तिमिता पूजां प्रत्यग्रहीत् ।

बत्सोत्सुकाऽपि स्तिमिता सपर्यां प्रत्यग्रहीत्सेति ननन्दतुस्तौ ।
भक्त्योपपन्नेषु हि तद्विधानां प्रसादचिह्नानि पुरः फलानि ॥

अन्वयः— सा बत्सोत्सुका अपि स्तिमिता (सती) सपर्यां प्रत्यग्रहीत् इति तौ ननन्दतुः । भक्त्या उपपन्नेषु तद्विधानां प्रसादचिह्नानि पुरः फलानि हि ।

The cow patiently received the worship

They both rejoiced to see that the cow, though eager to meet her calf, patiently accepted the worship. For, signs of pleasure (favour) shown by such (venerable) beings (of her type) towards those who are full of (or, who approach them with) devotion, indicate the early fulfilment of their wishes. 22

मा The cow, वत्से उत्सुकापि though eager to meet her calf. स्तिमिता remaining motionless, patiently, सपर्या worship, प्रत्यग्रहीत् received, लृङ्-प्र. ए. of ग्रह् with प्रति to accept, इति हेतोः on account of that, तौ the king and queen, नमन्तुः rejoiced, लिट् प्र. द्वि. of नन्द् । The poet justifies their rejoicing with a general statement. भक्त्या उपपन्नेषु (विषये) towards those who are full of devotion, उपपन्नेषु can also be taken to mean—those who approach, तस्याः विधेव विद्या (प्रकारे) येषां तेषां persons of her type, of those who are so venerable प्रसादस्य चिह्नानि the signs of favour, पुरः (गतानि) फलानि येषां तानि हि verily have the advent of fruit nearby. Since the favour shown by venerable beings indicate the early appearance of fruit, and since Nandini showed her favour by accepting the worship patiently, the king and queen had good reason to feel delighted, अर्षान्तरन्यासालङ्कारः । For a similar idea vide 'शाकुन्तलम् तत्र प्रसादस्य पुस्तु संपदः' ।

सायन्तनविधिं समाप्य राजा पुनरपि भेजुं भेजे ।

गुरोः सदारस्य निपीड्य पादौ

समीप्य सान्ध्यं च विधिं दिलीपः ।

दीहावसाने पुनरेव दोग्ध्रीं

भेजे भुजोच्छ्रितरिपुनिषण्णाम् ॥ २३

अन्वयः— भुजोच्छ्रितरिपुः दिलीपः सदारस्य गुरोः पादौ निपीड्य सान्ध्यं विधिं च समाप्य दीहावसाने निषण्णां दोग्ध्रीं पुनः एव भेजे ।

After the evening rites the king again waited on the cow

After having pressed (saluted) the feet of his preceptor and his wife and after finishing his evening rites Dilipa who had uprooted the enemies by (the power) of his arms, again waited upon the cow which sat down after the milking was over. 23

भुजाभ्यां उच्छ्रिताः रिपवः येन सः Who had annihilated the enemies by the might of his arms, दिलीपः, दारः मह वर्तत इति सदारः तस्य गुरोः of his preceptor who was accompanied by his wife, दाराः wife, always masculine, plural, सह is replaced by स in the compound, पादौ feet, निपीड्य having pressed, ल्यबन्तमध्ययम् of पीड् with नि, सान्ध्यायां सव सान्ध्यं विधिं the religious rites to be performed in the evening, समाप्य च having finished, ल्यबन्त of आप् with सम् । दीहावसाने after the milking was over, पुनः again, निषण्णां sitting, कर्तरि क्तप्रत्ययान्त of सद् with नि, दोग्ध्रीमेव the milch cow, भेजे served, waited upon, लिट् प्र. ए. आत्मनेपदि of भज् to attend, serve.

राजा सुप्तां तामनुसंविदेश, सुप्तोत्थितामनूदतिष्ठत् ।

तामन्तिकन्यस्तबलिप्रदीपाम् अन्वास्य गोप्ता गृहिणीसहायः ।
क्रमेण सुप्तामनुसंविदेश सुप्तोत्थितां प्रातरनूदतिष्ठत् ॥ २४

अन्वयः— गोप्ता गृहिणीसहायः (सव) अन्तिकन्यस्तबलिप्रदीपां ताम् अन्वास्य क्रमेण सुप्ताम् अनुसंविदेश । प्रातः सुप्तोत्थिताम् अनूदतिष्ठत् ।

The king slept after the cow had gone to sleep and rose when she woke up

The protector (Dilipa), accompanied by his wife, sat close after her (the cow) near whom a burning lamp and articles of worship were placed, and as she gradually slept, he too slept and, in the morning, when she woke up from sleep, he also rose up. 24

गोप्ता Protector, तुजन्त of the root, गुप् to protect, the king, गृहिणी सहायः यस्य सः गृहिणीसहायः सन् having his wife as companion, अन्तिके न्यस्ताः दलयः प्रदीपाश्च यस्याः तां near whom lighted lamps and materials of worship were placed, ताम् the cow, अन्वास्य sitting closely after (she had sat), क्रमेण gradually, सुप्तामनु after she had slept, अनु governs द्वितीयाविभक्ति, संविदेश he slept, लिट्-प्र. ए. of विश् with सन्, to sleep. प्रातः in the morning, पूर्वं सुप्तां पश्चादुत्थितां सुप्तोत्थिताम् अनु after she had risen from her sleep, उदतिष्ठत् he also rose up, लङ् परस्मैपदि of स्था with उत्-प्र. ए ।

एव व्रतमनुनिष्ठतः एकविंशतिदिनानि व्यतीयुः ।

इत्थं व्रतं धारयतः प्रजार्थं समं महिष्या महनीयकीर्तः ।
सप्त व्यतीयुस्त्रिगुणानि तस्य दिनानि दीनोद्धरणोचितस्य ॥

अन्वयः—इत्थं प्रजार्थं महिष्या समं व्रतं धारयतः महनीयकीर्तः दीनोद्धरणोचितस्य तस्य त्रिगुणानि सप्त दिनानि व्यतीयुः ।

Twentyone days passed away while he was thus observing the vow

As he of adorable fame and accustomed to lift those in distress, thus observed the vow along

with his queen for the birth of a son, seven days multiplied by three (twenty one days) passed away. 25

इत्थं In this manner, प्रजार्थं for the sake of progeny, महिष्या समं along with his wife, समं, सह, सार्धम् etc. meaning 'with' govern तृतीयाविभक्ति, व्रतं धारयतः who was keeping the vow, महनीयकीर्तः महनीया कीर्तिः यस्य तस्य whose fame was adorable, दीनानां उद्धरणे उचितस्य who was accustomed to uplift those who were in distress, तस्य to that Dilipa, नवो गुणाः (बावृत्तयो) येषां तानि सप्त दिनानि seven days multiplied by three, व्यतीयुः passed away, लिट् परस्मैपदि प्र. क. of इ with वि and जति ।

अन्येषुः तस्य भावं ज्ञातुमिच्छन्ती श्वेतहिमालयस्य गङ्गारं विवेश ।

अन्येषुरात्मानुचरस्य भावं जिज्ञासमाना मुनिहोमघेनुः ।
गङ्गाप्रपातान्तविरूढशष्पं गौरीगुहोर्गङ्गारमाविवेश ॥ २६

अन्वयः—अन्येषुः मुनिहोमघेनुः आत्मानुचरस्य भावं जिज्ञासमाना गङ्गाप्रपातान्तविरूढशष्पं गौरीगुरोः गङ्गारम् आविवेश ।

On the following day, the cow entered a cave to test his devotion

On the following day, the cow that supplied the sacrificial needs to the sage, wishing to know (test) the intensity of the king's (her follower's) devotion, entered a cave of Gauri's father (Himavan) where tender grass had grown well near a fall of the Ganges. 26

अन्वयः On the following day, मुनेः होमवर्षिणः मुनि-
होमघेनुः the cow which supplied the materials for the
sacrifice of the sage, आत्मनः अनुचरस्य of her follower,
भावम् (दृढभक्ति भावम्) intensity of devotion, ज्ञातुं इच्छन्ती
जिज्ञासमाना wishing to know, to test. the root ज्ञा takes
आत्मनेपद in सन्नत and hence जिज्ञासमाना is ज्ञानच् प्रत्ययान्त,
"जाश्रुत्पृहृद्क्षां सनः", प्रपतति अस्मिन्निति प्रपातः (पतनप्रदेशः) तस्य
अन्ते (समीपे) विरूढानि शष्पाणि यस्मिन् तत् Where tender grass
had grown near a waterfall of Ganges, "शष्पं बालतृणं
वासः", अमरः. गीर्वाः गुरुः (पिता) गीरीगुरुः तस्य of Himavan,
गह्वरं cave, आश्रितेन entered. लिट् of विश् with आ ।

तां नृपेणादृष्टः सिंहः प्रसह्य चकर्ष ।

सा दुष्प्रघर्षा मनसाऽपि हिंस्रैः इत्यादिशोभाप्रहितेक्षणेन ।
अलक्षिताभ्युत्पतनो नृपेण प्रसह्य सिंहः किल तां चकर्ष ॥

अन्वयः— सा हिंस्रैः मनसापि दुष्प्रघर्षा इति अद्रिशीभाप्रहितेक्षणेन
नृपेण अलक्षिताभ्युत्पतनः सिंहः तां प्रसह्य चकर्ष किल ।

A lion unobserved by the king, forcibly pulled her

A lion, it is said, unobserved in its attack by
the king who directed his eyes at the beauty of
the mountain, confident that she was unassail-
able, even in thought, by the beasts of prey ;
forcibly dragged her.

27

सा The cow, हिंसितुं शीलमेवामिति तैः हिंस्रैः by the beasts
of prey like tiger etc. मनसापि even in thought. दुःखेन
प्रघर्षयितुं शक्या दुष्प्रघर्षा not assailable, इति हेतुः thinking thus,

on account of that reason, अद्रेः शोभायां प्रहिते ईक्षणे यस्य तेन
who directed his eyes at the beauty of the mountain
नृपेण by the king, न लक्षितः अभ्युत्पतनी यस्य सः whose attack
was not observed. सिंहः a lion, प्रसह्य by force, तां चकर्ष
dragged her लिट् प्र. ए. of कृप् to drag, किल it is said, this
indicates that the incidence is unbelievable and hence
unreal.

Having described Dilipa as a spotless person Kalidasa
makes him commit one error of not watching the cow
for a short while on account of his admiration of
Nature's beauty. Only when one is absorbed in
Nature the poet would excuse a mistake and not under
any other circumstances.

घेनोः आक्रन्दनं राज्ञः दृष्टिमाचकर्ष ।

तदीयमाक्रन्दितमार्तसाधोः गुहानिबद्धप्रतिशब्ददीर्घम् ।
रश्मिष्विवादाय नगेन्द्रसक्तां निवर्तयामास नृपस्य दृष्टिम् ॥

अन्वयः— गुहानिबद्धप्रतिशब्ददीर्घं तदीयम् आक्रन्दितम् आर्तसाधोः
नृपस्य नगेन्द्रसक्तां दृष्टिं रश्मिषु आदाय इव निवर्तयामास ।

The cry of the cow drew the attention of the king

Her cry prolonged (deepened) by the echo
from the cave, turned back, as though catching
by the reins, the sight that was fixed on the lord
of mountains, of the king who was protector of
the distressed.

गुहायां निबद्धेन प्रतिशब्देन दीर्घं Prolonged by the echo that reflected in the cave, तस्याः इदं तदीयमाक्रन्दितं her cry in pain, आर्तेषु साधोः one who was good to those in distress, adjectival to नृपस्य of the king, नगानामिन्द्रः, तस्मिन् सक्तां firmly fixed on the king of mountains, Himavan, दृष्टिं sight, रश्मिषु आदाय इव as if catching by the reins, आदाय ल्यङ्न्तमव्ययं of दा with आ, निवर्तयामास turned back, लिट् प्र. ए. of वृत् with नि ।

राजा गवि स्थितं केसरिणं ददर्श ।

स पाटलायां गवि तस्थिवांसं धनुर्धरः कसरिणं ददर्श ।
अधित्यकायामिव धातुमय्यां लोध्रद्रुमं सानुमतः प्रफुल्लम् ॥

अन्वयः— धनुर्धरः सः पाटलायां गवि तस्थिवांसं केसरिणं सानुमतः धातुमय्याम् अधित्यकायां प्रफुल्लं लोध्रद्रुमम् इव ददर्श ।

The king saw the lion standing on the cow

That eminent archer beheld a lion standing on the reddish cow like a full-blossomed Lodhra tree standing on the table-land of a mountain, full of red minerals.

धरतीति धरः, धनुषो धरः धनुर्धरः सः That eminent archer, पाटलायां गवि on the reddish cow, तस्थिवांसं standing, क्वसु-प्रत्ययान्तं of स्था, केसरिणम् a lion, केसराः अस्य सन्तीति केसरी one possessing manes, this is needed for the comparison with a full blown Lodhra tree, सानुनि मन्त्रस्येति सानुमानं तस्य of the mountain, धातुभिः प्रचुरा धातुविकारो वा धातुमयां तस्याम् abounding in red minerals, अधित्यकायां on the table-land,

प्रफुल्लम् full blown, लोध्रद्रुममिव like a Lodhra tree, ददर्श beheld लिट् of दृश् 10 sec. उपमालङ्कारः ।

मृगेन्द्रस्य वधाय राजा शरमुद्धर्तुमेच्छत् ।

ततो मृगेन्द्रस्य मृगेन्द्रगामी वधाय वध्यस्य शरं शरण्यः ।

जाताभिषङ्गो नृपतिर्निषङ्गात् उद्धर्तुमेच्छत् प्रसभोद्धतारिः ॥

अन्वयः— ततः मृगेन्द्रगामी शरण्यः प्रसभोद्धतारिः नृपतिः जाताभिषङ्गः (सन्) वध्यस्य मृगेन्द्रस्य वधाय निषङ्गात् शरम् उद्धर्तुम् ऐच्छत् ।

The king wished to take out an arrow to kill the lion

Then the king who walked (proudly) like a lion, who was the refuge of the distressed and who had extirpated his enemies by force, feeling humiliated, wished to take out an arrow from the quiver to slay the lion who deserved to be killed. 30

ततः Then, मृगाणामिन्द्र इव गन्तुं शीलमस्येति मृगेन्द्रगामी one who walked majestically like a lion, शरणे साधुः शरण्यः capable of giving protection, प्रसभेन उद्धृताः शरयः येन सः one who had extirpated his enemies by force, all adjectival to नृपतिः the king, जातः अभिषङ्गः (पराभवः) यस्य सः जाताभिषङ्गः सन् feeling defeated, humiliated, वधमहंतीति वध्यः तस्य who deserved to be killed, मृगेन्द्रस्य of the lion, वधाय for killing, निषङ्गात् from the arrow case, शरं an arrow, उद्धर्तुं to take out, तुमुन्नन्तं of हृ with उत्, ऐच्छत् wished, लङ् प्र. ए. of इष् ।

वामेतरस्तस्य करः चित्रापितारम्भ इवावतस्थे

वामेतरस्तस्य करः प्रहृतुः नखप्रभाभूषितकङ्कपत्रे ।

सक्तांगुलिः सायकपुङ्ख एव चित्रापितारम्भ इवावतस्थे ॥

अन्वयः— प्रहृतुः तस्य वामेतरः करः नखप्रभाभूषितकंकपत्रे एव सायकपुच्छे एव सक्तांगुलिः (सन्) चित्रापितारंभ इव अवतरस्थे ।

His right hand stood paralysed as if painted in a picture

As he wished to strike, his right hand, with its fingers stuck to the foot of the arrow whereon the eagle's feathers were tinged by the lustre of his nails, stood paralysed as if its action was presented in a picture. 31

प्रहृतुः तस्य of him who wished to strike, वामात् इतरः other than the left, (i.e. right) करः hand, नखानां प्रभाभिः, भूषितानि कङ्कपत्राणि (पक्षिविशेषस्य पत्राणि) यस्य तस्मिन् the eagles' feathers attached to which were tinged by the luster of his nails, सायकस्य पुच्छे at the foot of the arrows used to be fixed with eagles' feathers to make them dart swiftly, सक्ताः अङ्गुलयः यस्य सः सक्ताङ्गुलिः सन् with its fingers stuck (to the root of the arrow) चित्रे अपितः आरम्भः (उद्वरणप्रयत्न) यस्य सः इव as if its effort to make out the arrow was presented (painted) in a picture, अवतरस्थे remained, लिट् आत्मनेपद of स्वा with अव । The परस्मैपद root स्वा changes into आत्मनेपद when prefixed with सं, अव, प्र or वि " समबप्रविभ्यः स्वः । उद्वेजालङ्कारः ।

बाहुस्तम्भेन राजा विफलः स्वतेजोभिरन्तरदह्यत ।

बाहुप्रतिष्ठम्भविवृद्धमन्युः अभ्यर्णमागस्कृतमस्पृशद्भिः ।

राजा स्वतेजोभिरदह्यतान्तः भोगीव मन्त्रीषधिरुद्धवीर्यः ॥

अन्वयः— बाहुप्रतिष्ठम्भविवृद्धमन्युः राजा मन्त्रीषधिरुद्धवीर्यः भोगी इव अभ्यर्णम् आगस्कृतम् अस्पृशद्भिः स्वतेजोभिः अन्तः अदह्यत ।

The King burned within owing to the failure of his valour

With his rage increased on account of the paralysis of his hand, the king burned within himself by (the fire of) his own valour which could not touch the offender, though very near like a cobra with its power restrained by charms and herbs. 32

बाहोः प्रतिष्ठम्भेन विवृद्धः मन्युः यस्य सः Whose rage increased by the paralysis of his hand, राजा the king, अभ्यर्णं near. आगः कृतवानिति तमागस्कृतम् one who has committed a sin, offender, न स्पृशद्भिः अस्पृशद्भिः स्वस्य तेजोभिः by his prowess which could not touch, अन्तः within, अदह्यत was burnt, कर्मणि लट् of दह् to burn, Like whom ? मन्त्रः ओषधिरिव मन्त्रीषधी ताभ्यां रुद्ध वीर्यं यस्य सः whose power was restrained by charms and herbs, भोगीव like a cobra, उपमालङ्कारः । Note the aptness of the simile which is drawn from common experience.

सिंहः राजानं मनुष्यवाचा निजगाद ।

तमार्यगृह्यं निगृहीतधेनुः मनुष्यवाचा मनुवंशकेतुम् ।

विस्माययन् विस्मितमात्मवृत्ती सिंहोरुसत्वं निजगाद सिंहः ॥

अन्वयः— निगृहीतधेनुः सिंहः आर्यगृह्यं मनुवंशकेतुं सिंहोरुसत्त्वम् आत्मवृत्ती विस्मितं तं मनुष्यवाचा विस्माययन् निजगाद ।

The lion spoke to him in a human voice

The lion who had seized the cow, spoke in human voice to him who was a partisan of (acceptable to) the good, the banner of Manu's

race and whose prowess was as great as that of a lion—causing astonishment to him who was already astonished at his own plight. 33

निगृहीता धेनुः येन सः Who had seized the cow, सिंहः the lion, आर्योणां गृह्यं (आर्यपक्षपातिनम्) a partisan of the pious, मनोः वंशस्य केतुं the banner of Manu's race, the most illustrious of Manu's descendants, ऊरु सत्त्वं यस्य सः ऊरुसत्त्वं सिंह इव उरुसत्त्वं who possessed great strength like a lion, तम् Dilipa, आत्मनः दृत्तो in his own condition, plight, विस्मितं surprised, puzzled, कृत्प्रत्ययान्त of स्मि with वि, मनुष्य-वाचा by human voice, विस्मयं प्रापयन् विस्माययन् making all the more astonished, शतृप्रत्ययान्त of the root स्मि with वि, णिजन्त । निजगाद spoke, लिट् of गद् with वि । In the place of the विस्माययन् adopted by both मल्लिनाथ and अरुणगिरिनाथ some read विस्मापयन् for which, grammatical justification has to be found in a round-about way, Vide सिद्धान्तकौमुदी under 'नित्यं भवतेः' ।

प्रयुक्तमप्यस्त्रं मयि वृथा यात् ।

अलं महीपाल तव श्रमेण प्रयुक्तमप्यस्त्रमितो वृथा स्यात् ।
न पादपोन्मूलनशक्ति रंहः शिलोच्चये मूर्च्छति मारुतस्य ॥

अन्वयः (हे) महीपाल ! तव श्रमेण अलम् ? (कुतः) इतः प्रयुक्तम् अपि अस्त्रं वृथा स्यात् । पादपोन्मूलनशक्ति मारुतस्य रंहः शिलोच्चये न मूर्च्छति ।

The arrow, even if discharged, will be futile

O king, enough of (stop) your effort, the missile, though discharged against me, will be

futile. The force of the wind, though strong enough to uproot the trees, will not prevail against a mountain. 34

हे महीपाल O! protector of the earth, तव श्रमेण अलं enough of your effort (to kill me), अलम् in the prohibitive sense governs a noun in तृतीयाविभक्ति इतः here, against me, प्रयुक्तमपि though discharged, अस्त्रं the missile, arrow, वृथा स्यात् will be futile, स्यात्-विधिलिङ् of अत् प्र. ए । The statement of the lion is justified by an analogy—पादपानां उन्मूलने शक्तिः यस्य तत् which has the power to uproot the trees, मारुतस्य रंहः the force of the wind शिलोच्चये in a mountain, न मूर्च्छति does not prevail, has no effect, मूर्च्छति-लट् प्र. ए. of मूर्च्छ् to affect. दृष्टान्मालङ्कारः ।

अष्टमूर्तेः किङ्कर कुम्भोदरं मां विदि ।

कैलासशैलं वृषमारुरुक्षो पादारपणानुग्रहपूतपृष्ठम् ।
अवेहि मां किङ्करमष्टमूर्तेः कुम्भोदरं नाम निकुम्भतुल्यम् ॥

अन्वयः—कैलासशैलं वृषम आरुरुक्षोः अष्टमूर्तेः पादारपणानुग्रहपूतपृष्ठं निकुम्भतुल्यं कुम्भोदरं नाम किङ्करं माम् अवेहि ।

You know I am the servant of Siva by name Kumbhodara

Know me as the servant of the Lord with eight bodies (Siva), Kumbhodara by name, who is equal to Nikumbha and whose back is sanctified by the Lord's feet being placed upon it when he desires to mount his bull, white like the mountain Kailasa.

कैलास इव गौरं White like mountain Kailasa, वृषम् the bull, which is his vehicle, आरोढुं इच्छोः आरुह्योः wishing to mount, adjectival to अष्टौ मूर्तयः यस्य तस्य अष्टमूर्तः he who has eight bodies, i.e. of Siva, "पृथिवी सलिलं तेजो वायुराकाशमेव च । सूर्याचन्द्रमसौ सौमयाजी चेत्यष्टमूर्तयः" इति यादवः, पादयोः अपंगतं पूतं पृष्ठं यस्य तं whose back is sanctified by the placing of his feet, thereon, निकुम्भेन तुल्य equal to Nikumbha, a well-known and powerful गण of Siva, कुम्भोदरं नाम by name Kumbhodhara, किङ्करं servant, मां अवोहि know me, अवोहि लोट् परस्मैपदि मध्यमपुरुषैकवचनं of 'इ' with अव and आ । Arunagirinatha reads निकुम्भतुल्यम् and quotes a puranic story which extoles the prowess of Nikumbha while प्रल्लिनाथ reads निकुम्भमित्रम् and leaves it without any comment. A comparison with someone powerful is quite appropriate in the context while a reference to the friendship does not seem to have any significance here. So I have adopted the reading of Arunagirinatha. Vallabha takes निकुम्भ as the name of the lion which is the vehicle of Parvathi and reads निकुम्भतुल्यम् । Vide, ब्रह्मगिरिनाथ—'निकुम्भेन तुल्यं तुल्यप्रभावम्' । अनेन 'पुरा किल वाराणस्यां चेत्यवक्षे निकुम्भो नाम गणः प्रलिखसति स्म । तं च वक्ष्ये भाषीराजः कृतोऽपि हेतोः छेदयामास । स कुपितो राजानं सप्रकृतिकं स्वतेजसा ददाह' । इति महाभारतप्रसिद्धमितिहासं दृष्टान्तरथन. परमेश्वरानुभावोपबृंहितेषु सर्वपुरुषकारः विफलीभवन्तीति चोत्तरयति ।

पुरः स्थितोऽयं देवदारुः शिवेन पुत्रीकृतः ।

अमुं पुरः पश्यसि देवदारुं पुत्रीकृतोऽसौ वृषभध्वजेन ।

यो हेमकुम्भस्तननिस्सृतानां स्कन्दस्य मातुः पयसां रसज्ञः ॥

अन्वयः— पुरः अमुं देवदारुं पश्यसि ? असौ वृषभध्वजेन पुत्रीकृतः यः स्कन्दस्य मातुः हेमकुम्भस्तननिस्सृतानां पयसां रसज्ञः (अस्ति) ।

The yonder Devadaru tree has been adopted as a son by Siva

'You see the yonder Devadaru tree. It has been adopted as a son by Siva (the bull-bannered lord), and it has tasted the water (milk) of Skanda's mother flowing from her breasts of golden jars'.

36

पुरः अमुं देवदारुं पश्यसि (इति काकुः) Yonder you see this Devadaru tree, असौ this tree, वृषभः ध्वजः यस्य तेन by the lord (Siva) who has the bull as his banner, अपुत्रः पुत्रः सम्पद्यमानः कृतः पुत्रीकृतः has been adopted as a son, यः which tree, स्कन्दस्य मातुः of the mother of Skanda, i.e. of Parvathi, हेमनः कुम्भः एव स्तनः, तस्मात् निःसृतानां that flowed from her breast of golden jar, पयसां of water, रसं जानातीति रसज्ञः knower of the taste. In the case of स्कन्दः हेमकुम्भ इव स्तनः तस्मात् निःसृतानां flowing from her breast that resembled a golden jar, पयसां of the milk, शिल्लिरूपकमलङ्कारः Just as Skanda has tasted the milk streaming from the Parvathi's breasts, this Devadaru tree has tasted the water poured by Parvathi from golden jars. Hence Siva loved the tree in the same manner as he loved Skanda.

कदाचिद्वन्यद्विपेनोन्मथितत्वचमेनं पार्वती शुशोच ।

कण्ट्यमानेन कटं कदाचित् वन्यद्विपेनोन्मथिता त्वगस्य ।

अथैनमद्रेस्तनया शुशोच सेनान्यमालीढमिवामुरास्त्रैः ॥ ३७

अन्वयः— कदाचित् कटं कण्डयमानेन वन्यद्विपेन अस्य त्वम् उन्मथिता ।
अथ अग्नेः तनया असुरास्त्रैः आलीढः सेनान्यं इव एनं शुशोच ।

Once Parvathi grieved over this tree whose bark was
crushed by an elephant

On one occasion its bark was crushed by a
wild elephant scratching its temples (against it),
whereupon the daughter of the mountain (Parvati)
grieved for it as if Skanda (the commander of
the armies of Gods) was himself wounded by the
arrows of the demons. 37

कदाचित् Once, कटम् temples, कण्डयमानेन who was
scratching, शानत्प्रत्ययान्त of the root कण्ड् + यक् ' कण्ड्वादिभ्यो
यक्' adjectival to वन्यद्विपेन, वने भवः वन्यः स चासौ द्विपश्च by
a wild elephant, अस्य of this tree, त्वक् bark, उन्मथिता
was crushed, कर्मणि क्प्रत्ययान्त of मय् with उत् । अथ then,
on account of that, अग्नेः तनया the daughter of the
mountain, Parvathi, असुराणामस्त्रैः by the missiles of the
demons, आलीढः licked all over, wounded, सेनां (देवसेनां)
नयतीति सेनानीः तम् सेनान्यम् इव as if it was the commander
of the armies of gods, Skanda एनं शुशोच grieved for it,
शुशोच-लिट् प्र ए. of शुच् ।

तदाप्रभृति वनद्विपानां त्रासार्थमहं व्यापारितः ।

तदाप्रभृत्येव वनद्विपानां त्रासार्थमस्मिन्नहमद्रिकुक्षौ ।
व्यापारितः शूलभृता विधाय सिंहत्वमङ्गागतसत्ववृत्ति ॥

अन्वयः— तदाप्रभृत्येव वनद्विपानां त्रासार्थं जलभृता अङ्गागतसत्ववृत्ति
सिंहत्व विधाय अस्मिन् अद्रिकुक्षौ अहं व्यापारितः ।

from that day onwards I was employed here to scare away
the wild elephants

From that time onwards I have been employed
in this cave of the mountain by Siva (the bearer
of the trident) to scare away the wild elephants,
after making me a lion living upon animals that
come close to me. 38

तदा प्रभृति एव From that very day onwards, वनद्विपानां
त्रासार्थं for frightening the wild elephants, शूल भृता विधाय
शूलभृत् तेन by the holder of the trident, Siva, अङ्क (समीपं)
आगताः सत्वाः वृत्तिः यस्मिन् तत् सिंहत्व विधाय after transforming
me into a lion whose living consists of animals that
coming near, अस्मिन् अद्रिकुक्षौ in this cave of the mountain,
अहं व्यापारितः I was appointed.

एषा क्षुधितस्य मम तूप्यं जलम् ।

तस्यालमेषा क्षुधितस्य तूप्यं प्रदिष्टकाला परमेश्वरेण ।
उपस्थिता शोणितपारणा मे सुरद्विषश्चान्द्रमसी सुधेव ॥

अन्वयः— परमेश्वरेण प्रदिष्टकाला उपस्थिता एषा शोणितपारणा
सुरद्विषः चान्द्रमसी सुधेव इव क्षुधितस्य मे तूप्यं जलम् (अस्ति) ।

This cow is enough to satisfy my hunger

This feast of blood after fast that has come
to me timed by the Supreme Lord, is enough to
satisfy me thus situated and hungry, just like the
nectar of the moon is to the enemy of gods. 39

परमेश्वरस्य ईश्वरश्च तेन, प्रदिष्टः (निदिष्टः) कालः यः
Whose time has been fixed by the supreme Lord, Siva,
(अथ एव) उपस्थिता that has come to me unsought, शोणितस्य
पारणा this feast of blood, the cow, पारणा is the food
taken at the end of a fast, तस्य thus situate, i.e. living
upon animals that come to me, क्षुधितस्य hungry, मे to
me, सुराणां द्विद् तस्य to the enemy of gods, Rahu, चन्द्रमसः
इयं चान्द्रमसी सुधा इव like the nectar of the moon, तृप्ये अलं
(पर्याप्तम्) is enough for gratification, अलम् in the sense of
'enough' governs चतुर्थीविभक्तिः । उपमालङ्कारः ।

तस्मात् त्वं लज्जां विहाय निवर्तस्व ।

स त्वं निवर्तस्व विहाय लज्जां गुरोर्भवान्दशितशिष्यभक्तिः ।
शस्त्रेण रक्ष्यं यदशक्यरक्षं न तद्यशः शस्त्रभृतां क्षिणोति ॥

अन्वयः— सः त्वं लज्जां विहाय निवर्तस्व । भवान् गुरोः दशितशिष्य-
भक्तिः (अस्ति) । यद् रक्ष्यं शस्त्रेण अशक्यरक्षं तत् शस्त्रभृतां यशः न
क्षिणोति ।

Casting of your sense of shame, you may therefore go back

'You may therefore go back casting of all
sense of shame. You have shown your devotion,
as a disciple, to your preceptor. A thing deserv-
ing protection but cannot be protected by means
of arms, does not damage the reputation of those
who wield weapons, 40

सः त्वम् You, here तच्छब्दः suggests the helplessness of
Dilipa since there is no means by which you can save

the cow, लज्जां विहाय casting of your sense of shame,
विहाय—त्यन्तमव्ययं of हा with वि to abandon, निवर्तस्व return,
लोढ् म. ए. of वृत् with नि, आत्मनेपदि । भवान् you, गुरोः towards
your preceptor, दशिता शिष्यस्य भक्तिः येन सः have shown
your devotion as a disciple. The lion gives reason for
why he need not feel ashamed in the second half of the
verse. रक्षितुं योग्यं रक्ष्यम् A thing which deserves to be
protected, but शस्त्रेण अशक्या रक्षा यस्य तत् whose protection
with weapons is impossible, which cannot be protected
by weapons, शस्त्रं क्षिणोति शस्त्रभृताः तेषाम् Of the wielders
of arms, यशः reputation, न क्षिणोति does not damage, लद्
of क्षि to destroy. Only when a thing that can be pro-
tected by weapons is not protected by the wielder of
arms his reputation will be affected adversely. वाच्यार्थहेतुकं
काव्यलिङ्गमलङ्कारः ।

गिरिशप्रभावात्प्रत्याहतास्त्रो राजा लज्जां मुञ्चोच ।

इति प्रगल्भं पुरुषाधिराजो मृगाधिराजस्य वचो निशम्य ।
प्रत्याहतास्त्रोगिरिशप्रभावात् आत्मन्यवज्ञां शिथिलीचकार ॥

अन्वयः— पुरुषाधिराजः इति प्रगल्भं मृगाधिराजस्य वचः निशम्य
गिरिशप्रभावात् प्रत्याहतास्त्रः (सन्) आत्मनि अवज्ञां शिथिलीचकार ।

The king cast off his sense of shame since his missile was
foiled only by the power of Siva

On hearing this proud speech of the king of
beasts (the lion), the king of men (Dilipa) whose
missile was foiled (only) by the power of Siva,
lessened (slackened) his disregard for himself. 41

पुरुषाणामधिराजः The lord of men, इति प्रवृत्तम् this proud, मृगाणामधिराजस्य वचः the speech of the king of beasts, निश्रम्य having heard, त्यक्तमव्ययम् of शम् with नि, गिरी शिखरे इति गिरिशः तस्य of that Lord who reposes on mount Kailasa, Siva, प्रभावात् by His power, प्रत्याहृतं अस्त्रं यस्य सः प्रत्याहृतास्त्रः (सन्) his missile being made powerless foiled, आत्मनि in himself, अवज्ञाम् disregard, contempt, क्षिण्विलां क्षिण्विलां चकार क्षिण्विलाचकार lessened, slackened. Since his missile was made useless only by the Supreme Lord Siva, there was no reason for the king to feel ashamed

अथ राजा प्रत्यब्रवीत् ।

प्रत्यब्रवीच्चैनमिषुप्रयोगे तत्पूर्वमङ्गे वितथप्रयत्नः ।

जडीकृतस्त्र्यम्बकवीक्षणेन वज्रं मुमुक्षन्निव वज्रपाणिः ॥

अन्वयः— तत्पूर्वमङ्गे इषुप्रयोगे वितथप्रयत्नः (अत एव) वज्रं मुमुक्षन् त्र्यम्बकवीक्षणेन जडीकृतः वज्रपाणिः इव (स्थितः राजा) एन प्रत्यब्रवीत् च ।

Then the king spoke to the lion

With his effort foiled in the discharge of arrows, which foiled for the first time then, he, (whose condition was) like the wielder of the thunderbolt (Indra) wishing to throw his thunderbolt but paralysed by the glance of the three-eyed God (Siva), spoke to him in reply. 42

स एव पूर्वः मङ्गः यस्य तस्मिन् The thing for which that was the first failure, adjectival to इषोः प्रयोगे in the discharge of the arrow, वितथः प्रयत्नः यस्य सः whose effort

was foiled, सः Dilipa, एनं प्रत्यब्रवीत् spoke to him in reply. In the second half of the verse the poet gives a beautiful comparison for Dilipa whose attempt to discharge the arrow was thus foiled. He was like Indra who wished to discharge his weapon, the thunderbolt was suddenly paralysed by the gaze of Siva. वज्रं बोधुमिच्छन् wishing or attempting to discharge the thunderbolt, but त्रीणि बम्बकानि (लोचनानि) यस्य तस्य (शवस्य) वीक्षणेन by the gaze of the three-eyed Lord, Siva, ब्रजडः जडः सम्पद्यमानः कृतः जडीकृतः made motionless, paralysed वज्र पाणी यस्य सः वज्रमणिरिव like the wielder of the thunderbolt, Indra. उदमालङ्कारः । The allusion here is to a story related in Mahabharata, Drona Parva and also in Lingapurana. At the request of the Gods, Siva began to fight with the demons and burn their three cities Parvati too went to witness the heroic feat bearing a wonderful child in her arms. Seeing the extra-ordinary effulgence of the child, Indra became jealous and attempted to throw his thunderbolt. Suddenly Indra's hand stood paralysed by the glance of the child who was no one else than Siva himself Later, on the advice of Brahma, Indra and the gods propitiated Siva in the form of the child and got Indra's hand released. Vide — लिङ्गपुराणम् — "अथ दृष्ट्वा शिवं देवास्तस्य उत्सङ्गवर्तिनम् । कोऽयमत्रेति सम्मन्य वृक्षमृषिचरमागताः । वज्रमाहावर्यं स्तस्यो बाहुमुत्क्षिप्य वृत्रहा । स बाहुसत्त्वितस्तेन नर्धैव समतिष्ठत" । Vide also महाभारतम् "असुरतश्च शकस्य वज्रेण प्रहृरिष्यतः । बाहुं सवज्रं स तस्य क्रुद्धस्यास्तम्भयत्प्रभुः ॥

Dilipa's reply is set out in the next three verses

संरुद्धचेष्टस्य मम वचनं हास्यं भवेत् तथापि वक्ष्ये ।

संरुद्धचेष्टस्य मृगेन्द्रकामं हास्यं वचस्तद्यदहं विवक्षुः ।

अन्तर्गतं प्राणभृतां हि देव सर्वं भवान्भावमतोऽभिधास्ये ॥

अन्वयः—मृगेन्द्र ! संरुद्धचेष्टस्य (मम) तद् वचः कामं हास्यं (भवेत्) यद् वचः अहं विवक्षुः (अस्मि) । हि भवान् प्राणभृताम् अन्तर्गतं सर्वं भावं वेद, अतः अभिधास्ये ।

Though my speech now may indeed be laughable, I will speak

O lord of beasts, laughable indeed are the words of which I, whose action has been restrained, am going to speak; but you know all the inner thoughts of living beings, and therefore, I will speak.

हे मृगेन्द्र O lord of beasts. अहं यत् वक्षुं इच्छुः विवक्षुः what I wish to say, संरुद्धा चेष्टा यस्य तस्य मम तत् वचः that speech of mine whose action has been restrained, कामं हसितुं योग्यं is indeed laughable, हि because, but, भवान् you, प्राणान् विप्रतीति तेषामन्तर्गतं सर्वम् all that is in the heart of living beings, वेद प्र. ए. of विद् to know which has two forms in लट् "विदो लटो वा" । The other form is वेत्ति । Note the use of third person when भवच्छब्द is used, अतः therefore, अहं अभिधास्ये I will say what I wish to say. अभिधास्ये-बुट् उ. ए. of धा with अभि, आत्मनेपदि ।

मे शिवो मान्यः गुरोः धेनुरप्यनुपेक्षणीया ।

मान्यः स मे स्थावरजङ्गमानां सर्गस्थितिप्रत्यवहारहेतुः ।

गुरोरपीदं धनमाहिताग्नेः नश्यत् पुरस्तादनुपेक्षणीयम् ॥

अन्वयः— स्थावरजङ्गमानां सर्गस्थितिप्रत्यवहारहेतुः स मे मान्यः (अस्ति) पुरस्तात् नश्यत् इदम् आहितान्नेः गुरोः धनम् अपि अनुपेक्षणीयं (अस्ति) ।

My respect is due to Siva but my preceptor's cow cannot be allowed to die

That lord who is the cause of creation, preservation and destruction of all stationary and moving things is adorable to me, but I cannot also allow this property of my preceptor who keeps the sacred fires, to perish before me (my eyes). 4

स्थावरणां For the stationary things like trees, mountains etc. and जङ्गमानां for moving things like human beings, animals etc. स्थावराश्च जङ्गमाश्च तेषां सर्गस्थितिप्रत्यवहारहेतुः the cause of creation, preservation and destruction, सः that Lord Siva, मे मानयितुं योग्यः is worthy of my respect. आहिताः अग्नयः येन तस्य गुरोः of my preceptor who has kindled the sacred fires दक्षिणा, गार्हपत्य and आहवनी इव धनमपि this property also (the cow), पुरस्तात् before my very eyes, नश्यत् perishing, न उपेक्षितुमर्हम् अनुपेक्षणीयं should not be neglected.

तस्मात् त्वं मां प्रकथितुं धेनुं प्रीयतुं च प्रसीद ।

स त्वं मदीयेन शरीरवृत्तिं देहेन निर्वर्तयितुं प्रसीद ।

दिनावसानोत्सुकबालवत्सा विसृज्यतां धेनुरियं महर्षेः ॥४॥

अन्वयः— सः त्वं मदीयेन देहेन शरीरवृत्तिं निर्वर्तयितुं प्रसीद दिनावसानोत्सुकबालवत्सा महर्षेः इयं धेनुः विसृज्यताम् ।

So you please feed on my body and release the cow

Be pleased, therefore, to sustain your body by feeding on mine, and let this cow of the great sage whose young calf will be eager (for her return) at the close of the day, be set free. 45

सः त्वं You who are such, who have to live on animals coming near and who are hungry, मम अयं मदीयः तेन देहेन with my body, शरीरस्य वृत्ति the sustenance of your body, निर्वर्तयितुं to make, तुम्भन्न of वृत् with निर्, प्रसीद be pleased, लोट् म. ए. of सद with प्र । दिनस्य अवसाने उत्सुकः बालवत्सः यस्याः सा whose young calf is eagerly waiting for the returning of its mother at the close of the day, महर्षेः इयं क्षेनुः this cow of the sage, विसृज्यतां be released, कर्मणि लोट् प्र. ए. of सृज् with वि ।

सिंहः किञ्चिद्विहस्य भूयो बभाषे ।

अथान्धकारं गिरिगह्वराणां दंष्ट्रामयूखैः शकलानि कुर्वन् ।
भूयः स भूतेश्वरपार्श्ववर्ती किञ्चिद्विहस्यार्थपति बभाषे ॥

अन्वयः— अथ भूतेश्वरपार्श्ववर्ती सः गिरिगह्वराणाम् अन्धकारं दंष्ट्रामयूखैः शकलानि कुर्वन् किञ्चिद् विहस्य अर्थपति भूयः बभाषे ।

The lion smiled and again spoke to the king

Then that attendant of Siva (the lord of all beings) laughed a little and spoke again to the king (the lord of riches), tearing to pieces the darkness of the mountain-caves by the rays of his teeth. 46

अथ On hearing the words of the king, भूतानां ईश्वरः भूतेश्वरः the lord of all beings, Siva, तस्य पार्श्ववर्ती his attendant, the lion, निरेः गह्वराणां अन्धकारं the darkness of the mountain caves, दंष्ट्राणां मयूखैः by the rays of his teeth, शकलानि कुर्वन् tearing to pieces, dispelling, किञ्चित् विहस्य laughing a little, त्यक्तमय्ययं of हस् with वि । अर्थस्य पति the lord of riches, the king, भूयः again, बभाषे spoke, लिट् आत्मनेपदि of भाष् to speak, प्र. ए. । The lion's speech is set out in the next four verses,

त्वमल्पस्य हेतोर्बहु हातुमिच्छन् विचारमूढः मे प्रतिभासि ।

एकातपत्रं जगतः प्रभुत्वं

नवं वयः कान्तमिदं वपुश्च ।

अल्पस्य हेतोर्बहु हातुमिच्छन्

विचारमूढः प्रतिभासि मे त्वम् ॥

अन्वयः— एकातपत्रं जगतः प्रभुत्वं नवं वयः इदं कान्तं वपुः च (एतत्तमव) बहु अल्पस्य हेतोः हातुम् इच्छन् त्वं विचारमूढः मे प्रतिभासि ।

You seem to me indiscreet since you wish to sacrifice much for a trifle

Wishing to forego a good deal—sovereignty over the world marked by one imperial umbrella, fresh youth, and this handsome body—all for the sake of a trifle, you seem to me wanting in discretion. 47

एकं आतपत्रं यस्मिन् तत् जगतः प्रभुत्वं The kingship of the world marked by a single umbrella, नवं वयः fresh youth,

गन्तमिदं वपुश्च and this attractive person, इति बहु all these which are a good deal, अल्पस्य हेतोः for the sake of a little a mere cow, the word हेतु used in the sense of 'by reason of' takes and governs वृष्ठीविभक्ति "वृष्ठी हेतुप्रयोगे" अर्तुं to forego, to sacrifice, तुमुन्नत of दा to abandon, इच्छन् wishing, attempting, शयन्त of इष् त्वं विचारे मूढः incapable of discriminating what is good and what is bad, मे तिभासि appear to me, प्रतिभासि-लट् म. ए. of वा with प्रति ।

भूतानुकम्पयापि स्वदेहत्यागो न युक्तः ।

भूतानुकम्पा तव चेदियं गोः एका भवेत्स्वस्तिमिती त्वदन्ते ।
जीवन् पुनः शश्वदुपप्लवेभ्यः प्रजाः प्रजानाथ पितेव पासि ॥

अन्वयः— तव भूतानुकम्पा चेत् (तहि) त्वदन्ते (सति) इयम् एका गोः स्वस्तिमती भवेत्, प्रजानाथ ! जीवन् पुनः पिता इव प्रजाः उपप्लवेभ्यः शश्वत् पासि ।

Even out of compassion for the cow, it is not desirable to sacrifice your body

If you are prompted by compassion for living being, this single cow will be saved by your death. But if you live, O king, you will always protect your subjects from calamities, like a father. 48

तव भूतेषु अन्नकम्पा चेत् If you wish to sacrifice your body on account of your compassion for the living beings तव अन्ते त्वदन्ते when you die, इयमेका गोः this one cow alone, स्वस्तिरस्याः अस्तौति स्वस्तिमती भवेत् will become happy, जीवन् पुनः Being alive, हे प्रजानां नाथ O King,

उपप्लवेभ्यः from calamities, शश्वत् always, प्रजाः subjects, पितेव like a father, पासि you protect, लट्-म. ए. of पा to protect जीवन् शत्रुपरायान्त of जीव्, भवेन्-विधिलिङ् प्र. ए. of भू to be.

गुरोः मन्युः बहुगोप्रदानेन विनेतुं शक्यः ।

अथैकघेनोरपराधचण्डात्

गुरोः कुशानुप्रतिमाद्विभेषि ।

शक्योऽग्न्य मन्युर्भवता विनेतुं

गाः कोटिशः स्पर्शयता घटोघ्नीः ॥ ४९

अन्वयः— अथ एकघेनोः अपराधचण्डात् कुशानुप्रतिमात् गुरोः विभेषि (चेत्) अस्य मन्युः घटोघ्नीः कोटिशः गाः स्पर्शयता भवता विनेतुं शक्यः ।

Your preceptor's anger can be pacified by presenting crores of excellent cows

Or, if you are afraid of your preceptor who will be burning like fire with anger on account of your neglect of his only cow, it is possible for you to pacify his wrath by presenting him with crores of cows with pot-like udders. 49

अथ Marks the beginning of another alternative (पश्चान्तरे), on the other hand, एका एव घेनुः यस्य तस्मात् on having only one cow, (अत एव and hence) अपराधे चण्डात् furious by the offence of neglecting the cow, "चण्डस्त्वत्यन्त कोपनः", कुशानुः प्रतिमा यस्य तस्मात् गुरोः from your preceptor who looks like fire, विभेषि (काकुः) if you fear, लट् म. ए. of भी to fear, the noun denoting the cause of fear take

पञ्चमीविभक्ति " श्रीशार्थानां भयहेतुः ", तस्य मन्युः his anger, षटाः इव ऊर्ध्वसि यासा ताः षटोष्नीः whose udders are, as larger as pots, which give plenty of milk, ऊर्ध्वत् at the end of a बहुव्रीहि समास becomes नकारान्त, ' ऊर्ध्वतोऽनङ् ', कोटिषः crores, गाः cows, स्पर्शयता (प्रतिपादयता) by offerings, giving adjectival to भवता by you, विनेतुं to pacify, तुमुन्त of नी with वि to remove, शक्यः possible, स्पर्शयता शतप्रत्ययान्त of स्पृश् विजन्तः causing to touch, by giving.

तस्मात्कल्याणपरम्पराणां भोक्तारमात्मदेहं रक्ष ।

तद्रक्ष कल्याणपरम्पराणां भोक्तारमूर्जस्वलमात्मदेहम् ।

महीतलस्पर्शनमात्रभिन्नम् ऋद्धं हि राज्यं पदमैन्द्रमाहुः ॥

अन्वयः— तत् कल्याणपरम्पराणां भोक्तारम ऊर्जस्वलम् आत्मदेहं रक्ष, हि (विद्वांसः) ऋद्धं राज्यं महीतलस्पर्शनमात्रभिन्नम् ऐन्द्र पदम् आहुः ।

Therefore preserve your body destined to enjoy many good things

Preserve, therefore, your own mighty body, the enjoyer of (destined to enjoy) many good things; for they (the wise) say that a prosperous kingdom is identical with the status (kingdom) of Indra differing only in that it is situated on the earth. 50

तत् Therefore, कल्याणानां (मङ्गलानां) परम्पराः तामां भोक्तार the enjoyer of a series of blessed things. ऊर्जः (बलं) ब्रह्मास्ताति ऊर्जस्वलं mighty, आत्मनो देहम् your own body. रक्ष preserves लोट् म. ए. of रक्ष to protect. हि For ऋद्धं राज्यम् a prosperous kingdom, महीतलस्पर्शनं एव स्पर्शमात्रं तेन भिन्नम् different only in the respect that it touches (is situated

on) the earth, इन्द्रस्य इदं ऐन्द्रम् belonging to Indra, पदम् (स्थानम्) place, kingdom, आहुः they (the wise) say, लट् प्र. of हू 'हूव् पञ्चानामादित ऋद्वा हूवः " Wise men say that a prosperous kingdom is heaven: its lf with the only difference that it is situated on earth

एतावदुक्त्वा मृगेन्द्रो विरराम ।

एतावदुक्त्वा विरते मृगेन्द्रे प्रतिस्वनेनास्य गुहागतेन ।

शिलोच्चयोऽपि क्षितिपालमुच्चैः प्रीत्या तमेवार्थमभाषतेव ॥

अन्वयः— मृगेन्द्रे एतावद् उक्त्वा विरते (गति) गुहागतेन अस्य प्रतिस्वनेन शिलोच्चयः अपि प्रीत्या तमेव अर्थं क्षितिपालम् उच्चैः इव अभाषत ।

The lion stopped after saying this much

When the lion stopped having said this much, the mountain too, on account of the echo of his speech resounding in the caves, seemed to say the same thing to the king loudly and with affection.

एतत्परिमाणमस्येति एतावत् This much, उक्त्वा having said, त्वाप्रत्ययान्तमन्ययम् of वच् to speak, तिहे विरते (गति) when the lion stopped, शिलोच्चयोऽपि the mountain too, गुहागतेन resounding in the cave, अस्य प्रतिस्वनेन by the echo of the lion's speech, क्षितिपालं प्रीत्या उच्चैः तमेवार्थं अभाषतेव seemed to speak the same thing to the king loudly out of affection. उत्प्रेक्षालङ्कारः । The echo of the lion's speech resounding in the cave is fancied as the mountain repeating the same speech out of affection for the king. अभाषत लङ् आत्मनेपदि प्र. ए. of भाष् to speak. क्षितिपालं अर्थं अभाषत-द्विकर्मकप्रयोगः ।

सिंहस्य वाचं निशम्य राजा पुनरप्युवाच ।

निशम्य देवानुचरस्य वाचं मनुष्यदेवः पुनरप्युवाच ।

धेन्वा तदध्यासितकातराक्ष्या निरीक्ष्यमाणः सुतरां दयालुः ॥

अन्वयः— देवानुचरस्य वाचं निशम्य मनुष्यदेवः पुनरपि उवाच ।
(किम्भूतः) तदध्यासितकातराक्ष्या धेन्वा निरीक्ष्यमाणः (अत एव) सुतरां
दयालुः (सन्) ।

On hearing the lion's speech, the King spoke again

Having heard the speech of the attendant of the Lord (Siva), the lord of men spoke again, his pity getting excited all the more, being looked at by the cow seized by the lion, and hence possessing terror-stricken eyes. 52

देवस्य अनुचरः तस्य वाचं निशम्य Hearing the words of the attender of Siva, मनुष्यदेवः पुनरपि उवाच the king spoke again, निशम्य त्वबन्तमव्ययं of शम् with नि to hear, उवाच सिद्ध प्र. ए. of वृ or वच् । How was the king then ? तेन (सिंहेन) अध्यासिता, अत एव कातरे अक्षिणी यस्याः तया धेन्वा निरीक्ष्यमाणः being looked at by the cow which was seized by the lion and hence possessed of terror-stricken eyes. निरीक्ष्यमाणः शान्तचक्षुष्यान्त of ईष् with निर्, कर्मणि, (अत एव) सुतरांम् all the more, दयालुः compassionate, दया अस्य संजाता इति दया + आल्लच् प्रत्ययः ।

The next six verses constitute the spirited speech of the king. Dilipa's sense of duty, high-mindedness and self-sacrifice are effectively brought out in these verses

क्षतात् त्राणमेव क्षत्रियस्य मुख्यो धर्मः ।

क्षतात् किल त्रायत इत्युदग्रः क्षत्रस्य शब्दो भुवनेषु रूढः ।
राज्येन किं तद्विपरीतवृत्तेः प्राणैरुपक्रोशमलीमसैर्वा ॥ ५३

अन्वयः— उदग्रः क्षत्रस्य शब्दः क्षतात् त्रायते इति भुवनेषु रूढः किल ?
तद्विपरीतवृत्तेः राज्येन वा उपक्रोशमलीमसैः प्राणैः (वा) किम् ?

Protection from danger is the prime duty of a Kshatriya

The dignified name Kshatra (ruling class) has become well-known in the worlds as 'the one who protects from injury'; what is the use of the kingdom or even the life tarnished by infamy to one who acts contrary to it? 53

क्षतात् From injury, danger, त्रायते protects, लट् वात्मने-पदि प्र. ए. of त्रा, इति in this sense, उदग्रः dignified, noble. क्षत्रस्य शब्दः the word denoting the क्षत्र caste, भुवनेषु रूढः किल has gained currency in the world, तस्य विपरीता वृत्तिः यस्य तस्य to a person whose acts are contrary to the well-known sense of that word, राज्येन किम् what is the use of the kingdom ? उपक्रोशेन मलीमसैः sullied by reproach, प्राणैः वा किम् ? What is the use of life ? प्राणाः life, always used in plural. To a kshatriya who cannot live up to his reputation, life and kingdom are worthless. This is the answer to what the lion said about the worth of Dilipa's life and kingdom in verses 47, 48 and 50. The next verse is the answer to verse 49 in the lion's speech.

अन्यगवां प्रदानेन महर्षेरनुनयो न शक्यः ।

कथं नु शक्योऽनुनयो महर्षेः विश्राणनादन्यपयस्विनीनाम् ।
इमामनूनां सुरभरेवेहि रुद्रोजसा तु प्रहृतं त्वयाऽस्याम् ॥

अन्वयः— महर्षेः अनुनयः अन्यपयस्विनीनां विश्राणनात् कथं नु शक्यः ?
इमां सुरभेः अनाम् अवेहि, अस्यां त्वया प्रहृतं तु रुद्रोजसा ।

Vasishtha cannot be pacified by the gift of other cows

How is the pacification of the great sage possible by the gift of ordinary milch cows? Know that this (cow) is in no way inferior to Kama-dhenu; that you have attacked her is only through the power of Rudra. 54

अन्यासां पयस्विनीनां विश्राणनात् (दानात्) By the gift of other milch cows, महर्षेः अनुनयः कथं नु शक्यः how is it possible to pacify the sage? It is not at all possible. Why? इमां सुरभेः न ऊनामनूनां अवेहि You understand that this cow is not in any way inferior to the divine Kama-dhenu and hence the gift of ordinary cows will not satisfy the sage. Then how the lion could attack her? रुद्रस्य ओजसा By the power of the Supreme God, Rudra, अस्यां त्वया प्रहृतं you have attacked her, not by your own power, प्रहृतम्-भावेत्प्रत्ययान्तं of हृ with प्र, अवेहि-लो. म. ए. of इ with अव and आ ।

राजा स्वदेहार्पणनिक्रमेण घेम्बाः मोचनमिच्छति

सेयं स्वदेहार्पणनिक्रमेण न्याय्या मया मोचयितुं भवत्तः ।
न पारणा स्याद्विहता तवैवं भवेदलुप्तश्च मुनेः क्रियार्थः ॥

अन्वयः— सा इयं मया स्वदेहार्पणनिक्रमेण भवत्तः मोचयितुं श्याय्या ।
(इत्थं प्रकारेण) तव पारणा विहता न स्यात्, मुनेः क्रियार्थः च अलुप्तः भवेत् ।

The King wishes to get the release of the cow by offering his own body

It is, therefore, proper that this cow of such greatness is got released by me from you by offering my own body as its price. Thus your feast will not be obstructed, and the means of the sage's rites also will not be lost. 55

सा इयम् This cow of such a stamp, मया by me, स्वस्य देहः तस्य अर्पणमेव निक्रमः तेन by the price of offering my own body, भवत्तः from you, मोचयितुं to be released, तुमुञ्जन्तं of मुञ्जन्त, न्यायादतपेता न्याय्या proper. एवं by doing so, तव पारणा your meal after a fast, विहता न स्यात् will not be obstructed, मुनेः क्रियेव अर्थः (प्रयोजनम्) च the means of sage's religious rites, the cow also, अलुप्तः भवेत् will not be lost.

रक्ष्य विनाश्य नियोक्तुः पुरतः स्थातुं न शक्यम् ।

भवानपीदं परवानवैति महान् हि यत्नस्तव देवदारौ ।
स्थातुं नियोक्तुर्नहि शक्यमग्रे विनाश्य रक्ष्यं स्वयमक्षतेन ॥

अन्वयः— परवान् भवान् अपि इदम् अवैति हि तव देवदारौ महान् यत्नः । रक्ष्यं विनाश्य स्वयम् अक्षतेन नियोक्तुः अग्रे स्थातुं शक्यं न हि ।

One cannot stand before the master after allowing his charge to perish

You too, being a servant, know this—for great is your care for the Devadaru tree—that it

is not possible (for a servant) to stand before his master, himself remaining unhurt, after allowing the thing under his charge to perish. 56

परः अस्यास्तीति परवान् One having a master, a dependant, भवानपि you too, इदं अवेति know this, सट् प्र. ए. of इ with अब । व + एति-वृद्धिः " एत्येवत्वूहसु " भवान् अवेति—Note the use of third person when भवच्छब्द is used श्लोके प्रथमः, the second person is used only with युष्मच्छब्द । हि For, देवदारी towards the Devadaru tree, in protecting it, तव महान् यत्नः you take great care, effort. रक्षितुं योग्यं रक्ष्यं a charge. विनाश्य after allowing to perish, स्वयस्त of नश् with वि, निजन्त, स्वयं himself, अक्षतेन remaining unhurt, निवीक्षुः of the employer, master, अग्रे in the front, स्वातुं to stand, तुमुञ्जन्त of स्वा, न शक्यं not possible. As the servant of Siva employed in taking care of the Devadaru tree, you must be aware of the fact that a servant cannot face the master after neglecting his duty of protecting the thing committed to his charge. This is an additional reason for sacrificing his body to save the cow. Two more convincing reasons are set out in the next two verses.

महतां देहापेक्षया यज्ञो गरीयः ।

किमप्यहिंस्यस्तव चेन्मतोऽहं यशः शरीरे भव मे दयालुः ।
एकान्तविध्वंसियु मद्दिधानां पिण्डेष्वनास्था खलु भौतिकेषु ॥

अन्वयः— किमपि अहं तव अहिंस्यः मतः चेत् (तहि) मे यशः शरीरे दयालुः भव । (यतः) मद्दिधानाम् एकान्तविध्वंसियु भौतिकेषु पिण्डेषु अनास्था खलु ।

For men of my stamp, fame is greater than body

If somehow you deem me not fit to be killed, please be compassionate to my body of fame. For men of my stamp there is utter disregard for the lumps of matter (the bodies) which invariably perish. 57

This verse sets out the answer to the lion's suggestion. 'तद्रक्ष कल्याणपरम्पराणां भोक्कारमूर्खैस्वलात्मदेहम्' ।

किमपि-किञ्चन्दो— " हेतु वितर्कं दयया, दाक्षिण्येन सौजम्येनान्येन वा केनापि हेतुनेत्यर्थः " अदृशगिरिनाथः For any mysterious reason, अहं तव न हिंसितुं योग्यः अहिंस्यः मतश्चेत् if you consider me not fit to be killed, मतः—कर्त्तरि क प्रत्ययान्त of मन्, मे यश एव शरीरं अस्मिन् in my body of fame, दयालुः भव you be compassionate. अहं विधा येषां तेषां मद्दिधानां (मातृशानां द्विवेकिनां) For men of my type, for wise men, एकान्तेन विध्वंसितुं शीलमेषां, तेषु which necessarily perish, भूतानां विकाराः भौतिकानि तेषु formed of the five elements, पृथिवी, अप्, तेजः, वायुः and आकाशः, पिण्डेषु lumps of matter, the bodies, न आस्या अनास्था खलु there is utter disregard. The use of the word पिण्ड shows the extreme insignificance of the body compared with यशस् । For a parallel vide canto XIV "अपि त्वदेहात्मिकमु-तेन्द्रियार्थाच्छरीरानां हि यज्ञो गरीयः" ॥

संभाषणेन जातसोहृदस्य प्रणयो न विह्वल्यः ।

संबन्धमाभाषणपूर्वमाहुः वृत्तः स नी संगतयोर्वनान्ते ।
तद्भूतनाथानुग नाहंसि त्वं संबन्धिनो मे प्रणयं विह्वन्तुम् ॥

अन्वयः— सम्बन्धम् आभाषणपूर्वम् (विद्रोहः) बाहुः । सः वनान्ते सङ्गतयोः नो वृत्तः । तद् भूतनाथानुम् ! त्वं सम्बन्धिनः मे प्रणयं विहन्तुं न अर्हसि ।

We have become friends by our talk and hence my request should not be rejected

They say that friendship originates from conversation and it has been formed by our meeting in the forest. Therefore, O follower of the lord of beings, it is not proper on your part to reject the request of me, your friend. 58

सम्बन्धम् Friendship, आभाषण पूर्वः (कारणं) यस्य तम् having conversation as its cause originating from conversation, बाहुः they say. वनान्ते In the forest, सङ्गतयोः who have met, नो between us, सः friendship, वृत्तः has taken place originated. तत् Therefore. भूतानां नाथः, तस्य अनुम् तस्य संबन्धिः हे भूतनाथानुम् O follower of Siva, संबन्धिनः मे प्रणयम् the request of me, a friend, विहन्तुम् to reject, तुमुन्नतं of हन् with वि to frustrate, न अर्हसि you do not deserve.

नां मुक्तवते दिलीपः स्वदेहमुपानयत् ।

तथेति गांमुक्तवते दिलीपः सद्यः प्रतिष्टम्भविमुक्तबाहुः । स न्यस्तशस्त्रो हरये स्वदेहम् उपानयत् पिण्डमिवामिषस्य ॥

अन्वयः— तथा इति गाम् मुक्तवते हरये सद्यः प्रतिष्टम्भविमुक्तबाहुः सः न्यस्तशस्त्रः (सन्) स्वदेहम् आमिषस्य पिण्डम् इव उपानयत् ।

The lion set the cow free and Dilipa offered his body

To the lion who released the cow saying 'Be it so' Dilipa, with his hand at once released from

restraint, offered his body after laying down his weapons, like a lump of flesh. 59

तथेति Saying 'Be it so' नां मुक्तवते हरये to the lion that had released the cow, सद्यः at once, प्रतिष्टम्भात् विमुक्तः बाहुः यस्य सः whose hand was released from restraint, न्यस्तं शस्त्रं येन सः and who laid aside his weapon, सः दिलीपः That Dilipa, स्वस्य देहं his own body, आमिषस्य पिण्डमिव like a lump of flesh, उपानयत् offered लङ् प्र. ए. of नी with उप ।

तदा रात्रः उपरि पुष्पवृष्टिः पपात ।

तस्मिन्क्षणे पालयितुः प्रजानाम् उत्पश्यतः सिंहनिपातमुग्रम् । अवाहः मुखस्योपरि पुष्पवृष्टिः पपात विद्याधरहस्तमुक्ता ॥

अन्वयः— तस्मिन् क्षणे उग्रं सिंहनिपातम् उत्पश्यतः अवाहः मुखस्य प्रजानां पालयितुः उपरि विद्याधरहस्तमुक्ता पुष्पवृष्टिः पपात ।

A shower of flowers fell over Dilipa

At that moment a shower of flowers discharged by the hands of the Vidyadharas fell over the protector of the people who was expecting, with his face turned downwards, a terrible leap of the lion. 60

तस्मिन् क्षणे At that very moment, उग्रं terrible सिंहस्य निपातम् the leap of the lion, उत्पश्यतः who was expecting. शस्त्रं of दक्ष with उप, वृष्टये कवचनम्, प्रवाहः मुखं यस्य तस्य whose face was turned downwards, प्रजानां पालयितुः उपरि upon the protector of people, विद्याधराणां हस्तैः पुष्पं discharged by the hands of Vidyadharas, kind of superhuman beings roaming over the sky, पपात fell, लिट्. प्र. ए. of पत् to fall.

उत्तिष्ठ वत्सेति वचो निशम्योत्थितः गां ददर्श, न सिंहम् ।

उत्तिष्ठ वत्सेत्यमृतायमानं वचो निशम्योत्थितमत्थितः सन् ।
ददर्श राजा जननीमिव स्वां गामग्रतः प्रस्रविणीं न सिंहम् ॥

अन्वयः— राजा अमृतायमानम् 'वत्स ! उत्तिष्ठ' इति उत्थितम् वचः
निशम्य उत्थितः सन् अग्रतः प्रस्रविणीं गां स्वां जननीमिव ददर्श (तं) सिंहं
न (ददर्श) ।

Hearing the words 'Rise up' the king rose up and saw the
cow but not the lion

On hearing the nectar-like words 'Rise up,
my child' uttered there, the king rising up beheld
the cow standing before him like his own mother
with milk flowing (from her udder), and not
the lion. 61

हे वत्स O my dear child, उत्तिष्ठ rise up, लोट् म. ए. of
स्वा with उत् । इति अमृतपिव आशुत् अमृतायमानं उत्थितं वचः thus
uttered words pleasing like nectar. निशम्य having heard,
राजा उत्थितः सन् the king rising up, अग्रतः in front, प्रस्रवः
अस्याः अस्तीति प्रस्रविणीं गाम् the cow with milk flowing from
her udder, स्वां जननीमिव like his own mother, ददर्श saw,
सिंहं of दृग्, सिंहं न (ददर्शं) did not see the lion; उत्थितः
कर्तरिभक्तप्रत्ययान्तः ।

विस्मितं राजानं धेनुरुवाच ।

तं विस्मितं धेनुरुवाच साधो मायां मयोद्भूय परीक्षितोऽसि ।
ऋषिप्रभावात्मयि नान्तकोऽपि प्रभुः प्रहर्तुं किमुतान्यहिंसाः ॥

अन्वयः— विस्मितं तं धेनुः उवाच—साधो मया मायाम् उद्भाष्य
(त्वं) परीक्षितोऽसि, ऋषिः प्रभावात् मयि अन्तकोऽपि प्रहर्तुं न प्रभुः
(अस्ति) किमुत अन्यहिंसाः ? ”

The cow spoke to the king who was astonished

The cow thus addressed the astonished king—
'O good one, I have tested you by creating an
illusion. By the power of the great sage, even the
God of death cannot strike me, what then of the
other wild beasts ?' 62

विस्मितं तं धेनुः उवाच The cow spoke to him who was
astonished. हे साधो O good one, मायाम् उद्भाष्य by creating
an illusion. उद्भाष्य त्यन्तमव्ययम् of भू with उत् पिबन्त, मया
परीक्षितः असि you have been tested by me, ऋषेः प्रभावात् by
virtue of the power of the sage, अन्तकोऽपि even the God
of death, मयि प्रहर्तुम् to strike at me, न प्रभुः is not capable,
प्रहर्तुम् तुमुन्तमव्ययं of हृ with प्र । अन्ये च ते हिंसाश्च अन्यहिंसाः
किमुत ? What then of the other wild beasts, हिंसां
शीलमेवामिति हिंसाः । When the God of death himself is
powerless to strike me, what power is there for beasts.
अर्थापत्तिरलङ्कारः ।

गुरो भक्त्या मय्यनुकम्पया च ते प्रीतास्मि ।

भक्त्या गुरो मय्यनुकम्पया च प्रीताऽस्मि ते पुत्र वरं वृणीष्व ।
न केवलानां पयसां प्रसूतीम् अवेहि मां कामदुषां प्रसन्नाम् ॥

अन्वयः— पुत्र, गुरो भक्त्या मयि अनुकम्पया च ते प्रीता अस्मि । वरं
वृणीष्व । मां केवलानां पयसां प्रसूतिं न अवेहि, प्रसन्ना (मां) कामदुषाम्
(अवेहि) ।

I am pleased by your devotion to thy preceptor and compassion towards me

By your devotion to your preceptor and compassion for me, I am pleased. My son, ask for a boon. Know me not only as a source of milk, but also one that yields all desires when pleased. 63

गुरो भक्त्या मयि अनुकम्पया च ते (तुभ्यं) प्रीता अस्मि By your devotion to the preceptor and compassion for me, I am pleased with you ते प्रीतास्मि क्रियाग्रहणमपि कर्तव्यम् इति अनुशील्य हे पुत्र O son, वरं वृणीष्व ask a boon, वृणीष्व लोट् आत्मनेपदि म. ए. of वृ to seek. मां केवलानां पयसां प्रसूति न अवेदि Don't consider me as the source (giver) of mere milk, (किंतु but) प्रीतां मां कामान् वोग्धीति तां कामदुष्टां अवेदि know me, when pleased, the yielder of all desires.

ततः सः सुदक्षिणायां तनयं ययाचे ।

ततः समानीय स मानितार्थी हस्तौ स्वहस्ताजितवीरशब्दः ।
वंशस्य कर्तारमनन्तकीर्तिं सुदक्षिणायां तनयं ययाचे ॥ ६४

अन्वयः— ततः मानितार्थी स्वहस्ताजितवीरशब्दः सः हस्तौ समानीय वंशस्य कर्तारम् अनन्तकीर्तिं तनयं सुदक्षिणायां ययाचे ।

Then Dilipa asked for a son through Sudakshina

Then he who had honoured the supplicants and had earned the title of hero by the might of his arms, joined his hands and asked for a son through Sudakshina who would perpetuate his line and possess everlasting fame. 64

ततः Then, मानिताः अर्थिनः येन सः one who had always honoured the supplicants, स्वस्य हस्ताभ्यां आजितैः वीर इति शब्दः येन सः one who had earned the title of hero by the might of his own hands सः Dilipa, हस्तौ समानीय joining his hands as a mark of respect, समानीय-त्यनन्तमवयव of नी with सं and आ. वंशस्य कर्तारम् a perpetuator of his line and, अनन्ता कीर्तिः यस्य तम् whose fame will be endless, तनयम् a son, सुदक्षिणायाम् through Sudakshina, ययाचे begged, लिट् आत्मनेपदि of याच् । परिकरालङ्कारः, since the adjectives of the king and the son are significant मानितार्थी and स्वहस्ताजित-वीरशब्दः suggest the contrast between the present and the past states of Dilipa. One before whom applicants stood with folded hands and who satisfied their wishes, is now begging with folded hands वक्षस्य कर्तारं and अनन्तकीर्तिं signify that the son should be a worthy successor of Dilipa.

धेनुः राज्ञे कामं प्रतिश्रुत्वा

संतानकामाय तथेति कामं राज्ञे प्रतिश्रुत्य पयस्विनी सा ।
दुग्ध्वा पयः पत्रपुटे मदीयं पुत्रोपभुङ्क्वेति तमादिदेश ॥

अन्वयः— सा पयस्विनी संतानकामाय राज्ञे तथा इति कामं प्रतिश्रुत्य, पुत्र ! मदीयं पयः पत्रपुटे दुग्ध्वा उपभुङ्क्व इति तम् आदिदेश ।

The cow granted the king's request

Having promised, saying 'let it be so', the desire of the king who longed for a progeny, the milch cow commanded him thus—Son, extract my milk in a cup of leaf and drink it. 65

सन्तानुं कामयते इति तस्मै राज्ञे To the king who wished for a progeny, कामं desire, तथा इति saying 'be it so', प्रतिश्रुत्य having promised, उपबन्तमव्ययं of भु with प्रति to promise, राज्ञे प्रतिश्रुत्य-the root भु with प्रति or आ governs the अनुर्थी-विभक्ति of the indirect object, "प्रत्याङ्म्यां भुवः पूर्वस्य कर्ता", सा पर्यस्विनी that milch cow, हे पुत्र पत्रस्य पुटं तस्मिन् मम इदं मदीयं पयः दुग्ध्वा milking my milk in a leaf-cup. O son, दुग्ध्वा-त्वाप्रत्ययात्तमव्ययं of दुह् to milk, उपमुद्ग्व्य you enjoy, drink, लोट्-म. ए. आत्मनेपदि of भुज् "भुजोऽनवने" इत्यात्मनेपदि; इति thus, तं आदिदेश commanded him, आदिदेश commanded him, लिट् of विद् with आ परस्मैपदी ।

राजा वत्सद्वृतावशेषं भोक्तुमैच्छत् ।

वत्सस्य होमार्थविशेषं शेषम्
ऋषेरनुज्ञामधिगम्य मातः ।

औघस्यमिच्छामि तवोपभोक्तुं

षष्ठांशुमुर्व्या इव रक्षितायाः ॥

६६

अन्वयः— मातः वत्सस्य शेषं हेमार्थविशेषं च (शेषं) तव औघस्यं रक्षितायाः उर्व्या षष्ठांशम् इव ऋषेः अनुज्ञाम् अधिगम्य उपभोक्तुम् इच्छामि ।

The king wished to drink after the calf had drunk

O mother, I wish to drink your milk out of what remains after the calf has drunk and after its use for the sacrificial rites, having obtained the permission of the preceptor, just as (I receive) the one-sixth portion of the (produce of the) earth protected by me.

66

हे मातः O mother, वत्सस्य शिष्यत इति शेषः तम् what remains after the calf has sucked, होम एव अर्थः (प्रयोजनं) होमार्थः तस्य विधिः तस्य शेषः and also what remains after being used in the performance of Homa, तव ऊर्ध्वसि तव औघस्यम् your milk, पुरोः अनुज्ञामधिगम्य having obtained the permission of the preceptor, रक्षितायाः उर्व्याः षष्ठः अंशः तन्निव like the one-sixth share of the produce of the earth protected by me, भोक्तुं to enjoy, to drink. तुमुषन्त of भुज्, इच्छामि I wish, लट्-उ. ए. of इष् to wish. According to Manu a sixth of the produce of the earth is due to the king "राजापि फलपद् भाव सस्मादाप्नोति रक्षितात्" । Here also the king wants to take his share for protecting the cow, but he wants to do it only after all other essential requirements of the calf and the preceptor have been met. उपमालङ्कारः ।

प्रीता गीः तेन सहाश्रमं प्रत्याययी

इत्थं क्षितीशेन वसिष्ठधेनुविज्ञापिता प्रीततरा बभूव ।

तदन्विता हैमवताच्च कुक्षेः प्रत्याययावाश्रममश्रमेण ॥ ६७

अन्वयः— इत्थं क्षितीशेन विज्ञापिता वसिष्ठधेनुः प्रीततरा बभूव । तदन्विता हैमवताच्च कुक्षेः अश्रमेण वाश्रमं प्रत्याययी च ।

The cow pleased with him, returned to the hermitage

Thus informed by the king, the cow of Vasishtha became much more pleased, and accompanied by him, she returned to the hermitage with ease from the Himalayan cave.

67

इत्थम् Thus, जिते: ईशेन by the lord of the earth, विस्रापिता infotmed, कर्मणि क्तप्रत्ययान्त of ज्ञा with वि, निजन्त, वसिष्ठस्य सेनः the cow of Vasistha, अतिशयेन प्रीता प्रीततरा वधुव became more pleased, तेन अम्बिता accompanied by him, हिमवतः अयं हंमवतः तस्मात् कुक्षेः from the Himalayan cave, अश्रमेण without strain, with ease, आ वधुं प्रत्याययी च returned to the hermitage, प्रत्याययी लिट् of वा with प्रति ।

राजा गुरवे प्रियार्यं च सेनोः प्रसादं न्यवेदयत्

तस्याः प्रसन्नोन्दुमुखः प्रसादं गुरुनृपाणां गुरवे निवेद्य ।
प्रहर्षचिह्नानुमितं प्रियार्यं शशंस वाचा पुनरुक्तयेव ॥ ६८

अन्वयः— प्रसन्नोन्दुमुखः नृपाणां गुरुः प्रहर्षचिह्नानुमितं तस्याः प्रसादं पुनरुक्तयेव इव वाचा गुरवे निवेद्य (तदनु) प्रियार्यं शशंस ।

The King informed his preceptor and then his wife of the favour of the cow

The greatest of kings, with his face bright like the clear moon, informed the cow's favour to his preceptor and then to his beloved wife, in words which seemed a repetition as it was already inferred by the signs of joy. 68

प्रसन्नवचासी इन्दुवच प्रसन्नोन्दुः स इव मुखं यस्य सः नृपाणां गुरुः
The greatest of kings whose face was bright like the clear moon, प्रहर्षस्य चिह्नः (मुखरागादिभिः) अनुमितं तस्याः प्रसादं her favour which was already inferred by the signs of joy पुनरुक्तयेव इव वाचा by words which appeared to be a repetition because, the cow's pleasure has already been

inferred, गुरवे to the preceptor. "क्रियाग्रहणमपि कर्तव्यम्" इति अनुशी. निवेद्य having informed, त्यस्तमभ्ययं of विद् with नि, निजन्त, प्रियार्यं to his wife, शशंस told, लिट् प्र. ए. of शंस to speak. Arunagirinatha gives a slightly different अन्वय which seems to be better. 'तस्याः प्रसादं गुरवे निवेद्य, प्रहर्षचिह्नानुमितं प्रियार्यं पुनरुक्तयेव वाचा शशंस' निवेदन is proper to the गुरु and शंस to the wife, उपदेशानुसारः ।

वसिष्ठेन कृताभ्यनुज्ञो र जा नन्दिनीस्तन्यं पपी

स नन्दिनीस्तन्यमनिन्दितात्मा सद्वत्सलो वत्सहुतावशेषम् ।
पपी वसिष्ठेन कृताभ्यनुज्ञः शुभ्रं यशो मूर्तमिवातितृष्णः ॥

अन्वयः— अनिन्दितात्मा सद्वत्सलः वसिष्ठेन कृताभ्यनुज्ञः सः वत्सहुतावशेषं नन्दिनीस्तन्यं शुभ्रं मूर्तं यशः इव अतितृष्णः सन् पपी ।

Permitted by Vasishtha he drank the milk of Nandini

He of good self and kind to the virtuous, having been permitted by Vasishtha, drank with great thirst the milk of Nandini that remained after the calf had drunk and offerings made unto the fire, as if it were the embodiment of (his own) spotless fame. 69

अनिन्दितः (प्रशस्तः) आत्मा यस्य सः One possessed of unblemished self, सत्सु वत्सलः kind to the good, सः Dilipa, वसिष्ठेन कृता अभ्यनुज्ञा यस्य सः (तादृशः सन्) being permitted by Vasishtha, वत्सस्य हुत्स्य च अवशेषम् which was the remnant of what had been drunk by the calf and offered unto the fire. नन्दिन्याः स्तने भवं स्तन्यम् the milk of Nandini मूर्तं

शुभ्रं यथा इव as if it were the embodiment of pure reputation, अतितृष्णः सन् with great thirst, पपी drank सिद् of वा to drink. उत्प्रेक्षासङ्कारः ।

प्रातः व्रतं समाप्य तौ दम्पती राजधानीं प्रति प्रस्थितौ

प्रातर्यथोक्तव्रतपारणान्ते प्रास्थानिकं स्वस्त्ययनं प्रयुज्य ।
तौ दंपती स्वां प्रति राजधानीं प्रस्थापयामास वशी वसिष्ठः ॥

अन्वयः— वशी वसिष्ठः प्रातः यथोक्तव्रतपारणान्ते प्रास्थानिकं स्वस्त्ययनं प्रयुज्य तौ दम्पती स्वां राजधानीं प्रति प्रस्थापयामास ।

The next morning Vasishtha made the couple start for their capital

The next morning, at the end of the breakfast which concluded the aforesaid vow, the self-restrained Vasishtha dismissed the couple to return to their capital after having performed the ceremonies appropriate to a send off. 70

वशी वसिष्ठः The self-possessed Vasishtha, यथोक्तव्रतव्रतस्य पारणा, तस्याः अन्ते at the close of the breakfast marking the end of the aforesaid vow, प्रस्थाने नमं प्रास्थानिकम्, स्वस्ति संकीर्ण अयनं स्वस्त्ययनम् (ईयते प्राथ्यते अनेनेत्ययनम्) benediction and other rites to be performed at the time of a send off praying for a happy journey, प्रयुज्य having performed, त्यजन्तमध्यमं of युज् with प्र. तौ दम्पती that couple, जाया व पतिश्च दम्पती, पुलिङ्गद्विवचनम्, the word जाया becomes वं or वं when compounded with पति । स्वां राजधानीं प्रति to their capital, प्रस्थापयामास made to start, सिद् of स्वा with प्र, गिजन्तम् ।

राजा हुतात्मं धेनुं च प्रदक्षिणीकृत्य प्रतस्थे

प्रदक्षिणीकृत्य हुतं हुताशम् अनन्तरं भर्तुररुन्धतीं च ।
धेनुं सवत्सां च नृपः प्रतस्थे सन्मङ्गलोदग्रतरप्रभावः ॥

अन्वयः— नृपः हुतं हुतात्मं भर्तुः अनन्तरम् अरुन्धतीं च सवत्सां धेनुं च प्रदक्षिणीकृत्य सन्मङ्गलोदग्रतरप्रभावः (सम्) प्रतस्थे ।

After going round (clockwise the fire to which offerings were made, and after her husband Arundhati also, and then the cow together with her calf, the king started, with his powers mightier by the auspicious rites. 71

नृपः The king, हुतं हुतात्मतीति तं हुताशम् the fire to which offerings were offered. भर्तुः अनन्तरं after her husband, अरुन्धतीं च Arundhati also, वत्सेन सह वत्सं इति उवत्सां धेनुं च and the cow together with her calf, प्रदक्षिणीकृत्य after going round keeping them always on the right side, सङ्गः मङ्गलैः उदग्रतरः प्रभावः यस्य सः, तथा वृतः सन् his powers becoming greater on account of the auspicious rites performed by the sage, प्रतस्थे started. स्वा with प्र. takes वात्मनेपद, सिद् प्र. ए. Note the insistence of the poet in the strict observance of religious rites and the order of saluting first the God, then the Guru, his wife and lastly the cow together with the calf.

राजा धर्मपत्नीसहितः रत्नेन ययी

श्रोत्राभिरामध्वनिना रयेन स धर्मपत्नीसहितः सहिष्णुः ।

ययावनुद्घातसुखेन मार्गं स्वेनेन पूर्णेन मनोरयेन ॥ ७२

अन्वयः— धर्मपत्नीसहितः सहिष्णुः सः ओप्राप्तिगमध्वनिना
अनुद्धातसुखेन स्वेन पूर्णेन मनोरथेन इव मार्गं ययी ।

Accompanied by his wife the King went by his chariot

Accompanied by his virtuous wife, the king who patiently faced all difficulties, went on his way driving in a chariot whose sound was delightful to the ears, and which was quite comfortable on account of the absence of jolting, and which appeared as if it were his own desire fulfilled. 72

धर्मपत्न्या सहितः Accompanied by his wife, सोढुं जील-
स्येति सहिष्णुः possessed of patience or endurance.
सः Dilipa, ओप्राप्तिः अधिरामः ध्वनिः यस्य तेन whose sound
was pleasant to the ears. अनुद्धातस्य कषातः अनुद्धात तेन सुखेन
comfortable on account of the absence of jolting (caused
by the ups and downs on the road), रथेन by a chariot,
पूर्णेन स्वेन मनोरथेन इव as if it were his own ambition
crowned with success, मार्गं ययी went on his way. Here
the chariot is compared to his own desire which has
been fulfilled and hence the two adjectives of the
chariot apply to मनोरथ also. In that case ध्वनि refers to
the word denoting the fulfillment of his desire uttered
by Nandini and अनुद्धात refers to the absence of impedi-
ments. उपमासङ्कारः ।

प्रजास्तं तृप्तिमनाप्नुवद्भिः नेत्रैः पपुः

तमाहितात्सुक्यमदर्शनेन प्रजा प्रजार्थव्रतकशिताङ्गम् ।

नेत्रैः पपुस्तृप्तिमनाप्नुवद्भिः नवोदयं नाथमिवौषधीनाम् ॥

अन्वयः— प्रजाः अदर्शनेन आहितात्सुक्यं प्रजार्थव्रतकशितानं, नवोदयं
तृप्तिम् अनाप्नुवद्भिः नेत्रैः ओषधीनां नाथं इव त पपुः ।

His subjects greeted him with great joy

His subjects in whom anxiety was created due to his absence, drank him with their eyes that did not attain satisfaction—him whose body was emaciated by the observance of the vow for progeny just as they would (look at) the newly risen lord of herbs (moon). 73

प्रजाः The subjects, अदर्शनेन due to his absence, आहितात्
ओसुक्यं येन तम् who produced a longing to see him on
account of his absence, प्रजा अर्थः (प्रयोजनं) यस्य तत् प्रजार्थं
व्रतं, तेन कशितं अङ्गं यस्य तम् whose body was emaciated by
the vow observed for the sake of a progeny, तम् Dilipa,
object of पपुः, तृप्ति न आप्नुवद्भिः नेत्रैः with the eyes which
did not attain satisfaction, so eager were the subjects to
see him नवः उदयः यस्य तम् who has newly risen, ओषधीनां
नाथमिव just like the lord of herbs, पपुः drank looked
longingly, तद् इ. of वा to drink. The adjective
नवोदयम् applies to the king also, नवः उदयः अस्मद्दयः यस्य तम्
who has obtained a fresh prosperity. In the same way
the two adjectives of the king apply to the moon also.
The moon rising on प्रतिपत्, the day after the new-moon-
day is emaciated on account of his vow of satisfying
the Gods for the welfare of the people Vide 'तं च
सोमं पपुर्वेदाः पशवित्पानुपूर्वज्ञः' । He also creates a longing in
the people by his absence on the new-moon-day and the

people eagerly look at him when he rises on the next day. Since the moon becomes visible only on the second day of शुक्लपक्ष, प्रतिपत् is generally taken to mean द्वितीया' उपमानाकारः । The Gods, Manes and men are said to drink the Moon's nectar and that is the vow of the moon by which he gets emaciated. Vide Arunagirinatha—' वस्मिन् सोमः सुरपितृवरैरन्वहं पीयमानः क्षीणः जीवः प्रविक्षति यतो वक्षते चापि भूयः । वस्मिन्वेदा मधुनि सरसाकारवद्भास्वि चायं तच्चन्द्राक्षोरमितममृतं मन्वसत्स्यं प्रपद्ये ' ।

पुरं प्रविश्य सः पुनरपि स्वभुजे भूमेर्धुरमाससञ्ज

पुरन्दरश्रीः पुरमुत्पताकं प्रविश्य पौरैरमिनन्द्यमानः ।

भुजे भुजङ्गेन्द्रसमानसारे भूयः स भूमेर्धुरमाससञ्ज ॥ ७४

अन्वयः— पुरन्दरश्रीः सः पौरैः अभिनन्द्यमानः उत्पताकं पुरं प्रविश्य भुजङ्गेन्द्रसमानसारे भुजे भूयः भूमेः धुरम् आससञ्ज ।

He entered the city and took back the Yoke of the earth

He, possessing the splendour of Indra, entered the city where flags were hoisted, and greeted by the citizens, once again placed the yoke of the earth on his arm, the strength of which was equal to that of the serpent king (Adishesha). 74

पुरः धारयतीति पुरंदरः The destroyer of the cities of the demons, Indra, the final प् of पुरम् is added in the compound when followed by दारु according to the rule "दायं इव पुरन्दरी च (विपातः), पुरन्दरस्य श्रीरिव श्रीः इत्य सः whose splendour is similar to the splendour of Indra.

सः Dilipa, पौरैः by the citizens, अभिनन्द्यमानः सन् being greeted with acclamations, जानद्वयत्वयान्त of नन्द with श्री, कर्मणि, उद्भूयताः पताकाः वस्मिन् तत् पुरं the city where flags were hoisted, प्रविश्य having entered, त्यन्तमव्ययं of विष् with इ, भुजङ्गायां इन्द्रः तेन समानः सारः इत्य तरिमन् भुजे on his hand which possessed a strength equal to that of the king of serpents, Adishesha, भूयः again, भूमेः धुरम् the yoke of the earth, the responsibility of governing the earth which was entrusted to the ministers when he started to the hermitage of Vasishtha, आससञ्ज placed, fastened, लिट्. व. ए. of सञ् with आ ।

अथ नरपतिकुलभृत्यै राज्ञी गर्भमाधत्त

अथ नयनसमुद्धं ज्योतिरत्रेरिव ह्यीः

सुरसरिदिव तेजो वह्निनिष्ठघृतमैसम् ।

नरपतिकुलभृत्यै गर्भमाधत्त राज्ञी

गुरुभिरभिनिविष्टं लोकपालानुभावैः ॥ ७५

अन्वयः— अथ ह्यीः अनेः नयनसमृत्वं ज्योतिः इव सुरसरिदिव वह्निनिष्ठघृतम् ऐसं तेजः इव राज्ञी नरपतिकुलभृत्यै गुरुभिः लोकपालानुभावैः अभिनिविष्टं गर्भम् आधत्त ।

In course of time, the queen became pregnant

Then (in course of time) the queen bore a pregnancy surcharged with the great powers of the guardians of the world for the well-fare of the king's race, just as the sky bore the luminary sprung from the eyes of Atri, and as the celestial

river (Ganga) bore the energy of Siva deposited by the Fire God. 75

अथ Afterwards, शीः the sky, जनेः नयनयोः समुत्सं ज्योतिरिव just like the luminary (Moon) which sprang from the eyes (tears) of Atri. The allusion here is to the story of the moon's birth from the tears of the great sage, Atri, narrated in the Harivamsam. "नेत्राभ्यां वारि सुलाव दग्धा ज्योतिरिदृशः । तदनभंविधिनाहृष्टा दिशो देव्यो दधुस्तदा ॥ समेत्य धारयाभासुः न च ताः समश्नन्नुबन् । स ताभ्यः सहसंबाध दिग्भ्यो जज्ञेः प्रथान्वितः । पपात आलयन् लोकान् क्षीतांशुः सर्वं भावनः" । सुरसरित् The celestial river, the Ganges बह्निना निष्ठपूतम् deposited by fire-god. ईजस्य इदं ऐशं तेज इव like the power (seed) of Siva which later on took the form of Skanda. The story of Skanda's birth is narrated in the Mahabharata. At the request of the Gods, Agni carried away the seed of Siva, dropped it among the reeds in the Ganges where a child was born who was given milk by the six stars forming the constellation of Krittika. Hence the child is called Skanda, Saravanabhava, Gangeya and Kartikeya. राज्ञी the queen, नरपतेः कुलस्व भूत्यै for the prosperity of the race of the king, पति at the end of a compound is declined like हरि । बुधभिः mighty, लोकपालानां अनुभावेः by the power of the guardians of the quarters, इन्द्र, अग्नि, यम, निरृति, वरुण, वायु, कुबेर and इमान्, अभिनिविष्टम् surcharged with, गर्भं pregnancy, आद्यत्त bore. अभिनिविष्टम्-कप्रत्ययान्त of विद् with अभि and नि । आद्यत्त लुङ् आद्यनेपदि of दद् with आ । Manu says that a king's body is formed by the essence of the eight Lokapalas. 'अष्टानां लोकपालानां वपुर्धारयते नृपः" । उपमालङ्कारः । मालिनीवृत्तम्

"नलमययुतेयं मालिनी जोगिलोकः" । The comparison of the pregnancy to the moon and Skanda suggests that the child will be अभिगम्य and अद्भुतम् । The reference to अग्नि and शिव as the source of the तेजस् is calculated to suggest the greatness of Dilipa as a राजर्षि । Sudakshina's comparison to the sky and Ganges suggests her purity. Only such parents can give birth to a heroic son like Raghu.

इति नन्दिनीवरप्रदानं नाम द्वितीयः सर्गः

THE END OF THE SECOND CANTO.



APPENDIX

I. Passages for Annotation

1. स्वधीरैकुप्ता हि मनोः प्रभृतिः ।
2. छायेव तां भूपतिरन्वगच्छत् ।
3. भस्वोपपन्नेषु हि तद्विधानां प्रसादविह्वानि पुरः फलानि ।
4. चित्रापितारम्भ इवावतस्ये ।
5. न पादपोन्मूलवर्षादि रंहः शिलोच्छये मूर्च्छति मारुतस्य ।
6. शस्त्रेण रक्ष्यं यदक्षय्यरतां न तद्यथाः शस्त्रभृतां क्षिणोति ।
7. महातलस्यर्जनमाश्रयित्वा ऋद्धं हि राज्यं पदमेन्द्रमाहुः ।
8. अतात्किलनायत इत्युदहः क्षत्रस्य शब्दो भूवनेषु क्वहः ।
9. स्वातुं मिथोक्तुर्नेहि शक्यमग्रे विनाश्य रक्ष्यं स्वयमगतैव ।
10. एकान्तविश्वं सितुं महिषानां पिण्डेष्वनास्था जन्तु भौतिकेषु ।
11. संवत्समाभाषणपूर्वमाहुः ।
12. पत्नी रसिष्ठेन कृताभ्यनुज्ञः शृण्वं यज्ञो मूर्तमिवातिवृष्णः ।

II. Passages for Explanation.

1. तस्याः मार्गं मनुष्येश्वरं चर्मपत्नीं श्रुतेरिवायं स्मृतिरन्वगच्छत् ।
2. आसीदनाबिभ्रुतवानराजिरन्तमंदावस्थ इव द्विपेन्द्रः ।
3. सञ्चारपूतानि दिगन्तराणि कृत्वा दिनान्ते निलयाय गन्तुम् ।
प्रचक्रमे पल्लवरागताम्ना प्रभा पतङ्गस्य मुनेश्च घेनुः ॥
4. तदन्तरे सा विरराज घेनुदिनक्षपामध्यगतेव सन्ध्या ।
5. राजा स्वतेजोभिरदह्यतास्तः भोगीव मन्त्रीवधिरुद्धवीर्यः ।
6. उपस्थिता शोभितपाश्या मे सुरद्विबन्धान्द्रमसी सुधेव ।
7. जडीकृतस्त्र्यम्बकवीक्षणैश्च बभ्रुं मुमुक्षुभिश्च रक्षयाभिः ।
8. ऋषिप्रभाषान्मयि नास्तकोऽपि प्रभुः प्रहर्तुं किमुतान्यहिंसाः ।
9. ऊघ्रस्वमिच्छामि तवीपवीक्षतुं चष्ठाकमुर्व्या इव रक्षितायाः ।
10. नेत्रैः वपुस्तुष्टिमनाम्बुवद्भिर्नंबोदयं नाभिमिबीधधीनाम् ।
11. नरपतिकुक्षुभूर्त्यं गर्भमाघस्त राज्ञी
शुभशिरमिनिविष्टं लीकपालानुभाषः ।

III. Short questions—

(Refer notes and introduction for answers.)

1. "श्रुतेरिवायं स्मृतिरन्वगच्छत्" Explain the simile.
2. "सन्नाट् समाराधनतत्परोऽभूत्" How did the king serve Nandini ?
3. How did the trees and creepers honour the king ?
4. Mention a few beautiful objects which delighted Dilipa in the forest.
5. What unusual things did happen when the protector, Dilipa, walked into the forest ?
6. Explain the simile श्रुतेव शशाद्विनिवोपस्था ।
7. Why did Nandini enter a cave of the Himalayas ?

8. What is the reason for Dilipa's failure to notice the lion before it attacked Nandini ?
9. "निवर्तयामास नृपस्य दृष्टिम्" What did turn back the eyes of Dilipa ?
10. What was the reaction of Dilipa on seeing the lion standing on the cow ?
11. "सिंहोऽस्तु निजवाह सिंहः" Give a brief account of the lion's speech (Verses 34 to 40)
12. "जातमन्वयज्ञां क्षिप्रिणीचकार" What was the reason and how did he relax it ?
13. What are the reasons given by Dilipa to offer his body in exchange of the cow ? (Verses 42 to 46)
14. What are the arguments put forward by the lion to show that the King's body should be preserved ? (Verses 47 to 50)
15. "मनुष्यदेवः पुनरभ्युवाच" What did the King say again ? (Verses 53 to 58)
16. Give the derivation of the word लघु.
17. What happened when Dilipa offered his body to the lion ?
18. "तं विस्मितं घेनुदवाच" What did the cow say ?
19. What is the boon asked by Dilipa ?
20. Why did the king not drink the milk immediately ?
21. "वसिष्ठघेनुविज्ञापिता शीततरा वपुश्च" What is the reason for her greater joy ?
22. "सर्वं वाचा पुनरुच्येव" Why did the words appear to be a repetition ?

23. What are the auspicious things done while starting to the capital.
24. How was Dilipa greeted by his subjects ?

IV. Essay questions—

(See introduction and translation for answers).

1. Give an account of the vow observed by the King and queen (Verses 1 to 8 and 14 to 24)
 2. How did the trees, creepers and other objects of nature serve the king in the forest ? (Verses 8 to 14)
 3. How did Nandini test the devotion of Dilipa ?
 4. Give an account of the King's encounter with the lion
- or
5. Summarise the conversation between the lion and the king (Verses 34 to 39)
 6. State how Nandini showed her favour to the King
- or
7. Give an account of the conversation between Nandini and Dilipa and point out what light it throws on the character of Dilipa (Verses 61 to 67)
 8. Write an essay on Kalidasa's treatment of Nature-
 9. Sketch the character of Dilipa and सुदर्शिका ।
 10. Point out with suitable illustration how the poet has developed the sentiment of समन्वीर in this canto.

11. Bring out with suitable examples the beauty of Kalidasa's similes

7. Questions on Grammar: (Refer notes for answers)

1. Write grammatical notes on :

- 1) अधिज्यधन्वा 2) दाबं विचचार 3) वृष्ट्या विना
- 4) महिष्या समम् 5) अलं धमेण 6) तृप्त्यै बलम्
- 7) पुरुषाधिराजः 8) गर्जे प्रतिश्रुत्य 9) ग्रवे प्रसादं निवेद्य
- 10) प्रियार्थं शनंस 11) ती दम्पती 12) प्रतस्थे
- 13) तपोवनवृत्तिपथम् 14) नरपतेः 15) पुरंदरः

2. Give one word for :

- 1) कीर्तयितुं योग्या 2) विनेतुं इच्छन् 3) अर्चयितुं योग्यः
- 4) सन्ध्यायां भवम् 5) ज्ञातुं इच्छन्ती 6) वधं अर्हति इति
- 7) नरके साधुः 8) आरोढुं इच्छुः 9) मम इवम्
- 10) न्यायात् अनपेता 11) ऊर्ध्वसि भवम् 12) अतिशयेन प्रीता

3. Give the विग्रहवाक्य :

- 1) पीतप्रतिबद्धवस्त्राम् 2) दयालुः 3) सौरभेयी 4) न्यस्तचिह्नान्
- 5) पीरकन्याः 6) सनोकहाकम्पितपुष्पगन्धी 7) पयस्विनी
- 8) साक्षतपात्रहस्ता 9) सदारः 10) दुष्प्रघर्षा 11) छातुमय्याम्
- 12) मृगन्द्रगामी 13) पुत्रीकृतः 14) सेतान्यम् 15) दक्षित-
- द्विष्यमणिः 16) गिरिजः 17) तत्पूर्वमङ्गे 18) विषजुः
- 19) स्थावरजङ्गमानाम् 20) जाहितान्तेः 21) ऊर्ध्वस्वसन्
- 22) अहिंस्यः 23) अवाङ्मुखस्य 24) वस्त्रहृतावलोपम्
- 52) प्रास्थानिकम् 26) दम्पती 27) पुरंदरश्रोः 28) कामदुषाम् ।

4. Identify the grammatical forms :

- 1) निषेदुषी 2) आवदाना 3) दधानः 4) प्रथम्य 5) जानर्षे
- 6) तस्मिन्वासम् 7) उद्धर्तुम् 8) विहनापवन् 9) अवेहि

- 10) व्यापारितः 11) विधाय 12) निवर्तस्व 13) देव
14) मिथ्यास्ये 15) निरीक्ष्यमाणः 16) भवतः 17) ज्ञेयति
18) कुम्भा 19) उपभृङ्क्ष्व 20) प्रस्थापयामास ।

5. Change the voice :

कर्तृप्रयोगः

कर्मणिप्रयोगः

- | | |
|--|---------------------------------------|
| 1) प्रजातामधिपः ऋषेः सेनं मुमुक्षे | प्रजातामधिपेन ऋषेः सेनः मुमुक्षे |
| 2) सः अनुयायिबर्गं न्यवेक्षीत् | तेन अनुयायिबर्गः न्यवेक्षितः |
| 3) पार्श्वदुग्धाः बालीकशब्दं
उदीरयामासुः | पार्श्वदुग्धैरालीकशब्दः
उदीरयामासे |
| 4) तं बाललताः प्रसूतः अवकिरन् | सः बाललताभिः प्रसूतः
अवकीर्यत |
| 5) तं पवनः सिषेवे | सः पवनेन सिषेवे |
| 6) सेनः महारं आविषेक | सेन्या महारं आविषेके |
| 7) सिहः तां चकवे | सिहेन सा चकवे |
| 8) स्वतेजासि राजानं अदहन् | राजा स्वतेजोभिरदह्यत |
| 9) मां मूलभृद् अग्नि कुक्षौ
व्यापारितवान् | अहमग्नि कुक्षौ मूलभृता व्यापारितः |
| 0) (त्वं) सेनं विसृज | सेनः विसृज्यतां (त्वया) |
| 1) शिलीकवयः क्षितिपालं अमाधत | शिलीकवयेन क्षितिपालः अमाध्यत |
| 2) (त्वं) पयः उपभृङ्क्ष्व | (त्वया) पयः उपभृज्यताम् |

