KĀLIDĀSA'S
KUMĀRASAMBHAVAM
[ Cantos I–VII ]

Text
Critically edited with copious variants, extracts from commentaries, Griffith's English Translation, Notes, Tributes and Index Verborum

By
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महाकवि का लिदा सप्रणीत कुमारसम्भवम्
[समसम्भवम्]

शहगलोपाध्याय श्रीसीतारामेष
उपयुक्तप्राचीनकोषरणि: पाठान्तरेश्वर परिष्कृत, प्रकृताकालमापनातवादेन सम्बन्धित, गवेषणायुगित, अवधी-भूमिका, स्वतंत्रकुसाक्त: पदातुक्रमणिकार्यां च प्रसारितम्।

नवदिनश्न नवयुग प्रकाशन
संस्थानात् श्राकार्यसाहित्यम्
(Works) Contributions by the Same Author

1. Ṛtusaṁhāram (Kālidāsa)
   with complete word Index, and Introduction etc. (1944)

2. Bālacaritam (Bhāsa)
   with complete word Index and profusely illustrated. (1959)

3. Śākhyāyana Gṛhya-sūtram (belonging to the Rgveda)
   with complete word Index and emendations on Dr. Oldenberg's edition. (1960)

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   with complete Mantra-Index and emendations on Dr. Weber's edition. (1966)

5. Rāṣṭrakavi Kālidāsa (Kālidāsa as an exponent of National consciousness) (1961)

Articles

1. Western Method of Interpreting the Vedas
   Shri Kashmir, Vol. 9, No. 1.

2. The Importance of accent in the Vedas

3. The Brāhmaṇic Method of Citations

4. Prepositional elements in the word Apāmārga
   Dr. Siddheshwar Presentation Volume.

5. Dr. Roth's studies on the Pada-Pāṭha translated from German
   ABOBI, Vol. XXXI.

Dedicated Gratefully

To The Memory

OF

My Revered Teacher

The late Prof. L. Sarup

M. A. D. Phil (Oxon)
Head of the Department of Sanskrit and Hindi,
Panjab University, Lahore.
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निवेदना

रामदास--पाराशुरामस--कालिदास--महात्मानं कोऽस्मिनेऽनि सत्यम्।

शङ्कुकुल--गुड़िया--कालिदासेन--तथा राष्ट्रीय राष्ट्रकूट--श्वेत--जनम

तन्व रुद्रसिद्धि, डुरुसिद्धि दुरविराग्य, दुरदकारकायतः

पूर्वार्द्धी तेनिन्द्री कालसिद्धिः नांददासव इव नागारहितस्य हिमालयः

अवन्तर्व्यमानस्य यथा हिस्से न सिोभारक्षेत्रि जाताम्।

एको हि स्वस्वो गुप्तस्वनिनाते सिमजीतीन्द्रे हिरण्यविवाहः।

श्रद्धा जना: कुम्भस्त्रोहने श्रद्धानो भोजमाधिबिविष्टे लम्बे तदुपयः

कस्मिन्न्द्रलोकार्थश्च चरितावलिन्द्रैक्षुमायि चम्प्रितावलिन्द्रिणी।

अन्तःतर मात्रातिष्ठते खाल्लिनाधिभृतस्य शास्यन्दिपेष्व।

कालाकुरुक्षेत्रायं भक्तिस्य चलिन्द्रतन्त्रमविवेदिव।

कविताभिषेके प्राणसिद्धिः तमोसिद्धिविवाहा विविष्मायः।

अन्तःतर श्रुभा शारदय्यलखार रघुभेष्यविवाहयो--नमः प्रदेशा।

कविताभिषेके द्वारकामुखिः भस्माङ्गाराग नवरीवर्त्यः।

पराणां विभाज्ये विभाज्ये गंगा भिक्षुविवाहः रघुभेष्यविवाहाय युग्मायायः।

क्षमुद्र--प्रतिनिधित्वानि पूर्वांतमानस्त्र किल्लादिपेषकान्तः।

, (कुम. २३, ५५-५६)
सर्वग्रामें केन्यांतःवत्सादितमाशलेषी-भूमपे। दशविक-शापमोक-राजशेरकृत्य-कस्तकृत्य-शामवर्णानांदित-तद्वद्वकृतिम: महिनाधिकृतमः। दृष्टकारींतः युगे युगे महाके। वाच्यमिलत्त्व भूपुष्पवेद लिताः सुकृत्यां गीताः। भारत-पुरोग-समोनालात्र उपनेन्निपादानः सत्यमेव प्रयतः। शास्त्रियोऽग: समपः।

विन्यःशोचसनानं शाक्तसातक वर्षात्तुष्मा स्मारदशीशन वहादेशे संकृत-प्रमणानीतः। रत्नावे वाहित्य वाच्यतंत्रोण्य इत्यते पाठपुदृश्य श्रविकन-शाश्त्रानल-नात्स्यान्वितम्। पापालादेशीमिताः| श्रमुद्वादाः नवोछर्यांसीखः वस्त्रास-सिस्त्राचेदे यागाप्राप्तसानीतः।

वर्णविकश्चातं कार्यरत: नाना: विन्यः जर्जनमाणापाया-ययमुदापाण्यान्तः। काकम्।

महाश्रयः श्रमुद्वादाः विन्यःकृत गेते महाराजमिरातीतः। युक्तकंडः महापंतकत्रुः। तद्रथा

वाक्षाय: कुसुमः पल्ले व युगपद: गोम्भीरः सत: च यदृ

शब्दानंत्तरसो रसायनमतः सत्तपर्वेश महतामम।

एकी सृतमातृत वृहदमया स्वर्णक भूलोक्षयोः।

प्रेयवर्यो चिंता वा वाक्षाय: विन्यासास्ते शास्त्रानां सत्यामाः।

तदुनस्तर: युगपुरोक्षाय: विन्यासात् पराक्षा: मारते भ्रमाया जाता। काथ्यां, नाट्त्यां,

दर्शनसारस्मृत, अव्ययान्त, तन्त्र-शास्त्रां च विन्यासोहमानिकमण्यात् प्रवृत्ताः। शैवे श्रीमानान्तिविमः शास्त्रानातिमिनः। नेत्र-शील-रक्तगोधानितिम्नस्मनकत्विमिरुः पुष्करः शास्त्रियमयितश्च।

शाक्तिके मारते महात्मणविवर्तित राष्ट्रीयमाण्यतः संगीतविद्याः: वर्तिमः। राष्ट्रे-विद्धमल् च महाके वाक्यमिलनिः अवकालं। यस्त्योऽवज्जते छालोकः—

पुष्पेशु जयं नेनारीतु काथ्यां

नवीनं गङ्गा काणि काल्लिहासः।

विन्यः बर्तवः

सहारलेखः: हीतारामः।
PREFACE

The present edition of the Kumārasambhava contains seven cantos which are universally acknowledged to be the original work of Kālidāsa. Most of the MSS. end the poem with this canto—though Mālinātha has also written his commentary on the eighth canto. This edition is based on available printed texts and commentaries. All this material has been indicated as under:

Nārāyaṇa (Mā) Aruṇagirinātha (Mā) Bharatamallika (Mā) Vallabha (Mā) and Mālinātha (Mā)

The body of the Sanskrit text is printed in bold type with insertion of caption at every change of topic. Comparative study has also been made with similar descriptions in the Rāmāyaṇa and other works which are given in the footnotes. Important extracts from the available printed commentaries have also been added in the footnotes.

In the Introduction new features have been added from different angles, viz Sanskrit as integrating force in the Gupta age, the role of classics, the foundation of the first chair of Sanskrit in Europe, influence on the world, the heritage of Vālmiki, the incomparable Kālidāsa, love of Nature, the flora and fauna, concept of Love, reference to open air theatre, historical background of Śiva, the immortal Himalayas, meaning of the word Kumāra, story of the Kumārasambhava.

Two useful appendices have been given at the end. The first contains the most popular tributes paid to Kālidāsa, extending over a period of fifteen hundred years, which proves, beyond doubt, the impact of his vigorous thought on the minds of his countrymen and on lovers of learning in Europe.

The second appendix is Padānuksamāṇikā—Index Verborum, containing the faithful record of even particles like च, न, न, एव etc. to the first seven cantos of this epic. Needless to say, that this is the first attempt to present linguistic apparatus to the world for the intensive study of the poet.

I am grateful to my learned predecessors like Griffith, Aurobindo Ghosh, Hillebrandt, Ryder, L. Sarup, S. Verma, Tagore, V. Raghvan and
above all, the ancient commentators whose valuable works on Kālidāsa stand as enduring monuments of their selfless labours.

I am also thankful to Prof. Sadhu Ram of the University of Delhi for his valuable suggestions, Shri Hans Raj, author of ‘Vedic Kośa’, for his latest contribution on Vedic Mythology and Prof. Atmanand Vidyalan- kār a gifted Sanskritist, for discussions on Kālidāsa. I am also thankful to Mr. Ram Chandra Sharma M. A., a promising young teacher from Bihar, for efficiently reading the proofs of the Word-Index of the book.

I cannot refrain from expressing my gratitude to my wife Smt. Jai Rani Sehgal M. A. whose interest in higher research has found articulate expression in the compilation of the ‘Stuti Kusumānjali’ and ‘Padānukramāṇikā appended at the end. In her the ideal of Sahadhrmacaritva enshrined in the vedic maxim ‘अयो सब्धो हूँ ता एष आरम्भो यत्स्वत्ती’ has been found literally true.

In the end I quote the immortal lines of Browning from his poem—
‘The Last Ride Together’:

"Look at the end of the work, contrast,
The pretty done, the undone vast."

Brahmavihara
W 43, Rajouri Garden
N. Delhi-15 (India)
(26-1-66)

Sita Ram Sehgal
Sir William Jones (1742-92)

His English translation of Kalidasa's *Shakuntalam* in 1789 ushered an era of a second renaissance in European Literature.
J.W. Von. Goethe (1749—1832)

One of the greatest poets of Germany. His famous play FAUST was inspired and influenced by Kalidasa’s Shakuntalam. He was the foremost leader of the Romantic Movement in German Literature. Napoleon honoured him by the title ‘Leader of the European Literature’.
The Right Hon’ble Prof. F. Max Muller. (1823-1900)

His monumental works on India’s Past brought about a revolution in Sanskrit studies in Europe. He was the son of a German Poet Wilhelm Muller, the imprint of whose poetic genius is evident on the writings of his son. He was the General Editor of the Sacred Books of the East Series embodying English translation of the original religious classics.
Gurudev Rabindra Nath Tagore (1861-1941)
(India's National Poet)

His works are redolent with the spirit of Kalidasa. He was not only a poet but also a playwright, short story writer and essayist and above all a great patriot.
Prof. Sylvain Levi of France (1863-1935).

His French work entitled Le Théâtre Indien is still unsurpassed in the depth of scholarship. He was widely honoured for his writings on Indian Culture.
R.S. Pandit
Savant and Statesman (1889-1944)

Who recaptured Beauty, Knowledge and Culture of our Sanskrit Classics and translated Kalidasa’s Ritusamharam into English.
The War God Skanda

Therefore, O Lord, we seek a chief, that he
May lead the hosts of heaven to victory,
And INDRA, conqueror in turn shall bring
FORTUNE, dear captive, home with joy and triumphing.
INTRODUCTION
SANSKRIT AS INTEGRATING FORCE

Sanskrit has been described as a perfect language echoing forces, movements, ideas and forms of a people passing through the ravages of time and yet full of common impulses and common inspirations. It has given to our nation a uniform pattern in life, and made us firm against the alien winds. It has provided expression through which the nerves, the cells, the instincts, feelings and the spiritual processes of national life have attained balanced and perfect life.

"Sanskrit represents broadly the thought, culture and traditions of India" said The late Prime Minister Shri Jawahar Lal Nehru once in the Parliament "I like to encourage the language as widely as possible. Sanskrit has given a basis and foundation to the present day languages of India. It gives them strength and depth".

Sanskrit has also given amazing continuity to our thought which no other country has parallel in the world. A distinguished orientalist has aptly said "What is human life if the recollections of the former events do not link the present with the past? It is natural for man, to lose his grip on things, when he finds no means to link him with the past and future. He loses all stability and confidence. Without the guidance of the feeling of continuity he is lost in the world". The study of Sanskrit is, therefore, of great importance as it has magnificently preserved conservative elements of society. It ensures continuity of achievements and promotes stability of thought. But the study should be conducted in the vivid colours of the present. The past should be harnessed in the present for the future. Without progressive factor the conservative is bound to lose its vitality and vigour. Without tradition there cannot be stability and without invention there cannot be progress. A great artist is like a robin who builds his nest out of the twigs around him and seeks inspiration in his traditions, without ignoring the hard facts of the progressive elements.

Our country is inhabited by a big population characterised by different castes and creeds. The divergent elements posed a challenge to the political integration. The golden age of the Imperial Guptas sought solution through language, tradition and fusion of the faiths. The Vedas were declared as of unchallengeable authority and their writs were imperative in day to day life. The epics recorded in Sanskrit too provided texture in our lives. The Gṛhya Sūtra Literature has left unifying impulse for the people. The rites and rituals of the South as well
as the North are identical since thousands of years, it is Sanskrit which has given a common expression to this literature and provided unity of thought and action. Sanskrit served as a unifying medium of expression amidst notable regional languages. The vedic language though powerful had a haphazard growth. The linguistic integration was achieved by the great grammarians namely Pāṇini, Kātyāyana and Patañjali. This erstwhile growth was checked by a system of affixes and verbal roots. The late Dr. K. M. Panikkar has significantly praised them: "This is one of the marvels of history. The makers of the unity Pāṇini, Kātyāyana and Patañjali gave to this country in Sanskrit a wonderful national medium which through centuries has stood above in regional languages from time to time and which at the same time was capable of infinite expansion in terms of contents".

The above trinity of the grammarians has embellished the language and it was reverentially called Sanskrit and even to-day the study of Grammar is begun by an invocation to Pāṇini.

Kālidāsa had a peerless conception of emotional integration. All of his classics are still redolent with fundamental values which weld a country into one entity. He himself toured the country and was, as it were, obsessed with the vision of emotionally integrated India. He has thrice described the country in his National Epic Rāghuvaṃśa. First he refers to the whole of the country in Rāghu’s expedition of conquest, secondly in the Aja-Indumati Swayamvara and thirdly when Rāma returns from Ceylon on his way back to Ayodhyā.

"This magnificent language "says the late M. Patanjali Sastrī—chief Justice of India—"eventually became the instrument of cultured expression and was more and more extensively employed in writings of all kinds, literary, scientific, philosophical and religious. Even Buddhist writers who deliberately employed Pāli in their religious and philosophical works in order to reach the masses, eventually preferred Sanskrit as their medium. Sanskrit also became the common medium of expression among the intellectual elite all over the country and served as the lingua franca of the educated classes. Shri Haraha, an eminent poet of the 12th century A. D. notes how the princes who gathered from all parts of the country at the Swayamvara of Damayanti, the daughter of the King of the Vidarbha, conversed with one another in Sanskrit fearing they were mutually unacquainted with their own regional languages."

In the medieval age Ādi Śaṅkarācārya born in Kerala, made extensive travels in the country. His discussions with the learned people
in different parts were held in Sanskrit. He established centres in the four
corners of India—Joshi Muth near Badrinath in the North, Dwârîkâ in
the West, Puri in the East and Sringerî in the South. That was his way of
establishing cultural unity in India.

About the 11th century, a very learned scholar and astronomer, Al
Beruni, came to India in the train of Mohammed of Ghazni. He mastered
the Sanskrit language and produced a treatise entitled, An Inquiry Into
India-Takhkîk-e-Hind, which served as a model to Akbar's minister Abul
Fazl, the author of Ain-I Akbari (Institutes of Akbar). Al Beruni makes it
clear that in his days Sanskrit was largely a spoken language.

Even in the Dravidian areas, Sanskrit influence has been pervasive.
Words in daily use in Tamil, Telugu, Kanarese or Malayalam like
jala or neera for water,Anna for food, sîpa for soup Sûrya, Chadra and
Naksatra for Sun, Moon and stars, bhûmi for the earth, dîna and râtri for
day and night are pure Sanskrit terms. In short, it may be said that due
to the constant use of this Sanskrit language which has a comprehensive
sacred and secular literature, this magnificent language like the later
Greek Koine and classical Latin in medieval times, is still fundamentally
and vigorously alive.

Sanskrit is not a dead language even today. There are still at the
present day about thirty Sanskrit periodicals in India and many topics
of the day are discussed in Sanskrit pamphlets, the Râmâyana and the
Mahâbhârata are still read aloud and listened to with rapt attention,
poetry is still composed and works written in Sanskrit and it is the
language in which Indian scholars discuss technical questions.

The late President Dr. Rajendra Prasad laid stress on preserving
the unique legacy of Sanskrit in one of his addresses: "When the govern-
ments are nationalising means of the production of wealth, there seems no
reason why they should not also shoulder the responsibility so far borne
by the society. The Indian social structure has ever been based on a
particular type of cooperativeness. The house-holder bore the burden of
supporting the scholar, and the scholar, in turn, played the guide and
philosopher to the house-holder. Deviating from the traditional cooperat-
ever, if we have decided to hand over the control of our lives to
government, it becomes the duty of the State to take over these respon-
sibilities. In my opinion, it is the duty of the governments to start giving
adequate grants-in-aid for the study of Sanskrit".
THE ROLE OF CLASSICS

In the history of a nation the role of classics is very vital. The meadows, groves and streams of a nation give physical nourishment while the thinkers of the nation provide consciousness of a common culture, of a collective will fostered by its common traditions.

Let us take an example from our architecture. The old ruins of a famous temple sometimes leave us with feelings of evident wonder and interest. They give an idea how the ancients possessed perfect knowledge of the art of building. But an engineer will not be convinced with the idea of perfect skill of the art. He would come out with the observation that properly mixed modern mortar too would set and prove as perfect as the mortar used in the old ruins. Supposing a person is spared to see it after a century or two, the compositions get harder and harder as time passes and our praise for old buildings is obvious. Buildings of bad quality would disappear and would not exist at all.

This is also the case with literary works. Poor writings are swept away by the currents of time while works of highest quality do exist like rocks. They are thus classified and in due course of time are called classics by men of highest authority in matters of taste. To quote Pope. "Authors like coins grow dear, as they grow old.

It is the rust we value, not the gold."

The lives of our people are generally shaped by such works. Ideas of fundamental values serve as liberating forces in the life of a people. These classics are intellectual feasts integrating us with the past and record the treasured and valuable material for the future. They give us serenity, elevate our souls and serve as sentinels against evil forces. Human heart is full of gratitude, Sikhs out of reverence worship the Guru Granth, the Muslims revere the Koran; the Hindus the Rāmāyāna on Sarasvatī Pūjā day and the Christians treat the Family Bible as a precious inheritance for these are the sweet voices of God.

India is a land of literary classics. Our contribution to the classical heritage of man is by far the highest. Aryans are perhaps the only people in the world to-day whose social existence has remained unimpaired during the past three thousand years. Romans, Greeks, Red Indians, African Negroes and all European nations suffered a revolutionary break in their cultural continuity when they embraced alien faiths. Some of them broke away from their precious parent heritage when
they accepted other faiths. It is in India alone that despite constant onslaughts of Christendom for two millenia, despite relentless attacks of Pan-Islamism for more than one thousand years and despite the surreptitious inroads of world communism in recent times about four hundred million people are still inspired by the Rāmāyaṇa and the Mahābhārata. Our nation is much the same as three thousand years back in details of social customs and institutions. It is still full of robust vigour and energy drawing inspiration from the ancient classics.

The number of our classics is bound to be large as compared with the other nations in the world. Greece gave to the world the Iliad of Homer and the Prometheus of Aeschylus. Itlay gave the Aeneid of Virgil and the Divine Comedy of Dante. England has given the Hamlet and Othello of Shakespeare, Germany Faust of Goethe, France Les Miserables of Hugo and Russia Tolstoy's Anna Karenina India alone has given the Rāmāyaṇa of Vālmīki the Mahābhārata of Vyāsa, the Sākuntala of Kālidāsa, the Bhāgavata of Vyāsa, Guru Granth of Sikhs and Rāma-caritamānas of Tulsī Dāsa.

THE RĀMĀYAṆA

The Rāmāyaṇa is the fountain head of Indian poetry. From times immemorial it has inspired the Indian mind and has left its imprint on the literature, faiths and religions of the country. The archaology of Greater India bears testimony to its great impact by the evidence of its monuments and sculptures and the present times have failed to belie the prophetic pronouncements of the sage Vālmīki who says:

As long as mountain ranges stand
And rivers flow upon the earth.
So long will this Rāmāyaṇa
Survive upon the lips of men.

The majesty and mellifluousness of sanskrit heritage is manifest in the great Muse of Adikavi. It gives vivid ideas portrays all social customs and manners, political and geographical conditions and the flora and fauna of those times.

THE MAHĀBHĀRATA

The Mahābhārata has been rightly called the collective Unconscious of our nation, the Gitā has nourished in all ages the urge to see fulfilment by men like Arjuna and Gandhi who moved the entire world. The valorous deeds of Arjuna and Bhīma are writ large in the Islands and our historical places in India. Gandhiji inspired the world by his noble cult of Satyāgraha drawn aptly from the super characters of history like Hariścandra, Dhruva and Prahlāda.
During the last three thousand years the literature has been refashioned in the light of the ancient history and the emergencies of the successive times. It consists of a hundred thousand verses highlighting all aspects of life. A study of this book portraying the range and richness of our treasured heritage is sure to stir the deepest feelings, strengthen our determination and appeal to the conscience of man. The land-grants between 450 and 500 A.D. have quoted with pride verses from the Mahābhārata, and some of the Gupta coins have borne the stamp of Viṣṇuahaśanāma a hymn in praise of Viṣṇu from the Anuśāsanaparva of this Epic. It has served as a store-house for writers of drama and for the directors of films even in the present times.

THE BHĀGAVATA

The age of Guptas produced a harmonious fusion of all faiths. The thinkers of the countries propounded rational and human approach to man's devotion to God. The great faith was termed as the Bhāgavata. Before the doctrine of this faith, all other faiths of the world looked pygmies. In this wonderful and peerless conception of man, the most profound philosophers the most magnificently successful scientists, the most extravagantly imaginative artists found abiding place. Till present times this great Book has exercised a vigorous influence on our religious thought. The Late Dr. R. G. Bhandarkar held the view that this Epic was composed in the ninth century and served as a lighthouse when India was relentlessly attacked by fanatics of non-Aryan faiths.

The great classics are really the earliest Indian encyclopaedia not only of heroic tales and literary creations but also of our philosophical, religious, political and social theories. These take us through the portals of tropical flowers and labyrinthine groves of ambrosial foliage and enchanting dalliance, into a sublime world on a higher plane, where the hedonic moods and passions change into spiritual questionings leading ultimately to God-centred mediation and absolute renunciation.

The present epic Kumārasambhava is a classic of the highest beauty. The poet has poured out his soul in words of superb charm lauding the great role of the Himālayas in bringing about synthesis out of the physical as well as spiritual gifts. The sages of Śiva and Pārvatī has been refashioned into our national culture. In its highest flights the physical side has not been neglected. Both supplement each other like the twin word and meaning blossoming forth into a poetical composition.
FOUNDATION OF THE FIRST CHAIR OF SANSKRIT IN EUROPE

The credit of founding the first Academy of Learning in Europe goes to France. It was formally established in 1635 by Cardinal Richelieu with the motto: "To labour with all the care and diligence possible, to give exact rules to French language to render it capable of treating the arts and sciences". Its forty members, reverentially called 'The Forty Immortals', were supposed to be the most distinguished living men of letters of the time. France also did the greatest service to the Orient by founding the First Chair of Sanskrit Language and Literature in 1814 in the Royal College de France. How this chair came into being is full of romantic origin and developments in Europe.

In 1806 Napoleon, always obsessed by the East, had announced decennial prizes for translations. A part of this benefaction was reserved for translation of the oriental languages. That was the year when he had sent an ambassador to Persia and had honoured Persian language by establishing a Persian chair at the College de France.

The well-known academician was invited to occupy this chair. Chezy submitted a translation of 'Laila Majnun' the celebrated classic of Jami. It fetched him a prize. Somehow, unfortunately, Duperron's Ouphekhal, another contestant, for the prize, did not fascinate the romantic minds of the jury. The contribution of Duperron did not find a generous patron to assess the services of the intellectuals of his age. Recently a lecture on this subject was delivered at New Delhi under the auspices of the Federal Republic of Germany by Prof Dr. Jacques de Marquett, who apprised the audience of some unknown facts. He said that some friends who had regard for the genius of Duperron spoke to Friedrich II—the great King of Prussia, about Duperron's achievements. He, as an admirer of French culture, took keen interest in Duperron and his great pioneering work. He was offered an assignment to deliver lectures in Berlin on the Avesta and the Upanisads.

Duperron accepted the offer and went to Germany where he stayed for fourteen years (1771-85), lecturing on various aspects of Indian literary and philosophic wisdom. His audience included Hegel, Schlegel, the first professor of Sanskrit at Bonn, and Schelling. Among these scholars, Arthur Schopenhauer, the author of the celebrated book, 'The world as will and Idea' is well known in the world for his monumental contributions. His heart burst out into a glowing tribute to the genius of India.
"In the whole world there is no study so elevating as that of the Upanisads. It has been the solace of my life and it will be the solace of my death."

This cross fertilization of cultures produced a powerful movement in Europe. The late Prof. Dr. L. Sarup, a distinguished orientalist, used to remark that the study of Sanskrit literature gave rise and fostered a second renaissance in Europe. German translations of Sanskrit classics influenced the literary movement in German literature called 'the storm and stress.' This German movement led a powerful impact on English literature. Possibly the spiritual aspect in Romantic period of English literature was the result of Indian thought inducted through Germany. This indirect influence also gave expression to the most puissant movement in French literature, the Romantic movement. Lamartine, Vigny, Musset and Victor Hugo, Dumas and others drew inspiration from it. Unfortunately this impact of Sanskrit on English literature has not been adequately assessed as yet.

The debt which Indian culture owes to Europe is a well known story. But a great lacunae in the history of cultural development remains to be filled in for want of assessment of this impact of Indian thought on the English Poetry in the 19th century and later times. Neither in Europe nor in India efforts have been made to conduct researches on this subject. Historians of English literature, like Cazamia, Compton Rickett and others, whose works are mostly taught and read in India are silent on this topic. This field calls forth an enquiry which is sure to shed light on the impact of Sanskrit on European language and literature.

Chezy was picked up by Bonaparte to take part in the Egyptian expedition. But his participation, though willing, did not materialise on account of his sudden illness. After the death of Chezy's father, Talleyrand, Minister for Foreign Affairs took interest in him. He was employed in the Manuscript Section of the National Library. There his passion for learning languages found adequate scope. He began to study Hebrew, Syrian, Chaldean, Turkish nay even Chinese and Tartare Mandehou and he once again took up the study of Greek language neglected by him in his teens. But Persian had a special fascination for him. He was moved by its subtle graces, the ingenious and spiritual skill and the mingling of mysticism. Moreover from the point of view of Orientology, Persian occupied a singular place at that time which we can hardly assess to-day. Since the Middle Ages and the Muslim conquests, Persian had become the lingua franca almost of the whole of Asia. From the Mediterranean upto the Pacific it played a role which is now occupied by
English. It was spoken on all ships; also in the interior of countries from Kashmir to Bengal, by the Brahmin who aspired for jobs, by the humblest as well as the most exalted, by the East India Company in her relations with Tibet. Persia took full advantage of the polemics directed by the Encyclopaedists against the Christian Church, the sonorous and mysterious name of Toroastre, exalted by the classical tradition, allowed to oppose a rival to Moses, Persia disputed with the Hebrews for the glory of a primitive and sublime legislation. Anquetil Duperron—the Bhagíratha brought the Gañga of humanism on earth. Though a student of science he braved the odds and out authentic documents on Tartare. He got into the service of the East India Company in 1752 and during the eight years of the service he discovered, read and translated Avesta, and sponsored the long series of victories, snatching from the jealous past the secrets of India, Egypt, Assyria, Central Asia made possible by deciphering the Hittite. The budding romanticism added to the glory of Persia. In 1800 F. Schlegel recorded this interesting observation: "it is the East that we must search out for the long bred romanticism and in short if we can draw at the source, this appearance of southern ardour which makes Spanish poetry so charming for us, will perhaps prove then a poor wretched object. In 1808 Othmar Frank a rival of Schlegel turned out to be an enthusiastic pro-Sanskritist and brought out the first christomathy of Sanskrit in 1820. About Iran and her national language Persian he gave vent to his conviction thus: 'Iran is the country of light and her religion is the primitive religion of light.' He developed his thesis into a fascinating work entitled 'Light of East and published it in 1808.

He dedicated this work to Napoleon the most powerful avatāra of his times. He had a vision to establish a Philosophico-Persian Academy, which, though unrealized, inspired Helmina Von Chezy for higher studies on poetry.

Paris was then, according to the testimony of intellectuals, the home of literature, music and art. Just after the French Revolution the whole Europe was convulsed and people were drawn to France as in the case of a volcano hardly extinct and which could burst again at any moment. The prodigious fortune of Bonaparte, the son of the revolution, seemed to defy all the established dynasties insolently. It dazzled, marvelled, attracted and disquieted the people. If the French nobility still erred by following the path of whole sale emigration, princes and lords from distant lands rushed to see that country closely in which people were fired by a zeal of regicide. Artists and men of letters followed them, small itinerant courts dreamt of enjoying the glory casually. For a whole army of Orientalists Paris became a paradise. Silvestre Sacy was their master and model
National Library abounded in Oriental manuscripts which were available to all having interest in and love for humanities.

Friedrich von Schlegel had come and settled down there in 1802 to learn Persian in Paris. He developed friendships with Chezy who gave him lessons in Persian regularly. This bond proved a decisive step in spiritualising the movement of romanticism in Europe.

In 1806 Chezy developed his passion for Sanskrit. India appeared to open brighter prospects for him. The rich heritage of Sanskrit had been revealed to Europe recently. In 1785 the Bhagwad Gitā was translated into English by Charles Wilkins. After two years the same classic was translated into French by Parraud. In 1789 the masterpiece of Indian stage Sākuntala of Kālidāsa, was rendered into English by Sir William Jones. The German translation by Forester appeared in 1791 and inspired Goethe—the master mind of Europe. In French the same was translated by Bruguière in 1803.

Just then a war broke out between France and England. Alexander Hamilton—an Englishman who had lived in India and happened, to be in France was immediately put under custody. During his stay in Bengal he had married an Indian woman who was at home in Indian literature. By nature Hamilton was gentle, and was treated with affection by all. He and his wife repaid the courtesy by preparing a remarkable catalogue of Sanskrit manuscripts stored at the National Library. He taught Sanskrit to Chezy and others. But his most zealous student was Friedrich Schlegel—the poet and scholar of Germany. In one of his autobiographical notes Schlegel has recorded “It has cost me relentless efforts to learn the most perfect language and that too elements. An Englishman, Hamilton came to my help who teaches me three hours a day. The pleasure I derive out of this study is simply beyond all descriptions. It purifies and uplifts me, touches the very core of my soul leaving no tension.” Another urge which invaded the scholarly life of Chezy was to occupy the first chair of Sanskrit in Europe. After learning the elements of Sanskrit grammar he resolved to edit and translate the Sākuntala. To achieve this cherished ideal, Chezy, along with his devoted wife Helmina, went to Heidelberg. She supported his scholarly venture by earning through her articles contributed to various papers. This divine gift helped the first French scholar to win the chair of Sanskrit at College de France. When Louis decided to establish two chairs, one for Chinese and other for Sanskrit, the latter was offered to Chezy—the self-taught Sanskritist in Europe.

The royal decree, as much for the historical document as for the archaic savour of principles, is worth citing in full:
"Louis by the grace of God, King of France and Navarre, on the report of our Minister, the Secretary of Interior, home ordered and the order is as follows:

"First article: Two chairs are for the language and literature of China and Mandchou, the other for the language and literature of Sanskrit are created at the Royal College de France.

Second article: Mr. Abel Remusat and Mr. Chezy are nominated professors, the first to the chair of Chinese and Mandchou and the second to the chair of Sanskrit.

"Given in our Château of Tuilieres on 29th November of the year of grace 1814 and our reign the twentieth.

Signed Louis,

Faithful to its vocation, the college opened to two new sciences illustrious masters, Burnouf, Julien, Chavannes have repaid in glory for its confidence and hospitality.

INFLUENCE ON THE WORLD

The first English rendering of the 'Śākuntala' as said earlier appeared in 1789. Immediately after two years the play was translated into German by Prof. Forester who paid a beautiful tribute to Kālidāsa. His words cannot be antiquated which he wrote in the introduction to his translation:

"How poor we would remain, if we confine ourselves to our own German or European culture. Every country has its peculiarities, which influence the spiritual powers and organizations of its people. If we compare these varying individualities and separate the general from the local, we shall arrive at the right understanding of mankind......Here an entirely new vista of thoughts opens up before our mind and imagination, an extraordinary beautiful individuality of the human character. It is necessary that to set out clearly how the differences between Indian mythology, history and customs and the Greek, for instance, exhibit works of that country in an unusual form and appearance to us, but also to show how the significant thing about such a work is whether it consists of five or seven acts, but that the most delicate feelings which the human heart possesses can be just as finely expressed on the Gaṅgā by the
dark brown people as on the Rhine, or the Tiber by our white races."

The German rendering fell into the hands of Goethe. Like Dr. Tagore in India, Goethe wielded overwhelming influence in the West. He was greeted by Napoleon as the leader of the European literature. In the 18th century the great German poet modelled the prologue of his celebrated play 'Faust' on the pattern provided by the 'Śākuntala.' For years and years he was struck with admiration for this unique work which brought about spiritual orientation in his life.

His tribute to Kālidāsa is proverbial as an appreciation of human values:

Would thou the young year's blossoms,
And thou fruits of its, decline.
And all by which the soul is charmed, enraptured,
Feasted, fed,
Wouldst thou the earth and heaven itself in
One sole name combine.

I name thee O Śākuntala, and all at once is said.

He found in it the universal human content, woman's purity and innocent submission, man's forgetfulness, mother's love, father and mother united through their own offspring. He called the play the meeting point of 'Heaven and Earth.' His tribute is not an exaggeration born of sentimentalism but the matured judgment of a true enlightened critic. He has clearly brought out the point that beauty goes hand in hand with moral law. Beauty upheld by the halo of goodness is eternal. The love of man and woman is neither beautiful nor lasting so long as it remains self-centred and so long as it does not yield fruit.

Another great savant of Germany who learnt Sanskrit for the Study of the 'Śākuntala' in original was Prof. Schlegel. He loved to stay in Paris to study the language under Alaxender Hamilton an Englishman employee of East India Company. In one of his personal letters addressed to his brother A. Schlegel on 13th May 1803, he wrote: "Everything is going on smoothly. I have made a progress not only in Persian but I am also sure of my Sanskrit studies. Within four months I shall read the Śākuntala in original. The study has been helped by an Englishman Hamilton and his Brahmin wife from Bengal."
Dr. Sten Konow, a Norwegian Indologist has given a statistical account of the translations of 'Śākuntala' into European languages. In German language this play has been translated nearly thirty times. Similarly, French Dutch, Italian, Polish, Russian, Swedish, Spanish, Hungarian scholars enriched their literary heritage by translations of translations and frequent adaptations. A special feature of these renderings lies in the fact that almost all translations appeared in the 19th century. Critics and scholars were enticed by the lofty ideals and the play opened new horizons which proved a great inspiration to lovers of learning.

Among the scholars who worked enthusiastically on the celebrated play, to mention a few of them, are Chezy, Otto Boehtlingk, Cappeller, Pischel, Burkard and Monier Williams. They have left landmarks in the discovery of the four versions of this drama found in various parts of the country. They have also discovered a large number of commentaries proving the perennial appeal on the minds of the nation during the last fifteen hundred years.

Another work of Kālidāṣa which had won the hearts of Europe in general and Germany in particular is the 'Meghadūta'. Goetha knew this work through the translation of H.H. Wilson in 1813 and blessed himself for the reading. His heart once again burst into a tribute for Kālidāṣa:

What more pleasant could man wish
Śkuntalā, Nala, there must one kiss,
And Meghadūta, the cloud messenger,
who would not send him to a soul sister.

The versatile genius of Kālidāṣa fascinated Schiller the great lyric writer of Germany. He was influenced by this unique composition of the Cloud Messenger which is articulate in his celebrated work 'Jungfru Von Orleans'. Shelley's well known poem 'Cloud' contains echoes of Kālidāṣa. Keat's 'Ode to Autumn' is again influenced by the writings of our ancient poet. The romanticists of English literature have shown deep influence of Kālidāṣa whose English translations by Sir Jones were purchased by some of the Romantic writers of the English language. Some of them visited France—the great centre of Sanskrit pressed upon them as a lately means of advancement in Europe. In 1826 W.W. Von Humboldt a savant and statesman extolled this composition for its wonderful description of the advent of the rainy season, when the first clouds come up from the south. This was followed by C. Schweitz's translation in prose and in verse by many forgotten poets.
In 1833 Ruckert, the great German poet, out of his high regard for the genius of India rendered the Elegy of Aj from the Raghavaṁśa which set up a new literary form. India will cherish the memory of this great writer for his beautiful poem in the German language—the wisdom of the Brahmans which was hailed by experts more rich in thought and more perfect in form than even Goethe's West Oallicher Diwan.

The Russian Dr. N. Karamzin translated some acts of the 'Śākuntala' in 1792. This work appeared under the title—'Scenes from Śākuntala, Indian Drama'. Again in 1872, a complete translation of this play was undertaken by Prof. Alexei Putyata.

In America this play was published in the original as early as 1922. This was ably edited by Dr. Pischel and nicely brought out in the Harward Oriental series. The best English translation is from the facile pen of Dr. Ryder who has laid India under a deep debt of gratitude. The great American critic evaluated the work of Kālidāsa in the most generous way. While paying his tribute to the son of Saraswati, Prof. Ryder remarks: "It is interesting to observe that the centuries of intellectual darkness in Europe have sometime coincided with centuries of light in India. The Vedas and his contemporaries lived while Rome was tottering under barbarian assault". Emerson and Thoreau the well known philosophers and thinkers of America were also deeply influenced by Kālidāsa whose references are found in their writings.

Thus the study of Kālidāsa has exerted a great influence on the mind of the West. In Germany and France he has been deeply studied in original and enthusiastically admired in translations, not the mere orientalist but the poet, the critic, the natural philosopher, a Goethe, a Schlegel, a Humboldt having agreed on account of his rich creative imaginaton, to set Kālidāsa very high among the glorious company of the sons of Song. The late Sir Monier Williams who graced the chair of Boden professor of Sanskrit at the University of Oxford translated into English the Śākuntala in 1872. His unique contributions on Indian culture were well received in Europe. His unbounden love for Sanskrit literature won for him the celebrated title—'Indian Pandit' in Europe. Writing on the Śākuntala Dr. Williams observed: "This play is acknowledged on all hands to be the masterpiece of the great Indian poet". At an International Seminar of books held in Europe in the nineteenth century the Śākuntala figured prominently in the hundred best books of the world.

This play has time without number been enacted on the stages of European countries and has been a symbol of good will, understanding
and appreciation of the man by the man and for the man. For lovers of Art, Culture and Civilization the name of Kālidāsa acts as a magic spell. His work Śākuntala carries infinite charm, bright natural glory, fullest realization of life, the pinnacle of prosperity and the zenith of happiness. It conjures up a weird vision of beauty, knowledge and culture. He is the greatest poet and his ageless classics both in the original and translation have brought joy to millions of people in the world. The conquests of Kālidāsa over the minds of the people in all ages are greater than those of the greatest conquerors.

As a result of this study a silent revolution unnoticed by the daily press brought about new truths marked by majesty and magnificence that it changed the attitude of man. The literature of India was discovered, edited, elucidated, translated and understood. This gave rise to a new method called the comparative study of historical data promising a new vision to find out by a comparision of the human thought in different ages and in varied countries, the sequence of ideas for the growth of the heritage of man. Thus the personal details, the stories of kings and their queens faded into insignificance.

According to the late Prof. Bloomfield Sanskrit classics were studied with fresh vigour and unabated zeal. The comparative study unfolded new horizons and enlarged visions. Man enriched his heritage by new gifts of three Sciences—the Comparative Philology, the Comparative Mythology and Comparative Religion. The Comparative Philology proved as the fairy tale out of which the endless web unrolled fold after fold of marvellous designs and matchless variety of colours.

Victor Cousin, one of the noblest sons of humanity while lecturing at Paris in the year 1828 on the history of modern Poetry and Philosophy before an audience of two thousand gentlemen spoke in the following terms:

"When we read with attention the poetical and philosophical monuments of the East, above all, those of India which are beginning to spread in Europe we discover there many a truth and truths so profound and which make such a contrast with the richness of results at which the European genius has sometimes stopped that we are constrained to bend the knees before the classics of India and to see in this cradle of the human race the native land of the highest philosophy."

In the South East Asia the classical Javenese literature known as 'Kakavi' is mainly woven around Indian themes like 'Bharata yuddha' dealing with the story of the Mahābhārata. One of the most notable of
the 'Kakavi' epic deals with the death of 'Indumati' as a result of the fall of a celestial flower a theme borrowed from Kālidāsa's Raghuvāmaṇa.

The well known episode—'Smaradahana' is decisively taken from the Kumārāsāmbhava. Rati is depicted full of tears and wonder carrying the

message of hope amidst conflicts. The late Dr. Raghuvir discovered the manuscript of this work and also brought to light Mongoluses translation of Meghadūta.

Thus the genius of the world rushed forward to appreciate the beauty of ancient India embedded in her immortal classics especially those of Kālidāsa which provided them the source of highest thought and impulse for purging their mind of the grossness. This created a powerful movement called—'Humanism' in the World. The man made barriers were demolished. Kant, Schopenhauer, Johnson, Keats, Shelley and Elliot joined to worship the undying beauty.
THE HERITAGE OF VĀLMIKI

Kālidāsa was a keen student of Vālmiki. Utpreksāvallabha, the author of the Bhikṣāṭana-kāvya calls Kālidāsa 'anuśārasaralaḥ', i.e. easy to follow like his predecessor Vālmiki. He owes much of his inspiration for his works to the first Great Epic, In my Critical edition of the Rūṣaṃhāra it has already been proved how the lyrics have been largely drawn upon the Rāmāyaṇa for the various description of the seasons. The very titles of his two epics Kumārasambhava and Raghuvāṃśa, are taken from the Rāmāyaṇa. The lyric poem—Meghadūta owes its inspiration to the Hanumat-sandesa in the Ādi-kāvya. In the fourth act of the Vikramorvaśīya, the description of the love-lorn condition of Purūravas bears evident signs of influence of the Rāmāyaṇa. Kālidāsa was so much fascinated by the epic description that he could not help putting the following verse verbatim into the mouth of the King Purūravas:

किन्नरस्तितिस्वता नाथ दशा बाॅहृंगुंधरी।
रामा रमे बनोहें भो मया विरहिता लया। limp, (Prayashchait ६५, २८)

Again, king Purūravas asks a peacock for some clue of his beloved Urvāśī’s whereabouts,

नीलक्रंठ ममोक्रंठ बनेॅसिमनु बनिता लया।
दीर्घापाश सितापाश दशा हरिकुमा मंचेतु। (४, २९)

This verse bears a close resemblance to the description of the wistful plight of Rāma at the sight of the Pampā Lake:

पसय लक्ष्मण दुत्तन्ते मन्युयुस्ततत्तवति।
शिल्पिनी मन्त्रयातैः मयां गिरि बाणुः।
मनुयस्य वने नूनं रहस्य न इता विहया।
तस्मान्तुल्लतिः रघुप्रेमेऽर्जो तह कावन्त्या। (किकिन्ध्वकारेः १, ३६-४१)

Kālidāsa has even borrowed from the Ādi-kāvya choicest expressions like the following:

'केतिश्चृवासः कुमारः। पार्वतः, पशांपुष्पस्तवक्ष्मात्ना!’

"सतात्त्वपूयः" (किकिन्ध्वकारेः १, ८३ इत्यादि)

and has used them with effect in the Kumārasambhava, e.g.

पशांपुष्पस्तवक्ष्मात्नायः। शुरुस्तरसाक्षात्मनोऽर्ज्जन्यः। लतावृत्त्वस्तरकोपायाः पुरविन्नमर्शाशाशुक्वबन्धनाः। (२, ३६)
As already stated, the titles of his two poems are borrowed from the Bālakāṇḍa of the Rāmāyana as would appear from the following verses:

एष ते राम मद्राया विल्लोर्जिति मया ||
कुमारसम्भवंतवें चतुर्वं पुलस्त्य न ||
मंकर्ष यस्ते कामप्रेमेण मुचि मानम् ||
आदुभुमातः पुत्रपीताः खस्यास्तोधिवताः मने मते ||
स यथा कुमितं पूनं नारदेन महिऐण || (Bālakāṇḍa २, १७, ३१-३३)
श्रवणाश्च चरितं नकार भगवानृपि || (Bālakāṇḍa १, १३, ६)

Kālidāsa’s description of the advent of spring in the Kumārasambhava bears evident similarity with that found in the Epic. The lamentation of Rati, too, is an echo of that of Tārā at the death of her husband Vālin. The following extracts from the Rāmāyana are an eloquent testimony of its influence on Kālidāsa:

महाइः प्रियतरा नूत्त चाननेन महि तत्र ||
शोषे हि तत्त परिष्कर्वम् मां च न प्रतिमायसे ||
समु चेतास्त गिरि शुष्का कि त्वे न प्रतिद्विन्दुः ||
ईदं नवीर शयनं यज्ञे शेषे हि युष्म च चाहे ||
मामनां विहारैकां गत्तवमसि मानव ||
शुरौय न प्रद्वात्त्वा कञ्जनय चलु विविचित ||
शुरु भार्षा इत्तव प्रय सते मां विचारों इति ||
अनमलाचर मे मानो मनमा मे वाक्षरति गति ||
मतार्या निहतं द्रश्या चलार शत्वां गतम ||
सुदृढ़पर हि मां न प्रकट्ता सम च चिन ||
श्राहे च पराधानां: शुरु: प्राधान्यात ||
पतिहिना दृश्य या नारी क्रामे भवतु पुष्किणी ||
पन्तारांश्च सुपूर्वादिः विषवेशस्त्रेव जने: """" (४, २३, ३-३३)

Nor can the influence of Mandodari’s lamentation be denied. Even Dr. A. B. Keith says: "There is a parallel too for Rati’s despair, when Vālin falls, Tārā addresses him with words not less sincere because they bear the stamp of the classic style: ‘Why dost thou speak no more to thy beloved? Arise and share this fair couch with me; the best of men lie not, as thou, on the ground. Too dear dost thou hold, lord, the earth even in death, since me thou dost leave alone and her hast clasped in thine embrace. Ended our days of joy together in the fair forest: sunken am I in a deep sea of sorrow, without joy, without sustenance, since thou hast departed. Hard my heart that it can see thee stretched on the ground and yet not break from sorrow.’"
THE INCOMPARABLE KĀLIDĀSA

In the Rigveda some of the hymns contain exquisitely beautiful similes which provide earliest clues to their way of thinking. At RV. I, 65 and 66 the hymns addressed to Agni are full of similes—apt, shining and picturesque. Similarly at RV. II 39, Aśvins are compared to a number of objects animate and inanimate the only point of resemblance being duality. Again at RV. X. 100, the hymn extols the super-deeds of the Aśvins. Vedic sages have provided garlands of similes which later on are designated as Mālopana in the Alāṅkāra Śāstra. Kālidāsa, the prince among Sanskrit poets revived vedic heritage through his classics. His expressions speak of the vedic impact. To quote an example:

आ परितौष्ठ विद्वन्न्यः न साधु मन्ये प्रयोगविबाणम्।
बलवद्ध्व विख्षितानामालयक्ष्मा प्रत्यय नैत: || (शाकु. १, २)

‘Until the wise are satisfied,
I cannot feel that skill is shown:
The best trained mind requires support,
And does not trust itself alone’.

The expression ‘Ā’ is an adnominal preposition which is a vedic usage that fell into disuse in later classical language. This linguistic excellence has figured in almost all his works. Kālidāsa borrowed Vedic similes which were transmuted into pure gold in the crucible of his imagination. He is peerless as a craftaman of similes. His mind was, as it were, full of vision of beauty of moments of intense sensuous experience. The consensus of the opinion is that he holds an inimitable place among the poets of the world.

His heart has poured out images of the integration of beauty, truth and goodness at the confluence of the Gaṅgā and the Yamunā. These contain a series of similes perhaps to imitate the great movements of ripples e. g.

कार्तिक्यप्रमाणविभिन्नत्रोऽभु: संकामणी यत्रिशिवायुविशा।
अन्यत्र माला वितरणतानामानामादिवेद्वितान्तरमेव।
कार्तिक्य समानी प्रयमानसानां कालसंधिसंग्रटौ व पशिका।
अन्यत्र राजायुनित्भूतमा भौतकु सुद्वसूदनतत्परेऽव।
कार्तिक्यमा चारतमीति तयामिष्टायाविशि: शब्दोऽद्भुः।
अन्यत्र धु: ध्वरामलेखा रत्नेष्विवा लक्षणमप्रदेशा।
कार्तिक्यूपयथोभृतानुतौ स्म्भगारागां तन्वतः।
प्रमाणवच्चाः विभाति गंगा भिजवतज्वा यन्तुनातः।॥ (शु: १२, ५३-५५)
Look here O lady of faultless limbs, here is the streams the Gaṅgā which with its current broken by the waves of the Yamunā appears at one place like a necklace full of pearls interwoven with emeralds covering them with splendour; at another place like a chaplet of white lotuses the interval of which is set with blue ones. In some place it looks like a row of birds (flamingoes) fond of the Mānasa-like a piece of ground ornamented with (white) sandle, and bearing on it ornamental leaves painted with black sandle paste. Somewhere it appears like the splendour of the moon variegated by darkness lying in the shade; at others it looks like a white streak of autumnal cloud through the openings in which the surface of the sky is little discernible, And in some others, it looks like the body of Is'vāra (Śiva) annointed with ashes and adorned with black snakes.'

The number of upamās used in his classics roughly comes to twelve hundred and fifty and the largest variety is found in his National Epic the Raghuvamśa. He begins with a simile and closes his epic with it. The first and the thirteenth cantos abound in excellent upamās. The total number of upamās used in this epic are about five hundred and fifty. In the Kumārasambhava the number of upamās used by the poet is about two hundred and fifty most of which are found in the first seven cantos. To quote an instance :

वर्णमालाभ्रमिताणि वाममातें निमित्तिक्रिते त्रिविंशतिरिति || (कुमार. १, २२)

'Surely the Maker's care had been to bring,
From Nature's store each sweetest, loveliest thing,
As if the world's Creator would behold,
All beauty centred in a single mould'.

The poet imagines that the creator has fashioned quintessence of beauty in the creation of Pārvatī.

In the Abhijñāna Śākuntala the poet has given about ninety upamās of exquisite beauty e.g.

मुनेरपत्र वृक्षालयं शिखरं रत्नाणि रत्नाणि॥

By the stern hermit taken in her most need.
So fell the blossom shaken, Flower on a weed.
Sprung from a nymph of heaven Wanton and gay.
Who spurned the blessing given, going her way'

The simile presents a photographic image of the nymph-born Śākuntalā who is compared to the Navamālikā flower, Śākuntalā is
fostered by the sage Kaṇva and so is Navamālikā flower by the Arka tree. In the Meghadūta the poet is at his best in providing the finest portrayals. The number of upamās used in this lyric is about fifty and in the Bṛhaspati-hāra they are about sixty in number.

In the Vikramorvaśīya and the Mālavikāgnimitra the poet has used more than one hundred upamās each play drawn from various walks of life. In the description of the aerial flight over the Himālaya the poet pours out his soul in terms of beauty. For instance:

श्रीलानामवरोहतीय शिखरायुग्मकयोत  मेदिनी।
पश्चौन्नातस्यवीजतिः सुम्भोदयालाधनः।
वंदाैःस्तु  सहनपरमविशिष्ट्य वधकिः मजात्तापमः।
केनापत्थरतिर्जगतेः परव  सुविन्द  मद्यस्वभावानीपते।

(शा.३,५)

'Rushing through the air what wondrous things I saw
How from the mountains the earth shelved away
As the great peaks emerged; wrapt no more
In indistinguishable foliage, trees
Towered up and showed the stature of their stems.

The rivers that were narrowed into threads,
Of shining silver, broadened their green banks;
And momently grown nearer, all the earth
Was by some unseen power flung up to me

The voice of the poet is still heard eloquent in the excellent images. For example the beautiful description of the seashore is both thrilling and enchanting:

दुरादशस्मकानिष मन्त्री  तमालताश्रीवनराविनीला।
आमाति वेदा  श्वयामुरूस्त्रोरचारानिषेवे  क्लास्परेता।
(श.१२, १५)

'The strand of the briny ocean resembling an iron-wheel which is dark on account of the row of Tamāla and Tāli forests, and which appeared like a slender line owing to distance, looks like a thin coating of rust formed on the edge of a steel-wheel.'

His similes are charged with emotions and scientific exactitude. He imagines both like a poet and a scientist. His observation of the sunset is almost like that of a scientist.

The Sanskrit phenomenon of serial upamās has been found in Shelley, one of the pioneers of Romantic movement in English Literature. The latest researches have proved the fact that Shelley had read the English translation of Kālidāsa's Sākuntala by Sir William Jones and was profoundly influenced by the intrinsic beauty of the play. It will be interesting to
quote some of the descriptions of this phenomenon from his hymn to the Skylark which is embellished with a garland of upamās:

Higher still and higher
From the earth thou springest
Like a cloud of fire;  
The blue deep thou wingest,
And singing still dost soar, and soaring ever singest.

Like a Poet hidden
In the light of thought,
Singing hymns unbidden,
Till the world is wrought
To sympathy with hopes and fears it heeded not.

Like a high-born maiden
In a palace-tower,
Soothing her love-laden
Soul in secret hour
With music sweet as love, which overflows her bower.

Like a glow-worm golden
In a dell of dew,
Scattering unbeholden
Its aereal hue
Among the flowers and grass, which screen it from the view.

Like a rose embowered
In its own green leaves,
By warm winds deflowered.
Till the scent it gives
Makes faint with too much sweet those heavy-winged thieves.

Loken Palit followed by Gurudev Rabindranath Tagore felt that Shelley, the exponent of intellectual beauty must have tasted sweet, fresh and soothing honey of Kālidāsa's poetry. This ancient poet of India had enough store of perennial beauty which has been expounded by him in his immortal classics. His bewitching portrayals of women leading to the spiritual heights must have provided inspiration to European poets.
It is yet to be assessed to what extent English poetry in the
nineteenth century and in the subsequent epochs has been influenced by
the impact of Indian thought. It seems that many features of the English
Romantic poetry and of the transcendental movement in America owe
their origin to Indian thought made accessible to them by men like Raja
Ram Mohan Roy and other intellectuals. In recent years the debt has
been acknowledged by lesser lights like A. E. Yeats and Aldous Huxley
proving that in the higher reaches of the human spirit there is neither
East nor West—that humanity is one beneath the trappings of custom
and skin—that in essence man is classless, nationless, king over himself—
the Atman of our age-long aspiration.

**LOVE OF NATURE**

Man is the child of Nature. Wherever he may go he will always
find himself in the lap of Nature, from which he cannot escape. Even in
big and overcrowded cities, where the eye is obstructed by tall mansions
and narrow streets, Nature insinuates itself through the windows and
apertures in the form of a stray waft of the air or a fugitive ray of light,
and at night reveals its grandeur overhead as a dark blue canopy studded
with iridescent gems. There is no country in which the poets have not
drawn inspiration from Nature. Rgveda, the revealed book of the Aryans,
only declares that it was on the slopes of the mountains and the con-
fluence of the rivers that the mind of the sages was animated with ins-
piration:

उप इए गिरीशां सिक्के च नदीनां
विस्फ विग्रह उभायत |

[viii, 6, 28]

Wordsworth, the leader of the Romantic Movement in English
poetry, has also expressed a similar view on the irresistible influence of
Nature:

I have learned
To look on nature, not as in the hour
Of thoughtless youth; but hearing often times
The still, sad music of humanity,
Nor harsh nor grating, though of ample power
To chasten and subdue.

His image of Lucy is the replica of Śakuntalā of Kālidāsa. Both are
children of Nature. The surroundings inspired them to realise identity
with the Supreme. The concept of pantheism appealed to them strongly, they saw Brahman everywhere and everything in Brahman and as Brahman. Nothing in the world was alien to them. Union of hearts sprang from an awareness of the identity of human nature. Thus Vedānta has left a universal appeal for the unity of Man.

The French Revolution in 1789 in Europe brought about a change in the attitude of the West. Intellectuals in Europe discovered new truths and scientific truths proving that the monism of Vedānta is not merely a philosophical doctrine to which intellectual assent can be given but, as Eddington Sir A. Stanley has put it, ‘it has become part of the scientific attitude of the day illustrated in detail in the current scheme of Physics’.

Einstein comes very near to this concept when he defines science as the attempt at the posterior reconstruction of existence by the process of conceptualisation.

Kalidāsa’s loving preoccupation with Nature is evident in all his works. His young maidens have moonlike faces, creeper-like arms, lotus-like hands and feet, and flower-like exuberance of youth pervading every limb of their bodies. The various epithets, describing the limbs of the heroines, are both significant and striking. While describing the beauty of one of his heroines the poet says:

श्रस्या: समविषोऽप्राप्तिरस्मृतं नु कान्तिमयः |
शुढ़्राकर्षस्य: स्वयं न मदनो मासो नु पुष्पाकरः |
वेदान्तामर्णः कथं नु विपर्ययातुतैहृऽ निमाति |
प्रवेचननिहस्तिनिरुपप्राणो नुमि: ||

[Vik. 1, 10]

“In the act of her creation, was the Moon of lovely splendour that became the progenitor? Was it Cupid himself who concerns himself solely with the sentiment of love? Or was it the month of Spring which has a wealth of flowers? For how could the old sage, grown dull by the study of the Vedas, and who is devoid of all desires of worldly pleasures, has produced this beautiful form that captivates the mind?”

And again:

आभास्वाभासः प्रव्यायविकः प्रव्यायनविशेषः |
उपमानस्वप्नि श्वेते प्रत्युपसाने बुस्तस्या: ||

[Vik ii, 3]
"Friend, her beautiful form is an ornament of ornaments, an excellent decoration of decorations and the counterstand of comparisons to all standards of comparison."

In the Śākuntala, the king says:

शर्किजमतुविवेशी शैवलेनापि रस्वी
मलिनमपि हिमांशोलक्षम लध्मी तनोति
हयमिचिमनोश्वा वल्लेनापि तन्वी
किमिव हि स्मुराशां मङ्गने माक्तीनाम् ||

The meanest vesture glows on beauty that enchants:
The lotus lovelier shows amid dull water-plants:
The moon in added splendour shines for its spot of dark;
Yet more the maiden slender charms in her dress of bark.

And further:

शेष: किसलयराम: कोमलविद्यानुवरुषी बाहु
कुदुम्भिक श्रीमणियो शीतलमणमु श्रेणियम् ||

[Śāk. 1, 21]

Her arms are tender shoots; her lips are blossoms red and warm;
Bewitching youth begins to flower in beauty on her form.

In fact, the limbs of a woman are, as it were, the sprays and flowers of creepers. On the other hand, his plants, trees and animals too, are capable of human feelings and response. The mango tree and the Navamālikā creeper are a happy couple wedded to each other in love.

The young fawn refuses water from the hand of a stranger but clings to the apron of Śākuntalā at the time of her departure. She had tended him like an adopted child and healed his bruised mouth with ‘ṅgudi’ oil. She had also bestowed motherly care on the plants and trees of the hermitage and was loth to slake her thirst before having watered them first under her fostering care. They grew and bloomed, and the time of their efflorescence was always an occasion of festivity for her. They, too, responded with equal ardour by sending their gifts for her nuptial adornment:

श्रीम् केनचिदिन्दुपार्वु तरणा मार्ज्यामयिकतः
निष्ट्यदृश्वरयोपमंगमुलो साध्याः: केनचितः।
In Kumārasambhava the poet is at his best:

उस्मैलतं तुलिकेश निर्भ सूर्याकुपिः भिमविलासिनं
बोधुः तस्यां विलासिनं बालविनयं नववीननं
भृजः प्रकाशाः इन्द्रशापस्मग्न सरसमंदिरिगानी
श्रवण्डंशर्कवशाहुः सुरविलासयमयास्मायम्

"Now beauty's prime, thatcraves no artful aid,
Ripened the loveliness of that young maid:
That needs no wine to fire the captive heart—
The bow of Love without his flowery dart.
There was a glory beaming from her face,
With love's own light, and every youthful grace:
Ne'er had the painter's skilful hand portrayed
A lovelier picture than that gentle maid;
Ne'er sun-kissed lily more divinely fair
Unclosed her beauty to the morning air."

In Rūṣāmāhāra, the poetical descriptions of the six seasons and of the beauties of Nature as well as the portrayal of Indian landscape clearly manifest the poet's profound love for Nature. Here Kālidāsa has exhibited his unique skill in interweaving the ebb and flow of human emotions with the changing moods of the seasons. In Vikramorvaśīya the rainy season produces an illusion in the distracted mind of the king, who dispels it by saying:

नववीननं वनस्पतिः सुरविति वृक्षः नाम शरावतम्
वर्षमिथि पद्मारातमो न शान्तपरम्परा
कनकनिरस्तिमया किर्ति दिव्या न ममोवंशी

(iv, 1)
"This is the new cloud ready to pour down and not a haughty
demon equipped with armour, this is the rainbow far extending, and not
the bow bent very much, this also is the sharp shower of rain and not a
volley of arrows and this, the lightning charming like the streaks of gold
on a touchstone, and not my beloved Urvāṣī."

In Rāghuvarmśa we come across a graphic description of the spring
but its most effective description is found in the third canto of Kumāra-
sambhava where the whole of Nature is a thrill with new life and love at
the advent of the spring. The Aśoka bursts into blossoms at once, the
swarm on the mango sprouts, the cuckoo utters a sweet and passionate
note which awakens love in the hearts of young women:

यं त्यौगिता क्रोधप्रभुते पति विसप्त स्वामिनवतमानम् ||

युज्यष्टि च स्पर्शनिमित्तताकृ त्रूक्ममकल्लुक्त कपालारः ||

...

[ [iii, 32-33]

"And at the call of Spring the wild bees came,
Grouping the syllables of Kāma’s name.
How sighed the spirit o’er that loveliest flower
That boasts no fragrance to enrich its dower!
For Nature, wisest mother, oft prefers
To part more fairly those good gifts of hers.
There from the tree Palāśa blossoms spread,
Curved like the crescent moon, their rosiest red,
With opening buds that looked as if young Spring
Had pressed his nails there in his dallying:
Sweet wanton Spring, to whose enchanting face
His flowery Tilaka gave fairer grace:
Who loves to tint his lip, the mango spray,
With the fresh colours of the early day,
And powder its fine red with many a bee
That sips the oozing nectar rapturously."

Thus, we see that Kālidāsa was a keen observer of Nature in its
various aspects of which he has drawn such living word pictures that they
appear as real to the reader’s eye. He had a heart overflowing with sympathy for all forms of life and an eye appreciative of natural beauty
whose charm he made tangible with the power of his imagination and felicity of his expression, Ryder, a distinguished scholar of America, while applauding the works of the poet remarks:

"Kālidāsa's knowledge of nature is not only sympathetic, it is also minutely accurate. Not only are the snows and windy music of the Himālayas, the mighty current of the sacred Gaṅgā, his possession, his too are smaller streams and trees and every littlest flower. It is delightful to imagine a meeting between Kālidāsa and Darwin. They would have understood each other perfectly; for in each the same kind of imagination worked with the same wealth of observed fact. Fully to appreciate Kālidāsa's poetry one must have spent some weeks at least among wild mountains and forests untouched by man; there the conviction grows that trees and flowers are indeed individuals fully conscious of a personal life and happy in that life. The return to urban surroundings makes the vision fade; yet the memory remains, like a great love or a glimpse of mystic insight as an intuitive conviction of a higher truth."

THE FLORA AND FAUNA

The ancient genius, beauty, wisdom and wit of Vālmīki and Vyāsa did descend to Kālidāsa. His songs though written more than fifteen centuries ago, are still fresh as the first flowers of the springtime and as enchanting as the music of moonlit streams. The Vedic creativity found new expressions, new forms, and new motifs through his creative art. The poet has left no personal account except for the use of I at one place at the beginning of his Odyssey, Rāghuvaṁśa. His successors projected his image of national consciousness through their own imagination. Daññi, Bāṇa, Rājasekhara, Kṛṣṇakavi, Soḍḍal, and Govardhana have left their portraits of Kālidāsa. Besides many anonymous poets have tried to present the picture of the poet in the form of exquisite legends and tales.

His love for the motherland was uncommon. In his national epic he has vividly described the land thrice e.g. in the Raghuyātrā, Aja-Indumati Swayamvara and Rama's return to Ayodhyā. This flaming love for the country bordered on obsession and found expression in the exquisite descriptions of the rivers, cities, majestic trees like the Devadāru, Sarala and Sāla. In one of his most beautiful descriptions in the Rāghuvaṁśa the poet gives expression to his innermost love for the preservation of the plant kingdom:

\[ \text{श्लोकः पुरः 'पर्य ति देवदारः पुर्वीकोऽति बुधमहन्देन।}
\text{यो हेमकुम्भस्तन निम्नतानि रक्षदेष मादुः पव्वर्दा रक्षाः॥} \]

(रघ, २, ३६)
“Yonder Devadāru tree that thou seest has been adopted as a son by the bull-banne red god. It has had the good fortune of having been nursed by Pārvatī, the mother of Skanda, from out of her own golden watering pots representing her nursing breasts as it were.”

With pearly dewdrops GĀNGĀ loads the gale That waves the dark pines towering o'er the vale, And breathes in welcome freshness o'er the face Of weari ed hunters when they quit the chase.

The exquisitely beautiful description of the Devadāru and Sarala trees enchanted the heart of Gurudeva Tagore, who captured the spirit of the ancient times in the Muse of the poet. His heart broke into tributes to Kālidāsa:

Lord of poets, Kālidāsa, in the bower of the heavenly, magic tree, You are sitting alone with your beloved On the throne of the heir-apparent of youth. To bear your emerald footstool The whole world is here; the whole sky Holds the golden royal umbrella Over your head alone; six handmaidens, The six seasons, pass round and round dancing; They pour in ever-new goblets The stream of new-coloured wines On your thirsty youth; all creation Is an inner apartment, a bridal chamber, There is no sorrow, no misery, not a living soul; Only you are the King, and there is your Queen.

The Birch trees situated at the highest altitude always refresh the tourists as well as the warriors of broad chest and bull shoulders:

भूरेँ भूरें भूमीभूत: कीचक-चचनिहतन: |
गंगावीकारीणो मार्ग महत्ति सिपियिरे || (रघु: ४, ७३)
"The soft breeze of the river Gaṅgā rustled on among the dry leaves of the birch trees, making the wild bamboo resound and charged with the particles of its waters, refreshed Raghu on the way." 

The observation of the poet was so penetrating that the trees at the lowest altitude left new impulses. The flowers of the śirṣa trees grown in the countryside were decorative trees for the ears of the beautiful women e.g.

- The śirṣa-blossoms fair,
  With pollen laden,
  Are plucked to deck her hair
  By many a maiden,
  But gently; flowers like these
  Are kissed by eager bees.

(Śāk. 1. 2)

During his tours in the Malaya jungles the poet found another favourite tree chandana. It has been immortalised in fresh, vital and shining phrases.

The reddish brown sacrificial cow has been compared to the Lodhra-tree e.g.

ś पाटलायो मणि तस्सिवान्तं पंचुः । केसरिणि द्वर्धलि ॥
अभिरकाणामिव पारस्यां नीच्छु में सानुसात: मकुललम् ॥

(रघु. 2. २९)

"That bow-man beheld the lion sitting upon the rosy cow like the full blossomed Lodhra tree on the table land of a mountain full of red metallic substance.

He is manifestly a lover of flowers, the labyrinth of leaves of trees, and of blossoms of every hue exulting in the floods of sunshine in all seasons.

Among the creepers 'Atimuktalata' was a symbol of charm for the poet.

Creepers carried the eternal music of nature for the poet e.g.

वृति मुखसमर्णीति: कुन्दश्चोमलदन्तर्को बभुः ॥
पुष्पनामालता: वनवाहृतः किसमथः सपधिरिव गणिति: ॥

(रघु. ६, १४)
With song—consisting of the humming of bees charming to the ear and with pleasing splendour of teeth in the form of flowers, the creepers of the planted forest looked beautiful with their sprouts shaken by the breeze, as if they were hands gesticulating in consonance with the song.

The mango tree carried a great message for him:

त प्राप्य स्त्रावयवानवच् व्यावहारलयोपयोगमालः कुमारी।
नष्ठि प्रकृतं सहकारस्तं वासात्तरं कार्यकार्यति पद्माली। (रथ० ६, ६९)

‘At last the Princess approached Aja who was faultless in all his limbs and gave up the idea of going to any other prince; as a swarm of bees does not long for any other tree when it reaches a full-blossomed mango tree.’

The poet enjoyed the company of flowers with the moon shining over them. His love for lotus must have been proverbial. He created a golden lotus for the enjoyment of his Muse:

कलं यवो कुरुकुलालियां मा तया मुनीनां चरितं व्याग्रात्।
धृवं वयुः काल्कन-पर्यणितम् गुहुं प्रक्षया च समारंभयं च।।

(कुमार ५, १६)

She would not spare her form, so fair and frail, 
If sterner penance could perchance prevail. 
Oft had sweet pastime wearied her, and yet 
Fain would she match in toil the anchoret. 
Sure the soft lotus at her birth had lent 
Dear UMA’S form its gentle element; 
But gold, commingled with her being, gave 
That will so strong, so beautifully brave.

He made the minutest observation of the floral wealth to which reference has been made about sixty times. He has described all the known varieties of the lotus—an achievement which has been highly eulogised by many great authorities on aesthetics and literary criticism.

Kālidāsa was the first to protest against the destruction of animal life which cannot be antiquated:—“This is a deer of the hermitage. He should not be killed, should not be killed”

Why should his tender form expire, 
As blossoms perish in the fire? 
How could that gentle life endure 
The deadly arrow, sharp and sure?
Restore your arrow to the quiver;
To you were weapons lent
The broken hearted to deliver,
Not strike the innocent.

His frequent references to the flora and fauna can best be understood today when animal life has become extinct or declined in number. Altogether there are about 500 species of animals and 3,000 species of birds. The Indian lion, the musk deer, the Kashmir stag, the snow leopard, the wild antlered deer and the wild ass are fast disappearing. Skandagupta took effective measures to preserve wild life. His administration awarded for the highest bravery in the country the helmet bearing the figure of the peacock. Earlier, the Kushan King Kaniska had the figure of peacock on his emblem and on the coins. The peacock did inspire the poet and he recorded this transforming influence in almost all his works. This bird cast a magic spell on Alexander the Great who took away with him two hundred peacocks. Shahjehan, the great Mughal Emperor, was also inspired by the variegated colour and his famous Peacock throne was designated after this bird. The goddess of learning—Saraswati and the war-god Kartikeya love to ride this bird. Its earliest reference goes back to the age of Yajurveda.

Kālidāsa was moved by the colourful tail coverts, the metallic blue crest on the head, the aristocratic grace, the artistic poise and the attractive dance of this bird. His writings abound in fascinating descriptions.

His fondness for birds and animals was intense; Mrgâkṣī, Gaja-gâmini and Kokila-vâni speak of his keen observation. Obviously, Haṃsa, Cakravâka, Kokila were his most favourite birds. Haṃsa is conspicuous for his white colour. His flight towards the Mānasa lake is proverbial in Indian literature.

Indumati accompanied by Sunandā goes from one suitor to another like a female swan moving towards blossomed lotuses on the crest of the waves raised by the breeze. Sunandā the accompanying friend is likened to Tarânglekhâ, Indumati to Râjâhaṃsaı and the kings to the blossomed lotuses. It is one of the best similes in the world literature. This great gift of observation makes him unrivalled.

The poet fashions a unique simile in the description of Aja-Indumati Svayambara e. g.

ताँ हैव वेषमह्रृष्णे निषुका राजान्तरं राजमुतामेव निनाष ||
समौर्योत्स्वत तरणालेखा पद्मान्तरं मानसराजस्थिनम || (श्री ६, २६)
The black bee had a special magic charm for him. The lovely eyes of beautiful women are compared to bees e. g.

तासा मुलैरास्वग्नवामथ्यांमात्सः सागंत्रकुकुलानाम्।
विलोलनेमण्ड्रमरणवाजा: साहसपरमरस्या इवासम्॥ (र० ७,११)

'The windows of the mansions the space of which was full of faces, the inside of which was fuming with the fragrance of wines, of those ladies whose curiosity was greatly excited, were decorated, as it were with lotuses, where the rolling eyes resembled the black bees'.

He is also known by the title-Dipasikhâkâlidâsa e. g.

वहरिरिखी दीपशिखे राची यं यं व्यतीवाय पतिवा सा।
नरेत्रमार्गाः इव प्रयेन विवरणार्वे च च मुमिपाल : ॥ (र० ६,६३)

'And every prince rejected while she sought
A husband, darkly frowned, as turrets, bright
One moment with the flame from torches caught,
Frown gloomily again and sink in night.

Kâlidâsa’s fondness for the flowers namely Aśoka and Campaka is proverbial. His influence has been traced in Shelley’s poems. The lyric ‘The Sensitive Plant’ has pointed references to the blossoming of Aśoka at the touch of a lovely woman’s gentle feet. To quote the haunting lines:

'I doubt not the flower of that garden sweet.
Rejoiced in the sound of her gentle feet;
I doubt not felt the spirit that came
From her glowing fingers through all their frame.
And Indian plants, of scent and hue
The sweetest that ever were fed on dew,
Leaf by leaf, day after day,
Were massed into the common clay?.'
The source of these lines of Shelley is found in Kālidāsa e. g.
The Aśoka-tree, with sweetly dancing lines,
The favourite Bakul-tree are near the bower

(A great rebel of the eighteenth century known for his extreme emotional and physical sensitivity idealistic and visionary aspirations and musical quality of his poetry)

Of amaranth-engirdled Jasmine-vines;
Like me, they wait to feel the winning power
Of her persuasion ere they blossom into flower.

( Megh. II, 18 )

Then from its stem the red Aśoka threw
Full buds and flowers of celestial hue,
Nor waited for the maiden’s touch, the sweet
Beloved pressure of her tinkling feet.

( Kumār. III, 26 )

And this Aśoka-tree that you have tended
With eager longing for the blossoms red
How can I twine the flowers that should have blended.
With living curls, garlands for the dead?

( Raghu. VIII, 63 )

The fresh blossom of the Karpīkāra
Meet for the ear and a wreath of Aśoka blooms
And full-blown flowers of the Navamālikā vine,
On their wavy dark hair,
Enhance the grace of beauteous maids.

(Ṛtu. VI, 6)

The elephant stands for valour and dignified movement. Rāghu’s elephants left scars on cedars, the majestic trees of the Himālayas which glorify their heights. At one place the poet has paid a tribute to the mighty army of elephants: ‘His soldiers enjoyed a beauty in the waters of the river Kāverī, fragrant with the smell of elephants, thus making that river one object of jealousy to her lord—the ocean’.

The deer is one of the most graceful animals of the jungle. The glance of the deer provided standards of comparison for the eyes of the beautiful women. Kālidāsa has given varied portraits in his classics. In the Kumārasambhava the poet doubts if Pārvatī has learnt the art of glancing from the deer or the deer has emulated this art from Pārvatī.

प्रबाहीस्योत्सवस्तितिविवर्णविशिष्टस्यानि विशेषतः प्रति नमः ॥ (कुमार २, ४६)

‘The melting glance of that soft liquid eye,
Tremulous like lilies when the breezes sigh,
Which learnt it first—so winning and so mild—
The gentle fawn, or Mena’s gentler child?’

The poet has given us a beautiful description of Nandinī—the Kāmadrēnu of the sage Vasistha. The sacrificial cow tests the devotion of king Dīlīpa to preserve the milk giving animals in the country.

Shri Aurobindo Ghosh writes at one place: ‘Kālidāsa is the great, the supreme poet of senses, of aesthetic beauty of sensuous emotions. His main achievement is to have taken every poetic element, all great poetical forms and subdued them to a harmony of artistic perfection set in the key of sensuous beauty, In continuous gift of seizing an object and creating it to the eye he has no rival in literature. A strong visualising faculty such as the greatest poets have in their most inspired descriptive moments, was with Kālidāsa an abiding and unfailing power and the concrete preservation which this definiteness of vision demands suffused with an intimate feeling for beauty of colour and beauty of form constitutes the characteristic Kālidāsian manner’.
CONCEPT OF LOVE

According to ancient Hindu Śāstras there are four values in life called Dharma (righteousness), Artha (material welfare), Kāma (emotional satisfaction) and Mokṣa (final emancipation). The first three pertain to this worldly existence, while the last belongs to the other life. As a matter of fact, these three, when pursued with proper balance are the means for the attainment of the last i.e. final emancipation. The first serves as a check on the other two, preventing them from running wild.

Man was born on this earth in the lap of Nature. His primary need was self-preservation for which he required food and shelter. To satisfy this need he snatched from Nature whatever he found edible and whatever provided him with cover. His next need was the continuation of his race for which he had a companion, his counter-part. Mutual attraction of both brought them together and by their union they could reproduce themselves and create a new life on the earth. The first pursuit of man for self-preservation was impelled by the force of Artha and the second, of reproduction, by that of Kāma. Kāma is thus the creative force in the Universe. Even the first creation was the result of Kāma, of the attraction of Puruṣa towards Prakṛti.

Creation, whether biological or intellectual, is essentially the work of art. Says the Śatapatha Brāhmaṇa: ‘In giving birth to a child, the woman produces a work of art.’ Every conception is immaculate and at a child-birth a woman has the aura of sanctity about her. In silence and humility, she feeds and rears the child and in that innocent life she sees the image of God. Mothers of great men must have this feeling particularly, but then, at the beginning all women are mothers of great men—tt isn’t their fault if life disappoints them. Intellectual creation is the work of a poet, the second creator. He fashions all forms of the universe. His creation, according to the Yajurveda, neither decays nor ages. Impelled by Kāma he reproduces himself in literary productions and fine arts and he finds emotional satisfaction in it. It is for this reason that all arts form the subjectmatter of Kāma Śāstra.

It would be interesting to note that all arts revolve round the feminine form, whether it is conceived in the shape of Prakṛti (Nature) or in that of the human figure (Woman). Kālidāsa is essentially a poet of both Nature and Woman. His descriptions of Nature are as enchanting and fascinating as those of his women are enthralling. In order to drive home the beauty of every part of a young woman’s body, he draws his
similes from Nature. Kumārasambhava furnishes us with some of the choicest pieces of poetic art. This might lead one to suppose that Kālidāsa considers Nature to be more beautiful than a woman. But no, he has clearly declared woman to be far superior to Nature in her bodily charm and personal adornments, so much so that even Nature herself felt envious of her and tried to eclipse her in beauty by her own floral wealth:

रक्तान्तरक्रमः विशेषितगुणो विभाषरकुलः
प्रत्याख्यातिविशेषकः कुर्कश्च श्यामावधाताश्च शशाचारिनः
प्राणान्त्रा तिलकाकेत्या विलकैल्पण-दिरेसांकनः
सावशेष मुख्यमाधविमिथि श्रेपार्की योवितामः। [ Māl. iii, 5 ]

Now beauty gives a sense of intense pleasure to the mind. It is the cause of natural attraction between man and woman, which if allowed to run wild exhibits itself in its gross form of sensual passion and voluptuousness but if kept in restraint, it transforms itself into love—an emotion both pure and divine.

'Women, according to Guy de Maupassant, belong to no caste, no race; their grace, their beauty and charm serving them in the place of

Styles of Coiffure
birth and family. Their inborn finesse, their instinctive elegance, their suppleness of wit are their only aristocracy, making some daughters of the people the equal of great ladies.' Intelligent women inspire, compensate and yield to the unspoken precept, true women are timeless and universal.

Hair dressing in Gupta age was at its zenith. Women developed different styles known as alaka, bharamaka, šikhaṇḍika, Kabari, dhamilla, kośapāsa. Men were also equally foppish with their long curls coiffured with jewels in the Autoinette style or disposed more severely in the royal manner of Persia. Kālidāsa has recorded some specimens of these styles.

The peacock has provided motifs to the artists for the most prevailing fashions of hair. The Barabhāra coiffure style recorded in the Meghadūta and plays was the symbol of a lovely face. He has described the hair of Indumati twisted in short crisp ringlets in these words:

इणुमोलस्वचितानि कषीत्रयत्सत्तन्यस्वत्वस्तवलकानि।
करमिद करोति मातस्त्वकुपारण्यायि मेन मनः || (सू. ७, ५१)

'The breeze, beautiful-thighed lady, shaking the curled hair dark as black bees and adorned with flowers, makes my mind hopeful of their revival.'

Likewise the Meghadūta presents a unique fashion of hair in the form of a peacock's feathers sweeping straight on the two sides from the central parting and ending in short volutes e.g.

श्यामालक्ष्यं चकितहरिश्च-मेघस्यं हरियार्षं
क्षणब्ध्यां शिखिनिः विलिनां बहुभारेऽतु केशारः।
उपस्यायिम् प्रतमदु नदीविस्तितं भु विलिस्यानु
हस्तकिरतिम् क्षणिदिपिन् न ते चविष्क गायत्रमसरः || (मेघ. २, ४६)

'I see thy limbs in graceful-creeping vines,
Thy glances in the eyes of gentle deer,
Thine eyebrows in the ripple's dancing lines,
Thy looks in plumes, thy face in moonlight clear—,
Ah, jealous! But the whole sweet image is not here.'

Flowers have been an essential in a woman's daily wear. They
were made a part of her suhāga lest she should forget them. This finds immortal echo in the Meghadūta:

इस्ते लीला-कमलमलके माता-कुरुदागुविका
नायकलीन प्रसववरसा पासुंतासानने श्री: 
चुबापायो नववृक्षस्य चार केसं शिरों
शैलयां च नवतुलगमरं चतु नौंं वधुराम् || (नंद. २, २)

Where the autumn lotus in dear fingers shines,
And lodhra-flowers' April dust on faces rare,
Spring amaranth with winter jasmine twines
In women’s braids, and summer siris fair
The rainy madder in the parting of their hair.

Kālidāsa has described virgin beauty in its most intoxicating form which in his Śākuntala breaks the bonds of restraint. But then it has to face repudiation and suffer humiliation and ultimately has to expiate for the lapse by suffering and penance. In Kumārasambhava, too, youthful beauty is almost at the point of demolishing, by its overpowering appeal to the senses, the bulwark of restraint built by austere penance, but suddenly the fiery eye of higher knowledge opens and consumes the welling tide of passion. Dr. Rabindranath Tagore has made a very brilliant comparison between the love-romances of these two works of Kālidāsa. The following extract from the translation of one of his Bengali articles is worth quoting here. He says:

"We cannot help comparing the Kumārasambhava with the Śākuntala; their theme is essentially the same. In both of them the union which Cupid tried to effect was accursed of the gods; it failed, in its failure perished amidst all its gorgeous artistic environment like a youth struck dead on his floral bridal couch. Thereafter, came another union,—effected by bitter sorrow and severe penance; a union of quite a different character, stripped of all the external robes of beauty and circled with the pure white halo of goodness."

"The union which presumptuous Cupid undertook to bring about, was preceded by abundant preparations. In the two hermitages of Kaṇva and Śiva, situated outside the limits of society, the poet has given the fullest opportunity to unreasoning and precipitate young Love, with no less grandeur of accessories than skill of contrivance."

"When Pārvatī went forth to conquer Śiva by means of her beauty, she for a moment shook the hermit’s poise. But Śiva angrily repelled
her, and then she could hardly manage to crawl back home abashed at this humbling of her youthful beauty."

"So, too, Kanva's foster-daughter had one day to return in shame in spite of all the rich treasure of her youth and beauty. The curse of Durvasas is merely emblematic, it is an invention of the poet. A loose and secret union like that of Dusyanta and Sakuntala is accursed in all times. The bright flash of infatuation lasts for a moment,—then comes the darkness of despondency, shame and neglect. Such is the eternal law. In all ages and in all countries the discarded woman has been forced to realise that 'physical charms are vain' and has had to 'creep back homewards with a heart left lonely of its god.' Physical charm is not the highest glory or supreme beauty in a woman."

"Therefore did Parvati, after her rebuff by Siva, sincerely despise physical charms and 'wish to make her beauty achieve success.' How can beauty achieve success? Not by means of dress or decorations, as she had learnt from her recent failure—but by means of 'religious austerities in a life of meditative trance.' She clad herself in coarse robes and wasted her body by hard ascetic devotions."

"Thus, we see that the theme of the Kumarasambhava and the Sakuntala is the same. In both poems Kalidasa has shown that while infatuation leads to failure, beneficence achieves complete fruition,—that Beauty is constant only when upheld by Virtue, that the highest form of Love is the tranquil, controlled, and beneficent form,—that in regulation lies the true charm and in lawless excess the speedy corruption of Beauty. This ancient poet of India refuses to acknowledge passion as the supreme glory of love; he proclaims Goodness as the final goal of Love."

Like the vedic seer he discovered the spirit, genius and grace of women and treated them with equality.

Like seers he sought beauty in all forms from beautiful forms to beautiful life, from beautiful life to beautiful ideas, from beautiful ideas to absolute beauty. Kalidasa has again and again sung this celestial song of songs that sex life is sublimated into an absolute bond—indissoluble like the speech and the sense:

God Siva and his mountain bride,
Like word and meaning unified,
The world's great parents, I beseech
To join fit meaning to my speech.
REFERENCE TO OPEN AIR THEATRE

Archaeologists have proved the existence of an Open Air Theatre before 300 B.C. Reference to this has been found by Dr. T. Biock in inscriptions in the Sitabengā and Jogimārā caves. The former inscription is in verse and describes some unique scenes sculptured in the caves but the Jogimārā inscription contains passages which appear to be the fragments of a dialogue between low characters. Dr. Luders, a distinguished indologist, also holds the same view. In his opinion the following verses from the Meghadūta as well as the Kumārasambhava show that caves of mountains were used as haunts for nightly revels and love-sports by the dancing girls and their lovers. For example:

नीचेराष्ट्र गिरिमयिबलैसत्र मिथामेलासुः
स्वतंपकान्तु पुलकातिभिः प्रौढः-पुष्यः: कदमे: ||

यशस्वी रहितपरिज्ञानारिज्ञानारिज्ञानायाः
उदाहरण मौल विलासमयिबलैसूः || [1, 25].

'There, for a brief rest, thou wilt make a halt on the Nīcais hill, bristling with Kadamba trees in full bloom, as if thrilled with joy at thy touch—the hill that proclaims the wanton revels of the youthful rakes by its caves redolent of the perfumes used by their paramours in their love-sports.'

वनेचराष्ट्रं वनिता-स्वान्तो दरीश्योज्य-मित्रन्मारः: ||
भवन्त यन्नृपस्यो रजन्यामतेल-पुराः: सुरत-प्रदीपः: || [Kum. 1. 10]

'Where, at night, the (phosphorescent) herbs shed their luminous glow into the interior of the caves and serve as oilless lamps to the foresters who are engaged in love-sports with their wives'.

When, amidst enjoyments, garments of the young girls were cast off they felt embarrassed. A cloud would then hasten to cross the mouth of the cave and serve as a curtain e. g.

यत्रृपक्रोध-बिलिज्ञतानां पश्चिमा किरुपशाक्षानामः
दर्शनोक्तर-बिलिमिज्ञिस्ताङ्गस्तरस्तरस्तरस्तरशयो बलाद महति || [Kum. 1. 14]

'Where the clouds, accidentally floating across the mouths of the caves, serve as screens to cover the shame of the Kimpuruṣa-ladies who blush at their skirts being removed.'
Drs. Macdonell and Windisch believe that the Indians learnt to build open air theatre after the model of the Greek theatre, but this view is erroneous because we find minutest details of design and construction of a theatre in the Nātyaśāstra of Bharata which was written long before the advent of the Greeks:

काम्पोष्यस्य मांत्वाधिर नारिवेदने कार्यः।
स्मिन्नमिनाग्नयवैष्णवः।
मन्त्रामालयानोपेतो निर्बांता श्रीशाल्यवाचः।
नस्तान्त्यावितान: कर्तव्यः कर्त्तृमिनाग्नयवैष्णवः। ॥ (2. 81-82)

According to Bharata, the playhouse should be made like a mountain cavern and it should have two floors on two different levels, and small windows. And it should be free from wind and should have good acoustic quality. For in such a playhouse, protected from the interference of wind, the voice of actors and singers as well as the sound of the musical instruments will be distinctly heard.

The tradition of building playhouses in caves is also supported by Daṇḍin in certain passages in his celebrated work Daśakumārasastra.

It, therefore, becomes clear that open spaces on the hills as well as the mountain caves were utilised for this purpose. Mallinātha also bears testimony to this fact while commenting on the word ‘Śilāvesma’ in the Meghadūta at l. 26.

THE IMMORTAL HIMĀLAYA

The Himālaya has played an uncommon role in shaping the political, religious, mythological, literary and artistic life of our people. Countries like Babylon and Egypt are the products of their rivers. Similarly India, physically and intellectually, is the creation of the mighty Himālaya. There is a consensus of opinion among scholars that no mountain scenery, not that of the Alps, nor any of the caucausus, the Andes is comparable to that of the Himālaya in splendour and beauty. Its continuous ridge is nearly double the height and about five times the length of the Swiss Italian Alps. Kashmir—one small portion presents a nook nestled in the north-west corner—is as large as all Switzerland. It occupies a unique place; its swiftly flowing streams, hot springs, and icy glaciers have developed characteristics peculiar to its climate. Its soil produces rice, saffron, sweet apples and fragrant flowers, its ponds grow lotus and nāryī and silvery lakes produce nourishing
vegetables. It is one of the best places in the world for its scenic beauty for the tourist, the loveliest for the poets and artists and the holiest for the yogis for the fulfilment of their creative urges. It is perhaps for this reason that the goddess of learning has selected this to be her permanent abode. Kalhana, the greatest chronicler of Kashmir rightly records: "Kailasa is the best place in the world, the Himalaya, the best part of Kailasa and Kashmir the best part of the Himalaya." It is perhaps for this reason that Ka lidasa, the prince among Sanskrit poets, has sung his most charming, touching and thrilling idylls in praise of the Himalaya. He has significantly called it "Devatātmā". In almost all of his classics, the echoes of the Himalaya are resonant. The word 'Himalaya' is the creation of his vision of beauty and incomparable imagination. His pen pictures of the Himalaya are so fascinating that peoples of the South and of the desert land of Rajasthan read with wonder and adoration the descriptions of 'sky kissing peaks'. The writings of Valmiki and Vyasa too have been influenced by the majesty of the highest peaks of the Himalaya, the mighty rivers like the Sindhu, the satadru, the Gangā, the Sarasvati and the Brahmaputra. Thinkers have found peace as true gift for man and as golden means the conquest of fear for the realisation of their eternal goal. Age after age writers have brought out the beauty of this concept in their classics. Owen Lattimore in his well-known book Inter Asian Frontier of China says: "The massive heights of Tibet dividing India from China also nourish the sources of the Yangtze and the Yallow River flowing into China, the Indus and the Brahmaputra flowing into India, the Me Kong flowing into Burma. The Central plateau is the source of life as of civilization created by the Himalaya which has given life nearly to a half of the human race. Kālidāsa's Meghadūta deals with the life at the highest altitudes, called Alakā. The glorious description is simply superb: The Purāṇas make frequent references to the lordly Himalaya. Our Epic Kumāra-sambhava is par excellence the panegyric of the mountain. The first seventeen verses reveal the super-beauty and majesty of the Himalaya.

To achieve cultural unity, the ancient thinkers established various centres of pilgrimage where the scenery was majestic and life undisturbed, far from the madding crowds of civilization. These centres carried with them colleges of education and social welfare promising relief to the inhabitants, both physical and mental. Among them Amaranātha, Kedāranātha, Badrānātha, Pāsūpata, and Jwalamukhi are of idyllic beauty. Not only this. Scenes from the hallowed Himalaya are still found depicted in almost all parts of India, and echoes of these immortal places are heard in the frescoes at Amber, the fort at Jaipur, Bāna,
the celebrated Sanskrit novelist, makes reference to such paintings in his work 'Kādambarī'.

The land for the Himālaya was not confined to India. The ancient Hindus took them to the South East Asian countries. The well-known Smara Dahana is found in the songs of the literature of Java. The King of of Siam finds pride in calling the temple of his coronation as 'Mount Kailāsa.' In India the word Kailāsa is a symbol of sanctity and purity.

The range of the Himālaya extends roughly for 1500 miles from the Indus to the Brahmaputra. Its majestic and magnificent peaks are the Gourī Śaṅkara, Nādgaparvata, Kāñcanagaṅgā and Dhawalagiri which have thrown challenge to man. To the south of the central range is the second belt which rises from 12 to 15 thousand feet in elevation. The third range is called the outer Himālaya. M'Cintyre records in his book 'Attack on Everest' as follows:

'These Himālayas are the supreme mountains of the earth, tossed high in some convulsion of the primal age and stricken immobile, a frozen ocean of lava where crests are on the outer fringes of space, whose depths and hollows are the secret places of the earth, unknown and inaccessible, rock-cut gorges set about by forest swamp and interlocking jungles within whose grim recesses life may pullulate, shut off for ever from the outer world—Himālaya the abode of snow. At least forty heights exceed 24,000 feet. This mountain continent makes its own variations of climate from the coldest, aimless arid heights to dark, steamy sunless deeps, glaciers where torrents run through caverns measureless to man, down to the sun parched plains of India. Here the Ganges, the Indus, the Brahmaputra, the Alaknandā burnt smitten from the bound rock to wind a hundred miles through hidden valleys, subterranean gorges and leagues of treacherous Tarai marsh to spread their healing waters on the plains and so to find the ocean and the end of all things, reabsorption in the infinite, reincarnation and rebirth—the very symbol of the pantheistic cults that give them adoration.' Geographers have recorded the account of its various ranges as follows:

<table>
<thead>
<tr>
<th>Number of Peaks</th>
<th>Over</th>
<th>24,000 Feet</th>
<th>25,000 Feet</th>
<th>26,000 Feet</th>
<th>27,000 Feet</th>
<th>28,000 Feet</th>
</tr>
</thead>
<tbody>
<tr>
<td>74</td>
<td></td>
<td>24,000</td>
<td></td>
<td></td>
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<tr>
<td>43</td>
<td></td>
<td>25,000</td>
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<tr>
<td>16</td>
<td></td>
<td>26,000</td>
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<tr>
<td>5</td>
<td></td>
<td>27,000</td>
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</tr>
<tr>
<td>3</td>
<td></td>
<td>28,000</td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

There are 146 peaks offering varied variations of weather and climate. This vast 2,000 miles of mountain extends from Calais to the Caspian Sea,
presents Nature in her various moods, wild and gentle. The southern rampart has not been detailed by any geographer. Sven Hedin's Trans-Himalaya provides a rough idea of this place:—

“We marched to the south-east in a strong West storm and were almost suffocated in the gusts of dust laden air, which swept along the ground. We suffer greatly and cannot use our hands, the map sheet is torn in pieces and we wonder if we shall live to reach the next camp. Our faces are distorted and assume quite a different expression. The eyes are bloodshot and water, tears run down our cheeks, catch the dust and freeze, the lips swell and burst and the skin round the nails cracks so that the finger tips bleed. At last, more dead than alive, we reach the camp. We hasten to restore the circulation but it takes time. By degrees our facial muscles recover their elasticity and return to their proper position and we reacquire our former aspect.”

Kālidāsa has verily praised it as the ‘Measure of the earth’ possibly taking cue from the Gītā: “Among the mountains I am the Himalayas.”

HISTORICAL BACKGROUND OF SIVA

ŚIVA is one of the most important deities in the religious worship of the Hindu. He is the third of the Trimūrti, the other two being Brahmā, the Creator and Viṣṇu, the Preserver. His prototype is the god Rudra in the Rgveda. He is lauded in three or four hymns. He is portrayed as wielding bows and arrows, lightning shaft, and thunder-bolt e.g.

अहिन्नियां शायकानि शन्याहिनिनिम्रो बजरं विस्वरुपम्
अहिन्नियां दयसे विश्वमव्य न वा अष्टोवो यस्य श्रद्धिः (Rv. ii. 32. 10)

‘Worthy thou bearest arrows and bows; worthy the adorable all coloured necklace; worthy thou wieldest all this force: there is nothing mightier than thou, O Rudra.’

“The hymns addressed to him”, says Dr. Macdonell, “chiefly express fear of his terrible shafts and depreciation of his wrath. His malevolence is still more prominent in the later Vedic literature. The euphemistic epithet ŚIVA ‘auspicious’ already applied to him in the Rgveda, and more frequently, though not exclusively, in the younger Vedas, became his regular name in the post-Vedic period. Rudra is, of course, not purely malevolent like a demon. He is besought not
only to preserve from calamity but to bestow blessings and produce welfare for man and beast. His healing powers are mentioned with especial frequency, and he is lauded as the greatest of physicians."

Maruts or storm gods are said to be the sons of Rudra. They are described as born of the daughter of lightning. They are said to move in a troop, armed with spears or battle axes and wearing helmets on their heads. e. g.

'They gleam with armlets as the heavens are decked with stars; Like cloud-born lightnings shine the torrents of their rain.'

[Rv. ii. 34. 2]

The Maruts are compared with lions and wild boars. For example:

'The Maruts spread the mist abroad,  
And make the mountains rock and reel,  
When with the winds they go their way.'

[Rv. VIII. 7. 4]

His different epithets throw a good deal of light on the development of his character. The word kapardina 'having dusky matted hair' and sikha, 'red, tawny', are significant. The hymns in the Atharvaveda preserve his old characteristics of malevolence. He is invoked to ward off the evil effects of goblins and demons.

Scholars are of opinion that the word Keśins and others connected with Rudra indicate the fusion that took place in India among different races and peoples. The conquering Aryan race adopted systems of thought, religious beliefs and practices from the primitive races. The process of assimilation of the conquered by the conquerors has been fully reflected in the development of the character of Rudra. 'Keśins' are associated with Munis, a word of non-Indo-European stock. The Kanarese language has preserved the original meaning 'one excited, inspired or maddened.' The Keśins were possibly some non-Aryan people who are mentioned in the Kāṭhaka Saṃhitā. This also explains the Yogio practices associated with Śiva in post-Vedic literature.

The other epithet of Śiva is Kṛtivāsas or 'skin-clad' found in the Saṃhitās of the Kṛṣṇa Yajurveda. He has a rat for his vehicle, his sister is Ambikā and he lives somewhere beyond the Mūjavat mountain. The Satarudriya hymn in the Yajurveda contains
a sort of apotheosis of Rudra in the Vedic age. He is described as Giriśa, Giricara, and Girisad and his hosts are called ‘Nisādas’, ‘Puñjiṣṭhas’, keepers of dogs, hunters, carpenters, and chariot-makers. This accounts for the association of Śiva with the rat, the Hīmālaya and its residents. the Kirātas.

All this is indicative of the non-Aryan influence on the character of Śiva. Another non-Aryan influence is seen in the association of Phallus-worship with the cult of Śiva. This happened by the fusion of the male god of the Indus Valley people (3000 B.C.), who are referred to as ‘Śiśnedevās’ in the Rgveda, with Rudra as a fertility deity having several things in common with the former.

Kumāra is known by several names and epithets in the Purāṇas. He is called Skanda, Kārtikeya and sāṃmātura, and is said to possess six faces and twelve eyes. His consort is called Devasenā. He rides a peacock and his face is likened to that of a goat. Similar designations and descriptions of Kumāra occur in a number of passages in the Mahābhārata. For instance in Vanaparva (Chap. 224) we have:

प्रसिद्ध दिग्यासोरो राजसाहिष्युज्ज्वलवः |
एकश्रीविभूतः कुमारः समपन्नः ||

In the Chāndogyopaniṣad (vii. 26. I.), Skanda is equalled with Sanatkumāra. It appears that the epithets like sāṃmātura and others are purely figurative. The designation Kārtikeya is significant as meaning ‘the son of the Kṛttikās’! Now this constellation consists of six stars which accounts for the epithet sāṃmātura.

The following passage of Taittirīya Brāhmaṇa (I. 1. 2.; 5. 1. 1) shows that the presiding deity of the Kṛttikās is Agni:

एतद्वा अर्नेन्तवेच पत्र क्रित्तिकः |

Agni, again, is associated with number six in the Gopatha Brāhmaṇa (I. 2. 9):

श्रवण: पद्याद्वितय विष्णुवन्तरिलं चौराय भ्रोभिविवस्ततय हमानि मृतादि पादाँ: |

This too justifies the name sāṃmātura. The Śatapatha Brāhmaṇa (vi. II. 3. 18) states that Kumāra is the ninth form of Agni:

तान्येतान्यविद्य श्रवण: , शरवपः , ऊष्णः ,
क्रित्तिकिः , याचः , महावेचः , ध्रुवानः , ब्रह्मस्मापिः,
कुमारो नवम: |
This can be explained by the derivation of the word Skanda from \( \sqrt{\text{skadi}} \) to make dry. One of the functions of Agni is to make things dry. Yāśka also corroborates this trait of Agni by one of his derivations, ‘Aknopano bhavati,’ i.e. it is not wetting. Now, let us see how peacock came to be associated with Skanda as his vehicle. This appears to have been due to the double meaning of the word ‘Śikhin’ which means both Agni (i.e. possessing Śikhā or flames) as well as of peacock (i.e. possessing Śikhā or a tuft.) Moreover the flames of fire, when they rise almost appear like the bustling of the feathers of a peacock.

As Kumāra is a war-god and is the commander of the army of the gods, the epithet of his consort Devasenā is, therefore, quite appropriate.

**STORY OF THE KUMĀRA-SAMBHAVA**

Kālidāsa is universally admitted to be the master of classical Sanskrit. But his intimate knowledge of the Vedic language is also evident from one stanza in his *Abhijñānaśākuntala* which he has composed in a vedic metre. Not only that, he had imbibed the spirit of the Vedic Rṣis as well, and like them, he lived close to Nature and was an ardent lover of forests, rivers, mountains, caves, hermitages and wild animals and birds. The felicity of his style, the rich variety and appropriateness of his similes, the flight of his fancy and his deep sympathy with human emotions and sentiments have exercised a strong appeal on the minds of all who have studied his works.

The theme of Kumārasambhava relates to the birth of the war-god Kumāra in order to kill the demon Tāraka who was a constant pest to the gods. This could only be possible by bringing about the union of Pārvatī, the daughter of Himālaya, with the god Śiva, who had renounced the world and imposed on himself the vow of penance.

In this poem Kālidāsa has glorified Kāma, the god of love, who though vanquished by rigorous self-control, ultimately emerges triumphant inasmuch as he succeeds in casting the delicate arms of Pārvatī round the neck of Śiva like a noose.

The poem begins with a brilliant description of the Himālaya, on whose summits the clouds flit about, displaying a riot of colours produced by the reflection of the variegated hues of minerals abounding on its rocky slopes. How could snow mar the exquisite beauty of this magnificent monument of Nature which proudly stands like the measuring rod of the earth and is a mine of inexhaustible treasures. The presiding spirit of
this lofty mountain, being wedded to the nymph Menā, gave birth to an elf-like child—a girl of infinite loveliness and charm, as if fashioned by the Creator by assembling together the pick of prettiness from all the paragons of beauty. Her name was Pārvatī, the mountain-fairy, in keeping with the place of her birth. She was destined to be the spouse of Śiva as foretold by the sooth-sayer Nārada, the fleet-footed and ubiquitous herald of the gods. Accordingly, she was permitted by her parents to wait upon and cast the spell of her charms on the god Śiva, who was engaged in the practice of his self-imposed vow of penance.

In the second canto, the gods, in great terror of the demon Tāraka, are depicted as going to Brahmā for help, who tells them that the demon can only be destroyed by the son of Śiva begotten of Pārvatī. In the third canto, Indra, the lord of the gods, implores Kāma to come to their rescue by smiting the heart of the imperturtable Śiva with the love of Pārvatī. Kāma agrees, and with the aid of his friend Madhu, who makes an untimely spring burst forth in the grove in which Śiva is absorbed in deep meditation, lies in ambush waiting for the opportune moment for shooting his flowery arrow. Presently, Pārvatī arrives in the full bloom of her youth, like a creeper laden with fresh flowers, to wait upon Śiva. No sooner does she bend to make her offering of flowers at the feet of Śiva than Kāma shoots his formidable arrow. For wee bit of a second Śiva is perturbed but soon he collects himself and, discharging a flame from his third eye, burns down Kāma and reduces him to ashes.

The fourth canto contains the pathetic lament of Rati for her dead husband, which is one of the most touching elegies in world literature. Madhu, the presiding spirit of the vernal season, consoles her. But she, being utterly unconsolable in her despair, resolves to immolate herself on a burning pyre. Only a voice from heaven, assuring her of her reunion with Kāma, dissuades her from her resolve.

At this tragic turn of events, Umā is sorely disappointed in her love and resolves to achieve her object, which she had failed to achieve by the lure of her charms, by means of macerations and austere penance. In the fifth canto she is depicted as exposing herself to the inclemencies of weather and subjecting herself to severe and unbearable hardships. In the course of her asceticism, Śiva, in the garb of a hermit, appears before her and tries to depict the lord of her desire in appalling colours. She rebukes him bitterly for his attacks and, refusing to hear any more of his calumny, decides to leave the place. At that Śiva is deeply touched and being so overwhelmed he reveals his identity and gathers her into his arms in a close embrace.
This makes the ground ready for the marriage and, in the sixth canto, the poet presents a gay picture of the solemn rite. The Seven Seers accompanied by Arundhatī call on the Himālaya to seek the maiden's hand for Śiva. The daughter stands near her revered father, with her eyes downcast, counting the leaves of the lotus in her hand. He looks to his wife Menā for guidance in that important domestic matter. The seventh canto begins with the marriage, and the rich details of the ceremony are graphically described. Pārvati's mother, amidst moments of pleasure and displeasure, is at a loss to put correctly the painted marks on her darling's forehead and places wrongly the sacred thread which is later on corrected by the nurse.
प्रथम: सर्ग: ||
प्रथमसर्गः

( 'हिमालयसुषमार्फतः' )

प्रस्तुतरस्यां विषी देवताः हिमालयो नाम नगाधिराजः
पूर्वार्थो तीयु-निम्बियु विगाहत्य स्वयं पुष्यित्वा इव मान-बण्डः।।११
यं सर्वेऽशिला: परिकल्पय वस्तम शोभा विशेषं वोह-बोहः।
भास्वन्ति रतनासि महौषधीवर्ण णुनुसेन्नम् कुजुहर्गमिः।।२२
प्रत्-रत्न-भववन्य यस्य हिमं न सोभाय-विलोकि जातमः।
एको हि दोषो गुणसन्निपते निमान्तली-द्रो: किराणेविवाचः।।३१
बलास्तरक्षितो विषाय-मण्डनां संपादिनौ! शिरार्किष्ठति।
बलाहक्षेत्र-विषाय-रागामकाल-सत्याविवटे धारु-मतासू।
प्रामेशिनं संचरतं चनानां द्रायानन्दः सामुतैं। निवेद्ये।
उद्रेणिता वृग्दिमिराथ्यनस्त न्युपार्ण यस्यात्प्रवृत्ति सिद्धः।।५२
पवं तु युजर-खुलिकोतरं यस्मिनः ह्यमहापृप्तः हुत-ह्यपान्तू।
विलासित मार्ग-नम-रत्नमुक्तमुं कापले: केसरिणां किराता।।६६
ग्यासुकरा धारु-रत्सन ययु भूर्जत्वः कुज्जुर-विकुशोराः।
व्रजस्ति विद्याभिखु-गुदरीवामनकु-ण्डक-किर्योपयोगम्।।७७

१. तु: मत्स्यपुराणे (वृष १६३) नायुपुराणे (वृष ५१५) महाभारते (कन्य १०५-१०६) चर्के (सत्याविवटे स्वयम् १, ३)। नावतीके (१, १-२) अहिमालयः, अहीः
सर्वः मा सत्याविवटे महाभारते: अहिमालयः, एतत्वपुत्रस्वभवित्ववस्तमप्-सार्वभौमेत्यः
इति भरतः। २. केतुतु न दिव्यते कालः: कुल्पवर्णः यथा तथा यथा चारो सम्बन्धः श्रीति
सा तत्त्वः। तस्मिनः रत्नसम्बन्धयः: केतुतु भक्ति विषाय यथा तथा भक्ति
नववंशसम्बन्धयः। केतुतु अभक्तन्ते किरात सर्वत्र भक्ति, तत्त्राभक्तिसम्बन्धस्य
विकालसम्बन्धयः, इति भरतः। ३. 'सामुतैं' इति मारामण:। ४. कुज्जुरविकुशोराः
इत्यन्ते परम्पराविवर्तनीयम्| पूर्ववर्त्तिकाः प्रतिपादित्तिमिति विचारः स्फळम्।
य: पुरुषन कीचक-राधाभागान्त वरीयुक्तबनें समीरेण।
वदुगातिस्वास्यमथिः स्फुराणां तानप्रगदाशत्वमिच्छोपगान्तम्।
कपोल-कण्डु: किरिम्भिनेतुं विप्लवितानां सरल-हुमाणाम्।
यज सुत-शीतरत्या प्रसूत: सातुनि गन्ध: सुर्यनकरोति।
बने-चराणां वनिता-शबाणां वरीयुहोत्सङ्क-निष्क-भास:।
भवति यजुरश्रेयो रजन्यामलोल-पुरां: सुहुल्लभोपा।
उद्धुर्वमज्ञ्यां लिप-पार्द्ध-भागान्त माम शिलोभ्युतहिमेवस्वपि यथ।
न दुर्वह-ओपित्योधराति भिन्नवति मनं गतिमृथस्युतः।
श्रुवेश्च हुमं दशर्ता प्रस्तृते समवस्प्युचे:हिसारं सतीव।
लागुल-विक्षेप-विसृप्त-शोभेरत्सति तथा-राजसिन्धु-नारः।
यस्यार्युक्तं मिरि-राज-शाब्रु कुंवति बाल-ध्यजन्तेवयम्।
यत्राःशुककेष्म-विविजितानां यद्देवभयं किपुल्लाहानाम।
वरीयुह-हदा-विलिमयववस्तिरस्त्रकरिण्यो जलवा भवति।
भागोरध्व-निर्त्तर-शोकराणां बोधा सुहु: कम्पित-ब्रवद्वारः।
यद्व वायुरनिहायोऽः: फिरात्सरोऽवेयस्ते भिक्ष-शिखिण्ड-वहः।
सप्तरी-हस्ताविविदाश्रथायारथ: विस्वावा परिवर्तमानः।
पद्यानि यस्याय-सरोहस्ताि मः प्रवेधयत्वुद्व-पुलिमूल्यन्।
यजाम्योत्लत्वमेवं वत्स सारं धरित्रशस्त्र-श्रमं च।
प्रजापति: कलित-यज्ञ-भागः हेलाधिपत्यं स्थाययमवत्तिहुतं।

(मेना-विवाह:)
प्राचीन सांग समस्त प्रयोगों में आकाशमानीकरण-बहुत-प्रसिद्ध है।
कुछ दिवस प्रतिष्ठित बुद्धस्मरणवेदना कुलशाह-सतानाम।

(पार्श्वी जन्म)
प्राचीनमाने निलुः प्रसिद्ध वहस्य कन्या स्वभावमार्गलि।
सती सती योग-विश्वास-देहात तां जनमने शैलवृक्ष प्रसबे।
सा श्रीवराणामध्येन तत्तनं समाधिमत्त्वादुवर्दानं विभाय।
सम्प्रभोगास्थिरतायं नीतिविवेकसाहु-सुपोषन संपत्।
प्रसन्न-दिक्षित-विविध-वातं श्रीर-स्वानांनतर-पुष्प-वृष्टि॥
शरीरिणा र्रेवां जड़माना सुखाय तद्जन्म-दिनं भस्म।
तथा विहित्रा शुरुंरां सविविवेकसुक्रेत्र-स्रष्मा-मण्डलया चकासे।
विहूर-मूर्धरस्थ-नेव-शहवादू उद्वृक्ष्या रत्न-सत्तायेव॥

(शालक्रीडार्जननम्)
दिनेदिनेसा परीयांमानी लविवह्रया चार्मसिवे लेखा।
पुषोष लाभ्यवालिविवेकसाहु-सुपोषनान्तरानि कलान्तराणि॥
तां पर्वश्चराणमध्येन नामना बन्धुधरियां बन्धु-जनो जुहव।
उमेति मात्रा तपसे निबिझा पदचारुमायुं गुमुखी जगाम॥
महीभूतः पुनर्विद्विति हृदिस्तम्पं न जगाम दुःसिद्ध।
क्रमर-पुष्पस्य मधोह चूले त्वेक-मालास्विवेच-सिन्ध।
क्रममहाया शिवेश्व वीपर्दिवशमां निवेद्य समयः॥
संकारवेदेय गिरा मनीषी तया स पुत्रस्म बिवृतित्तः॥

1. यथा पुरुषस्वतिवृद्धितं शिखरत्म अतिदिनपातिकिचिक्षे लाभत्वमामानिर्धारणण कलामृतपावनमानं
2. नानान्तरस्य भविष्यति, तदेवस्य प्राप्तिः जन्मवाणिज्यसायं लाभ्यसुप्रेमवास्यसुक्ष्मुन कलामृतपावनमांः
3. वि. पअसं त्यों तत्तनं 'कालन्तरस्यायमाणिर्धारणान् विवेचतात्वयूं' इत्यर्थः।
4. तत्तवोपरिषमस्य स्वभाव साहुभूति तथा न तावृत्विति व्यव-हारः।
5. ततः गुणे सविन्यमानं तथां पविवेकसाहु महायु सेवे इति पुनर्न इति सुपोषनः इति भरतः।
6. पातःहुरासपतिकिचिक्षे गौतमसाहुसानां श्रीपर्दिवशमां निवेद्यः।
7. प्रभाव महोत्ति प्रभावानं नानान्तरस्य इति विवेचनात्।
कुमारसम्भवे

मन्वाकिनी-सौकत-वेदिकाफळ: सा कन्दुके: कृत्रिम-पुष्पकेशव।
रेसे मुहुर्मध्य-गता संभविः कृष्णारस-निविवर्तीव बाल्ये। ॥२४॥
तां हृस-माला: 'शालवीय गहुं महोपाचि नक्षिमिवार्त्य-भासः।
स्वरोपिवेशामुष्मिवेश-काले प्रपेदिरे प्राक्षन-जन्म-विधा:। ॥३०॥

(योवनवर्णनम)

सरस्युत्तुष्णुमु-नक्ष-प्रभामिनिलेपयादतु रागमिवोढ़िरसी।
भाजहुस्तुष्णुर्मसो पुष्पियां स्वल्यारविनिधिमध्यवर्षाम्। ॥३३॥
सा राजहेंसेरव संताज्ञि गतेशु लोकात्मकित्वक्रेशु।
व्यनीटः प्रस्यवेश-सुखवरिलसुभूतानु पुर-विणीतानि। ॥३४॥
बुद्धवरुपं च न चारिनीय जागुः शुभे सुखमुखवत्तबीये।
शेषाङ्कः-निर्माणः-विभी विधानतुर्वचन्य उत्पादः। ॥३५॥
नागेन्द्र-हस्ताल्याचिच कर्कशाल्वविद्यासात्-तीत्वात् कवली-विदेशः।
लक्ष्यायि लोके परिशर्षः रूपं जातास्त्युवविमान-वाह्यः। ॥३६॥

1. हुसानां वर्षाः मानसे विविद्:। पुनःश्रव शार्तारमेव स्वामिन्तेशु प्राचीनप्रवत्थिवसिद्धिं
प्रसिद्धः। ॥ वो सुभोभारामिषता निर्का एव यथा: सुखमातिरंगेऽवं महोपाचि प्राप्तवान्ति,
तथा बलाम्बकरामामा नासान्त्येतु ग्रंथविद्यु विद्यमाना विद्यासात्माविद्या नारायणः।
2. 'महोपाचि' - म, व, पाने। 3. अख्यवासः परिच्छेदमुखायाः। 'व्यवह व्यावह धरी-परिक्षेत्
वस्यवाचस्यायोगसाहि' ति वादविचारेत्वा:। भारतः। 4. 'हस्ताल्याचिच' स्वर्यमेव विनेदू
इत्यविद्यामुक्तमित्रिनिदानिपदिपनिश्चित्वं विद्योपमां दीति नारायणः। 5. 'अख्यवासः'
इति नाः पाने। तु. एवं: विदुः। 6. परिशर्षात्माविद्यासात् परिशर्षः। नागमान-हस्ताल्य
कर्कशाल्वविद्यासीते शालस्यास्य नैन्द्यन् विश्:परिशर्षः रूपवान्ति दीति इत्यविद्यामुक्तमित्रिनिदानिपदिपनिश्चित्वं इति वादविचारेत्वा:।
एतावता नवनुमेव-शोभा काशी-गुरु-स्थानमिनिविद्वाया:।
आरोपिते यदृ मित्रिवेने पवित्रदन्य-नारी-कमलियमक्षु।।
तत्स्य: प्रविष्टा नतनामिनिवर्त्तं रराज तत्वी नव-रोम-राजी:।
नीलोमितीक्रमृ सितेतरस्य समेखलामध्य-मारोपिकृचि:।
मध्येस सा बदेव-विलान-मध्या ॥ वालित्रवं वा बसार बाला ।
आरोहणां नव-योगेन कामस्य सोपानमिव प्रयुक्तू।।
चन्द्रोयुक्तिक्षुड्डः पन्धरा ॥ तथा प्रयुक्तू।
मध्ये वथा श्वाम-पुतंश्य सत्त्य मुगुङ्ग-मूड्रानातासप्यः।।
शिरो-मुन्यारिक-रत्नामाः चाहू तद्वियाविधि भेन विटक:।
पराजातनामि बहुत हरस्य यो कण्ठ-पादि मकर-थवेन।।
कण्ठः तत:।।
चन्द्र गता पदार्जल भुक्ते ॥ पवित्राधिति चान्द्रमतीस्याः।
उमा-मुरुं तु प्रतिपद लोला हिरस्थ्याः प्रीतिमाप कल्य:।
पुर्वं प्रवालोपति: च वदि स्वास्य मुकाफलं च स्फुत-विद्वृत्त।
ततोज्वलुक्षुष विशदस्य तस्यास्त्रीौषधि-पर्यंतरत्वेऽ:। समस्यत्।।

1. 'नवनुमेवशोभा' श्रद्ध: नाती पाण्डु:। 2. अनु वर्ष्यमानाद्वरा परमाणुः।
गिरिवेनु तु गिरिवेश:। अक्षुम्मुग्ग-कारोपितम, न तानरूप:। जातीवेदये स्तवेभर रागातिकायारोपितम, न तु वेदमा गिरिवेशकान्तारभिमिति भाव इति नारायण:।
3. वेदमय: कुमामयालं प्रसिद्धिभिः नारायण:। 4. अन्नभापि दनावदाना बोधीती कुसूर पर-महार्ज वाचते। अन्नपातन्त्रेन संसामालातू मृणालसुमुखमपिश्रातास्तनाभि:।
5. 'प्राक्रंदः' नाती पाण्डु:। 'पत्रकः' नाती पाण्डु:। 6. यो मकरश्रेष्ठ:। पूर्वं वर्ष्यमāधुरे विहीतन्त्रुक्षमार्तिरविभूति साधन:।
7. 'संवकाक्षेपारोपिब्रमीं-सौरनिष्ठामारीं देहिबद्धन प्राप्त:। नेश्विरस्यप्रचोपादुक्षमार्तिरामादित्य:।
8. 'बुजोकश्चन: ' (१३, ६६, पा।१०३) इत्यादेप्रभुगिति नारायण:। २. चन्द्र-कादीं लालाभवे सिलिपि ताराक्रोपिहितवामालामुरक्षमार्तिरामादित्य:।
स्वरेण तस्यामात्मञ्जरात्व रज्ञलिपतायमामित-जात-वाचि।
प्रयनयुष्टा मा स्त्रिक्षुलस्वा भोज्यतनिष्ठीरिवै ताडवचमाना ॥४५॥
प्रवात-नीरोतकार-निर्ब्र-रूपस्वर-विप्रेष्ठतमानायः ॥
तथा गुहोत तु सुगाज्जनायस्ततो गुहोत तु सुगाज्जनामीः ॥४६॥
तस्या: शालाकाज्जननिमेतिवेक कान्तिं होरायतलेखयोऽि ।
तत् वीर्य लोलाचुरामनुः: स्वचापसींद्रयमि सुमोच ॥४७॥
लज्जा तिरंचाव यव चेतसि स्वार्णसंकार्षमवर्षराज्जतुः।
तं केश-पाणि शससीक्षय कुंभृवसि-प्रयतन्त शिष्यिन चमयः। ॥४८॥
सर्वोपमा-ईव्य-समुन्नचनेन यथा-प्रदेशं विनवेशितेन ।
सा निर्मिता विश्व-जुजा प्रायतनदेवेक्ष्य-सौन्दर्य-विहलयेव ॥४८॥

(नारायणमे पार्वेश्वविवाहस्तवः)

तत् नारः कामचर: क्वाविन् कयों फिल प्रेक्ष्य पितु: समोपे।
समासनवेशोकवृः भवित्रों प्रयोम्: शरीरावर्हः हरस्य ॥५०॥
गुहा: मा ग्राम्येन्दृपिव स्वस्वतोवेस्यास्त्रींं निःश्रुतान्येऽविभिन्नः।
हृते कुषाणों तु मनत्वसुमहि तेवायत्ययरासिः हृणूः ॥५१॥
प्रायोविचारः न हि देवदेवस्माः चुतां धाहितः भवाक ।
संपन्नसना-मन्न-भोण ताछोच्यद्युद्यमस्वतेद्यद्य ॥५२॥
वयौः पूर्वः जने शरीरं सा वल-रोकातु चुदती संसर्जः ।
तदस्यस्मृयेव विशुद्ध-सर्जः पति: परमपिनमयिरतोहृणूः ॥५३॥

१. देवोब्रजमात्रालेक दक्षिणाशी वनिलापि बीणाया: समीचीनान्वान-शतायामभक्तिलाल्यांता बीणागुणविन्धीय श्रीफजनाममन्तुदेवश्रुपुस्तकपाठसंस्थिते भाषा: इति नारायण:। २. नमोरं देवी-केता-पाणि-दर्शि सत्यि वदता: स्वजनं लेखायदनुमननिग्रहिता: निस्सुद्धा श्रीमानस्य एव तद रतिहीनिः साखा: इति नारायण:। ३. अर तत् द्वारे दल्ला विबिधोणिनि मन्दक्षमाश्रुपास्य तत्त्वमानदेवक तस्मात् चुदाता तद तेव्रतत्वः अनेन्द्रप्रक्षेपणे धचेवावरसः वीर्वास्य ज्ञानवात्र ज्ञानमार्गमणिलेश्वरस्मृतेश्वात् एकसौमूर्त्यस्व-विद्युष्टः तु तस हेतुवतः। अनेन्द्रप्रक्षेपणे धचेवावरसः वीर्वास्य ज्ञानमार्गमणिलेश्वरस्मृतेश्वात् एकसौमूर्त्यस्व-विद्युष्टः तु तस हेतुवतः। इति नारायण:। ४. पशुः संसारिकभिषेक प्रतिविन्दु: तदाश्वि प्रक्षेपणे धचेवावरसः तदाश्वि प्रक्षेपणे धचेवावरसः तदाश्वि प्रक्षेपणे धचेवावरसः। इति भवावरसः। अनेन्द्र-कोषाक्षि: चुदाता तदस्मृत:।
स कृति-वास तपस्यासे यतात्मा गंगाप्रवाहोक्षितः देवदारोऽ
प्रस्थं हिमालेहुं गनाभिगच्छितः किंचित्तु वाकातिनरसध्युवासवः
गणानमेव-प्रसवावर्तसा भूजयः र्वर्ण-बत्तिवधाणा:
मनःशिला-विच्छुरितास निवेदयुः सौऽैव-न्देः शिलास्वेषः

(हराचारः)

तुच्छ-संवाद-शिला: खुरागः समुलिकृतः वर्षकः ककुतानः
ह्स: कथवच्छत गत्वीविवर्गतरसोत्स-सिंह-वृन्धननादः
तत्तर्गतिनामः सत्क्षतभद्धं स्वमेव सूर्यमयोर्सर्वतः-शृशुः
स्वयं विवाहात तपस: फलानां केनापि कामेन तपवचारः
ब्रन्धयौग्येन तदन्त्र-नाथः स्वगोऽसामविचर्वचित्वता
आराधनावालय सकी-समर्थाः समास्विदेशः प्रयत्रां तदृजाः

(अमशुकपदीकारः)

प्रस्थास्मुनितमिचि तं समावेः श्रुयूमाराणी गिरिजोऽजुमेने
विकार-हेतुली सल्ल विक्रियते वेषां न चेताति त एव धीरा: ।
श्रवाचित्व-बलिपुक्ता वेदिसमार्ग-वसा

नियमविविजलां बाह्यां चोपनेनो

गिरिशमुपचार प्रस्थं सा तुकेन्द्रि

नियमित-परिखेवा तत्कार्यसम्पत्ताः ।

इति श्रीकांविदाक्षते सुकामन्त्रोः महाकाव्ये उमोत्थिनिं इति दसः प्रमस: सर्वः ।

1. इतिवर्मा इस्वेनने तप-परिकरुत्तमनिर्वालयायामवः किंविषतिवेलनेन वेदस्य

स्तवस्यनावनावरं उत्तरः 

मुख्योपाखण्डायिना प्रस्वय स्वप्नार्थं जलाभान्तः

प्रायस्यासस्य चोक्तमः 

गृहासीमियादिना विषव्वादवक्ते प्रस्वय रमणीयलमृतमः

देवस्यालीजेन नारकेयसंभवति ब्रह्मात्मणं समापित्वां पृथकत्वमस्तु समागताः

देवं भक्तिनः—प्रायानामित्वेन वृत्तित्विष वातस्यमुक्ताः वेनेन (७, ११) इति सूत्रायणः:

2. गुजार-प्राप्तोरुत्तवेदवाहः इति गानेन । ३. सत्यसम्बन्धां इति नानो गानेन ।

4. गुजार-प्राप्तोरुत्तवेदवाहः कार्यसम्यामा परिष्ठायाः कद्व इति केलितुः 

सुकृतिस्य केसा इत्य-पल्लापमस्तु, सोभनास्सीत्यः, इति मर्तमः ।
द्वितीय: सर्गः
द्वितीयः सर्गः

(तारकागः)

तस्मिन्निरपक्षाः काले तारकेषु दिबोक्षः।
त्वरासाः पुरौषायाः धाम स्वायंभूवं युधः॥१॥
तेषामाविरूषूद स्रष्ठः परिमलानमुलिर्याम्।
सरसां सुमुद्रबाणाः प्रात्तवीरिधितिमानिव॥२॥

(प्राणस्तुतिः)

श्रद्धा सर्वस्य धातारं ते सर्वं सर्वतोमुखः।
वाणौं वापिन्निरघ्न्यभिः प्रकृप्तोपथतिधिरुः॥३॥
नमस्तिमृत्युमेव तुर्म्यं प्राक्तरु सुधे केवलातमे।
गुण-श्रेय-विभागाय परशायदे भेदवृण्ये॥४॥
रोमाच्छादयमानमस्त्रसं बीजमज लक्ष्यः।
श्रद्धा श्रावर्ते विश्र भ्रात्वं भ्रात्वं भ्रात्वं प्रभुवस्त्रयेः॥५॥
तिनेगुष्ठस्मवल्लासासिंहिमानमुवीरयेः।
प्रलय-सिद्धित-सर्गार्णेनकारणान्त नाथः॥६॥
स्कृप्रस्वात्मभागो तेषु भिन्न-मूर्त्तः सिद्धाया।
स्नातिभाजः संग्राम ताधवुपितारी स्मृतः॥७॥

१. तेपावम् दत्ते, सम्बन्धे पद्मो चेम्यु। आपिरभूदित्वमेव स्वायमप्रभुहृत्यमुख भ्रात्मान्
दशिकानु, न वृष्टे स्वप्रचवलन दूषुपूर्वतित्व दौल्यः दत्ते, नाथः। २. वाचः सरस्वताः
पत्ते अतर्म वानिषु दत्ते नारायणः। ३. श्रवणं वर्षम् वर्ष साधारानं निपततम् निपततस्य
वीर्यस्य विभूतिरेव चरार्ताकनिर्मितं विद्वितिस्थितं सन्नवादो वर्षीलयः, दत्ते नारायणः।
’अत्ररावर्षं विश्रा प्रभुस्तरम् गीते’ दत्ते नाथः। ४. एकसतस्त्रयो देवाः ह्यक्षणोपि
पितामहस्य दत्ते स्मृतिः, दत्ते भरस्ते। जनन शतक्षितश्चार्यविन्यासोपाल्मत्वात्तिनस्त्तस्ता,
दत्ते नारायणः।
स्वकालपरिमाणेन व्यस्तरांत्रिकविवाय स्त।
यथा युद्धः स्वभावबोधी ती भूतानां प्रक्षमोदयः।
जगद्धोनिरयोनिलस्वं जगवतो निरस्तकः।
जगदविरानििविस्वं जगदीशो निरीक्षः।
आल्मामालमाना बेतित सृजस्वात्मानमालमाना।
आल्माना कृतिना च त्वमालमानयेव प्रवृत्तिये।
इवः संघात-कवित्तः स्थूलः सूक्ष्मो लघुपुर्णः।
भूतः व्यक्तसर्वसंस्कृतः प्राकाम्यः ते विभूतिः।
उद्धातः: प्राणो मात्रां व्यामीर्निःश्रीराश्च।
कर्म्य यतः: फलं स्वर्गसतानं र्तं प्रभवो गिराम्।
स्वाममतन्त्र प्रकृति गुप्ताय्याःप्रवृत्तिनीयः।
तद्धिनमुदासोऽन्त: स्वामेव पुष्करं विकुः।
स्त्ये: पितुंशामपि पिता देवानाशमपि बेचतः।
परतोभि परद्रातिः विवाहः वेधसमापि।
स्वमेव देहयं होताच भोजः भोजः च शाखु:।
वेचि: च वेचित्रा चासि द्याता भोजः च यतरस्तः।
इति तेष्यः: स्तुलिः: भूतवा यथार्थस्तु हृदयंगमः।
प्रसादांसिन्हुऽक्रोऽथा: प्रत्युवाच निविकसः।
पुराणोऽथ कवित्सत्य चतुर्मूलः-सभीरता।
प्रसुक्तिरालीच्छुद्वानं चरितार्थां चतुह्यो।
स्वागतं स्वानंदीकारान्प्रभावधवलम्य वः।
युगपन्नक्षुभवस्य: प्राप्तस्य: प्रायव्य-विक्रम: ||1-81।
किमिदं दृष्टिमात्मियां न विभ्रतमित्या पुरा।
हिम-खंडः प्रकाशानि ज्योतिर्वीचं मुखाः व: ||116।
प्र-समार्थविविधमस्वतंस्तुरारांदुः ||
बुद्धिः हृद्युः: कुलिङ्कं कुम्भां श्रीवं लक्ष्यते ||20।
किच्छायमांत्वत्वारे: पाण्डो: पाः: प्राचे: ||
मन्वेशं हृद्वीरस्य सविन्यं दैव्यसादिति: ||21।
कुबेरस्य मनःशल्यं शंस्तीवं पराभवम्।
अपबयक्ष्ये-गायो बाहुसमया शाकार्ध्वम: ||
यमोऽपि विलिङ्कं गुरुमिः व्यङ्ग्याश्चात्मितिविवा।
कुश्तेदिसमनोवेणिकं निर्वाकालात्लाग्वम् ||23।
ग्रामी च कथमात्वियः: प्रताप-शन्ति-शीतलः।
छिन्नन्यस्ता इव गता: प्रकामालोकनीयतमाः ||24।
पर्याकलत्वान्मस्ताः वेग-मज्जोतस्तिः।
अप्पमंतामोह-संरोध: प्रतीप-गम्यनाशिव ||25।
चाविजित-जटा-मौलिक-विलिङ्क-शाशिकोदयः।
रवि-चास्मस्य शूर्यव्यः: क्षत्रिकारस्विनिः ||26।
लध-प्रतिष्ठा: प्रथमं दूरम् किं बलवत्तेऽः।
अपवाद्वीरिव्यासाः: कृत्य-व्यवज्ञः परः ||27।
तद् बुध्वत्ता: किमिदं प्रायव्यः समागताः।
मध्य सुदर्शिंह लोकानां रक्षा युह्मार्शविहिताः ||28।
ततो मन्वानिलोढः त-कमलाकर-शोभिना।
गुर्जं नेत्र-सहलेर्गां नोदयामासं वासवः। ||28।
(बाचस्पत्युक्तः)
स द्रिमेनः हुरेश्चकुः सहलनयनाधिककुः।
बाचस्पतिस्वाग्नेव प्राजुलिण्विज्ञायनमुः॥३०॥
एवं वाक्यान्त मगवशामुः नः परेः पदमुः।
प्रत्येकं विनियुक्तार्थमे कथं न शास्यति प्रभोः॥३१॥
(तारकाम्यदानस्तयम्)
सवल्लाघवारेदीः सांतवाकःः॥ महामुः।
उपलब्ध लोकानां सांतकेनुरितविच्यः॥३२॥
पुरे तावट्टेयावस्य ततोति रविरातपुः।
दीर्घिकामलोमेवो यावमांज्ञेण साध्येतेः॥३३॥
सर्वभः सर्वमा चण्टस्य कलालिनन्देवेः।
न वत्ति नावरत्नपादस्य तालचुत्तारिनालधिक्यः॥३४॥
व्याकुलतगतिस्वाने कुसुमस्यास्वासाः॥
पद्मादिन्यईस्य गुण-संभार-तत्त्वः॥
उदाभ-पाल-सामायम्यनवरस्यपास्यः॥३६॥
तस्यपापायनोपायानि रसानि सरिताः प्रतिः।
कथम्यनमस्यांमतरास्त विषपरः प्रतीत्वे॥३७॥
द्वालम्भितावलावन वासुकि-प्रसुखा निग्ध।
स्वर्वप्रशोपार्थ anything अनुभाषाः पयुः पास्यः॥३८॥
लक्तातुग्रह्यजोऽव तुमुहुर्विहारिते।
अनुकूलयतिीः कल्प-तुम्ब-विवृष्टाः॥३६॥

१. द्रिमेनः हुरेश्चकुः सहलनयनाधिककुः)
२. ‘सास्यति प्रभोः’ इति ५० गो।
३. ‘समायम्यन’ इति ६० गो नारायणः। ४. ‘तस्यपा’ इति ६० गो नारायणः। ५. ‘नावरत्न’
इति, हुरेश्चकुः प्रसुखा त्वपिः प्रसुखायकाः, ‘अनुभाषा’ विनियुक्ताः। इति विनियुक्ताः
स्वर्वप्रशोपार्थ anything अनुभाषाः पयुः पास्यः॥३८॥
६. ‘सास्यति’ नारायणः। ७. ‘तत्त्वात्त्वीयज्ञेणावलिनासांतारकाः इति समस्तसत्त्वविनी
पत्तानुग्रह्यवि० बिनियुक्तार्थास्य संबंधीत्त्वात्त्वीयज्ञकारणमवर्तमानमपरिवर्तनिवर्तिति निक्रियानां
वर्तमाननिवर्तति सर्वधिशील परिवर्तने दृश्यास्ति एव तदनन्तरस्य कारणमाणा:। प्रतिवर्तना
हुल्लमनापाते: कल्प-तुम्ब-विवृष्टाः॥३८॥ प्रतिवर्तना
‘तुम्ब-विवृष्टाः’ इति कृतिप्रभाषकारारो दक्षिणां इति १६२। १६२। इति नारायणः।
हर्षमाराध्यमानोऽपि क्रियाृति भुवन-यस्मिः।
श्येतु प्रत्ययकारेण नोपकारेण दुर्जनः।।४०॥
तेनामरः बधुः हरः स्व-व्यास्तुः प्रहरः।।
प्रभिभाश्चद्विपातानि क्रियन्ते नदन-दुःखः।।४१॥
वोज्यते स नि संस्थः स्वास-साधारणानि।।
चारेरः श्रु-वन्दीनां वाण्य-शीरक-विविधः।।४२॥
उत्ताडः मेघः नुश्रुति शुभदानिः हरितां खुरः।।
प्राकृत-पर्वतस्तेन कन्यातः स्वेषु वेद्यमुः।।४३॥
मन्यादिक्यः पयः शेषं शिवारण-मधवार्तः।।
हेमामोक्ष-सहायानं तद्धार्यो धार्म साधाृतम्।।४४॥
भुवनालोककन-प्रीति च श्रविनिर्नासुभयते।
बितिपूर्तेव विधानानि तद्धारा महायात् पाधः।।४५॥
यज्ञः सृष्टे हुल्य विततेष्वाब्रेतु सः।।
जातेश्वराद्वामायी मिष्टामाच्छन्ति नः।।४६॥
उच्चरुक्तः अब्वस्तेन ह्यरत्महारि च।
वेह-बदनिवन्दय विर-काराजितं यशः।।४७॥
तस्मिननुपायः सवः नः कृष्णे प्रतिहत-क्रिया।।
बोयः-वृद्धवानीव बिकारे साम्प्रपितके।।४८॥
जयश्व यत्र चात्मां प्रतिघाटोऽहितारिगः।।
हरिचक्रेष्व तेनाय पञ्चेतेन लिङ्कमिवाविविः।।४९॥
तवियास्तोऽवेदवय पुष्करार्तकाविवः।।
स्वस्थ्यन्ति तदपांत निर्जलेरावता गन्धः।।५०॥

(सेनानिप्रस्ताव:)
तविच्छामो विभो लब्धें सेनायं तस्य शान्ते।।
कर्म-वन्धुविषयं धर्मं भवस्येव पुष्पक्षवः।।५१॥

1. 'क्रियापातानि' इति शाय-नारायण। 2. 'क्षीन्ते' इति नारायण। 3. 'वदायत' इति नारायण। 'विलम्बःत्वानन्तमिति' मोक्षः 4. 'प्रक्षरामानन्ति' इति नारायण।
गोपारं सुरसैन्यानं यं पुरस्कृतयं गोश्रिभव।
प्रत्यादेशयति शतुष्यो वशीविव जयविश्रयम् ॥५.२॥
वच्च्यवसीवे तस्मिन् तस्मात् गिरमात्मभूः।
गणितानांतरं वृष्टि सोभायेन जिगाय सा ॥५.३॥

(हर्षासैनातप्रस्तावः)

सन्पत्त्यतं वः कामोप्यं कालः शशिषा श्रीयताय।
न तस्य सिद्धं यास्ताय सर्गं व्यापरमाल्मना ॥५.४॥
इतः स द्वेषः प्राणशोषणं एवाहितात् कश्चय।
विद्यूषोषोषिणं संवर्यं स्वर्यं चेतुसारं प्रतिध्युमाः ॥५.५॥
वृंदं तेनेवेवे प्राणं मया चामः प्रतिवृंढः।
वरते वामिं लोकानां द्वारं हि तत्तप: ॥५.६॥
संधुः सांसुनोंते तमुदात् प्रस्वहत कः।
श्रंवाहते निखिलनां नील-लोहित-रेतस: ॥५.७॥
स हि देवः परं ज्योतिषमं पारं व्यवहितम्।
परिच्छेदं-प्रभाविनं मया न च विद्युन्ता ॥५.८॥
उमापेता ने यूर्मं संयमस्तिमं मन:।
शंभोयत्वमात्रमकुहसुकातेन लोह-वत् ॥५.९॥
उपे एव अथे वोदुमभोजोजामाहितम्।
सा वा शंभोसोद्वीया वा मूलवर्जलाया शम ॥६.०॥
तस्यतं भिन्तिक्षणं सेराप्तरमप्रेतयं व:।
मोक्षनेते सुरस्वतीनां वेश्चीव्यायंविच्छुंदिभ: ॥६.१॥
इति व्याहृतं विचयायनं विच्वयोनिनिषिद्धोधे।
मनस्याहितकर्तव्यास्तेपि देवा विवं यथः ॥६.२॥

१। 'ततस्य' नाथो पाथो। २। 'मातम' नाथो पाथो। ३। 'वरेणास्मिन्ना नाथो पाथो पाठः, 'वरेण शामिन' अ नाथो। ४। 'दशस्मृति' नाथो पाथो। ५। 'तमुदरव'। ६। 'निखिलन' नाथो पाथो। ७। 'प्रतिपितद' हिति भरत-नाथो। ८। शर्तों निखिलम् हि कुज्जस्य: स्वकेशानुतं भवं समागमप्रत्येकं हि निबंधनित। यथोपत शास्त्राते—'वसने परिपूर्णे बसना इति' नातात्यः।
तत्र निन्तर्वत्य कार्यर्मकामत्यो पाकशासनः।
मनसा कार्यर्मसिद्धिर्मि स्तवरादिगुणरंजसा ॥६३॥
श्रय स लर्नित-प्रोणित-भृ-ज्वता-चाह-भृजे ॥
रलित-वलित-पवाजे चापमासज्य कुले ॥
सत्वरम्युस्त-न्यस्त-यूताजुः राख्।
शतम्रमुपतत्सेपे प्रांजलि: पुष्करंवा ॥६४॥

इति भोकालिवासके हुमारसम्बे महाकाशे ग्रहार्थितमनो नाम हितीय: संग्र: ॥१॥
तृतीयः सर्गः
तृतीयः सर्गः

(मदनाधानम्)

तत्त्वमच्योग्नन्त्रदानान्त मिहाय सहलमक्षं चुएपत् पपाल।
प्रयोजनापेतितया प्रभूम् प्रायजचलं गौरवमाथितेषु।
स वातस्वतत्त्व-संग्रहकम्पीनन्त मिथिलेटि किस्तु-भूमि।
अलूः प्रसारं प्रतिनाथ्या मुघ्नी बक्तुं मिश्र: प्राकमतेवमेनमु।
प्राजापत्य नातिविशेष पुरसं लोकेषु यस्ते करणीयमिति।
श्रुताः संसमरणं-प्रृवतमिच्छामि संविधितमात्या ते।

(शुभ्राणिधात्स्य)

केनायमासूया पदकांकितेन तिवारं-वीर्यमिन्तत तपोभिः।
यावु-वासकं वहितसाधकं मनकारमुक्ष्याय निवेदिताती।
प्रस्थमत: कस्तव मुख्यमार्ग वनमवकलेभयाय, प्रपश्च।
बद्धकर्ष्ण निधुतु सुवर्णावमारेखित-भू-चतुरेन: कटक्षः।
अध्यापितस्योवािताधिपी नीति प्रयुक्त-राग-प्रेमिकिधिधिष्टेते।
कस्यार्थं वव पीडयामि सिंघोत्स्तावावहं इव प्रवृत्तं।
कामितपलोनी-निव-नूंकलालं लोल मनवचारितवर्गमणिश।
नितितवनिमिच्छासि मुक्त-लज्जां कष्टे स्वयं प्राहिनिन्यक्षमाह्म।
कवािसे कामितु गुरुरतापरागातू प्रवान्ते: कोपनयासवृत्त।
तस्या: करिष्यामि हथापुलाय प्रवाहलाभावस्य शारीररम।

1. पौराणिक: इति पापे। 2. पौडयामि: इति नारायण-पापे। 3. बिलम्बनी: हिति
अर्षपापे। 4. महसोधरायुः: इति पापे: गुरुतापराय: हिति अर्ष-पापे।
5. कोपिष्या: इति अर्ष-पापे। 6. वस्या: इति नारायण-पापे।
प्रसोद विभाम्यतः बीर बच्चा शरणं दीपः कतमः गुरुः।
बिमेवु मोघोका-बाहु-नोरीः स्वरूपास्यिपि कोपस्वरूपताधरञ्जः॥१६॥
तव प्रसादात् कुण्डमारुणासः सहायमेकं मद्येवेक लक्ष्या।
कुर्या हरश्यापि पिनाकपारोऽचल्यं च्युति के समं धन्यनोज्ये॥१०॥

(इन्ध्रेयः)

प्रवदेशाद्वारायं पादवाकास्तिसंभाबित-पाव-पीठः०।
संयक्ततायेः विवृतात्म-शक्तिमाकाण्डः कामिनं वयमाये॥११॥
सर्वं सर्वं त्वच्यमानयनं समास्ते कुस्तिं भवांतः।
वच्छः" तपोवीरमहत्तु कुण्ठे तसं सर्वमितागः च साधकः॥१२॥
प्रबैवमि ते सारमयतः बलु त्वा कायं गुरुर्यात्मम दिनोऽत्ये।
व्याकरणः सुधरतांवेयश्य कुशः एव संहोऽहिनायः क्षेतः॥१३॥
प्राकृतसंता बाणागते ब्राह्मणः कार्यं तवाः न: प्रतिपन्न-कपियः।
निनिर्धारः "प्रवासम्भुमावानिनः" ह्यिमभौस्मितंत्वेऽते॥१४॥
प्रामी हि बीणामयम् "भवसं" जयाय सन्तामुष्वणिनाते देवः।
स च सवक्षेकु-निपातसाधौ ब्रह्माः भ-भेससाहि योजिताम्या॥१५॥
तस्मः ह्यिमाः: प्रयतां तन्नत्या तयतमेके रोचविनः यतसः।
योविषयः तद्विषयं-निपेक-सूतिः: संव कत्यात्स्रावण्योनिविश्वेषु॥१६॥
गुरौनियंयागुण नोत्रकन्या स्वायुः तपस्वयत्वत्रमित्यकायः।
प्राम्बावः" इत्यपसरसं मुखेम्भः: वृत्तमया मत्वरिषिद्व: स्वगः॥१७॥
तद्रच्छ सिन्धू कुरु देवकार्यंवर्ध्यम्यर्थंतिरमार्यायः" एव।
प्रपेक्षात् प्रत्यमुसमस्या त्वा बोजाजः।१३॥ आगुणविद्वामः॥१८॥
"तस्मानु शुरुणाः विजयायुपयये तवेव नामास्त्रगत:।कुशी तवः।
अन्ध्यासिदः यशसे हि पुष्टानन्यासाधारायेव करः॥१९॥
सुरा: सत्त्वस्तिविदारू ये कार्य अवास्तामपि विद्यापायाम्।
चापेन ते कर्म न चार्तहीलरणहो बताति स्पुष्येःपीय-वीयम्।1201
महुःहुः ते मम्मथ सहाचर्यवसात्वरुक्तोषपि सहाय एव।
समौरपणो नोच्छिन्ता भवेति यातिस्वरूपे केन हत्तातनस्य।1211
तथेष्व शेषामिव' भूतारामानाय सुधीरं मद्व: प्रतस्वे।
ऐरावतास्तस्तफलेन-कर्मेऽण हृतेन परम्पर तद्वक्षिन्न।1221
सं माधवेनाभिमन्तते सह्या रत्या च कालंकुम्भ-प्रयात्।
चक्षु-चक्षु-प्राचिंकार्यसिद्धे चन्द्राधाःस्म वैमकं जगाम।1231
तत्त्वेने संयंत्रामामणुनाम तप: समाये: अतिगूलं-वर्ती।
संस्कृतपाेरिनिमान-सुमातामानानमाधायं।।1241

(वसन्तवर्ष्णम्)

कुबेर-गुणं विशालशुक्लस्मी गन्तुं प्रकृते समं विलिङ्गच।
विनविन्द्राण गवावं मुखन्य व्यलीक-निश्चार्यभिस्मोतसर्वसच।1251
प्रसूत सच: कुशुमायणीक: सक्षालुभुजायेव सपल्वानि।
पावेन नारेष्वं लुंबरीया रसपिरुरुक्त-न्यायेऽ।1261
सचः स्रावलोकन-चाहा-पात्रे नीति समायि नव-वृण-वारेः।
निर्नाश्यामास मझुस्त्रितकालु नामालटारीव मनोभवस्य।1271
वर्षण्यक्रमं सति केलिकारं कुनोति निगीवत्त्यां हम चेतः।
प्रायेऽ दामप्रविश्वी गुणार्न पराइमुखी विश-कृष: प्रब्रृति:।1281
बालेन्दुव्रक्षविकास-तावालु बुद्धु: पलासाव्यतितोहितानि।
सयो वसन्तने समागतानां नाल-शतानीव बन-स्पल्तानाम।1291
लग-त्विरकालुजनभिति-चित्रं तुके मधु-दीर्घितलय प्रकारय।
रागेऽ बालाकला-कोमलेन चुनु-प्रवालोकमलवकर।1301।

1. 'माला' इति न-पाते। 2. 'तप-समाचिद्रि' इति ना-पाते। 3. 'नामाय' इति ना-पाते। 4. तुष्मातिस्माय प्रमोद्य रितानामयसमाचिद्रि-मितातिस्मातिस्माय मोनसेकर-कर्त्यिन्यः। 5. 'कुबेर-गुण' इति न-पाते। 6. 'सचु' इति ना-पाते। 7. 'चिन्ता' इति ना-पाते।
सुगा: 'प्रियाल-हुम-मञ्जुरीकां रज: करार्विनित-हिनः-पाता:।
मदोङ्गता: प्रस्तुतिः विवेचनवृत्तमेव-स्वल्पीम्य-रूप-स्मृतिं। द्र ३१।।
चुताको रास्वाद-कधि-कणः पुंकोकिलो यन मधुरं चूकुजः।
मनस्वननामानमेव-क्षुद्यन्ते तदेव जातं वचनं समरसयं। द्र ३२।।
हिन-ग्यायाखलिकाधरांगामार्यां भुतं मुख्यत्वविनामसः।
वेददृशमां किंपुरञ्जनाना चक्रे पदं पत्र-विशेषकेषु। द्र ३३।।
तापस्वनमृ: स्थाप्य-वनोकसत्तामाकालहं विक्षम मधु-प्रवृत्ति।
प्रवत्त-संस्कृतमविविक्यायां कर्मचिंद्रेश नमस्तं भवेन। द्र ३४।।
ते वेदामरोपितपुक्र-चापेय रतिः-हिन्तीये मद्वे प्रस्ते।
काद्यागत-स्तेह-रसामविर्दुः हन्नानि भावं कियम्या विवुः। द्र ३५।।
मधु द्विशेष: कुजुमक-पाते पपी प्रियां स्वामनमुर्तातान्।
प्रकृत्य य च पर्षण-निमित्तिताः मुगमकृत्यं क्रुद्य-सारः। द्र ३६।।
दवी रसातु पन्धु-रेपसु-गन्धि गजाय गण्डुरवलं करेन।
धार्मोऽपमुद्देन विशेष जायं समावपास्तर रथागनामाः। द्र ३७।।
पीता-कर्तिषु धम-वारि-लेखोऽ किंचित्तासविच्छु वासित-प्राधिइम्य।
पुष्पस्वादविनित-नेत्र-शीलिं प्रियाः मुखं किंपुरञ्जनुच्चिद्वे। द्र ३८।।
पर्वत-पुष्प-स्तम्भ-स्तम्भाय: फूर्तार् वालोदः-मनोहराम्यः।
लता-वधुम्बतत्वरुपाध्वरुविन्ध-शाल्य-कुरु-विन्तानि। द्र ३६।।
(भोगेवरहर्वर्द्यं)

श्रुतांसरोगीतिरिपा कण्डमित्रम् हरः असंवधान-परो बध्वृः।
श्रीमेघरागां न हि जातु विभा: समाचि-नेव-प्रक्रयो भवनिः। द्र ४०।।
लता-गुहा-हर-गतोऽधः नन्दिः वाम-प्रकोपिताम्-हेम-बैशः।
मुखार्नित्तकागुलि-संरंवं गराय चापालयेति गराय व्यन्नीयः। द्र ४१।।

१. 'प्रियाल' इति पाते ।
२. 'अनेन चुताको' रास्वादाद्वयागामार्यां भुतं मुख्यत्वविनामसः।
३. 'सर्वत्र' इति ना ० अ-पाते ।
४. 'शोभा' इति मो-पाते ।
५. 'शुभ' इति मो-पाते ।
६. 'मुहुःस्त्री' इति अ-पाते ।
७. 'राधा' इति अ-पाते ।
८. 'वनधिवी' इति अ-पाते ।
निर्भर-बुक्त निग्नत-हिरेफ सुकाण्डर शान्त-मुख-प्रचारु।
तच्छासनातुकानसेव सर्व चिथापिषतादरभंग्मिवासव्यतस्ये। ।४२।।

(हरभ्याने काम:)
हर्षि-प्रपातं परिहार्य तस्य काम: पुर: शुक्रविन मयार्यो।
प्रान्तेऽपि संस्कृ-नमेो-शास्त्र ध्यानात्वं भूतपतेिविवेषा ।।४३।।
स देवसाथु-वुम-वेबिकायं शाहूल-चर्म-व्यवधानव्यायु।
आर्यमारनड़-शारिर-पालीक्षेत्रक संयमिनं दसर्य। ।४४।।

(हरभ्यानमवता)
पर्यक्तु-बन्ध-हिचर-पूर्व-कायमुख्यायतं सर्वमितोभ्यांसमु।
उत्तन-पारी-द्वयसदिवेशादु प्रफळु-राजीविवाभु-मध्ये। ।४५।।
भुजगमोक्त जटा-कलापं कर्कविक्षित-हिरुपाल-सूत्रमु।
कण्डभासरलम् विसेशनीलामः कुपालवर्ष ।"द्रव्यसिद्धीं द्रव्यम्। ।४६।।
किचिदप्रकासासिनिश्चितयोत्तरेऽबिल्ज्यायां विभ्र-व्रासकः।
नेतृरविकम्बित-पक्षम-मालेवाभोकृक्त-भ्रातंधोषपः। ।४७।।
ब्रुहत्संरंभभवात्रु-वाह्यपाहिवातःपारमुत्सरदुष्टमु।
प्राणदयुरोधरं मक्तं निरावाधिविसरीत। निपक्षपिविव प्रवीप्रसु। ।४८।।
कपाल-नेत्रनातर-लक्ष्य-मार्गयोति: प्ररोहरिती: शिरस्त।
शृणान-दुश्काधिकसौकुमायि बालस्य लक्षि: ल्यपमयतिरन्तन्वो। ।४९।।
मनों नवंशार-निषिद्द-बुिता हृिि ध्यवसाधर्याः समाधिविगुमु।
यमशारं क्षेत्रव्योऽः विपुतस्मारमातमयवलोकपतमु। ।५०।।
स्नरसतथाुभुःतुपायमेत्र पशुनदुहरान् मनसात्यक्षुभुधुमु।
नालक्षयुत साधस-सत्र-हस्तः लस्त शारं चापमि स्व-हस्तात्। ।५१।।

(हर्षाचले पावकी)

निवासै-भूमिसमवास्य वीर्य संघुतयन्त्रोऽव बपुषुंगोऽन ।
प्रमु-प्र-पाला वन-देवता-यमाहर्ष्ट्रय स्थवर-राज-कन्या ॥१५॥
प्रशोक-निर्मित्त-पथर्रागामा क्रुद्ध-हृद-मृत-कौरु-कार्य ।
सुकानलानोक्त-सिन्धु-वार वसरत-पुष्पाकर्षमरसंहीति ॥१५॥
प्रावतिता किनिविव रसनाथा वासो वसाना तथेऽकरार्य ।
"पर्यस-पुष्प-स्तंबकासवनम चंचलार्षिणी "पल्लविनी लतेव ॥१५॥
लस्तां नितम्भावलंभामानाः पुनः पुनः केसर-धाम-काशीम् ।
व्यासीस्ततां तथान-तिवर समरंबो मौर्येशी द्वितीयामिब कामुः कर्ष्य ॥१५॥

(स्मरोपकालम्)

सुगिर्य-निकाठ-विद्वृद्ध-नुस्या विस्वादरांसस्र-चर विरेवसु ।
प्रतिकर्ण संभर-लोल-हस्तीलारविवेन निवारयनति ॥१५॥
तां वीर्य सवर्वविवाहां रंगरत्रणोऽहंरसबालवाणाम् ।
जितेन्द्रे पुलिन पुष्प-चाराः स्व-कार्य-सिद्ध पुनरीक्षेण ॥१५॥
प्रभिभ्यत: पञ्चत-चंसो: समासाद प्रतिहार-भूमिन्म।
योगातु स चालन-परमात्रतं द्रष्टा यथा पर्यो ज्ञोतिष्यारासम ॥१५॥
ततो सुज्ञानिधित: फलाधिरच: कथंचिद्रु पुष्पामिना भावः ।
शाने: कृत-आचार्यविचित्ररोऽर पर्यंत-बन्ध निविव बिभेद ॥१५॥
तत्समाशंस प्रक्षर्यत नन्दी वद्युनिया शैलसुतामुपेतामि ।
प्रवेशायामास च भरुरेनां भू-प्रेय-माणायुवम-प्रवेशाय ॥१५॥
तस्या: सत्त्वमां प्रक्षय पूर्व-पवन-हस्त-ज्ञान: विविरागायवश ।
व्यक्षर्यं व्रजसबक-पान-पुलेपुष्पोऽखय: पत्तव-महं-मिष्ठ: ॥१५॥
उमाय। नीलालक-मध्य-शोभि विस्वकंस्युत्ती नव-कर्णकारस ।
चकर कर्षण-चुंत-पल्लवनं सृष्टं प्रसाधम सुधम-स्वजाय ॥१५॥

श्रन्य-भाजं प्रतिमात्मकृिति सा तथ्यनेवाभिषितता’ भवेन।
न हीरंवर्याहृततं कवाचितु पुष्पाविलोकने संपरीतवर्मणं। ६३।
कामसुतु बालाकर्ष विंतक्ष्य पत्रंगवार्तिक्षु मुख्य विविधम्।
उषा-समकं हरवत-लक्षेन। शारसन-ग्यां मुहर्रममेः। ६४।
प्रखायनिन्ते गिरिराय गारी तपस्यने वायु-सुया करिस्त।
विश्राहविनां भातुमतो मुख्यमानविक्षी-पुज्जर-बौझ-मालाम्। ६५।
प्रतिमात्मके प्राप्ति-प्रवर्त्त्वात् तिलोकनस्ततुमुख्यात्रेः।
सम्मोहनं नाम च पुष्प-लक्ष्मा धनुध्यमोंच समवत्त वालाम्। ६६।
हरसु धिश्रस्तपरि हुप्त-प्रथंदक्षरोवारम्भ इवाभी-राष्ट्रः।
उषा-मूले विश्राहसुब्धारोही व्यापरयामास विलोकननाम। ६७।
विश्राहको सौल्लुसारं भाण्डपं: स्फुरुपाळ-कवेम-कल्यं।
साचविकुटा। चार्यते तरिके मुखे परस्त-विलोकनने। ६८।
प्रथेत्त्रया-सममयुषम-नेत्र: पुरांमिकतवाक्षः विक्षिप्तस्या।
हेतु ववचेतोविक्षिप्तविभवामुंपाले। ससर्ज हत्याम्। ६९।
स अश्लापािल-विनिष्ठ-मूिणि नताःमाक्षिणित-सप्तयामो।
वदसं चक्रितम-चारन-चारप्र ग्रहस्तु ममुख्यतनालस्य-योगिनं। ७०।
तप: विपरार्मी-विवृत्तमंयोऽऽ “भक्तुगुज्जख्य-मुख्यकृि तथ्य।
पुष्यवर्ण: सहसा तुपदिकाओऽऽ “मुखानु: किल निशपात। ७५।
“कोष” प्रभो संहर संहरेति यावदः गिर: ले मस्तम चरित्र।
तावद् स विह्राहम-नेत्र-जनमा भमाक्ष्यें मदनं चकार। ७२।
तीजाांविहिऩकाि-प्रभ सृजती मोहिन संकृत्तमन्त्रोत्र्यियामुः।
“मन्त्र-चतुर्योक्तस्य मुखूर्वतु तुष्पकारेर रतिश्रुव्य। ७३।
समाचु विचनं तपस्तस्तपसी वनस्तपति वाल इवाभवज्व।
“स्त्री-साधिकाकः परिहुः। भिज्जञ्जनितत्व: भूतपर्यः। ७४।
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शौलातमजापि पितुरुविध्यसोरोभिलां
व्यर्ध समध्य' ललितं चपुरातमनवच ।
सब्योः समक्षमिति चारिक-जात-लब्जा
श्रृण्या जगाम भवनाभिमुखी कथण्वितः ॥ ६५॥
सपवि सुकुलिताकेन संसरसम्मभीत्या
दुहितरमदुक्म्यामदिरावाय बोम्यांपु ।
सुर-गज इव बिचरतु पथिनीं वन्तलम्भ्यं
प्रतिपव-नतिरासीऽवेगदीर्घाकृताङ्गः ॥ ६६॥

dhati ध्रुवालिवासकृते कुमारसम्भवे महाकाव्ये महावहनो नाम तृतीय: संग्राह: ॥ १॥

1. 'समध्य' इहि ना-पामे । 2. '-मो' इहि ना, अ-पाठः।
चतुर्थ: सर्गः

(रतिवेच्छयम्)

प्रथ मोह-परायणा सती विबता काम-विश्वासिता।
विविना प्रतिपार्विव्यषा नव-विश्वाससहा-विद्वतनम् ॥१॥
श्रवणाय परे चक्षुर ता प्रत्यालोकिते विलोचने।
न विवेक तत्तौरुप्योऽप्रवस्य-विलुप्त-दर्शनम् ॥२॥
(रतिविलापः)

प्रथ जीवित-नाव जीवसीत्यभिवाधायोविद्यताय तया पुरः।
वहने पुरुषार्कस्तं लितो हर-कौपानल-भरस केवलस् ॥३॥
प्रथ सा पुनरेव विविष्णु वसुकांसिद्धन-भुसर-सत्तान।
विलाप विकृतिः-मृधजा सम-हुनामिव कुर्वत्ती स्तलौष। ॥४॥
उद्यममधुकुलिनार्थ करणं यतु तब कार्य-मात्य।
तत्तव गतीत्वा वर्षा न विवेकौं कठिना: खलु सिद्धयः। ॥५॥
कव्यु च मां ववाधिना-जीविताः विनिकृतों क्षण-मिष्ठा-सोहु:।
नलिनीं शत-सेतु-बन्धनो जल-सहवात इवासिं विहुस। ॥६॥
कुतबाबासिं वि-विश्रयं न तये श्रवणं न च ते मया क्षतम्र।
किमकरान्नेव वर्णनं वि-विपन्यं रत्ये न बीयते। ॥७॥
स्मरि न समू पेशुलभु-गुरुदत्त गोश्व-स्तल्येषु बन्धननः।
चुत-केशर-सुदद्देश्यक्यांवन्तोलं-ताड़नानि वा। ॥८॥
हृदये विश्वासिः मतिः मन्योऽयववचस्तवार्थसं कांतस्य।
उपचार-पवं न वेदिवं त्वमस्य: कथमकता रति:। ॥९॥
पर-लोक-नव-प्रवासिः: प्रतिपार्वृये पवशीमहं तत।
विविना जन एव विश्वचतुस्तवार्थों खलु वेदिनां सुखसू। ॥१०॥

१. दुर्ग सर्व रामायणे ताराबिलाप: [४,२३] मनोदरी बिलाप: [६,१७४] २. ‘ति’
‘इति नामावेऽ’ ३. ‘न दीर्घ’ इति नामावेऽ।
रजनी-तिम्रास्वनगुणिते पुर-मागेच धन-शत्वी-विकलवः।
बसति क्रिय-कामिना क्रियास्वहते प्राहितुं के ईबः।
नयनान्यरूप्यानि घुरूंयासच वचनानि स्तलयावे पदे पदे।
शसतिः त्वचि बाह्यो-मदः प्रमदानामधुना वि-हन्नवा।
प्रवगान्त्य कबोऽहुः बपुः क्रिय-बन्धोहस्तव नित्यकोलादः।
बहुतेश्वरे गते निद्राकारस्तु उत्सर्गमनम्भोऽऽक्षति।
हरिताणाः-चारे 'कङ्कनः कल-पुंककोकिल-शब्द-पूर्वितः।
वद सामपति कश्व बाह्यतां नव-हृद-प्रसादो गमित्यतः।
श्रव-पद्ध्वितरस्तस्वयम् गुहा-कृत्ये गुणवो नियोजिता।
विबते: कश्व च श्वेतरिंय गुहा-मोक्षामुरुद्रोपतीव माय।
श्रद्धिपतः मनोहरं बपुवः पुनर्पदशिनि तावदुहितः।
रति-ैंति-पदेशु कोकिलं महुरालयन-विण्नान-पीढ्यताः।
सिरसा प्रकोप्या याचितानुप्रवृत्तानि सवेस्वज्ञैः।
सुरतानि च तानि ते तेह: स्मर संस्मृत्य न शान्तिरसित मे।
रचितं रति-पद्ध्वित त्वया श्वेतमकुकुणुः ममेदरमाल्वस।
सहयते कुलम-प्रसादानि तव सत्कार्यं बहुं हँस्यते।
चित्रशैलि रति वळ्य दाय्यं सरसरस्ताने परिकर्मज्ञ स्मृतः।
तत्तिमें तु कुरु बशिकेंधरं प्रजा निर्मितरागमेहिः।
सह्रनेत्य पतंज-तत्त्वं नुरश्राका 'अयस्या भवामि ते।
चुरुः पुर-कामिनी-जने: क्रिय वाचन विलोमस्ये।
शुदेव विनाशात रति: लक्ष्मायं किल जीवितेति।
वचनोपरिमं व्यवसितं रसं त्वामुः त्वामुः यज्ञिप।
क्रियान्तं क्रममम्वयं-मण्डलं पर-लोकास्तित्वं ते मया।
सममेव गतिस्यतिकितां गतिमुः च जीवितेन च।

१. 'पल्लवः' इति अ-पामेऽ। २. 'स्वरः' इति ना-पामेऽ। ३. 'लावः' इति ना, अ-पामेऽ।
४. 'नानुः' इति ना, अ-पामेऽ। ५. 'न्यस्यः' इति ना-पामेऽ। ६. 'रचितः' इति ना, अ-पामेऽ।
७. 'स्त्रः' इति ना-पामेऽ। ८. 'भृंगः' इति ना-पामेऽ। ९. 'दिबः' इति ना-पामेऽ।
केतुताः नयतः समारामि ते शार्मुलसः निवणा-दन्तनः।
मुपुता सह संस्थातां कथं नयनोपास्तन-चिलोकितं च यत् ॥
कथु ते हृदयश्चृः सलोकुमायोजिनकामुः को मधुः।
न दलपुष्पया पिनाकिनिगमितं लोकयुहुः गतिम् ॥
प्रथ सेः परिेविदातारैः वये दिग्धः शरीरवाससः॥
रतिमस्युपपतुमातृरः मयुरात्मानमदर्शयतु पुरः ॥
तमवेष्य शरोत सा भूमि स्तनं संबावधनरो जयान च।
रस-जनस्य हि कुः कुमत्रो भविष्यात्स्वरोपायते ॥
इति चलुमुवच दुःखिता गुह्रः पशय वसत्तं कि स्थितम् ॥
तवेरः कलादो विकीर्णेऽपि वर्णे भरस्मम कपोल-कुंबरस ॥
प्रथि सम्प्रति वेदेि दस्तं सम परस्तुक एव भावः।
दिव्यात्स्वनबिशिष्टं नुकं न खलु प्रेम चलं गुह्रजने ॥
स्थुना नु यारविवर्ताना जगदाळा ससुरालयं तव।
विभातन-युग्मयास्य कारितं धनुः पेलच-पुष्प-पत्रिस्य।
गत एव न ते निवर्तेति स सलः दीप इवानिलाहः।
स्थुमयय वशेष पशय मामविव्या-व्यस्नेन गुह्रमात।
विभवाकाः संघर्थ-इन्ते गज-भगे पतनाय बलरी।
तवेरः क्रियातानतं भवता बन्धु-जन-प्रयोजनम्।
विदुराः वजलनातिसङ्केतं नान्नु मां शापय पत्युरकितकम्।
शालिना सह याति कौलुवी सह मेचेन तद्हक्रियाये।
प्रथमः पति-चर्मभा इति प्रार्थ-पन्नं हि विचैत्यनरेपि।
स्वुनेव कवायितः स्तनी सुभोगेन प्रय-नाग-भस्मन।
नव-पल्लव-संस्तरे यथा रत्नविव्यामि तनु विभावसो।
कुस्माससरतए सहायताः बहुः सौम्य गतस्तवमावषयो।

१. ‘सिद्धम्’ इति अ-पामे। २. ‘कतरिवाव्यित्र’ इति नापामे। ३. ‘प्राचित्र’
इति अ-पामे। ४. ‘सुदृढः’ इति नापामे। ५. ‘ष्ट’ इति व-पामे। ६. ‘व्यसन-
प्रशसितसः’ इति नापामे। ७. ‘दनु’ इति नापामे।
एति वेह-विमुक्तते स्थितः' रत्नमाकाश-भवा सरस्वती।
शफरी हुद-शोक-विकल्वां प्रथमा वुष्टि-विकारकम्पयतु। ॥ ३६॥
कुसुमास्सुध्धयति कुलभस्तच भर्ति न चिरागु भविष्यति।
भृगु वेन स कर्मणा गत: शलभवं हुद-सोचनार्थचि। ॥ ४०॥
प्रभिलाप्पुरोतितः श्रव-शुलायामकरोध प्रजापति।
प्रथौ तेन निगुष्ठा विक्षिप्यामस्वस्च: फलमेतन्वशूता ॥ ४१॥
परिषङ्गित! पांरितं यथा तपसा तत्रावशोकितो हुर।
उपलब्ध-शुचितं हृदं बुधवा स्वेन नियोजयित्वाः ॥ ४२॥
एति चाहु स धर्म-यात्रितः हसार-शापाविचार-वां सरस्वतीम्।
श्रानेशसुमस्य चोभोर्वियविनाझु चामु-धराचर योनयः। ॥ ४३॥
तदवं परि-रक्त शोभने भविष्यव-प्रय-संगमं बुधः।
रवि-पीत-जलाश्यपात्ये पुनरोपेत ते युक्तले नवी। ॥ ४४॥
इत्यं रतं: किंमपि भूतमहत्ययवं मनवीचकार मरणः-व्यसाय-शुक्लम्।
तत्रहत्याष्ठां कुसुमास्सुध्धयं बुधुरामार्यात्सत्यसुरितार्थ-पद्यसंगौऽभिमः। ॥ ४५॥
प्रथम स्मद-श्रृंगुपलवां प्रसन-क्रृशा परिपालयायशयुभ।
शासिन इव विवाहनऽन्न लेषा किरण-परिक्षेत्र-गृहस्तः प्रवेशम्। ॥ ४६॥

इति धीकामित्वांकस्ते कुमारसम्बन्धे महाकाल्ये रत्निविलायो नाम चतुर्व: सागः ॥ १४॥

१. 'धिमिना-इति ना-पाते। २. 'तां निष्ठेष' इति ना, अ-पाते। ३. 'समु इति ना-पाते। ४. 'वनमा' इति ना-पाते। ५. 'सिराव' इति ना-पाते। ६. समहं-पिंतंता इति ना, अ-पाते।
प्रभाम: सर्गः

II

II
पार्वती विश्वम् 

(पार्वती विश्वम्)

तथा समक्ष वह्ना मनोरथं विनातिना सन्-मनोरथं सती।
निनिन्दा रूपं हुद्येन पार्वती ग्रियेणु साधाग-फलं हि चारता। ॥१॥
इयेष सा कतुव मन्यं-रूपतं। समाधिमार्थाय तोपित्यायम्।
श्रवायदे वा कतुमन्यरा हयं तथापि ध्रम-पतिष्ठ ताह्य। ॥२॥
निमान्य चेतानं तपसे किंतोमयम् चुतंृ निरीक्ष-प्रतिसाक-मानसाम्।
उबच भेना परिऋण वलसा विबाहितै नहोतो गुड़न-गुंटाय। ॥३॥
मनोहितात्। साति गुहेंृ देवतास्तपः। क वत्से क च तावक वपुः।
पन्त सहेत अभिरस्य पेलवं निरीक्ष-गुणं न पुनः। पतित्वा रात्रि। ॥४॥
इत्यै धुरच्छामुक्तस्ति सुहा चाशक मेना न निवन्तथसामार्।
क इश्वमार्थयस्तय-निचयं मनः। पापव निम्नानिह्वलं प्रतिपेत्। ॥५॥
कवाचविवासः साति-मुखे सा मनोरथं चित्तरं मनस्वनी।
श्रवाचारसोन्तकयवाससम्मानः। फलोपासनाय। तपः समाचे। ॥६॥
श्रवाह्युपासरिहितकं तोंविया। कुलस्या गुड़िः। गरीः।
प्रजासु पदवाक्ष्यितं तवावशया जगाम नागेहि निम्नानिह्वलं। ॥७॥
बिहृत्य सा हारकार्यं-निखचया। विलोल-रक्ष-क-बिहुत-चन्दनम्।
ववभिव्य बालाश्चै-चर्चा। बलकं पयोंरोक्षे विषीरू-संहिते। ॥८॥
यथा प्रसिद्धोऽवणं गहितं हैरंदैवाभिषिक्षेपवभूतं तवावशयं।
न वद्यपि-थरितभरेत पुलङ्का। स-साखवासस्तुमिनि प्र-काष्टे। ॥९॥

1. 'कामता' इति ना-पाने। 2. 'तत्' इति ना-पाने। 3. 'गीत' इति ना, अ-पाने। 4. 'मनोहितायव्र' अ-पाने। 5. 'मनोहितायव्र' ना-पाने। 6. 'वेदाः' अ-पाने। 7. 'सिंवारेचा' इति ना-पाने। 8. 'इदिष्ट' इति अ-पाने।
कुमारसम्भवे

प्रति-शरणं सा कृत-रोम-विचित्राय वरतय मौलस्यं वृज-गुरुं माध्यमाय।
प्रकारत तत्तुर्व-निवल्ध्या तथा सरापस्या रसना-गुरुपास्यं।।१०।।
बिसृज-रागावदरानुं निविलतंः सतनाम-रागाभिरात्तं कन्युकान्।
कुचाङ्गुः। रावण-परिमलताः लिः। कुलोजस-सूत्र-प्रस्यायी तथा करः।।११।।
महाभर-श्रम्या-परिवर्तत्त-च्युःः। स्व-केश-पुष्परं या सम दूयते।
प्रशेत सा। बाहु-लतोपधारयिनी। निखेवुः श्वानिल एव केवले।।१२।।
पुनर्ग्नेवैं निवल्ध्या तथा। श्वेतां। निषेष्य ईर्षिंतं द्वयं।
लतायुः। तन्वेयुः। विलास-वेदिं। विलोक-हट्ठ। हरिकावनासः।।१३।।
श-सन्तिता सा। स्वयः। बुद्धानुः। घट-सतन-प्रलब्धावं। वाणिज्यधं।
शुद्धोरिव। यथा। प्रयोगमां-जन्मानं। न। पुनर-वातस्यमपारिप्रस्थित।।१४।।
श्ररण-श्रीजलिनी। दान-लालितोत्तथा। तस्यं हरिणा। विशालसुः।।
यथा। तबीयंस्ये।। कुतौढ़िए। पुर्ण।। सबीनाम्मित्रये। लोकने।।१५।।
कुण्य-समयेकं। हृत-जात-बेलसं। त्युग्तररासशस्त्रवाक्तमहीतिनियम।।
विक्रमसतामयोंसोकामानन्तं।। धर्मं-वृजेः। वय।। समीक्षयेते।।१६।।
विरोध्य-सत्त्वविकारं पूर्व-मस्तरं। द्रैरेष्ठ-प्रसवाच्चालिटातिथि।
नवोदानान्तर-संभुतानां। तपस्यं। तच्छ भव्य सप्ताहं।।१७।।
यथा। फलं। पूर्वातः।। समाचिना। न। तावता। लघुममंसं। कालिकं।
तदान्येत्यरूपरं। स्व-शारीर-मार्गं।। ततो। महतु। सा। चरितं। प्रचूक्रं।।१८।।
कुम्भ। ययो। कन्दुक-लोलायणं।। तथा। मुनिनाः। चरितं। व्यगाहात।
श्रवं। वपुः।। काश्य-पथा-निमित्तं।।।।।।।।।।।।।।।।।।।।।।।।।।.
प्रयाचितोपरिष्थितमम्मु केवलं रसात्मकयोगुप्तेतेष रशयः।
बोधुष तथा: 'किल पारणस्विचिन बुद्ध-बृजः-ग्यतिरिक्ष ताधिनः॥२३॥

(श्रीदेवतालाष्ट्रांम)

निनाय-तया 'बिचिन विलिन नमस्तेश्वरस्वयं-संहृतेन सः।
तपस्येय वार्तिभाषिका नवेर्जु वा सीमावादमुखद्विनं गमु॥२४॥

सिष्यतः करां पदयज्ज ताहितार्जुरा: 'प्रयोधरोत्सेवन-निपात-हृदाता:।
बलीतु तथा: स्वलिन: प्र-प्रेविरेच चिरिस्त नाभिप्राच्छोदन-विभवः॥२५॥

शिलालयं तामिन्तक-वायसी निर्विकारस्त्रंत्रा-वात-हृदिः।
ह्योक्षयुथ नियते लित्रसम्भवं ठप प्रक्ष्य इव सिष्यतः: कश्यः॥२६॥

(ह्मन्तब्रह्मतालाष्ट्रांम)

निनाय सात्यम-हिमोत्सरितस्थित: सहस्य-राशीर्वद-वात-तपसः।
पर्यािरास्वरुचिन चक्रवाक्ष्यो: पुरो विस्वत निधुने हृपावतः॥२७॥

पुष्पास्य सा पद्म-पुष्पिनिन्या निशि प्रस्वयमानायुप-प्रति-शोभिना।
तुवार-उचित-पद्म-संपदा सरोज-सच्चानमवाकरोपामू॥२८॥

स्वायं विशिष्टस्य-द्रुम-परं-द्रुपिता परं हि काभ्यात तपस्स्तया पुनः।
तद्वयापाकी मतमु: 'स्वयं स्ववयापायः' च तस्म पुराविद्या॥२९॥

मृगालिका-पेलवेशवादविभवेत: 'स्वमं' ग्लपायहृदिनिवसामू॥
तप: शारीरं: कठितुर्मापिण्यं तपस्स्तयं दूरमध्यः चकार सा॥३०॥

(अख्वारिप्रतेरः)

अच्छाजितासङ्काद्ब-पर: प्रज्ञाम-वापु ज्ञातिस्वयं व्रह्ममयेन तेजसः।

बिच्छेदा कविज्ञ्या भक्तितपोवं शारीर-वध: प्रत्यास्वरूपमा यथा॥३१॥

तमातिथेष्वी बुधमान-पुर्ब्बत सप्तस्य प्रत्युदिनाय पार्वती।
भवन्तय सामेयाश्विन: 'निविष्ठ-वेतसां वपुर्वीष्णुविवेच्यताविकृतां: क्रिया॥३२॥

विच-अयुक्ता 'परिश्रवण सत्क्रिया परिश्रवण नाम विनियम च क्राशम।
उमां स प्रहुम्य जुनेव चक्रवात्र प्र-प्रक्ष्ये यथूमुमिर्ज्ञस्ताक्षः॥३३॥

1. सलु दति नाः । 2. साहनमु दति नाः-पाने। 3. हि-दति नाः । 4. पयोधरोत्मु दति नाः-पाने। 5. के मनु दति नाः-पाने। 6. समाज-दति नाः-पाने। 7. प्रियाया दति नाः-पाने। 8. नारायिनि तामु दति नाः-पाने। 9. तल्लु दति नाः-पाने। 10. सामेयाश्विन दति नाः-पाने। 11. प्रतिुस्थव दति नाः-पाने।
श्रीप्रियांच्या सुलभं समस्कृतं जलान्यपि सानन्दी विचि-समारीणे।
श्रीप्रि सत्यं श्रवणं तपस्यं प्रवर्तिने सारीरमां खलु ध्यानासन्धनं॥३३॥
श्रीप्रि त्ववार्त्तिज-वारिः संस्कृतं प्रवालमासामुनिमुं महिषासु॥३४॥
चिरोरितिनिजल्क-कपालसनं ते मुलां यवारिति वस्त-वाससा॥३४॥
श्रीप्रि 'प्रस्ताच' हरिरोपु ते नमः कर्षण-दर्श-प्राणयपरासिरु॥
य 'उत्पलाभि प्रवचिलीचन्चलबाति'-साहित्यविवेक प्रश्नान्ते॥३५॥
यदृढः पार्थिति पाप-बुनोऽद्ये न रूपमित्यविविकाराः तवः॥
तथाविश्वे तेजबुध्वालश-श्रीने तपस्यावावयमुद्वेदाताः गतमु॥३६॥
सिद्धीलोकविश्वे॥ प्रातिहितश्च प्राचीनी न गातः॥ सतिरेविविकारः॥
यथा त्रिवीणे चरितंचलरिलंपदिः पाणिने एव सान्यवः॥३७॥
श्रीनाम धर्मं सर्वोत्तमो मेव विवर्त-सारं प्रतिभाति भाविन्।
तथा मनोगतिवयुति-कामय यदेक एव प्रतिगुः सेवते॥३८॥
प्रयुक्त-सत्कार्यविवेकमालना न मां परं संस्कृतविलोक्षसिः॥
'यत: सताम सतात-गात्रि संगतं मनोमिच्छ: साप्तवीमुच्यते॥३९॥
श्रीनामाः किंचिद् भवानी भुज-शमां द्विजाति-सावधुपपसा-नापाल:॥
प्रायं जनं प्रह्लादप्रकोष्ठे न चेहु रहस्यां प्रतिवक्तुमहिः॥४०॥
कुले प्रसूति: प्रथमस्य वेचिस्स्हिलोक-सीवार्यमिविवितः॥ वषु:॥
प्रमृतमेध्यसमुख न चवृत्ति: तपः फलं स्वात् किमतः परं बदः॥४१॥
भवत्यर्धिनोद्वै नामं कु-सहानु मनस्विनीशा ग्रातिपतिरोहिः॥
विचाराप्रभुविलिते चेताम्ब न हृत्वे तत्त् 'कृताविरि तथयः॥४२॥
प्रलोक्ये-सोकाभिभिभयत्वमारूकविविवितमना 'सुभूतकुर्ति सज्जीतः॥
एवर्तिष्ठान्ति न तवारिते कः करं प्रसारिष्टम् पिनाः रत्न-सुभूते॥४३॥

1. अधि इति अ-पाणे। 2. अधि इति अ-पाणे। 3. ग्राम्यग्राम राष्ट्रियु इति नापाणे।
4. तपोद्वकी न-इति ना-पाणे। 5. सापास्तिक इति अ-पाणे। 6. प्रभातं इति ना-पाणे।
7. सूर्य प्रश्नान्ते इति ना-पाणे। 8. यथा इति ना-पाणे। 9. विष-प्रश्नान्ते इति अ-पाणे।
10. भविष्यांति इति ना-पाणे। 11. ततोद्वार इति ना-पाणे। 12. कुटिलं (४, ४, ६६) इति विहिता क्रियासङ्ग्रहः।
किमित्यपायसमर्गानं यीवं च त्यव्य वार्षिकां-शोभिन वल्ललमु।
वद प्रदोषे शफुट-चन्द्र-तारकाॅ विभावरी यथवर्गाय कल्याते ॥४४॥
दिवं यविन पारयर्ते भृषा श्रम: पितु: प्रदेशसु: तव देहभूमयः:
प्राप्यप्यन्तरमलं समाधिन: न रसनमिर्यय्यति सुरयते हि ततः ॥४५॥
निवेद्यमं निश्चवितेन सोप्यन्त मनस्तु मे संशये गाहते।
न हस्यते पारस्यित्वेत्य्य एवर भविष्यति प्रांलित-दुर्लभः: कथयुः ॥४६॥
क्रोऽहो सिर्धर: क्षोपिन तस्यसितो युवा चिराय कर्पोत्पि-शुन्यतां गते।
उपेक्षय वह: श्रेयं-लक्ष्मीनीर्जनट: कपोल-देवो दक्षाय-पिन्धुः: ॥४७॥
मुनि-सर्वसंप्रदायात्मक-सविता विवाक्राणांतिक-विमुःप्रयासत्वदामुः।
शास्त्रां-लेखामिनं पश्चाते दिवम सचेतत्स: कथय मनो न दूयते। ॥४८॥
प्राति मानार्च-मयान विच्छिन्नत वत प्रियत वहुः चतुरावलोकिन:।
केंद्रति लक्ष्यं चिरमस्य धश्व्यानो न वक्रमालिोऽयराल-पहामा: ॥४९॥
किचु चिरं शंक्यति गोरि चिराद्वते ममापूर्वम्बस्बमन-संघातं तयः।
तद्वध्यागन्त लभवत कापितं वरं तमस्त्वद्वात च साधु वेद्वितुम् ॥५०॥
इति प्रविद्याविनिहिन्द जनना मनोगतं सा न तताक भव्यतुम्।
यथो वस्ययं परिपार्वत-वालिनीॅ विच्छितात्मकन-नेत्रवमेकतेः ॥५१॥

(सहजप्रक्षबचनम्)

सदै तद्विया तपुवाच चरितं निवोऽव साहो तव चेतु कुतुहलम्।
यवर्मात्मभोजमंवेभ्यं-वारं मुन: तप: साथ्नेमवया उचुः। ॥५२॥
इतं भृगू-प्रमुतीनवनिवित्त चतुरविशिश्वानवनम्बरत् । भामिनी।
प्रस्थायां मनस्य निप्रहाॅत पिनाक-पार्णं पतिमानप्रमुचार्यति ॥५३॥
प्रस्थातुकार-निर्मितिः: पुरा धुरारिमस्य-मुखः: तिली-मुखः।
इत्यां हृदि वायूप-पात्मिशिरोऽद विशैश्वंतिरैपि धुर-वत्व:। ॥५४॥
तद्वध्यानेन विपतु हैल ललादिकाच-चन्द्र-चुसरालक्ष मः।
न जातु बाला लभते स्म निवृत्तितुवार-संग्राम-फिला-तलेबाणि। ॥५५॥

१. विनिकोषेत्तरकर इति ना-पामेॅ। २. विनिकोषेत्तरकर इति अ-पामेॅ।
३. विनिकोषेत्तरकर इति ना-पामेॅ। ४. विनिकोषेत्तरकर इति ना-पामेॅ।
५. विनिकोषेत्तरकर इति अ-पामेॅ। ६. विनिकोषेत्तरकर इति ना-पामेॅ।
७. विनिकोषेत्तरकर इति अ-पामेॅ। ८. विनिकोषेत्तरकर इति ना-पामेॅ।
उपात्व-वाणें चरिते पिनाकिनः स-वाण्य-कण्ठ-रक्षालिते वदेशप्रयुषः।
अनेकाः किण्नरराज-कन्यका वनान्त-संगीत-सजीवीरोदयत्।
त्रिमान्वेकथासु निवासाः स अस्य निमीत्य नेने सहसा व्यक्त्यतः।
कव नील-कण्ठ प्रज्ञीसवृक्षक्षायाः प्रसत्य-कण्ठापित-बाहु-बधना।
यदा बुधः सर्व-गतत्व-पुष्यते स वेदिस भाव-स्थिरसंक्षे वर्धे कथे।
इति स्व-हस्तीलिनितदच मुखवा रहस्यपालभ्यत चन्द्र-शोकारः।
यदा च तस्य-पिने जगतेपुरक्षापत्यां न विधि विचिनत्तो।
तव सहास्त्रामालिनि-ष्वय गुरोरिन्य प्रपन्ना तपस्ये तपोवनम्।
इति दुःखे सहित जनमस्व स्वयं पललं तप:साधिनुः दुःक्षः।
दच प्रसर्धकृष्णकृष्णक्षरः दुःखे सोनरामंदलम् मात्रि-मौलि-संयरः।
तपः:कुलम्ब्रुपपत्तस्मि सलिल बुधेष सीता तदवध्रह-शताम्।
अगुण-दुखाविनिर्दिष्टा-ष्वय निवेदितो नैनिभवः बुःनःसन्तः।
प्रहोदयमेव परिहास इत्युपममृद्धविविज्जत-हर्ष-लक्षणः।

(अतितपाचर्यसंवादः)

प्रथास्म-हस्तेन मुकुलोकुटाष्ट्राः लो यम्यांस्वस्ती स्फटिकाक्ष-मालिकाम्।
कबलिक्रियेश्वरनाय मितास्वर चिर-व्यवस्थापित-वाग्निगुह्यत।
यथा शृंगे नेत्र-निर्जनो ज्ञेयं जनोद्युनः प्रकल्पनोऽक्षुकः।
तपः: कितेवं तदवत्त-साधनं मनोरथानामागतिः विज्ञाते।
प्रथासह वर्गिणी विविदिते महेदवरस्तम्भिनी तथ चुलेवः।
प्र-मृदा-प्रमाणम-रोहित बिचित्रता तं तवालस्वरूपः न च कर्तुं चुस्तेः।
प्रवस्तु-निरंभर-परे कथे गुले करोजयमहुष्क-विवाह-कौतुकः।
करेऽवि शान्तकृष्णद्वीपधिनिः सहिष्णुते ततु प्रथमंजलम्बनम्।
त्वमेव तावतु परिविनवत स्वयं कदाचिचिते यद्य योगमहतः।
बबु-दुकुलं कल्हस्त-लक्ष्यं गजाराजिनं शोरिणात-विनु-विदै।

चतुष्क-पुष्प-प्रकरावकीययोः परोपकृति को नाम तवाज्जुमन्ये।
श्लक्कांक्षुण्यन पवानि पादयोगीकीर्त्येकशाचु परेतसूमिरु।
प्रयुक्त-रूपं किन्तु परं वद त्रिनेत्र-वक्षः सुखं तवापि यव।
स्तन-द्वेषेनस्मु हरि-चन्दनास्तरस्ये पवं चिता-भस्म-रजः करिृत्यि।
इयुतां तेन्या पुरतो विशम्बना यववृद्ध्या चारणा-राजं हार्यं।
विलोक्य बुद्धोक्षमविहितं त्वया महा-जनं समे-मुखो भविष्यति।
हयं गतं समाप्तं शोचनीयं तं समागम-प्रार्यन्यमां 'पिनाकिनः।
कला च साकार्तिकुती कलावतस्वमस्य लोकस्य च नेत्र-कोमुखि।
व्युविवष्पकमकलक्य-जन्मता विनम्ररक्तेन निवेदितं वशु।
वरेयु यथे बाल-कुएकाति सुमुखं तदन्ति कि व्यक्तमच सत्र-लोचने॥
निर्वर्त्यांशत्सामस्य विपिनाक्ष्यमः क तद्विश्वरं क च पुष्यं-लक्षणा।
प्रेमयते साधु-जनेन वैविको हर्मशान-शूलस्य न गूः-सदुक्षिया॥

(जटिलभलस्मृतं)

इति दिजालो प्रतिकूल-बालिनि प्रवेपमानाधारं लक्ष्यं-कोपया।
विकुलिचता-'भूत लतमाहिंते' तया विलोकने तिरिय्युपात्य-सोहिते॥
उवच चैनं परमार्तं हुं न वेदिस तृं यते एवमाल्य भासु।
श्लोक-सामान्यचतृत्येकं विरूपं मन्वाकरित महालमानसः॥
विपुत्त्रतीकार-परेण मद्वलं निवेद्यते भूति-समुद्वयुक्ते वा।
जगच्छःतस्वस्त्रय निरालिष्टः सति शक्तिराशोपहङ्गामस्य-सृद्धिभि।
श्र-किरङ्चनं सत्र प्रभवं स सम्पवं चिलोक-नाथं पितृ-सत्र-नोचरं।
स भूमि-रूपं शिव इतिवृद्धियं न सति यावार्थं-विव। पिनाकिनः॥
विषुवस्मेऽदुति पिनदभोगी वा गजातजनालब्ध वृक्षालवर्ति।
कपालि वा स्वायत्वेनुस्तरं न विक्रृतीसर्वाधायं च वशु॥
तद्वजसंस्तरमायाय कल्यं धृतं चिता-भस्म-रजं विशुद्धे।
tथापिषु नृत्याविनाय-क्रियाच्युतं विलिप्यते मौलिमिसर्व्रूक्षाय।

१. मंशते इति ना, अ-पापो। २. भार्याय इति ना-पापो। ३. कपालिन: इति अ-पापो। ४. निकुलितं इति ना-पापे। ५. भूलयं तता कुते इति च-पापे।
कुमारसम्भवे

प्रस्मण्वतस्तय बुधेण गच्छत: प्रभिन्न-दिग्मवारण-वाहनो बुधा।
करोति पावायुपथया मौलिना विनिया-मन्द्रर-रजोदशान्नज्ञुली।
विवक्षता वोषमात्र चतुरास्तनमा त्वय्यकामीण्ड्रि सति साधु भविष्यतः।
यमानन्त्यात्र-भुमङ्कि कारणां करवो ज्योक्त्रा यस्य-प्रम्वो भविष्यति।
प्रलं विवक्षि यथा श्रुत्वश्चया तत्वाविविधता तात्वविविधतानलु सः।
समाजञ्ज्ञासारस्य रसं मनः सारस्य-कृतृविन्दचन्द्रमीलोकः।
निवार्यतामलिैं किम्यावधि बुधु: पुन्नविवेकः सफळवितार्थः।
न केवलं यो महत्त्वमाण्डते श्रुतोतिः तस्यांविध्य यस पापः।

(तप:-फलोदयः)

इतो गतिमािऽभूताविदानी चतुरास्त वाला 'सरन-भिन्न-वन्दकः।
स्वचरिताः च तात्तुत्तज्ञम् समासलस्वम् बुध-राज-केतनः।
तं विशेष्य वेपुचुमैं सरसाःश्चरिनं-निक्षेपायः 'पद्मरुपतमुड़हस्ती।

मार्गस्चत-च्यतिकरासुकुलितेव सिद्धः

शोलाविराजः-तन्या न ययो न तस्यो।

प्रधान प्रमुख्यवन्तात्ज्ञः तवार्थम् वादः

कृतस्तत्वोपौमितिः दाविनी चतुर-मोली।

अस्त्राय नान्यम-ज कुमुदसारं

कुशः: फलन हि पुनर्वतां विचर्द्दः।

इति धीराकल्यावालकृते कुमारसम्भवे महाकाशे पार्वतीलपः फलोदयो नाम पापः: सम्यः।

1. सिरंव: दत्ता नाथ-पाणे। 2. गिम्यासि: दत्ता नाथ-पाणे। 3. महत्त्वो विमावते दत्ता नाथ-पाणे। 4. सा च दत्ता नाथ-पाणे, गौरी दत्ता ज-पाणे। 5. निक्षेप एवं पय पुमाः दत्ता नाथ, अ-पाणे। 6. निषेधं दत्ता नाथ-पाणे।
॥ पद: सर्ग: ॥
पृष्ठः संगेः

ब्रह्म विद्वास्तर्मे गोरी सन्निदेश सिमः सलिलः।
वाता भू-भृतां नाथः प्रमाणीक्रियतामिति॥ ३॥
तत्त्वा व्याहृत-सन्देशा सा ब्रह्मी निभृता प्रिये।
जूत-यष्टिरिवास्यान्ति मधो य परभृतीनेनामे॥ ४॥

(आर्यंस्मरणम्)

स तथेऽति प्रतिद्वाय विस्रुव्य कथमप्रयुमाः।
ऋषिभुजः व्योतिमण्यातु सब संप्रति सर्व-शासनः॥ ५॥

(ऋषि प्रादुर्भावः)

ते प्रभा-मंडलव्यायम् कौलयंतस्तपोधना।
साहिष्ठोकाः सपदि आचुरासवः पुरः प्रभोऽ॥ ६॥

(आर्यचिंचनम्)

प्राणवास्तत्तेषु-मन्दार-कुसुममोक्षिक-वीचिषु।
व्योम-गद्ग्राणवाहेणु विद्यनाग-देव-गंधिषु। ॥ ७॥
मुक्तायुश्वपीताति विक्रतो हृद-वकला।।
रत्नाकर-गुंजः प्रसवायं कल्प-रुक्षा इवानंतिता। ॥ ८॥
प्रथ:प्रस्थापितास्तवेन समांनविश्रविनुषु।
सहस्र-रक्षस्मा साधार्य स-प्रणाममुदोवितः। ॥ ९॥
ब्रह्म-वन्ता-लत्तवा सार्थमुद्रः पुरः।
महावराह-वंत्रां विभान्ता: प्रलयावतिधि॥ १०॥
सर्ग-श्रीव-प्रणायानां विश्ववोनेरन्तरसः।
पुरा-सापाः पुरा-विद्वेष्यारं इति कोरिता॥ ॥ ११॥

१. नामभरत इति नामे। २. शास्त्रवत इति नाम, न-नामे।
प्रणनामो वियुक्तां परिपक्षपथ्यामः।
तपस्यापुज्रानां: फलान्यपि तपस्यान: || १० ||
(अहंनयोकरणम्)

तेषां मध्य-गता साधवी पत्य: पावादिष्टेष्वराः।
साधवापि तपस्यानीन्द्रवेसे बहुरुपः || ११ ||
तम्मोगीर्व-मेदिन मर्यादु चापश्चस्ववः।
स्त्री-पुराणिष्वानायणा दृढः संख्यति सतायाः || १२ ||
तद्वर्तियायें नस्तुपरीमोऽपूर्व्यांत्वः।
क्रियाणां लल्ता हम्या नास्तुपरीमोऽस्मात्कारायाः। || १३ ||
धम्मान्यपि परं शर्वां कारिते पारंतां प्रतिः।
पूर्वापराध-मोंतक्षी कामायोपवृत्तिः मनः || १४ ||
(हरसुक्ति:)

श्रद्भु स्यस्य: सवः द्रव्यिवो जगद्गुरुमः।
इववृद्धिरुत्सरं: प्रीति-कषक्षक्षित-स्वः। || १५ ||
यद वहं सम्यगमान्तं वदनीन विभिन्ना हुतमः।
यत्र तपस्यां तपस्यां विशां वल्मिकां न तः || १६ ||
वद्धयक्षेण गजानं वणमारोपितासु त्वया।
मनोद्वयनस्विवध्यं मनोविवयनमतमः। || १७ ||
सत् चेतिः वर्णं: स तावतु कृत्तिनां वरः।
किं पुनर्हुयोणे दश्च स सत्यमां चोत्स्व मन्यातः पवसः।
श्रद्धा तुच्छेन्तरं तम्मणं स्मर्षगुह्याद्वायु तव। || १८ ||
त्वस्मादापिताभिमत्तमानं वहु मन्यातः बयवसः।
प्रायः। प्रत्यमास्त्रघ्ने स्वपुरुषोऽस्मात्मानं। || २० ||
या न: प्रीतिविश्रुताः त्वावस्य-सर्वमः।
स विमास्त्रेकर्ते तुम्प्यात्मारतामासः वेधिनाः। || २१ ||

१. वार्तकियायः इति ना-पाते। २. दामपत्रम् इति ता-पाते। ३. साधनम् इति ना, जा-पाते। ४. पुराणिला इति ता-पाते। ५. साधनम् इति ता-पाते। ६. विलिय-इति ना-पाते।


शाकाहार् हर्षिकसि न पुनर्विचारस्य स्वं व्ययम्भसा।

प्रसङ्ग कथा क्षेत्रमानः न धिया पशि बलते॥ २४॥

कर्त्ति वै सुजसी व्यक्तं गुरुः वै बिबधिं तदुः।

विद्वत्वं संहत्ति भाग: कतम् एव ते॥ २५॥

श्रवऽ सुमहुःशयः प्रायंपानः बेव तिष्ठतु।

चिन्तितोपसङ्ख्यातास्वः छाधि: न: करबां किमुः॥ २६॥

(इरण्तिवर्णम्)

प्रथत भौति-सत्यस्य देवीविद्यायत्वादवैरा।

उपविन्तवं प्रभां तन्मी प्रत्याः परमेवंवः॥ २५॥

विदितं वो यथा स्वार्थां न मे काविचित्त: प्रवृत्तयाः।

नन्तु मूर्तिमिर्द्धाभिर्मिर्द्धज्ञातोसिद्धेः सृचितः॥ २६॥

सोंहं तुष्णातुरं छि विविधत्वानुव चाचतः।

प्रस्तर-विप्रकृतवेद्वः प्रसूतिः प्रति योचितः॥ २७॥

(आष्टांविद्वेदन्तम्)

प्रसतं प्राहतू मिन्द्राविम पार्वतीमाल्म-जनमे।

उपपत्ते हविभोक्तूर्यंज्ञान इवास्तरिम्॥ २८॥

तामस्मवेष्य युध्माभिर्याचित्तव: हिमालयः।

विक्रियायेन कल्पते समबः: सवुप्राप्तः॥ २७॥

उत्सन्ते स्थिताः पुरसुदसः चुः।

तेन योजित-सम्भवं विविध सामपवज्वचतम्॥ ३०॥

एवं वाच्यः स कन्यायमिति वो नोपविद्यते।

भवद्वृत्तान्तस्माचारामस्मन्ति हि साधवः॥ ३१॥

प्रायश्चचाचारी तत्र व्यापारं कर्तुं महिंति।

प्रायेश्वरविवे काये पुरावैाऽः प्रगल्लभि॥ ३२॥

तत् प्रवत्तियतंजप्रस्तं सिद्धवे हिमवत-पुरसः।

महा 'कौशिप्रपातदेशिभु सङ्कृम: पुनरेव न॥ ३३॥

१. उदानाय इति नापाः। २. साहामश्य इति नापाः। ३. -कौशी-इति नापाः।
तत्सम्वु संयमितामादी जाते परिशयोयनुमूले।
जहु: परिय्रह-व्रीढा प्राणप्रायस्त्पस्यात: १४।।
तत्: परममिलुक्ता प्रततथे मुनि-मण्डलम्।
भगवान्वि सम्प्रदातः प्रथमौस्त्रित्मास्त्तपस्य १५।।
ते चालाकाशमस्तिक्यामामुख्यत भरमयः।
प्राणेदुरोप्यत-प्रस्य मनसा ॥ ३६॥
( आपदर्श प्रस्थवर्जनम् )
प्रलकामाति वा वहै वस्ति भस्म-सम्पवाम्।
स्वर्गादिव्यान्य-वर्मन कुले-पोष-निर्वेषितम् ३७।।
गुजालोकः परि-श्वपां विशस्त 'व्यवस्थितीवचि।
'बुधव मंगलिन्यास्यां प्रस्तावित भनिहुम् ३८।।
'बजत-सिम-भवा नागा वनाब्या विलोकनयः।
'व्या: कित्सुश्या: पीरा योः वन-वेदनतः ॥ ३६॥
शिरास्वतं त्रेष्यानां व्यज्ञते यत्र "वेदमाम्।
अनुपालित-सप्तिक्ष: करणस्युः" रज-स्वितः। ॥ ४०॥
यत्र कल्य-रे मेलेव विलोक-विधापांजुकः।
गृह-प्रान्त-पताकाधीरोपरोपासरवरितमा ॥ ४१॥
यत्र रिक्त-हृत्त्वु नक्तस्मात्सत्व-भूमिषु।
ज्योतियां प्रतिप्रथानि प्राशुकंप्यपहारताम् ॥ ४२॥
यात्राधिक-प्रकाश नमस्तर विज्ञ-सध्यचः।
अनान्ताधिकातिशिलां दुस्तिन्द्रिष्टिसारिकः ॥ ४३॥
योवनालं वयो वस्तिन्वलनतः "कुमारसम्भवान्"।
'रत्न-लेख-सम्पुत्त्वता मिद्रा संतासविपर्यः। ॥ ४४॥
'भू मेंदित्वः "स-कम्पोलेणमलिद्वृत्ति-तर्जने।।
यत्र कोपः कुत: स्त्रीणां "मात्रसामायिनः प्रस्य।" ॥ ४५॥

1. संप्रकाशः हित ना, भ-पामे।
2. निद्रा-हित भ-पामे।
3. प्रहार-सु-हितवस्तुत्क पामे।
4. व्युक्तिव-हित भ-पामे।
5. अनुभव-हित भ-पामे।
6. बीत-हित ना-पामे।
7. साधकाभिरुप: हित भ-पामे।
8. वेदमु भु: हित भ-पामे।
9. अनुभव-हित भ-पामे।
10. नारक हित भ-पामे, नार: हित भ-पामे।
11. भु: हित भ-पामे, स-पामे।
12. रत्न-लेखा-सम्पुत्त्वता मिद्रा संतासविपर्यः।
प्रवैम नृत्यारसस्तमानं द्वयेनेव दिजोत्तमाः।
मुखिन गञ्जः-प्रपालेन धीतपावासमसा च व। 111511।
ज्ञाम् 'पृथ्य-भावे व: स्थावरं चरणादिस्तुष्टम्।
विनायकः पुरुर्वे मन्ये 'दिहुपरमिं मे: वपु। 111511।
विवक्षामकायं परितोषाय मूल्यं रूप्यं तत्परं।
धार्मिक व्यास-विगतानि नात्रज्ञेनि प्रभवति मे। 111511।
न केवलं वरीसंस्करं भार्ततां वर्णितानि व:।
प्रत्यासयमात्रं मे रजसोपे मनारं ताम। 111601।
कर्तव्यं तप्स्यां। न पश्चायमि धर्मायु चेतु कि नोपपत्ते।
'पद्ये: मल्लाववानुः वत्सायैं भवतामि'। 111611।
तथापि तावतू कर्मितववांसं व दातुमहाभ।
विनियोग-प्रसादा हि किरि: प्रभविष्णु। 111621।
एते वञ्चायि दारा:। कन्ये युक्तजीवितं।
ब्रह्माय व: कार्यमनानसं बाहाब-वस्तुद्व। 111631।
इन्द्रिवाय अवस्थेव 'वुहुः-मुक्तविष्णु।
किरिव प्रति-शाब्दे ध्यानिह धिमालय। 11164।
(शक्तिप्रतिवेचनम्)
प्रथाग्रसस्तमप्रथ्यमुद्वस्तहरणा-वस्तुद्व।
क्षयो नोद्यामास्य मत्यमाच स मुहर्म। 11165।
उपपन्निन्दं सर्वमसा: परमपि लघु।
मनस्स: विकराणां स सहस्रो ले समुन्नवति। 11166।
स्थानेत्वां स्थावरास्ततां विज्ञामहास्थापः।
चराचराणां सृस्तां कुक्तिराधारतां गात। 11167।
नामाध्यक्षैर्मके नागो भुजालेष्वरूपमि: फर्ये।
आं रसातलवृत्तावत्र वस्तुद्वालस्वन्धिष्ठया न चेतु। 11168।

१. 'प्रथावस्थे' इति ना-पाठे। २. 'लघुः' इति ना-पाठे। ३. 'सहस्रो' इति ना-पाठे। ४. 'सम्पथे' इति ना-पाठे। ५. 'दही' इति ना, अ-पाठे।
६. 'क्षयामास्य' इति ना-पाठे। ७. 'सहस्रो' इति ना, अ-पाठे। ८. आहु पंचमी-कर्मप्रयजनीयः।
यत्र विषयते तद्यथा पञ्चायते। नात्र चक्र नात्र त्रिस्तु नात्र। इत्यते विन्यास करिते।

वर्ण वाक्य विप्रानि भक्तीप्रधानं नाम पुराणः।

पशुपतिः पवित्रः परमेश्वरः। श्रीमद्भागवतः

हृदयांचुरुः प्रसन्नः प्राणेषु प्रेमरमस्या।

अति विषयते कृपाणं गृहस्त्वादि पुरुषः।

एवं देशमः पशुपतिः पवित्राः।

तथेऽवनं भक्तिः कृत्व विन्यास करिते।

वेदोपनिषद्वादिकः पुराणः।

हृदयां च विषयते वैपरीत्यं गृहस्तः प्रेमिनां।

परमेश्वराः पवित्रः पशुपतिः।

अति विषयते कृपाणं गृहस्त्वादि पुरुषः।
"यावन्येतानि भूतानि स्वावरूपिः चरार्थो च। मातरं "कल्पयन्त्वेतानि श्रीजयतः सन्ता। ॥८०॥
प्रशयति विषयः कण्ठवाला विधुच्छसु तदनंतरस्।
चरार्थो रज्ज्याः तवहस्याः चूः-राश्रि-राश्रि। ॥८१॥
उमा वाणिज्याः बान याचिताः इन्द्रे वयम्।
ब्रह्मसम्बन्धवांशि भव विद्वंशगुरुः। ॥८३॥
एवंवाचिनि वेदेराः पार्शः पितुर्धनेषु।
लोक-कमल-प्राथर्थो ग्रांतयाच चावमास। ॥८४॥
शैले: सम्पूर्ण-वालाविश भेणा-शुचमुवक्त।
प्रेम्योऽप्राप्तः अधिकर्षकः कन्यावंचु कुटुम्बिनि। ॥८५॥
'भेने भेणापि तत्सवि पत्त: कार्यमहिमास।
व्यवहार्विभ-चारिण्यो भवुऽरिष्टे पति-व्रत:। ॥८६॥

( उपमान्यानाम्)

इवमश्चिमाः न्यायाञ्चिनि वुढवा विशुद्धव न।
प्रादेवे वचसामस्ते मक्खलाँलंक्त्वसं सुताम। ॥८७॥
एवंवाचिनि वेदेराः पार्शः पितुर्धनेषु।
शैले: सम्पूर्ण-वालाविश भेणा-शुचमुवक्त।
प्रेम्योऽप्राप्तः अधिकर्षकः कन्यावंचु कुटुम्बिनि। ॥८५॥
'भेने भेणापि तत्सवि पत्त: कार्यमहिमास।
व्यवहार्विभ-चारिण्यो भवुऽरिष्टे पति-व्रत:। ॥८६॥

1. यावन्येतानि इति ना-पाने। 2. कल्पयन्त्वेतानि इति ना-पाने। 3. -अयस्या-इति ना-
पाने। 4. तन्त्र: इति ना-पाने। 5. शोकोऽवत् ना, अ पुस्तकयोऽवत् ना-पाने।
तम्मातरमवार्ष्यु-पुली
द्रौहितु-स्नेह-विकल्पाः
वर्ष्यान्य-पुर्व-प्रथ्य विशेषकरोऽध्य गुण्योऽः। ॥ ६२ ॥

(विनाशात्तिथिनिर्सचयः)

वैवाहिकीं तिथि पूर्णास्तत्त्वः हर-चन्दनः।
ते व्याहार्वर्तमालयाय "वेष्य चर-परित्रहः। ॥ ६३ ॥
ते हिमालयमात्रत्वं पुनः प्राप्यः ्च जूलिनयः।
सिद्धेन् चामसे निवेदायत ्तद् विसृष्टा: ्कमुदुम्यः। ॥ ६४ ॥
पद्य-पतिरिपि तान्यहारः कुण्डत्रावगमयः ्द्रिति-मुता-समागमोऽः।
कमपरमवर्ण न बि-प्र-कुर्युविभुम्यपि ्तदमी सन्ततिः भावः। ॥ ६५ ॥

इति श्रीकालिवासः कुमारसम्बन्धे महाकाव्ये उपायादानो नाम पदः सम्ग: १६॥

१. तां इति ना-पाते। २. केदु-इति ना-पाते। ३. प्रेष्य इति ना-पाते।
सत्तमा गर्गोऽः
सप्तम: सर्गः

(विवाहदीपकाणाम)

पशुविनामविशिष्कयुक्ती तिथिः च जामिन्त-पुणायी नित्यायायुः।
समेत-वन्धुहिंसनाद शुद्धताय विवाह-दीक्षा-विचिन्मवतिष्ठत् ॥१॥

(विवाहीक्षुधः)

वेदवहिके: कोवुक-सांविधानमेच गुहेष व्यय-पुरैसं-वर्गम्।
प्रासते पुरं सादुलोत्वुरागानवं् पुराणं वैकुलापोमेयस् ॥२॥
सन्तानकाल्कीयाः महापारं तत् चीनांकुः: कलित-केतु-मालम्।
'प्रासते व्ययानु ताकम-शिवरानुः' नां थानान्तरं रं स्वंग इवासवभासे ॥३॥
एकौ सत्यास्मिन पुत्र-पट्चीि चिररस्थः हृदेषः मूर्तिविषयेषः।
'प्रासते पारसि-प्रहुस्विति मित्रोहमा विस्मोच्चुवासितं' भूष्ज ॥४॥
व्रजाद परावर्जुपस्रीताःशी: सा मण्डनानु मण्डनमन्वधुकः।
सम्भविन्म-भिन्नोदिपि गिरि: कुलर्थ स्नेहतवेकायतं जगाम ॥५॥
संथमुनेन दाश-मयोमेन योंग गनायुत्तर-फलगुनीपुः।
तस्याः 'शारीरे प्रतिकर्म चक्रवर्तुष्ट्रि यथा: पति-पुत्रवत्यः ॥६॥
सा गौर-सिद्धांतिनवेशुवाचुचूरवयु-प्रवासि: प्रतिदिन्त-शोभम्।
निर्मित्त्र-नैतिकसमपत्व वासान्युजनेपथमलक्ष्यकार ॥७॥
बभौ च सम्प्रभुपयेन बलाः नवें बीचा-विच-सायकैन।
करेणात्मोभुलाधवसाने सम्पूर्णार्थो व शाखाजु-रेखा ॥८॥

१. 'मासा पलतः' इति ना, अ-पायेः । २. 'कु' इति ना-पायेः । ३. 'र' इति ना-पायेः।
४. 'हासरस' इति अ-पायेः । ५. 'उपोढ़' इति ना-पायेः । ६. 'ता' इति ना-पायेः।
७. 'वनिचि' इति ना-पायेः । ८. 'विवाह' इति ना-पायेः।
तां लोधकलकेन हृताज्ञृतलामाशयाकलेयक्षते ज्ञरागामुः।
वासी वसतानमिश्योक्ष्यों नायेवभोजकामिः मुखं व्यङ्गुः।
विन्यगत-वूडूं-शिलालम्बितसिं नाबुद-मुक्ता फल-भिन्निः।
श्रवजाताष्ट्रामकंभतोऽः सतृयंसमां स्मपयास्मम्भुः।
सा मक्कल-स्नान-विहुद्-गात्री गुहीतं वल्युगमनिययस्तवः।
निर्दुं तपज्ञ्यजलाभिबंका मुक्तकलासा वसुदेव रेजे।
तस्मात् प्रेतेशाच वितानवरं युक्तं म्रिष्टकमभुतुः।
पतिग्रामिः परीशुक्ते मिन्ये बलोवसं कौतुकवैविश्वेषं।
तं प्रायेसुं तत्त्र निवेदय तवं व कर्षण व्यलम्बन पुरोनिन्यणं।
भूतायूङ्काराश्रयाभिमानेत्र: प्रसारणे सत्तिनीलेपं नायः।
सुपोष्यमणा व्यासज्ञातभावं केशायमतः कुकुमो तस्वेः।
पर्यालपतव कांचिवारबर्म कर्वताता पाण्डुहुःक्रिमान।
"विन्यस्तरुकलागुः चकुरजः मोहोता" प्रिोचनाप्रीपविविहतसम्या।
सा चक्रवर्माकालिनः केलायायाळिनोतस: कानिस्तितीर्व तस्वी।
"लगिठ्येकं परिमुख पवं समेघळेखं" श्रविणथ लिंभव।
तबाननभीलाकः प्रसिद्धिविख्यात साहसव-काय-प्रसिद्ध।
कर्यापितो लोध-कक्षय-क्षे गोरोमानाः "केश्यनितात्तगी।
तस्या: कोपों परम्परालाभादं वान्ध चक्रीव यव-प्ररोह:।
रेखाविभक्त: मुक्तमंग्राया: किष्चन्मुक्तिहस्सिद्विहारः।
कामचन्द्रभियाः स्फुरितरुपुद्वासमनलाभायश्फलोष्टरोठः।
पत्य: बिरदव्यवकलमनेन स्तूरित सवया परिहास्यपुरबः।
सा रघुजयत्वा चरस्वे क्रृताशीरम्येव तसं निवेदनं जयान।
तस्या: सुजातोतुचल-पत्त-काले प्रसारिकारामयेन रत-रीक्यः।
न चक्षुयोः काश्य-विशेष-बुद्धचा कालाक्रम मक्षलमित्युपातसं।

1. 'मुतीं' इति न-पामे। 2. 'नामी' इति न-पामे। 3. 'कृत' इति न-पामे।
4. 'चक्क' इति न-पामे। 5. 'प' इति मुक्तिपुस्तकपाठः। 'स' इति न-पामे। 6. 'स्व' मुक्तिपुस्तक पाठः। 7. 'निर्दुः' इति न-पामे। 8. 'दत्त' इति न-पामे। 9. 'स्त्रिय' इति न-पामे। 10. 'सुवं' इति न-पामे। 11. 'मेव' इति न-पामे। 'मक्ष' इति न-पामे। 12. 'काची' इति न-नामे।
सा सम्भवित्तुः कुष्मण्डनेव योगितिनिहितवृद्धिरिव विन्यासम्।
सर्वं विहंसेरिव लोकमानेनामप्रस्त्रमानासम्भवित्तः चाकारे।
ग्रामानामालोकम् च शोभमानसार्वेश्वराय विभ्वे स्तितिमित्तवतात्तकाय।
हुरोपयने तवरता ब्रुव श्रींग्राह्यां प्रयासोऽखो त्वः वेशम्।
प्रवाहः हस्तिमः हुरि-तालमादीः मांसुर्यमादिक मनः हिलायत्।
कर्मादिकामल-वर्त-पत्रः माता तवैः सुम्भवत्तमाया।
सम्भवोऽज्ञोऽभावने न्यायोऽवस्थाय वै निमोऽथ यः प्रथमः ब्रुव।
तमेव मेना तुहंतुः कथस्वचय विवाह-वीरचति-तिलकः चकार।
वर्धन्याचालायुक्त-परिवः स्यानावतः कलिपत-सतनविवश्वम्।
धातुः विभीः प्रतिसारायारुपगति-मयं कोतुक-हस्त-शुचस्वः।
क्षरोह-वेढः-सफेद-पुञ्जः पयति-ब्रह्मेऽशरुः लिखामा।
वर्णवेन-शीर्षभिन्नातिर्योऽसा भूयो भवि वर्षायमायाः।
तामिकायायाः कुल-देवतायाः कुल-प्रतिश्चतः प्रायामय भावः।
प्रकावयाः कार्यित्यम-बलक्रेत्रेण पार्थ-प्रहिरेण सतीनायाः।
प्रलंगिते प्रेमकाल समाधन पत्तियतुष्कः तातिश्रमा सम नित्यः।
तयानुपत्तयां तस्सां नवप्रचालितीमा श्रीविनाय-नानासिद्धोऽपि।
इच्छाविस्मृत्योऽपं-हपमित्तस्तयः कृती कृत्यमोक्षित्यतः।
सम्भवः समायाः कृष्णार्थितथाः तस्मात् कृष्णाङ्गमः न-प्रतित्तः।
तद्देव भवस्वाजयाः कुर्वी-श्राते तत्-पुरां-पाणिप्रक्षणसुरुः।
प्र-साधनं मानुषीविनायकट्टरं पुरस्तात् पुरुष-शासन समव।
तद्वीरवानुः मनुष्य-मन्द्रान-श्रीः सा प्रस्तुते केताबोऽविवरणः।
‘स एव वेशः परिचेति-विशालितं सत्यं विभोः। प्रफळेः।
वर्ण्योऽभावं सिताद्वी-रागः कपालसामाल-देवताः-श्रीः।
युग्मल-भागेऽयुग्मल-रोचनागणेऽऽद्वीतयुवनः।
1. ‘स’ इति नापाये । 2. ‘सुप्रियम्’ इति नापाये । 3. ‘नति’ इति नापाये ।
4. ‘समायाः’ इति मात्, अ-पाये । 5. ‘प्रतिश्चतः इति नापाये । 6. ‘स्माभवे’ इति नापाये । 7. ‘आदियाः’ इति नापाये । 8. ‘नापाये’ इति नापाये । 9. ‘एव बहुः’ इति नापाये ।
शुद्धान्तर-दौरी विलोचनं यवत्तिनिविष्टम्-पिङ्कु-तारम्।
साधित्य-पर्णे हिरितालमध्यस्तवेव जातं तिलकाक्रंयाया। १३५।
यथा-प्रदेः भुज्ञेश्वरार्णं करिख्वालान्तरभराण्या। १३६।
बरीर-मार्त्य विकृति प्र-प्रेते तत्वेव तस्तु: फुण-रत्न-शोभा। १३७।
विवाही पिनिध्वं त-मरीचि-भासा बाल्यावनाभिहित-लाख्यनेन।
चन्द्रेण विलयं प्रतिभिः-सोलिश्च चुडामणिः कि प्रहृतं हरस्य। १३८।
हर्षद्वृध्वते-प्रभवः प्रभावतुः प्रसिद्ध-नोपथ्य-विज्ञविश्वाता।
श्रामन्मानसीन-गणोनिन्ते 'खड्गे 'निघट-प्रतिसं वदवं। १३९।
(हथप्रभासम्)
स शोपादि नवं-खुरान्वलस्वी शार्भुल-समिभवितरितोऽप्रयृष्टम्।
त-सूक्ति-संज्ञित-वृह्द्धप्रमाणार्णात् कृतास्थिति यव-तत्वेऽ। १४०।
तं मातरो देवमनुजस्यः स्वाभाव-शोभ-चला-चलसः।
मुखे: प्रभा-परंदन्तेरसु-गौरे: पदाकर्त: चवरिवाक्ष्यतरिख्यम्। १४१।
तातानि च पच्छायु कनक-प्रमाणार्ण काली कपालांसत्तरारा चकासे।
बलाकिनीं नील-राज्योरवः कृतं पुर:क्षिप्त-प्रान्त-हूवेव। १४२।
ततो ग्राहः: शुलभुः गृहोगीहीरितो महूल-पूर्व-पोषः।
विमान-पशुक्षप्राय-पार्मान: शासस सेवाभवसर्ण गुरुयेव। १४३।
उपासवेद्वे तस्य सहल-रक्षिश्च स्वच्छता नवं निर्धितमात-पत्रसु।
स तदुदुकुलाकीधुर-वोरिष्ठी वतुग्रहि इवोत्तमाष्ट्रे। १४४।
पूर्वे च गज्झण-युगुने तत्तत्ती सचामसो देवसोविशालाः।
समुद्राशूपत-विपर्येश्चिप सहस-पाले इव लक्ष्याजारे। १४५।
तमस्यगच्छति ग्राहं जिवान्वता धी-वस्त-वक्ष्मा पुरावशस्य वै 'साक्षात्।
जवेति वाचा कहितस्मय संवर्यंस्ती हृववेष वल्लभसु। १४६।
एकैव चुरुविश्वेऽविदा सा सामायन्यन्ता प्रथमाववर्तवसः।
विभिनोंहरस्तस्तस्तत्तत्त: कवाचिवू वेधासु तयोस्तावपी दात्ताराधी। १४७।

१. नल-दत्त नापानेऽ २. दत्तुः दत्ति ना-नामेऽ ३. निनिक-दत्ति ना, जनानेऽ ४. रक्षी-दत्ति ना-पानेऽ ५. री-दत्ति ना, जनानेऽ ६. निनिकुर दत्ति ना, जनानेऽ ७. प्रथम् दत्ति अ-नामेऽ ८. पच्छायु दत्ति-पानेऽ
स श्री-योगाद्रि विकसन्मुख-श्रीरजमातुर्प्रेतसर्गादेशम्।
प्रवेशवत् मन्दिरमूर्द्धमेनमालवङ्गाौऽतिरिक्त-सर्गाद्यम्॥ ५५॥

१. महर्षि-इति ना-पामेऽ। २. वयन: इति ना, अ-पामेऽ। ३. हूँ तत्ता इति अ-पामेऽ।
४. पुष्पाद्रि इति ना-पामेऽ। ५. अन्त्र इति ना-पामेऽ। ६. गामु इति ना-पामेऽ। ७. स्वाभाव-इति ना, अ-पामेऽ। ८. हूँ दृष्टाविषय इति ना-पामेऽ। ९. नागापितमा इति ना-पामेऽ।
तत्स्मन् सूहत्र पुर-पुरवरीशामोकाश-संवर्तन-लालसानाम्।
प्रासाद-मालातु बन्धुरितिव त्यक्ताय-कारीण विचित्रितानि।
श्रालोक-माण सहसा वजन्त्या कयाचित्रुधेष्ट-वास्त-मालः।
बन्धुः न संभावित एव तावतु करेण रसोपिन च केष-पशा:।
प्रसादकाँशकीिमत्रप्रयास्मास्तिष्ठि काचिद् द्रव-रामेव।
उत्तमृक्त-लिङ्गतिरात्र गवालाभक्षकान्तः पदवीं तत्तत्त:।
विलोचनं दक्षिणामझनेन सम्माद्य तदा विज्ञ-वाम-नेत्रा।
तत्रेव वातायन-शिक्षेष्य यथि शलाकामप्रा बहुती।
जालान्तर-प्रेक्षित-हेतुत्या प्रस्थान-भिस्त्रा न वर्गं नीवोस।
नाभि-प्रविष्टद्वारसमुन्नैहुतेन तस्याबलवत्त्य सात:।
कर्नामीन्तिन पराभवमुक्तताया: पदे पदे दुर्गिमति गलति।
किष्किद्वाचारी स्थानन् तदानीम्नुषु-पुत्रार्थित-सूत-वेषः।
तासं मुखरामस-पाप-मार्ग्याचायान्तरा: साम्र-कुतुहलानाम्।
विलोल-नेत्रविश्वारंगवाक्षा: सहल-पश्रास्म्यदरस्मा इवासासिः।
तावू पताहस्तकुलसिम-मौलिकतः राज-पार्व्य प्रवेगे।
प्रसाद-पूज्निष्ठ विवासिष्ठ कुर्बल्यन्वेतः नमेकीपिण्या-युतोऽनि:।
तमेकस्त्रवत्न नयेन: पिबत्त्यो नायों न जम्वुचिथ्यांत्यरतिष्ठ।
तथाहि श्रेयेश्वर-वृत्तिराति: "सर्वसमस्तमा चक्षुरिव प्रविष्टा।"
स्वाने तयो दुःक्रमेत्यंत्यमं रेत्वासिष्ठ तताः।
या वास्तमधमस्य लेहेत नारी सा स्यात् कुतार्थ्या किमुताक्षुब्राय्याम्।
'परस्तरेण सपूतुणीय-शोभं नवेदिवं इवसमोजयित्वम्।'
अर्धानु हरे श्रृण-यत्तं: पत्रः प्रजानं विफलोभवित्वम्।
न तुलमाहु-रवि शरीरम्मने वर्गं कुस्मासयुथस्य।
"श्रीहादमुं देवमुद्यप्य सत्के सन्नव्यत-बेहेढ: स्वयंते कामः।"
ग्रन्तेन सम्बन्धितय सिद्धा मनोश्री-प्राधिकीलोकस्वरेण।
पूर्णचन्द्राचलि सन्ति-यारगोऽवचवस्तरं वशयति शेल-राजः। 116॥

(हिमालयगुहावतारः)

इत्योवध-प्रस्थ-विलासितीनां श्रीजना कथा: श्रीर-सुवासः ज्ञाते।
केवर-नूरांकृत-लाज-सुनिष्ठ हिमालयवस्त्रलयवस्त्राधिवाद। 116॥
तजावतीया-व्यज्ञृत-हर्षत: सरबुञ्जनादु वीर्यविविवोऽहः।
क्रान्तानि पूर्व कमलासनेन कक्षान्तराण्यद्रिष्टेविवेश। 117॥
तमन्ज्ञानिष्ठुलाश्रृं च वेदा: समाय-पूर्वाः: परमर्यज्ञ।
गुरुनासः ग्निर्वाहायम् प्रक्षणुः प्रशस्तमार्श्वमिवोत्तमायायः। 117॥
तदेवेदवर्णयेव वच्चरभायु यथा-वत् सर्वसमेच सधुमच गव्यनः।
नवे दुक्हले च नगोपनीतं प्रत्यग्रहीतं सर्वमस्त्रवर्वस्त्र। 117॥
दुक्हल-वा सा: 'स व्यासामधीय निध्ये विनीतान्तररोध-वक्षे।
वेला-समीयं स्फुट-केन्द्र-राजिनिवेश्वरवनविव चल्ल-पार्वः। 117॥
तसा चुक्तासनान्त-चंद्र-काव्या। प्रवध-चक्षुः कुमारः।
प्रसाद-चेत-सोलम: ज्ञातुः संस्कृत्यमान: शर्देव लोकः। 117॥
तथोऽपि: समाप्तिंदु कार्ताराणी किषिण्यु व्यवस्थापित-संहारानि।
"हो-यज्ञः गत्व तदुपस्मानवस्त्रवनन्यन-सवलानि वर्णानि। 117॥
तसः: करं शेल-गुप्तपीतं जगधाः तानाश्रः लिम्बुः-मुद्रः।
उमा-तनां गुह-तनोऽ सरसय सत्त्वमिन्तानान: पूर्वमन्द्र प्ररोहस्तु। 117॥
रोमोदमानामा: प्रवर्तकु: वायु: स्वराश्रः प्रिति: पुज्जुः-केतुरासीरः।
उत्तिस्तयोऽ: पाणिः समागमेन सम् विभक्तोऽव मनोभवयत्र। 117॥
प्रवध-पाणिः प्रहर्यं यवचुः बुधवरं पुषपति कान्तिमन्नग्राहमः।
सालिन्यथ-योगान्योश्वतानि कि कथ्यते श्रीखयस्य तस्य। 117॥

1. कुपुः-दिति ना-पाने। 2. मुद्दिह-दिति ना-पाने। 3. नव-दिति ना-पाने।
4. योधस्य-दिति ना-पाने। 5. नू-दिति ना-पाने। 6. सोजा-दिति ना-पाने। 7. नृत्यः
दिति ना-पाने। 8. नासकावः दिति ना-पाने। 9. व-दिति ना-पाने। 10. तु-पुषः
7,23। 11. तु-पुषः 7,22।
(पदकरमणम्)

प्रदेक्षण-प्रकरणालः कृशामयोद्वस्त् तत्निमित्तं चकाये।
मेरौः खण्डमालयोऽवव वर्तमानसम्यैन्य-संस्करणहस्तिनियामम्।
तौ वृष्टिस्व प्रिेत: परिखतव बलिहारःौयोऽसंपर्य-निमित्ताशः।
स कारयामास वधू sensible पुरुषः तस्मिन्न तनित्र विलिक्षिप्त लाज-मोहक्षम्।
सा लाज-ज्वाला ऋणिन्तेन गुरुपैशानः वचनं निनाय।
कपोत-संसर्पि-शिश्नः स तस्या मूहुक्ष्पान्तपलतां प्रपेक्षे।
तान्यभाषारूपिन्य-शायं लेखकमुखः वासित-कालावन्यरागमस्येऽः।
वधू-मुखः कांतक्ष्यवादवस्मारावर्भम् प्रहुस्ता बस्वव।
वधूः मिळा: प्राह तवेण बलिहारः अति-कर्म-साक्षी।
शिवेन भर्गो सह धर्म-चयी कार्यां तवथा मुक्ति-विचारयेति।
शालोकनाम्यस्वरूपः वित्तपूर्व प्रतीत गुरुरस्त् वचनं भवाय।
निवास-वालनीः तापयेव माहेप्रमाधम: प्रथमम पुष्पिक्षा।

(धुवदशौनम्)

धुवे भर्तो धुव-वार्तानाय प्रभुव्यामाना प्रिय-वार्तेन।
सा हेतु इत्यान्तसमानहृ भर्त-कण्ठी कथ्यमुनुवाच।
न्यं विश्वेनु पुरोहितेन प्रयुक्त-वाणी-प्रहुमण्डलिः।
प्रक्षेमतस्य तौ पितर्वी प्रजाना पदासन-स्था विचारयेत।
वधूमाविका अतिनान्ये सम कल्याणिः वीर-प्रसव भवेत।
वाचस्पदत: सत्येष्वि संधैः पूर्तिः स्वाधश्चिन्तातिनिः विषु।
क्लुप्तोपपचारे चतुरतः ल-वेदों नाथवर्तः प्रकाशसन-स्थः।
ञाया-रती लोकिकभेषेः ग्रीयामादश्रीतारोपणान्यमभूताम्।

१. बमाले इति नामाने। २. प्रथा इति। ३. राजा-इति। ४. नामाने। ५. बमाले इति। ६. बमाले इति। ७. नामाने। ८. बमाले इति। ९. नामाने। १०. नामाने।
(महुरपुनमहेश्वर शास्त्री)

देवात् तवन्ते हृस्वद-भार्य फिरोट- बढ़ावलयो नियत्य।
शापात्सर्वते प्रतिपलपूर्वकं वापी शक्षायस्य सेवाम् ॥१२॥
तत्स्यान्तमेते भवान् विमण्युव्यपारमात्रमुप्य सापकानाम्।
"काल-प्रकर्ष। खुदसु-कार्यविविक्रियापनं भूतः तत्त्वेष सिद्धेन्ति ॥१३॥

श्रवण विवुध-गण्यास्तानिन्दु-मोलिविशुम्यः
शिविदान-पति-कपामाब्दावः किरेण ।
कनक-कल्याण-नामसु भविक-शोभा-सनाधं
शिविद-चिरजित-शत्षेयं कीतुकास्मादशामाण ॥१४॥

नव-परिष्ठां लक्ष्म-भूधरं तत्र गोरेः
वदनमपहरसां तत्रुः हृताद्वाहरमोः।
श्रीप शयन-लक्षीयो वत-चारं कथविन्त्
प्रथम-भूमि-विकारहृसियामास घुटतम ॥१५॥

इति श्रीकाराकासदने कुमारसचने महाकाशे उपासनायो नाम सप्तमं सर्वं: ॥१२॥

1. -हि- इति ना-पामे। 2. -प्रय- इति ना-पामे। बुद्धे-हितिर-पामे। 3. -क-हि
ता ना-पामे। 4. -द-हि ना-पामे। 5. -मन्त्रिलयम्- हि ना-पामे। 6. -काले
हि ना-पामे। 7. -काल- हि ना-पामे। 8. -शर्तावशिष्ठो- हि ना-पामे।
9. -हलोक्ते- हि ना-पामे।
TRANSLATION
Far in the north Himalaya, lifting high,
His towery summits till they cleave the sky,
Spans the wide land from east to western sea,
Lord of the hills, instinct with deity,
For him, when Prthu ruled in days of old
The rich earth, teeming with her gems and gold,
The vassal hills and Meru drained her breast,
To deck Himalaya, for they loved him best;
And earth, the mother, gave her store to fill
With herbs and sparkling ores the royal hill.

Proud mountain-king! his diadem of snow
Dims not the beauty of his gems below,
For who can gaze upon the moon, and dare
To mark one spotless brightly glorious there?
Who, 'mid a thousand virtues, dares to blame
One shade of weakness in a hero's fame?
Oft, when the gleamings of his mountain brass
Flash through the clouds and tint them as they pass,
Those glories mock the hues of closing day,
And heaven's bright wantons hail their hour of play;
Try, ere the time, the magic of their glare,
And deck their beauty for the twilight dance.
Dear to the sylphs are the cool shadows thrown
By dark clouds wandering round the mountain's zone,
Till frightened by the storm and rain they seek
Eternal sunshine on each loftier peak.

Far spread the wilds where eager hunters roam,
Tracking the lion to his dreary home,
For though the melting snow has washed away
The crimson blood-drops of the wounded prey,
Still the fair pearls that graced his forehead tell
Where the strong elephant, o' emastered, fell,
And clinging to the lion's claw's betray,
Falling at every step, the mighty conqueror's way.
There birch-trees wave, that lend their friendly aid
To tell the passion of the love-lorn maid,
So quick to learn in metal tints to mark
Her hopes and fears upon the tender bark.

List! breathing from each cave, Himalaya leads
The glorious hymn with all his whispering reeds,
Till heavenly minstrels raise their voice in song,
And swell his music as it floats along.
There the fierce elephant wounds the scented bough
To ease the torment of his burning brow;
And bleeding pines their odorous gum distil
To breathe rare fragrance o'er the sacred hill.

There magic herbs pour forth their streaming light
From mossy caverns through the darksome night.
And lend a torch to guide the trembling maid
Where waits her lover in the leafy shade.
Yet hath he caves within whose inmost cells
In tranquil rest the murky darkness dwells.
And, like the night-bird, spreads the brooding wing
Safe in the shelter of the mountain-king,
Unscorner, uninjured; for the good and great
Spurn not the suppliant for his lowly state.

Why lingers yet the heavenly minstrel's bride
On the wild path that skirts Himalaya's side?
Cold to her tender feet—oh, cold—the snow,
Why should her steps—her homeward steps—be slow?
'Tis that her slender ankles scarce can bear
The weight of beauty that impedes her there;
Each rounded limb, and all her peerless charms,
That broad full bosom, those voluptuous arms.

E'en the wild kine that roam his forests bring
The royal symbols to the mountain-king.
With tails outspread, their bushy streaming hair
Flashes like moonlight through the parted air.
What monarch's fan more glorious might there be,
More meet to grace a king as proud as he?

There, when the nymphs, within the cave's recess,
In modest fear their gentle limbs undress,
Thick clouds descending yield a friendly screen,
And blushing beauty bares her breast unseen.

With pearly dewdrops Ganges loads the gale
That waves the dark pines towering o'er the vale,
And breathes in welcome freshness o'er the face
Of wearied hunters when they quit the chase.
So far aloft, amid Himalayan steeps,  
Couched on the tranquil pool the lotus sleeps,  
That the bright Seven who star the northern sky  
Cull the fair blossoms from their seats on high;  
And when the sun pours forth his morning glow  
In streams of glory from his path below.  
They gain new beauty as his kisses break  
His darlings' slumber on the mountain lake.

Well might that ancient hill by merit claim  
The power and glory of a monarch's name;  
Nurse of pure herbs that grace each holy rite,  
Earth's meetest bearer of unyielding might.  
The Lord of Life for this ordained him king,  
And bade him share the sacred offering.

Gladly obedient to the law divine,  
He chose a consort to prolong his line.  
No child of earth, born of the Sages' will,  
The fair nymph Menax pleased the sovran hill.  
To her he sued, nor was his prayer denied,  
The Saints' beloved was the mountain's bride.  
Crowned with all bliss and beauty were the pair,  
He passing glorious, she was heavenly fair.  
Swiftly the seasons, winged with love, flew on;  
And made her mother of a noble son.  
The great Mainaka, who in triumph led  
His Serpent beauties to the bridal bed;  
And once when Indra's might those pinions rent  
That bare the swift hills through the firmament,  
(So fierce his rage, no mountain could withstand  
The wild bolt flashing from his red right hand.)
First ] UMA'S NATIVITY

He fled to Ocean, powerful to save,
And hid his glory 'neath the friendly wave.

A gentle daughter came at length to bless
The royal mother with her loveliness;
Born once again, for in an earlier life
High fame was hers, as Siva's faithful wife.
But her proud sire had dared the God to scorn;
Then was her tender soul with anguish torn,
And jealous for the lord she loved so well,
Her angered spirit left its mortal cell.
Now deigned the maid, a lovely boon, to spring
From that pure lady and the mountain-king.
When Industry and Virtue meet and kiss,
Holy their union, and the fruit is bliss.

Blest was that hour, and all the world was gay,
When Mena's daughter saw the light of day.
A rosy glow suffused the brightening sky;
An odorous breeze came sweeping softly by.
Breathed round the hill a sweet unearthly strain,
And the glad heavens poured down their flowery rain.

That fair young maiden diademmed with light
Made her dear mother's fame more sparkling bright,
As the blue offspring of the Turquois Hills
The parent mount with richer glory fills,
When the cloud's voice has caused the gem to spring,
Responsive to its gentle thundering.

Then was it sweet, as days flew by, to trace
The dawning charm of every infant grace,
Even as the crescent moons their glory pour
More full, more lovely than the eve before.
As yet the maiden was unknown to fame:
Child of the Mountain was her only name.
But when her mother, filled with anxious care
At her stern penance, cried Forbear! Forbear!
To a new title was the warning turned,
And UMA was the name the maiden earned.

Loveliest was she of all his lovely race,
And dearest to her father. On her face
Looking with love he ne'er could satisfy
The thirsty glances of a parent's eye.

When spring-tide bids a thousand flowerest bloom
Loading the breezes with their rich perfume,
Though here and there the wandering bee may rest,
He loves his own—his darling mango—best.
The Gods' bright river bathes with gold the skies,
And pure sweet eloquence adorns the wise.
The flambeaus' glory is the shining fire:
She was the pride, the glory of her sire.

Shedding new lustre on his old descent,
His loveliest child, his richest ornament.

The sparkling GANGA loved her heavenly home,
And o'er her islets would the maiden roam
Amid the dear companions of her play
With ball and doll to while the hours away.

As swans in autumn in assembling bands
Fly back to GANGA'S well-remembered sands:
As herbs beneath the darksome shades of night
Collect again their scattered rays of light:
So dawned upon the maiden's waking mind
The far-off memory of her life resigned,
And all her former learning in its train,
Feelings, and thoughts, and knowledge came again.
Now beauty's prime, that craves no artful aid,
Ripened the loveliness of that young maid:
That needs no wine to fire the captive heart,—
The bow of Love without his flowery dart.
There was a glory beaming from her face,
With love's own light, and every youthful grace:
Ne'er had the painter's skilful hand portrayed
A lovelier picture than that gentle maid;
Ne'er sun-kissed lily more divinely fair
Unclosed her beauty to the morning air.

Bright as a lotus, springing where she trod,
Her glowing feet shed radiance o'er the sod.
That arching neck, the step, the glance aside,
The proud swans taught her as they stemmed the tide,
Whilst of the maiden they would fondly learn
Her anklets' pleasant music in return.

When the Almighty Maker first began
The marvellous beauty of that child to plan,
In full fair symmetry each rounded limb
Grew neatly fashioned and approved by Him:
The rest was faultless, for the Artist's care
Formed each young charm most excellently fair
As if his moulding hand would fain express
The visible type of perfect loveliness.

What thing of beauty may the poet dare
With the smooth wonder of those limbs compare?
The young tree springing by the brooklet's side?
The rounded trunk, the forest-monarch's pride?
Too rough that trunk, too cold that young tree's stem;
A softer, warmer thing must vie with them.
Her hidden beauties though no tongue may tell,
Yet ŚIVA's love will aid the fancy well:
No other maid could deem her boasted charms
Worthy the clasp of such a husband's arms.
Between the partings of fair UMA's vest
Came hasty glimpses of a lovely breast;
So closely there the sweet twin hillocks rose,
Scarce could the lotus in the vale repose.
And if her loosened zone e'er slipped below,
All was so bright beneath the mantle's flow,
So dazzling bright, as if the maid had braced
A band of gems to sparkle round her waist;
And the dear dimples of her downy skin
Seemed fitting couch for love to revel in.
Her arms were softer than the flowery dart,
Young KĀMA's arrow, that subdues the heart;
For vain his strife with ŚIVA, till at last
He chose those chains to bind his conqueror fast.
E'en the new moon poured down a paler beam
When her long fingers flashed their rosy gleam,
And brighter than Aśoka's blossom threw
A glory round, like summer's evening hue.
The strings of pearl across her bosom thrown
Increased its beauty, and enhanced their own,—
Her breast, her jewels seeming to agree,
The adorer now, and now the adorned to be.
When BEAUTY gazes on the fair full moon,
No lotus charms her, for it blooms at noon:
If on that flower she feed her raptured eye,
No moon is shining from the mid-day sky;
She looked on UMA's face, more heavenly fair,
And found their glories both united there.
The loveliest flower that ever opened yet
Laid in the fairest branch: a fair pearl set
In richest coral, with her smile might vie
Flashing through lips bright with their rosy dye.
And when she spoke, upon the maiden’s tongue,
Distilling nectar, such rare accents hung,
The sweetest note that e’er the Koil poured
Seemed harsh and tuneless as a jarring chord.
The melting glance of that soft liquid eye,
Tremulous like lilies when the breezes sigh,
Which learnt it first—so winning and so mild—
The gentle fawn, or Mena’s gentler child?
And oh, the arching of her brow! so fine
Was the rare beauty of its pencilled line,
Love gazed upon her forehead in despair
And spurned the bow he once esteemed so fair:
Her long bright tresses too must shame the pride
Of envious yaks who roamed the mountain-side.
Surely the Maker’s care had been to bring
From Nature’s store each sweetest, loveliest thing,
As if the world’s Creator would behold
All beauty centred in a single mould.

When holy Narada—Saint who roams at will—
First saw the daughter of the royal hill,
He hailed the bride whom Siva’s love should own
Half of himself, and partner of his throne.
Himalaya listened, and the father’s pride
Would yield the maiden for no other’s bride:
To Fire alone of all bright things we raise
The holy hymn, the sacrifice of praise.
But still the monarch durst not, could not bring
His child, unsought, to Heaven’s supremest King;
But as a good man fears his earnest prayer
Should rise unheeded, and with thoughtful care
Should for some friend his eager suit to aid,
Thus great Himalaya in his awe delayed.

Since the sad moment when his gentle bride
In the full glory of her beauty died,
The mournful Siva in the holy grove
Had dwelt in solitude, and known not love.
High on that hill where musky breezes blow
Their balmy odours o’er eternal snow;
Where heavenly minstrels pour their notes divine,
And rippling Ganga laves the mountain pine,
Clad in a coat of skin all rudely wrought
He lived for prayer and solitary thought.
The faithful band that served the hermit’s will
Lay in the hollows of the rocky hill,
Where from the clefts the dark bitumen flowed.
Tinted with mineral dyes their bodies glowed;
Clad in rude mantles of the birch-tree’s rind,
With bright red garlands was their hair entwined.
The holy bull before his master’s feet
Shook the hard-frozen earth with echoing feet,
And as he heard the lion’s roaring swell
In distant thunder from the rocky dell,
In angry pride he raised his voice of fear
And from the mountain drove the startled deer.

Bright fire—a shape the God would sometimes wear
Who takes eight various forms—was glowing there.
Then the great deity who gives the prize
Of penance, prayer, and holy exercise,
As though to earn the meed he grants to man,
Himself the penance and the pain began.
Now to that holy lord, to whom is given
Honour and glory by the Gods in heaven,
The worship of a gift HIMALAYA paid,
And towards his dwelling sent the lovely maid:
Her task, attended by her youthful train,
To woo his widowed heart to love again.

To hermit welcomed with a courteous brow
That gentle enemy of hermit vow.
The still pure breast where Contemplation dwells
Defies the charmer and and the charmer's spells.
Calm and unmoved he viewed the wondrous maid,
And bade her all his pious duties aid.
She culled fresh blossoms at the God's command,
Sweeping the altar with a careful hand;
The holy grass for sacred rites she sought,
And day by day the fairest water brought.
And if the unwonted labour caused a sigh,
The fair-haired lady turned her languid eye
Where the pale moon on ŚIVA's forehead gleamed.
And swift through all her frame returning vigour streamed.
CANTO SECOND
Canto Second.

THE ADDRESS TO BRAHMA

While impious Taraka in resistless might
Was troubling heaven and earth with wild affright,
To Brahma's high abode, by Indra led,
The mournful deities for refuge fled.
As when the Day-God's loving beams awake
The lotus slumbering on the silver lake,
So Brahma deigned his glorious face to show,
And poured sweet comfort on their looks of woe.

Then nearer came the suppliant Gods to pay
Honour to him whose face turns every way.
They bowed them low before the Lord of Speech,
And sought with truthful words his heart to reach;
"Glory to Thee! before the world was made,
One single from thy Majesty displayed.
Next Thou, to body forth the mystic Three,
Didst fill three Persons: Glory, Lord, to Thee!
Unborn and unbegotten! from thy hand
The fruitful seed rained dawn; at thy command,
From that small germ o'er quickening waters thrown
All things that move not, all that move have grown.
Before thy triple form in awe they bow:
Maker, preserver, and destroyer, Thou!
Thou, when a longing urged thee to create,
Thy single form in twain didst separate.
The Sire, the Mother that made all things be
By their first union were but parts of Thee.
From them the life that fills this earthly frame.
And fruitful Nature, self-renewing, came.
Thou countest not thy time by mortals' light;
With Thee there is but one vast day and night.
When BRAHMA slumbers fainting Nature dies;
When BRAHMA wakens all again arise.
Creator of the world, and uncreate!
Endless! all things from Thee their end await.
Before the world wast Thou! each Lord shall fall
Before Thee, mightiest, highest, Lord of all.
Thy self-taught soul thine own deed spirit knows:
Made by thyself thy mighty form arose:
Into the same, when, all things have their end.
Shall thy great self absorbed in Thee, descend.
Lord, who may hope thy essence to declare?
Firm, yet as subtile as the yielding air:
Fixt, all-pervading; ponderous, yet light.
Patent to all, yet hidden from the sight.
Thine are the sacred hymns which mortals raise,
Commencing ever with the word of praise,
With three-toned chant the sacrifice to grace.
And win at last in heaven a blissful place.
They hail Thee Nature labouring to free
The Immortal Soul from low humanity;
Hail Thee the stranger Spirit, unimpressed,
Gazing on Nature from the lofty rest.
Father of fathers, God of gods art thou.
Creator, highest, hearer of the vow!
Thou art the sacrifice, and Thou the priest,
Thou, he that eateth: Thou, the holy feast.
Thou art the knowledge which by Thee is taught,
The mighty thinker, and the highest thought!"

Pleased with their truthful praise, his favouring eye
He turned upon the dwellers in the sky,
While from four mouths his words in gentle flow
Come welling softly to assuage their woe :
"Welcome! glad welcome, Princes! ye who hold
Your lofty sovereignties ordained of old,
But why so mournful? what has dimmed your light?
Why shine your faces less divinely bright?
Like stars that pour forth weaker, paler gleams,
When the fair moon with brighter radiance beams.
O say, in vain doth mighty INDRA bear
The thunderbolt of heaven, unused to spare?
VRTRA, the furious fiend, 'twas strong to slay:
Why dull and blunted is that might to-day?
See, VARUNA's noose hangs idly on his arm,
Like some fell serpent quelled by magic charm.
Weak is KUBERA's hand, his arm no more
Wields the dread mace it once so proudly bore;
But like a tree whose boughs are lopped away,
It tells of piercing woe, and dire dismay.
In days of yore how YAMA's sceptre shone!
Fled are its glories, all its terrors gone;
Despised and useless as a quenched brand,
All idly now it marks the yielding sand.
Fallen are the Lords of Light, ere now the gaze
Shrank from the coming of their fearful blaze:
So changed are they, the undazzled eye may see
Like pictured forms, each rayless deity.
Some baffling power has curbed the breeze's swell:
Vainly they chafe against the secret spell.
We know some barrier checks their wonted course,
When refluent waters seek again their source.
The RUDRAS too—fierce demigods who bear
The curved moon hanging from their twisted hair—
Tell by their looks of fear, and shame, and woe,
Of threats now silenced, of a mightier foe.
Glory and power, ye Gods, were yours of right:
Have ye now yielded to some stronger might,
Even as on earth general law may be
Made powerless by a special text's decree?
Then say, my sons, why seek ye BRAHMA's throne?
'Tis mine to frame the worlds, and yours to guard your own.

Then INDRA turned his thousand glorious eyes,
Glancing like lilies when the soft wind sighs,
And in the Gods' behalf, their mighty chief
Urged the Most Eloquent to tell their grief.
Then rose the heavenly Teacher, by whose side
Dim seemed the glories of the Thousand-eyed,
And with his hands outspread, to BRAHMA spake,
Couched on his own dear flower, the daughter of the lake

"O mighty Being! surely thou dost know
The unceasing fury of our ruthless foe:
For thou canst see the secret thoughts that lie
Deep in the heart, yet open to thine eye.
The vengeful TARAKA, in resistless might,
Like some dire Comet, gleaming wild a'right,
O'er all the worlds an evil influence sheds,
And, in thy favour strong, destruction spreads.
All bow before him: on his palace wall
The sun's first ray and parting splendour fall;
Ne'er could he waken with a lovelier glance
His own dear lotus from her nightly trance.
For him, proud friend, the moon no waning knows,
But with unminished full-orbed lustre glows.
Too faint for him the crescent glory set
Amid the blaze of Śiva's coronet.
How fair his garden, where the obedient breeze
Dares steal no blossom from the slumbering trees!
The wild wind checks his blustering pinions there,
And gently whispering fans the balmy air;
While through the inverted year the seasons pour,
To win the demon's grace, their flowery store.
For him, the River-god beneath the stream,
Marks the young pearl increase its silver gleam,
Until, its beauty and its growth complete,
He bears the offering to his master's feet.
The Serpents, led by VASUŚI, their king,
Across his nightly path their lustre fling:
Bright as a torch their flashing jewels blaze,
Nor wind, nor rain, can dim their dazzling rays.
E'en INDRA, sovereign of the blissful skies,
To gain his love by flattering homage tries,
And sends him oft those flowers of wondrous hue
That on the heavenly tree in beauty grew.
Yet all these offerings brought from day to day,
This flattery, fail his ruthless hand to stay.
Earth, hell, and heaven, beneath his rage must groan,
Till force can hurl him from his evil throne.
Alas! where glowed the bright celestial bowers,
And gentle fair ones nursed the opening flowers,
Where heavenly trees a heavenly odour shed,
O'er a sad desert ruin reigns instead.
He roots up MERU'S sacred peaks, where stray
The fiery coursers of the God of Day.
To form bright slopes, and glittering mounds of ease,
In the broad gardens of his palaces.
There, on his couch, the mighty lord is fanned
To sweetest slumber by a heavenly band:
Poor captive nymphs, who stand in anguish by,
Drop the big tear, and heave the ceaseless sigh.
And now have Indra's elephants defiled
The sparkling stream where heavenly Ganga smiled,
And her gold lotuses the fiend has taken
To deck his pools, and left her all forsaken.
The Gods of heaven no more delight to roam
O'er all the world, far from their glorious home.
They dread the demon's impious might, nor dare
Speed their bright chariots through the fields of air,
And when our worshippers in duty bring
The appointed victims for the offering,
He tears them from the flame with magic art.
While we all powerless watch with drooping heart.
He too has stolen from his master's side
The steed of heavenly race, great Indra's pride.
No more our hosts, so glorious once, withstand
The fierce dominion of the demon's hand,
As herbs of healing virtue fail to tame
The sickness ranging through the infected frame.
Idly the discus hangs on Vishnu's neck,
And our last hope is vain, that it would check
The haughty Taraka's might, and flash afar
Ruin and death—the thunderbolt of war,
E'en Indra's elephant has felt the might
Of his fierce monsters in the deadly fight.
Which spurn the dust in fury, and defy
The threatening clouds that sail along the sky.
Therefore, O Lord, we seek a chief, that he
May lead the hosts of heaven to victory,
Even as holy men who long to sever
The immortal spirit from its shell for ever,
Seek lovely Virtue's aid to free the soul
From earthly ties and action's base control.
Thus shall he save us: proudly will we go
Under his escort 'gainst the furious foe.
And INDRA, conqueror in turn, shall bring
FORTUNE, dear captive: home with joy and triumphing."

Sweet as the rains—the fresh'ning rains—that pour
On the parched earth when thunders cease to roar,
Were BRAHMA'S words: "Gods, I have heard your grief;
Wait ye in patience; time will bring relief.
'Tis not for me, my children, to create
A chief to save you from your mournful fate.
Not by my hand the fiend must be destroyed,
For my kind favour has he once enjoyed:
And well ye know that e'en a poisonous tree
By him who planted it unharmed should be.
He sought it eagerly, and long ago
I gave my favour to your demon-foe,
And stayed his awful penance, that had hurled
Flames, death, and ruin o'er the subject world.
When that great warrior battles for his life,
O, who may conquer in the deadly strife,
Save one of ŚIṆA'S seed? He is the light,
Reigning supreme beyond the depths of night.
Nor I, nor VIṢṆU, his full power may share,
Lo, where he dwells in solitude and prayer!
Go, seek the Hermit in the grove alone,
And to the God be UMA'S beauty shown.
Perchance, the Mountain-child, with magnet's force,
May turn the iron from its steadfast course,
Bride of the mighty God; for only she
Can bear to Him as water bears to me.
Then from their love a mighty Child shall rise,
And lead to war the armies of the skies.
Freed by his hand, no more the heavenly maids
Shall twine their glittering hair in mournful braids."

He spake, and vanished from their wondering sight;
And they sped homeward to their world of light.
But INDRA, still on BRAHMA'S words intent,
To KAMA'S dwelling-place his footsteps bent.
Swiftly he came; the yearning of his will
Made INDRA'S lightning course more speedy still.
The LOVE-GOD, armed with flowers divinely sweet,
In lowly homage bowed before his feet,
Around his neck, where bright love-tokens clung,
Arched like a maiden's brow, his bow was hung.
And blooming SPRING, his constant follower, bore
The manago twig, his weapon famed of yore.
CANTO THIRD
Canto Third

THE DEATH OF LOVE.

In eager gaze the sovereign of the skies
Looked full on Kama with his thousand eyes:
E'en such a gaze as trembling suppliants bend,
When danger threatens, on a mighty friend.

Close by his side, where Indra bade him rest,
The Love-God sate, and thus his lord addressed:
 "All-knowing Indra, deign, my Prince, to tell
Thy heart's desire in earth, or heaven, or hell:
Double the favour, mighty sovereign, thou
Hast thought on Kama, O, command him now!
Who angers thee by toiling for the prize,
By penance, prayer, or holy sacrifice?
What mortal being dost thou count thy foe?
Speak, I will tame him with my darts and bow.
Has some one feared the endless change of birth,
And sought the path that leads the soul from earth?
Slave to a glancing eye thy foe shall bow,
And own the witchery of a woman's brow:
E'en though the object of thine envious rage
Were taught high wisdom by the immortal sage,
With billowy passions will I whelm his soul,
Like rushing waves that spurn the bank's control.
Or has the ripe full beauty of a spouse,
Too fondly faithful to her bridal vows.
Ravished thy spirit from thee? Thine, all thine
Around thy neck her loving arms shall twine.
Has thy love, jealous of another's charms,
Spurned thee in wrath when flying to her arms?
I'll rack her yielding bosom with such pain,
Soon shall she be all love and warmth again,
And wildly fly in fevered haste to rest
Her aching heart close, close to thy dear breast.
Lay, INDRA, lay thy threatening bolt aside:
My gentle darts shall tame the haughtiest pride,
And all that war with heaven and thee shall know
The magic influence of thy KAMA's bow;
For woman's curling lip shall bow them down,
Fainting in terror at her threatening frown.
Flowers are my arms, mine only warrior SPRING,
Yet in thy favour am I strong, great King.
What can their strength who draw the bow avail
Against my matchless power when I assail?
Strong is the Trident-bearing God, yet he,
The mighty ŚIVA, e'en, must yield to me."

Then INDRA answered with a dawning smile,
Resting his foot upon a stool the while:
"Dear God of Love, thou truly hast displayed
The power unrivalled of thy promised aid.
My hope is all in thee: my weapons are
The thunderbolt and thou, more mighty far.
But vain, all vain the bolt of heaven to fright
Those holy Saints whom penance arms aright.
Thy power exceeds all bound: thou, only thou
All-conquering Deity, canst help me now!
Full well I know thy nature, and assign
This toil to thee, which needs a strength like thine:
As on that snake alone will KRṣṇa rest,
That bears the earth upon his haughty crest.
Our task is well-nigh done; thy boasted dart
Has power to conquer even Śiva's heart.
Hear what the Gods, oppressed with woe, would fain
From mighty Śiva through thine aid obtain.
He may beget—and none in heaven but he—
A chief to lead our hosts to victory.
But all his mind with holiest lore is fraught,
Bent on the Godhead is his every thought,
Thy darts, O LOVE, alone can reach him now,
And lure his spirit from the hermit vow.
Go, seek HIMALAYA'S Mountain-child, and aid
With all thy loveliest charms the lovely maid,
So may she please his fancy: only she
May wed with Śiva: such the fift decree.
E'en now my bands of heavenly maids have spied
Fair UMA dwelling by the Hermit's side.
There by her father's bidding rests she still,
Sweet minister, upon the cold bleak hill.
Go, KAMA, go! perform this great emprise,
And free from fear the Rulers of the Skies;
We need thy favour, as the new-sown grain,
Calls for the influence of the gentle rain.
Go, KAMA, go! thy flowery darts shall be
Crowned with success o'er this great deity.
Yea, and thy task is e'en already done,
For praise and glory are that instant won
When a bold heart darts manfully essay
The deed which others shrink from the dismay.
Gods are thy suppliants, KAMA, and on thee
Depends the triple world's security.
No cruel deed will stain thy flowery bow:
With all thy gentlest, mightiest valour, go!
And now, Disturber of the spirit, see
SPRING, the beloved, will thy comrade be,
And gladly and thee ŚIVA's heart to tame:
None bids the whispering Wind, and yet he fans the flame."
He spake, and KAMA bowed his bright head down,
And took his bidding like a flowery crown.
Above his wavy curls great Indra bent,
And fondly touched his soldier ere he went,
With that hard hand—but, O, how gentle now!—
That fell so heavy his elephant's brow.

Then for that snow-crowned hill he turned away,
Where all alone the heavenly Hermit lay.
His fearful Rati and his comrade SPRING
Followed the guidance of Love's mighty king.
There will be battle in unwonted strife,
Return a conqueror or be reft of life.

How fair was SPRING! To fill the heart with love,
And lure the Hermit from his thoughts above.
In that pure grove he grew so heavenly bright
That KAMA's every wakened at the sight.

Now the bright Day-God turned his burning ray
To where Kubera holds his royal sway,
While the sad South in whispering breezes sighed
And mourned his absence like a tearful bride.
Then from its stem the red Aśoka threw
Full buds and flowerets of celestial hue,
Nor waited for the maiden's touch, the sweet Beloved pressure of her tinkling feet.
There grew Love's arrow, his dear mango spray,
Winged with young leaves to speed its airy way,
And at the call of Spring the wild bees came,
Grouping the syllables of Kama's name.
How sighed the spirit o'er that loveliest flower
That boasts no fragrance to enrich its dower!
For Nature, wisest mother, oft prefers
To part more fairly those good gifts of hers.
There from the tree Palasa blossoms spread,
Curved like the crescent moon, their rosiest red,
With opening buds that looked as if young Spring
Had pressed his nails there in his dallying:
Sweet wanton Spring, to whose enchanting face
His flowery Tilaka gave fairer grace:
Who loves to tint his lip, the mango spray,
With the fresh colours of the early day,
And powder its fine red with many a bee
That sips the oozing nectar rapturously.
The cool gale speeding o'er the shady lawns
Shook down the sounding leaves, while startled fawns
Ran wildly at the viewless foe, all blind
With pollen wafted by the fragrant wind,
Sweet was the Koli's voice, his neck still red
With mango buds on which he late had fed;
'T was as the voice of Love to bid the dame
Spurn her cold pride, nor quench the gentle flame.
What though the heat has stained the tints that dyed
With marvellous bloom the heavenly minstrel's bride?
Neither her smile nor sunny glances fail:
Bright is her lip, although her cheek be pale.
E'en the pure hermits owned the secret power
Of warm Spring coming in unwonted hour,
While Love's delightful witchery gently stole
With strong sweet influence o'er the saintly soul.
On came the Archer-God, and at his side
The timid Rati, his own darling bride,
While breathing nature showed how deep it felt,
At passion's glowing touch, the senses melt.
For there is eager love the wild bee dipp'd
In the dark flower-cup where his partner sipp'd.
Here in the shade the hart his horn declined,
And, while joy closed her eyes, caressed the hind.
There from her trunk the elephant had poured
A lily-scented stream to cool her lord,
While the fond love-bird by the silver flood
Gave to his mate the tasted lotus bud.
Full in his song the minstrel stayed to sip
The heavenlier nectar of his darling's lip.
Pure pearls of heat had late distained the dye,
But flowery wine was sparkling in her eye.
How the young creeper's beauty charmed the view,
Fair as the fairest maid, as playful too!
Here some bright blossoms, lovelier than the rest,
In full round beauty matched her swelling breast.
Here in a thin bright line, some delicate spray,
Red as her lip, ravished the soul away.
And then how loving, and how close they clung
To the tall trees that fondly o'er them hung!
Bright, heavenly wantons poured the witching strain,
Quiring for Śiva's ear but all in vain.
No charmer's spell may check the firm control
Won by the holy o'er the impassioned soul.

The Hermit's servant hasted to the door:
In his left hand a branch of gold he bore.
He touched his lip for silence: "Peace! be still!
Not mar the quiet of this holy hill."
He spake: no dweller of the forest stirred,
No wild bee murmured, hushed was every bird.
Still and unmoved, as in a picture stood
All life that breathed within the waving wood.

As some great monarch when he goes to war
Shuns the fierce aspect of a baleful star,
So Káma hid him from the Hermit's eye,
And sought a path that led unnoticed by,
Where tangled flowers and clustering trailers spread
Their grateful canopy o'er Śiva's head.
Bent on his hardy enterprise, with awe
The Three-eyed Lord—great Penitent—he saw.
There sat the God beneath a pine-tree's shade,
Where on a mound a tiger's skin was laid.
Absorbed in holiest thought, erect and still,
The Hermit rested on the gentle hill.
His shoulders drooping down, each foot was bent
Beneath the body of the Penitent.
With open palms the hands were firmly pressed,
As though a lotus lay upon his breast:
A double rosary in each ear, behind
With wreathing serpents were his locks entwined.
His coat of hide shone blacker to the view
Against his neck of brightly beaming blue.
How wild the look, how terrible the frown
Of his dark eyebrows bending sternly down!
How fiercely glared his eye's unmoving blaze
Fixed in devotion's meditating gaze!
Calm as a full cloud resting on a hill,
A waveless lake when every breeze is still,
Like a torch burning in a sheltered spot,
So still was He, unmoving, breathing not.
So full the stream of marvellous glory poured
From the bright forehead of that mighty Lord,
Pale seemed the crescent moon upon his head,
And slenderer than a slender lotus thread.
At all the body's nine-fold gates of sense
He had barred in the pure Intelligence,
To ponder on the Soul which sages call
Eternal Spirit, highest, over all.

How sad was KAMĀ at the awful sight,
How failed his courage in a swoon of fright!
As near and nearer to the God he came
Whom wildest thought could never hope to tame,
Unconsciously his hands, in fear and woe,
Dropped the sweet arrows and his flowery bow.

But UMA came with all her maiden throng,
And KAMĀ's fainting heart again was strong:
Bright flowers of spring, in every lovely hue,
Around the lady's form rare beauty threw.
Some clasped her neck like strings of purest pearls,
Some shot their glory through her wavy curls.
Bending her graceful head as half-oppressed
With swelling charms even too richly blest,
Fancy might deem that beautiful young maiden
Some slender tree with its sweet flowers o'erladen,
From time to time her gentle hand replaced
The flowery girdle slipping from her waist:
It seemed that LOVE could find no place more fair,
So hung his newest, dearest bowstring there.
A greedy bee kept hovering round to sip
The fragrant nectar of her blooming lip.
She closed her eyes in terror of the thief,
And beat him from her with a lotus leaf.
The angry curl of Rāti's lip confessed
The shade of envy that stole o'er her breast.
Through Kāma's soul fresh hope and courage flew,
As that sweet vision blessed his eager view.
So bright, so fair, so winning soft was she,
Who could not conquer in such company?

Now Uma came, fair maid, his destined bride,
With timid steps approaching Śiva's side.
In contemplation will he brood no more,
He sees the Godhead, and his task is o'er.
He breathes, he moves, the earth begins to rock,
The Snake, her bearer, trembling at the shock.

Due homage then his own dear servant paid,
And told him of the coming of the maid.
He learnt his Master's pleasure by the nod,
And led Himalaya's daughter to the God.
Before his feet her young companions spread
Fresh leaves and blossoms as they bowed the head,
While Uma stooped so low, that from her hair
Dropped the bright flower that started the midnight there.
To him whose ensign bears the bull she bent,
Till each spray fell, her ear's rich ornament.
"Sweet maid," cried Śiva, "surely thou shalt be
Blessed with a husband who loves none but thee!"

Her fear was banished, and her hope was high:
A God had spoken, and Gods cannot lie.

Rash as some giddy moth that woos the flame,
Love seized the moment, and prepared to aim.
Close by the daughter of the Mountain-King,
He looked on Śiva, and he eyed his string.

While with her radiant hand fair Uma gave
A rosary, of the lotuses that love
Their beauties in the heavenly Gāṅgā's wave
And the great Three-Eyed God was fain to take
The offering for the well-loved suppliants sake,
On his bright bow LOVE placed the unerring dart,
The soft beguiler of the stricken heart.

Like the Moon's influence on the sea at rest,
Came passion stealing o'er the Hermit's breast,
While on the maiden's lip that mocked the dye
Of ripe red fruit, he bent his melting eye.

And oh! how showed the lady's love for him,
The heaving bosom, and each quivering limb!
Like young Kadambas, when the leaf-buds swell,
At the warm touch of Spring they love so well.

But still, with downcast eyes, she sought the ground,
And durst not turn their burning glances round.

Then with strong effort, ŚĪVA lulled to rest,
The storm of passion in his troubled breast,
And seeks, with angry eyes that round him roll,
Whence came the tempest o'er his tranquil soul.

He looked, and saw the bold young archer stand,
His bow bent ready in his skilful hand,
Drawn towards the eye; his shoulder well depressed,
And the left foot thrown forward as a rest.

Then was the Hermit-God to madness lashed,
Then from his eye red flames of fury flashed.
So changed the beauty of that glorious brow,
Scarce could the gaze support its terror now.

Hark! heavenly voices sighing through the air;
"Be calm, great ŚĪVA, O be calm, and spare!"
Alas! that angry eye's resistless flashes
Have scorched the gentle King of Love to ashes!
But Rati saw not, for she swooned away;
Senseless and breathless on the earth she lay;
Sleep while thou mayst, unconscious lady, sleep!
Soon wilt thou rise to sigh and wake to weep.
E'en as the red bolt rives the leafy bough,
So Śiva smote the hinderer of his vow:
Then fled with all his train to some lone place
Far from the witchery of a female face.
Sad was Himalaya's daughter; grief and shame
O'er the young spirit of the maiden came;
Grief—for she loved, and all her love was vain;
Shame—she was spurned before her youthful train.
She turned away, with fear and woe oppressed,
To hide her sorrow on her father's breast;
Then, in the fond arms of her pitying sire,
Closed her sad eyes for fear of Śiva's ire.
Still in his grasp the weary maiden lay,
While he sped swiftly on his homeward way.

Thus have I seen the elephant stoop to drink,
And lift a lily from the fountain's brink.
Thus, when he rears his mighty head on high,
Across his tusks I've seen that lily lie.
CANTO FOURTH
Canto Fourth.

RATI'S LAMENT.

Sad, solitary, helpless, faint, forlorn,
Woke KAMA's darling from her swoon to mourn.
Too soon her gentle soul returned to know
The pangs of widowhood—that word of woe.
Scarce could she raise her, trembling, from the ground,
Scarce dared to bend her anxious gaze around,
Unconscious yet those greedy eyes should never
Feed on his beauty more—gone, gone for ever.
"Speak to me, KAMA! why so silent? give
One word in answer—doth my KAMA live?"
There on the turf his dumb cold ashes lay,
Whose soul that fiery flash had scorched away.
She clasped the dank earth in her wild despair,
Her bosom stained, and rent her long bright hair,
Till hill and valley caught the mourner's cry,
And pitying breezes echoed sigh for sigh,
"Oh thou wast beautiful: fond lovers swore
Their own bright darlings were like KAMA, fair.
Sure woman's heart is stony: can it be
That I still live while this is all of thee?
Where art thou, KAMA? Could my dearest leave
His own fond RATI here alone to grieve?
So must the sad forsaken lotus die
When her bright river leaves his channel dry.
KAMA, dear KAMA, call again to mind
How thou wast ever gentle, I was kind.
Let not my prayer, thy Rati's prayer, be vain;
Come as of old, and bless these eyes again!
Wilt thou not hear me? Think of those sweet hours
When I would bind thee with my zone of flowers,
Those soft gay fetters o'er thee fondly wreathing,
Thine only punishment when gently breathing
In tones of love thy heedless sigh betrayed
The name, dear traitor! of some rival maid.
Then would I pluck a floweret from my tress
And beat thee till I forced thee to confess,
While is my play the falling leaves would cover
The eyes—the bright eyes—of my captive lover,
And then those words that made me, oh, so blest—
"Dear love, thy home is in my faithful breast!"
Alas, sweet words, too blissful to be true,
Or how couldst thou have died, nor Rati perish too?
Yes, I will fly to thee, of thee bereft,
And leave this world which thou, my life, hast left.
Cold, gloomy, now this wretched world must be,
For all its pleasures came from only thee.
When night has veiled the city in its shade,
Thou, only thou, canst soothe the wandering maid,
And guide her trembling at the thunder's roar
Safe through the darkness to her lover's door.
In vain the wine-cup, as it circles by,
Lisps in her tongue and sparkles in her eye.
Long locks are streaming, and the cheek glows red:
But all is mockery. LOVE—dear LOVE—is dead.
The MOON, sweet spirit, shall lament for thee,
Late, dim, and joyless shall his rising be.
Days shall fly on, and he forgot to take
His full bright glory, mourning for thy sake.
Say, Kāma, say, whose arrow now shall be
The soft green shoot of thy dear mango tree,
The favourite spray which Kōils love so well,
And praise in sweetest strain its wondrous spell?
This line of bees which strings thy useless bow
Hums mournful echo to my cries of woe.
Come in thy lovely shape and teach again
The Kōils mate, that knows the tender strain,
Her gentle task to waft to longing ears.
The lover's hope, the distant lover's tears.
Come, bring once more that ecstasy of bliss,
The fond dear look, the smile, and ah! that kiss!
Fainting with woe, my soul refuses rest
When memory pictures how I have been blest.
See, thou didst weave a garland, love, to deck
With all spring's fairest buds thy Rāti's neck.
Sweet are those flowers as they were culled to-day,
And is my Kāma's form more frail than they?
His pleasant task my lover had begun.
But stern Gods took him ere the work was done:
Return, my Kāma, at thy Rāti's cry,
And stain this foot which waits the rosy dye.

Now will I hie me to the fatal pile,
And ere heaven's maids have hailed thee with a smile,
Or on my love their winning glances thrown,
I will be there, and claim thee for mine own.
Yet though I come, my lasting shame will be
That I have lived one moment after thee.
Ah, how shall I thy funeral rites prepare,
Gone soul and body to the viewless air?
With thy dear Spring I've seen thee talk and smile,
Shaping an arrow for thy bow the while.
Where is he now, thy darling friend, the giver
Of many a bright sweet arrow for thy quiver?
Is he too sent upon death's dreary path,
Scorched by the cruel God's inexorable wrath?"

Stricken in spirit by her cries of woe.
Like venomed arrows from a mighty bow,
A moment fled, and gentle Spring was there,
To ask her grief, to soothe her wild despair.
She beat her breast more wildly than before,
With greater floods her weeping eyes ran o'er.
When friends are nigh the spirit finds relief
In the full gushing torrent of its grief.

"Turn, gentle friend, thy weeping eyes, and see
That dear companion who was all to me,
His crumbling dust with which the breezes play,
Bearing it idly in their course away,
White as the silver feathers of a dove.
Is all that's left me of my murdered love.

Now come, my Kama. Spring, who was so dear,
Longs to behold thee. Oh, appear, appear!
Fickle to women love perchance may bend
His ear to listen to a faithful friend.
Remember, he walked ever at thy side
O'er bloomy meadows in the warm spring-tide,
That Gods above, and men, and fiends below
Should own the empire of thy mighty bow,
That ruthless bow, which pierces to the heart,
Strung with a lotus thread, a flower its dart.
As dies a torch when winds sweep roughly by,
So is my light for ever fled and I,
The lamp his cheering rays no more illume,
Am wrapt in darkness, misery and gloom.
Fate took my love, and spared the widow's breath,
Yet fate is guilty of a double death.
When the wild monster tramples on the ground
The tree some creeper garlands closely round,
Reft of the guardian which it thought so true,
forlorn and withered, it must perish too,
then come, dear friend, the true one's pile prepare,
And send me quickly to my husband there,
Call it not vain: the mourning lotus dies
When the bright MOON, her lover, quits the skies.
When sinks the red cloud in the purple west,
Still clings his bride, the lightning, to his breast,
All nature keeps the eternal high decree:
Shall woman fail? I come, my love, to thee!

Now on the pile my faint limbs will I throw,
Clasping his ashes, lovely even so,—
As if beneath my weary frame were spread
Soft leaves and blossoms for a flowery bed.
And oh, dear comrade, (for in happier hours
Oft have I heaped a pleasant bed of flowers
For thee and him beneath the spreading tree),
Now quickly raise the pile for LOVE and me.
And in thy mercy gentle breezes send
To fan the flame that wafts away thy friend,
And shorten the sad moments that divide
Impatient KAMA from his RATI's side:
Set water near us in a single urn,
We'll sip in heaven from the same in turn:
And let thine offering to his spirit be
Sprays fresh and lovely from the mango tree,
Culled when the round young buds begin to swell,
For Kāma loved those fragrant blossoms well."

As Rāti thus complained in faithful love,
A heavenly voice breathed round her from above.
Falling in pity like the gentle rain
That brings the dying herbs to life again:
"Bride of the flower-armed God, thy lord shall be
Not ever distant, ever deaf to thee.
Give me thine ear, sad lady, I will tell
Why perished Kāma, whom thou lovedst well.
The Lord of Life in every troubled sense
Too warmly felt his fair child's influence.
He quenched the fire, but mighty vengeance came
On Kāma, fanner of the unholy flame.
When Śiṣa by her penance won has led
Himalaya's daughter to her bridal bed,
His bliss to Kāma shall the God repay,
And give again the form he snatched away.
Thus did the gracious God, at Justice' prayer,
The term of Love's sad punishment declare.
The Gods, like clouds, are fierce and gentle too.
Now hurl the bolt, now drop sweet heavenly dew.
Live, widowed lady, for thy lover's arms
Shall clasp again—oh, fondly clasp—thy charms.
In summer-heat the streamlet dies away
Beneath the fury of the God of Day:
Then, in due season, comes the pleasant rain.
And all is fresh, and fair, and full again."

Thus breathed the spirit from the viewless air,
And stilled the raging of her wild despair:
While SPRING consoled with every soothing art,
Cheered by that voice from heaven, the mourner's heart,
Who watched away the hours, so sad and slow,
That brought the limit of her weary woe,
As the pale moon, quenched by the conquering light
Of garish day, longs for its own dear night.
CANTO FIFTH
Canto Fifth.

UMA'S REWARD

Now woe to UMA, for young LOVE is slain,
Her Lord hath left her, and her hope is vain.
Woe, woe to UMA! how the Mountain-Maid
Cursed her bright beauty for its feeble aid!
'Tis Beauty's guerdon which she loves the best,
To bless her lover, and in turn be blest.

Penance must aid her now—or how can she
Win the cold heart of that stern deity?
Penance, long penance: for that power alone
Can make such love, so high a Lord, her own.

But, ah! how troubled was her mother's brow
At the sad tidings of the mourner's vow!
She threw her arms around her own dear maid,
Kissed, fondly kissed her, sighed, and wept, and prayed:

"Are there no Gods, my child, to love thee here?
Frail is thy body, yet thy vow severe.
The lily, by the wild bee scarcely stirred,
Bends, breaks, and dies beneath the weary bird."

Fast fell her tears, her prayer was strong, but still.
That prayer was weaker than her daughter's will,
Who can recall the torrent's headlong force,
Or the bold spirit in its destined course?

She sent a maiden to her sire, and prayed
He for her sake would grant some bosky shade,
That she might dwell in solitude, and there
Give all her soul to penance and to prayer.
In gracious love the great HIMALAYA smiled,
And did the bidding of his darling child.
Then to that hill which peacocks love she came,
Known to all ages by the lady’s name.

Still to her purpose resolutely true,
Her string of noble pearls aside she threw.
Which, slipping here and there, had rubbed away
The sandal dust that on her bosom lay,
And clad her in a hermit coat of bark,
Rough to her gentle limbs, and gloomy dark,
Pressing too tightly, till her swelling breast
Broke into freedom through the unwonted vest,
Her matted hair was full as lovely now
As when ’twas braided o’er her polished brow,
Thus the sweet beauties of the lotus shine
When bees festoon it in a graceful line;
And though the tangled weeds that crown the rill
Cling o’er it closely, it is lovely still.
With zone of grass the votaress was bound,
Which reddened the fair form it girdled round:
Never before the lady’s waist had felt
The ceaseless torment of so rough a belt.

Alas! her weary vow has caused to fade
The lovely colours that adorned the maid.
Pale is her hand, and her long-finger tips
Steal no more splendour from her paler lips,
Or, from the ball which in her play would rest,
Made bright and fragrant, on her perfumed breast,
Rough with the sacred grass those hands must be,
And worn with resting on her rosary.
Cold earth her couch, her canopy the skies,
Pillowed upon her arm the lady lies:
She who before was wont to rest her head
In the soft luxury of a sumptuous bed,
Vext by no troubles as she slumbered there,
But sweet flowers slipping from her loosened hair.
The maid put off, but only for awhile,
Her passioned glances and her witching smile.
She lent the fawn her moving, melting gaze,
And the fond creeper all her winning ways.
The trees that blossomed on that lonely mount
She watered daily from the neighbouring fount:
If she had been their nursing mother, she
Could not have tended them more carefully,
Not e'en her boy—her own bright boy—shall stay
Her love for them: her first dear children they,
Her gentleness had made the fawns so tame,
To her kind hand for fresh sweet grain they came,
And let the maid before her friends compare
Her own with eyes that shone as softly there.

Then came the hermits of the holy wood
To see the votaress in her solitude:
Grey elders came; though young the maid might seem,
Her perfect virtue must command esteem.
They found her resting in that lonely spot,
The fire was kindled, and no rite forgot.
In hermit's mantle was she clad; her look
Fist in deep thought upon the Holy Book.
So pure that grove: all war was made to cease,
And savage monsters lived in love and peace.
Pure was that grove: each newly built abode
Had leafy shrines where fires of worship glowed,
But far too mild her penance, UMA thought,
To win from heaven the lordly meed she sought.
She would not spare her form, so fair and frail,
If sterner penance could perchance prevail.
Oft had sweet pastime wearied her, and yet
Fain would she match in toil the anchoret.
Sure the soft lotus at her birth had lent
Dear UMA's form its gentle element;
But gold, commingled with her being, gave
That will so strong, so beautifully brave.

Full in the centre of four blazing piles
State the fair lady of the winning smiles,
While on her head the mighty God of Day
Shot all the fury of his summer ray;
Yet her fixt gaze she turned upon the skies,
And quenched his splendour with her brighter eyes.
To that sweet face, though scorched by rays from heaven,
Still was the beauty of the lotus given.
Yet, worn by watching, round those orbs of light
A blackness gathered like the shades of night.
She cooled her dry lips in the bubbling stream,
And lived on Amrit from the pale moon-beam,
Sometimes in hunger culling from the tree.
The rich ripe fruit that hung so temptingly.

Scorched by the fury of the noon-tide rays,
And fires that round her burned with ceaseless blaze,
Summer passed o'er her: rains of Autumn came
And thoroughly drenched the lady's tender frame.
So steams the earth, when mighty torrents pour
On thirsty fields all dry and parched before.
The first clear rain-drops falling on her brow,
Gem it one moment with their light, and now
Kissing her sweet lip find a welcome rest
In the deep valley of the lady's breast;
Then wander broken by the fall within
The mazy channels of her dimpled skin.
There as she lay upon her rocky bed,
No sumptuous roof above her gentle head.
Dark Night, her only witness, turned her eyes,
Red lightnings flashing from the angry skies,
And gazed upon her voluntary pain,
In wind, in sleet, in thunder, and in rain.
Still lay the maiden on the cold damp ground,
Though blasts of winter hurled their snows around,
Still pitying in her heart the mournful fate
Of those poor birds, so fond, so desolate,—
Doomed, hapless pair, to list each other's moan
Through the long hours of night, sad and alone.

Chilled by the rain, the tender lotus sank:
She filled its place upon the streamlet's bank.
Sweet was her breath as when that lovely flower
Sheds its best odour in still evening's hour.
Red as its leaves her lips of coral hue:
Red as those quivering leaves they quivered too.

Of all stern penance it is called the chief
To nourish life upon the fallen leaf,
But even this the ascetic maiden spurned,
And for all time a glorious title earned.

APARNÁ—Lady of the unbroken fast—
Have sages called her, saints who knew the past.
Fair as the lotus fibres, soft as they,
In these stern vows she passed her night and day,
No mighty anchoret had e'er essayed
The ceaseless penance of this gentle maid.
There came a hermit: reverend was he
As Brahmanhood's embodied sanctity,
With coat of skin, with staff and matted hair,
His face was radiant, and he spake her fair.
Up rose the maid the holy man to greet,
And humbly bowed before the hermit's feet
Though meditation fill the pious breast,
It finds a welcome for a glorious guest:

The sage received the honour duly paid,
And fixed his earnest gaze upon the maid.
While through her frame unwonted vigour ran,
Thus, in his silver speech, the blameless saint began:
"How can thy tender frame, sweet lady, bear
In thy firm spirit's task its fearful share?
Canst thou the grass and fuel duly bring,
And still unwearied seek the freshening spring?
Say, do the creeper's slender shoots expand,
Seeking each day fresh water from thy hand,
Till like thy lip each ruddy tendril glows,
That lip which, faded, still outreds the rose?
With loving glance the timid fawns draw nigh:
Say dost thou still with joy their wants supply?
For thee, O lotus-eyed, their glances shine,
Mocking the brightness of each look of thide,
O Mountain-Lady, it is truly said
That heavenly charms to sin have never led,
For even penitents may learn of thee
How pure, how gentle Beauty's self may be.
Bright GANGA falling with her heavenly waves,
HIMALAYA's head with sacred water laves,
Bearing the flowers the seven great Sages fling
To crown the forehead of the Mountain-King.
Yet do thy deeds, O bright-haired maiden, shed
A richer glory round his awful head.
Purest of motives, Duty leads thy heart:
Pleasure and gain therein may claim no part.
O noble maid, the wise have truly said
That friendship soon in gentle heart is bred.
Seven steps together bind the lasting tie:
Then bend on me, dear Saint, a gracious eye.
Fain, lovely Uma, would a Brahmana learn
What noble guerdon would thy penance earn.
Say, art thou toiling for a second birth,
Where dwells the great Creator? O'er the earth
Resistless sway? Or fair as Beauty's Queen,
Peerless, immortal, shall thy form be seen?

The lonely soul bowed down by grief and pain,
By penance' aid some gracious boon may gain.
But what, O faultless one, can move thy heart
To dwell in solitude and prayer apart?
Why should the cloud of grief obscure thy brow,
'Mid all thy kindred, who so loved as thou?
Foes hast thou none: for what rash hand would dare
From serpent's head the magic gem to tear?
Why dost thou seek the hermit's garb to try,
Thy silken raiment and thy gems thrown by?
As though the sun his glorious state should leave,
Rayless to harbour 'mid the shades of eve.
Wouldst thou win heaven by thy holy spells?
Already with the Gods thy father dwells.
A husband, lady? O forbear the thought,
A priceless jewel seeks not, but is sought.
Maiden, thy deep sighs tell me it is so:
Yet, doubtful still, my spirit seeks to know
Couldst thou e'er love in vain? What heart so cold
That hath not eagerly its worship told?
Ah! could the cruel loved one, thou fair maid,
Look with cold glances on that bright hair's braid?
Thy locks are hanging loosely o'er thy brow,
Thine ear is shaded by no lotus now,
See, where the sun hath scorched that tender neck
Which precious jewels once were proud to deck.
Still gleams the line where they were wont to cling.

As faintly shows the moon's o'ershadowed ring.
Now sure thy loved one, vain in beauty's pride,
Dreamed of himself when wandering at thy side,
Or he would count him blest to be the mark
Of that dear eye, so soft, so lustrous dark.
But, gentle Uma, let thy labour cease:
Turn to thy home, fair Saint, and rest in peace,
By many a year of penance duly done
Rich store of merit has my labour won.
Take then the half, thy secret purpose name;
Nor in stern hardships wear thy tender frame."

The holy Brâhmana ceased: but Uma's breast
In silence heaved, by love and fear opprest,
In mute appeal she turned her languid eye,
Darkened with weeping, not with softening dye,
To bid her maiden's friendly tongue declare
The cherished secret of her deep despair:
"Hear, holy Father, if thou still wouldst know,
Why her frail form endures this pain and woe,
As the soft lotus makes a screen to stay
The noontide fury of the God of Day,"
Proudly disdaining all the blest above,
With heart and soul she seeks for ŚĪVA'S love.
For him alone, the Trident-wielding God.
The thorny paths of penance hath she trod.
But since that mighty one hath KĀMA slain,
Vain every hope, and every effort vain.
E'en as life fled, a keen but flowery dart
Young LOVE, the Archer, aimed at ŚĪVA'S heart.
The God in anger hurled the shaft away,
But deep in UMA'S tender soul it lay:
Alas, poor maid! she knows no comfort now,
Her soul's on fire, her wild locks hide her brow.
She quits her father's halls, and frenzied roves
The icy mountain and the lonely groves.
Oft as the maidens of the minstrel throng
To hymn great ŚĪVA'S praises raised the song,
The lovelorn lady's sobs and deep-drawn sighs
Drew tears of pity from their gentle eyes.
Wakeful and fevered in the dreary night
Scarce closed her eyes, and then in wild affright
Rang through the halls her very bitter cry,
"God of the azure neck, why dost thou fly?"
While their soft bands her loving arms would cast
Round the dear vision fading all too fast.
Her skilful hand, with true love-guided art,
Had traced the image graven on her heart.
"Art thou all present? Dost thou fail to see
Poor UMA'S anguish and her love for thee?"
Thus oft in frenzied grief her voice was heard,
Chiding the portrait with reproachful word.
Long thus in vain for ŚĪVA'S love she strove,
Then turned in sorrow to this holy grove.
Since the sad maid hath sought these forest glades
To hide her grief amid the dreary shades,
The fruit hath ripened on the spreading bough:
But ah! no fruit hath crowned her holy vow.
Her faithful friends alone must ever mourn
To see that beauteous form by penance worn,
But oh! that Śiva would some favour deign,
As Indra pitieth the parching plain!"

The maiden ceased: his secret joy dissembling,
The Brāhmaṇa turned to Uma pale and trembling:
"And is it thus, or doth the maiden jest?
Is this the darling secret of thy breast?"

Scarce could the maid her choking voice command,
or clasp her rosary with quivering hand:
"O holy sage, learned in the Veda’s lore,
’Tis even thus. Great Śiva I adore.
Thus would my steadfast heart his love obtain,
For this I gladly bear the toil and pain,
Surely the strong desire, the earnest will,
May win some favour from his mercy still."

"Lady," cried he, "that mighty Lord I know;
Ever his presence bringeth care and woe.
And wouldst thou still a second time prepare
The sorrows of his fearful life to share?
Deluded maid, how shall thy tender hand,
Decked with the nuptial bracelet’s jewelled band,
Be clasped in his, when fearful serpents twine
In scaly horror round that arm divine?
How shall thy robe, with gay flamingoes gleaming,
Suit with his coat of hide with blood-drops streaming?
Of old thy pathway led where flowerets sweet
Made pleasant carpets for thy gentle feet.
And e'en thy foes would turn in grief away
To see these vermeil-tinted limbs essay,
Where scattered tresses strew the mournful place,
Their gloomy path amid the tombs to trace.
On ŚIWA'S heart the funeral ashes rest,
Say, gentle lady, shall they stain thy breast.
Where the rich tribute of the Sandal trees
Sheds a pure odour on the amorous breeze?
A royal bride returning in thy state,
The king of elephants should bear thy weight.
How wilt thou brook the mockery and the scorn
When thou on ŚIWA'S bull art meanly borne?
Sad that the crescent moon his crest should be:
And shall that mournful fate be shared by thee?
His crest, the glory of the evening skies,
His bride, the moonlight of our wondering eyes!
Deformed is he, his ancestry unknown;
By vilest garb his poverty is shown.
O fawn-eyed lady, how should ŚIWA gain
That heart for which the glorious strive in vain
No charms hath he to win a maiden's eye:
Cease from thy penance, hush the fruitless sigh!
Unmeet is he thy faithful heart to share,
Child of the Mountain, maid of beauty rare!
Not 'mid the gloomy tombs do sages raise
The holy altar of their prayer and praise."

Impatient UMA listened: the quick blood
Rushed to her temples in an angry flood.
Her quivering lip, her darkly-flashing eye
Told that the tempest of her wrath was nigh.
Proudly she spoke: "How couldst thou tell aright
Of one like ŚIWA, perfect, infinite?"
'Tis ever thus, the mighty and the just
Are scorned by souls that grovel in the dust,
Their lofty goodness and their motives wise
Shine all in vain before such blinded eyes,
Say who is greater, he who strives for power,
Or he who succours in misfortune's hour?
Refuge of worlds, O how should ŚIVA deign
To look on men enslaved to paltry gain?
The spring of wealth himself, he careth nought
For the vile treasures that mankind have sought.
His dwelling-place amid the tombs may be,
Yet Monarch of the three great worlds is he.
What though no love his outward form may claim,
The stout heart trembles at his awful name.
Who can declare the wonders of his might?
The Trident-wielding God, who knows aright?
Whether around him deadly serpents twine,
Or if his jewelled wreaths more brightly shine:
Whether in rough and wrinkled hide arrayed,
Or silken robe, in glittering folds displayed;
If on his brow the crescent moon he bear,
Or if a shrunken skull be withering there;
The funeral ashes touched by him acquire
The glowing lustre of eternal fire;
Falling in golden showers, the heavenly maids
Delight to pour them on their shining braids.
What though no treasures fill his storehouse full,
What though he ride upon his horned bull,
Not e'en may INDRA in his pride withhold
The lowly homage that is his of old,
But turns his raging elephant to meet,
His mighty lord, and bows before his feet,
Right proud to colour them rich rosy red
With the bright flowers that deck his prostrate head.
Thy slanderous tongue proclaims thy evil mind,
Yet in thy speech one word of truth we find.
Unknown thou calls't him: how should mortal man
Count when the days of Brahma's Lord began?
But cease these idle words: though all be true,
His failings many and his virtues few,
Still clings my heart to him, its chosen lord,
Nor fails nor falters at thy treacherous word.
Dear maiden, did yon eager boy depart;
Why should the slanderous tale defile his heart?
Most guilty who the faithless speech begins,
But he who stays to listen also sins.

She turned away: with wrath her bosom swelling,
Its vest of barks in angry pride repelling;
But sudden, lo, before her wondering eyes
In altered form she sees the sage arise;
'Tis Siva's self before the astonished maid,
In all his gentlest majesty displayed.
She saw, she trembled, like a river's course,
Checked for a moment in its onward force,
By some huge rock amid the torrent hurled
Where erst the foaming waters madly curled.
One foot uplifted, shall she turn away?
Unmoved the other, shall the maiden stay?
The silver moon on Siva's forehead shone,
While softly spake the God in gracious tone:
"O gentle maiden, wise and true of soul,
Lo, now I bend beneath thy sweet control,
Won by thy penance, and thy holy vows,
Thy willing slave Siva before thee bows."
He spake, and rushing through her languid frame,
At his dear words returning vigour came.
She knew but this, that all her cares were o'er.
Her sorrows ended, she should weep no more!
CANTO SIXTH
Canto Sixth

UMA'S ESPOUSALS.

Now gentle UMA bade a damsel bear
To SIVA, Soul of All, her maiden prayer:
"Wait the high sanction of HIMALAYA'S will.
And ask his daughter from the royal hill."
Then ere the God, her own dear Lord, replied,
In blushing loveliness she sought his side.
Thus the young mango hails the approaching spring
By its own tuneful bird's sweet welcoming.

In UMA'S ear he softly whispered, yea,
Then scarce could tear him from her arms away.
Swift with a thought he summoned from above
The Seven bright Saints to hear his tale of love.
They came, and She, the Heavenly Dame, was there,
Lighting with glories all the radiant air;
Just freshly bathed in sacred GANGA’S tide,
Gemmed with the dancing flowers that deck her side,
And richly scented with the nectarous rill
That heavenly elephants from their brows distil.
Fair strings of pearl their radiant fingers hold,
Clothed are their limbs in hermit-coats of gold:
Their rosaries, large gems of countless price,
Shone like the fruit that glows in Paradise,
As though the glorious trees that blossom there
Had sought the forest for a life of prayer.

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With all his thousand beams the God of Day,
Urging his courser down the sloping way.
His banner furled at the approach of night,
Looks up in reverence on those lords of light.
Ancient creators: thus the wise, who know,
Gave them a name in ages long ago:
With BRAHMA joining in creation's plan,
And perfecting the work His will began;
Still firm in penance, though the hermit-vow
Bears a ripe harvest for the sages now.
Brightest in glory 'mid that glorious band
See the fair Queen, the Heavenly Lady, stand.
Fixing her loving eyes upon her spouse,
She seemed sent forth to crown the sage's vows
With sweet immortal joy, the dearest prize
Strong prayer could merit from the envious skies,
With equal honour on the Queen and all
Did the kind glance of ŚIVA'S welcome fall.
No partial favour by the good is shown:
They count not station, but the deed alone.
So fair she shone upon his raptured view,
He longed for wedlock's heavenly pleasures too.
What hath such power to lead the soul above
By virtue's pleasant path as wedded love!
Scarce had the holy motive lent its aid
To knit great ŚIVA to the Mountain-Maid.
When KAMA'S spirit that had swooned in fear
Breathed once again and deemed forgiveness near.

The ancient Sages reverently adored
The world's great Father and its Sovran Lord,
And while a soft ecstatic thrilling ran
O'er their celestial frames, they thus began:
"Glorious the fruit our holy studies bear,
Our constant penance, sacrifice and prayer.
For that high place within thy thoughts we gain
Which fancy strives to reach, but longs in vain.
How blest is he, the glory of the wise,
Deep in whose thoughtful breast thy Godhead lies!
But who may tell his joy who rests enshrined,
O Brahama's great Creator, in thy mind!
We dwell on high above the cold moon's ray;
Beneath our mansion glows the God of Day,
But now thy favour lends us brighter beams,
Blest with thy love our star unchanging gleams.
How should we tell what soul-entrancing bliss
Enthrals our spirit at an hour like this?
Great Lord of All, thou Soul of Life indwelling,
We crave one word thy wondrous nature telling.
Though to our eyes thy outward form be shown,
How can we know thee as thou shouldst be known?
In this thy present shape, we pray thee, say
Dost thou create? dost thou preserve or slay?
But speak thy wish; called from our starry rest
We wait, O Śiva, for our Lord's behest."

Then answered thus the Lord of glory, while
Flashed from his dazzling teeth so white a smile,
The moon that crowned him poured a larger stream
Of living splendour from that pearly gleam:
"Ye know, great Sages of a race divine,
No selfish want e'er prompts a deed of mine.
Do not the forms—eight varied forms—I wear,
The truth of this to all the world declare?
Now, as that thirsty bird that drinks the rain
Prays the kind clouds of heaven to soothe its pain,
So the Gods pray me, trembling 'neath their foe,
To send a child of mine and end their woe.
I seek the Mountain-Maiden as my bride;
Our hero son shall tame the demon's pride.
Thus the priest bids the holy fire arise,
Struck from the wood to aid the sacrifice.
Go, ask Himālaya for the lovely maid:
Blest are those bridals which the holy aid.
So shall more glorious honours gild my name,
And win the father yet a prouder fame.
Nor, O ye heavenly Sages, need I teach
What for the maiden's hand shall be your speech,
For still the wise in worthiest honour hold
The rules and precepts ye ordained of old.
This Lady too shall aid your mission there:
Best for such task a skilful matron's care.
And now, my heralds, to your task away,
When proud Himālaya holds his royal sway;
Then meet me where this mighty torrent raves
Down the steep channel with its headlong waves."

Thus while that holiest One his love confessed,
The hermits listened: from each saintly breast
Fled the false shame that yet had lingered there,
And love and wedlock showed divinely fair,

On through the heaven, o'er tracts of swordlike blue,
Towards the gay city, swift as thought, they flew,
Bright with high domes and palaces most fair,
As if proud Alakā were planted there,
Or Paradise poured forth, in showers that bless,
The rich o'erflowings of its loveliness.
Round lofty towers adorned with gems and gold
Her guardian stream the holy Gāṅgā rolled.
On every side, the rampart's glowing crown,
Bright wreaths of fragrant flowers hung waving down,—
Flowers that might tempt the maids of heavenly birth
To linger fondly o'er that pride of earth.
Its noble elephants, unmoved by fear,
The distant roaring of the lions hear.
In beauty peerless, and unmatched in speed,
Its thousand coursers of celestial breed.
Through the broad streets bright sylphs and minstrels rove:
Its dames are Goddesses of stream and grove.

Hark! the drum echoes louder and more loud
From glittering halls whose spires are wrapt in cloud.
It were the thunder, but that voice of fear
Falls not in measured time upon the ear.
'Tis balmy cool, for many a heavenly tree,
With quivering leaves and branches waving free.
Sheds a delightful freshness through the air,—
Fans which no toil of man has stationed there.
The crystal chambers where they feast at night
Flash back the beamings of the starry light.
So brightly pure that silver gleam is shed,
Playing so fondly round each beauteous head,
That all seem gifted from those lights above
With richest tokens of superior love.
How blest its maidens! cloudless is their day,
And radiant herbs illume their nightly way.
No term of days, but endless youth they know;
No Death save him who bears the Flowery Bow:
Their direst swoon, their only frenzy this—
The trance of love, the ecstasy of bliss!
Ne'er can their lovers for one hour withstand
The frown, the quivering lip, the scornful hand;
But seek forgiveness of the angry fair,
And woo her smile with many an earnest prayer.
Around, wide gardens spread their pleasant bowers,
Where the bright Champak opes her fragrant flowers:
Dear shades, beloved by the sylphs that roam
In dewy evening from their mountain home.

Ah! why should mortals fondly strive to gain
Heaven and its joys by ceaseless toil and pain?
E’en the Saints envied as their steps drew near,
And owned a brighter heaven was opened here.
They lighted down; braided was each long tress,
Bright as the pictured flame, as motionless.
HIMALAYA’s palace-warders in amaze
On the Seven Sages turned their eager gaze,—
A noble company of celestial race
Where each in order of his years had place,—
Glorious, as when the sun, his head inclining,
Sees his own image ’mid the waters shining.

To greet them with a gift HIMALAYA sped,
Earth to her centre shaking at his tread.
By his dark lips with mountain metals dyed,
His arms like pines that clothe his lofty side:
By his proud stature, by his stony breast,
Lord of the Snowy Hills he stood confest,
On to his Council-hall he led the way,
Nor failed due honour to the Saints to pay.
On couch of reed the Monarch bade them rest,
And thus with uplift hands those Heavenly Lords addressed:
"Like soft rain falling from a cloudless sky,
Or fruit, when bloom has failed to glad the eye,
So are ye welcome, Sages; thus I feel
Ecstatic thrilling o'er my spirit steal,
Changed, like dull senseless iron to burning gold,
Or some rapt creature, when the heavens unfold
To eyes yet dim with teats of earthly care,
The rest, the pleasures, and the glory there.
Long pilgrim bands from this auspicious day
To my pure hill shall bend their constant way.
Famed shall it be o'er all the lands around,
For where the good have been is holy ground.
Now am I doubly pure, for GàNGA'S tide
 Falls on my head from heaven and laves my side,
Henceforth I boast a second stream as sweet.
The water, Sages, that has touched your feet.
Twice by your favour is HIMÀLAYA blest,—
This towery mountain that your feet have prest.
And this my moving form is happier still
To wait your bidding, to perform your will.
These mighty limbs that fill the heaven's expanse
Sink down, o'erpowered, in a blissful trance.
So bright your presence, at the glorious sight
My brooding shades of darkness turn to light.
The gloom that haunts my mountain caverns flies,
And cloudy passion in the spirit dies.
O say, if here your arrowy course ye sped
To throw fresh glory round my towering head.
Surely your wish, ye Mighty Ones, can crave
No aid, no service from your willing slave.
Yet deem me worthy of some high behest;
The lord commandeth, and the slave is blest,
Declare your pleasure, then, bright heavenly band:
We crave no guerdon but your sole command.
Yours are we all, Himalaya and his bride,
And this dear maiden child our hope and pride."

Not once he spake: his cavern mouths around
In hollow echoings gave again the sound.
Of all who speak beyond compare the best,
Aṅgiras answered at the Saints’ request:

"This power hast thou, great King, and mightier far,
Thy mind is lofty as thy summits are.
Sages say truly, Viṣṇu is thy name:
His spirit breatheth in thy mountain frame.
Within the caverns of thy boundless breast
All things that move and all that move not rest.
How on his head so soft, so delicate,
Could the great Snake uphold the huge earth’s weight,
Did not thy roots, far-reaching down to hell,
Bear up the burden and assist him well?
Thy streams of praise, thy pure rills’ ceaseless flow
Make glad the nations wheresoe’er they go,
Till, shedding purity on every side,
They sink at length in boundless Ocean’s tide.
Blest is fair Ganga, for her heavenly stream
Flows from the feet of him that sits supreme
And blest once more, O mighty Hill, is she
That her bright waters spring anew from thee.
Vast grew his body when the avenging God
In three huge strides o’er all creation trod.
Above, below, his form increased, but thou
Wast ever glorious and as vast as now.
By thee is famed Sumeru forced to hide
His flashing rays and pinnacles of pride.
For thou hast won thy station in the skies
Mid the great Gods who claim the sacrifice.
Firm and unmoved remains thy lofty hill,
Yet thou canst bow before the holy still.
Now—for the glorious work will fall on thee,—
Hear thou the cause of this our embassy.
We also, Mountain Monarch, since we bear
To thee the message, in the labour share.
The Highest, Mightiest, Noblest One, adored
By the proud title of our Sovran Lord:
The crescent moon upon his brow bears he,
And wields the wondrous powers of Deity.
He in this earth and varied forms displayed,
Bound each to other by exchange of aid,
Guides the great world and all the things that are,
As flying coursers whirl the glittering car.
Him good men seek with holy thought and prayer,
Who fills their breast and makes his dwelling there.
When saints, we read, his lofty sphere attain,
They ne'er may fall to this base earth again:
His messengers, great King, we crave the hand
Of thy fair daughter at the God's command,
At such blest union, as of Truth and Voice,
A father's heart should grieve not, but rejoice.
Her Lord is Father of the world, and she
Of all that liveth shall the mother be
Gods that adore him with the Neck of Blue
In homage bent shall hail the Lady too,
And give a glory to her feet with gems
That sparkle in their priceless diadems.
Hear what a roll shall blazon forth thy line,—
Maid, Father, Suitor, Messengers divine!
Give him the chosen lady, and aspire
To call thy son the Universe's Sire,
Who laudeth none, but all mankind shall raise
To Him through endless time the songs of praise."

Thus while he spake the lady bent her head
To hide her cheek, now blushing rosy red,
And numbered o'er with seeming care the while
Her lotus' petals in sweet maiden guile.
With pride and joy HIMALAYA's heart beat high,
Yet ere he spake he looked to MENA's eye:
Full well he knew a mother's gentle care
Learns her child's heart and love's deep secret there;
And this the hour, he felt when fathers seek
Her eye for answer or her changing cheek,
His eager look HIMALAYA scarce had bent
When MENA's eye beamed back her glad assent.
O gentle wives! your fondest wish is still
To have with him you love one heart, one will.

He threw his arms around the blushing maid
In queenly garment and in gems arrayed,
Awhile was silent, then in rapture cried,
"Come, O my daughter! Come, thou destined bride
Of SIVA Lord of All: this glorious band
Of Saints have sought thee at the God's command
And I thy sire this happy day obtain
The best reward a father's wish would gain."

Then to the Saints he cried: "Pure Hermits, see
The spouse of SIVA greets your company."
They looked in rapture on the maid, and poured
Their fullest blessing on her heavenly lord.
So low she bowed, the gems that decked her hair
And sparkled in her ear fell loosened there
Then with sweet modesty and joy opprest
She hid her blushes on the Lady's breast
He cheered the mother weeping for her child,
Her own Uma, till again she smiled:
Such bliss and glory should be hers above,
Yea, mighty Siva’s undivided love.

They named the fourth for Uma’s nuptial day;
Then sped the Sages on their homeward way;
And thanked by Siva with a gracious eye
Sought their bright rest amid the stars on high.
Through all those weary days the lover sighed
To wind his fond arms around his gentle bride,
Oh, if the Lord of Heaven could find no rest,
Think, think how Love, strong Love, can tear a mortal’s breast!
CANTO SEVENTH
Canto Seventh

UMA'S BRIDAL.

IN light and glory dawnd the expected day
Blest with a kindly star's auspicious ray,
When gaily gathered at HIMALAYA'S call
His kinsmen to the solemn festival,
Through the broad city every dame's awake
To grace the bridal for her monarch's sake;
So great their love for him, this single care
Makes one vast household of the thousands there.
Heaven is not brighter than the royal street
Where flowers lie scatters' near the nobles' feet,
And banners waving to the breeze unfold
Their silken broidery over gates of gold,
And she, their child, upon her bridal day
Bears her dear parents' every thought away.
So, when from distant shores a friend returns,
With deeper love each inmost spirit burns.
So, when grim Death restores his prey again
Joy brighter shines from memory of pain.
Each noble matron of HIMALAYA'S race
Folds his dear Uma in a long embrace,
Pours blessings on her head, and prays her take
Some priceless jewel for her friendship's sake,
With sweetest influence a star of power
Had joined the spotted moon: at that blest hour
To deck fair Uma many a noble dame
And many a gentle maid assiduous came.
And well she graced their toil, more brightly fair
With feathery grass and wild flowers in her hair.
A silken robe flowed free below her waist;
Her sumptuous head a glittering arrow graced.
So shines the young unclouded moon at last,
Greeting the sun, its darksome season past.
Sweet-scented Lodhra dust and Sandal dyed
The delicate beauties of the fair young bride,
Veiled with a soft light robe. Her tiring-girls
Then led her to a chamber decked with pearls
And paved with sapphires, where the lulling sound
Of choicest music breathed divinely round.
There o'er the lady's limbs they poured by turns
Streams of pure water from their golden urns.
Fresh from the cooling bath the lovely maid
In fairest white her tender form arrayed.
So opes the Kasa all her shining flowers
Lured from their buds by softly falling showers.
Then to a court with canopies o'erhead
A crowd of noble dames the maiden led—
A court for solemn rites, where gems and gold
Adorn the pillars that the roof uphold.
There on a couch they set her with her face
Turned toward the east. So lovely then the grace
Of that dear maid, so ravishing her smile,
E'en her attendants turned to gaze awhile:
For though the brightest gems around her lay,
Her brighter beauty stole their eyes away.
Through her long tresses one a chaplet wound,
And one with fragrant grass her temples crowned,
While o'er her head sweet clouds of incense rolled
To try and perfume every shining fold.
Bright dyes of saffron and the scented wood
Adorned her beauty, till the maiden stood
Fairer than Ganga when the Love-birds play
O'er sandy islets in her silvery bay.
To what rare beauty shall her maids compare
Her clear brow shaded by her glossy hair?
Less dazzling pure the lovely lotus shines
Flecked by the thronging bees in dusky lines.
Less bright the moon, when a dark band of cloud
Enhances beauties which it cannot shroud.
Behind her ear a head of barley drew
The eye to gaze upon its golden hue.
But then her cheek, with glowing saffron dyed,
To richer beauty called the glance aside.
Though from those lips, where Beauty's guerdon lay,
The vermeil tints were newly washed away.
Yet o'er them, as she smiled, a ray was thrown
Of quivering brightness that was all their own.

'Lay this dear foot upon thy lover's head
Crowned with the moon,' the laughing maiden said,
Who dyed her lady's feet—no word spake she,
But beat her with her wreath in playful glee.

Then tiring-women took the jetty dye
To guard, not deck the beauty of her eye,
Whose languid half-shut glances might compare
With lotus leaves just opening to the air:
And as fresh gems adorned her neck and arms,
So quickly changing grew the maiden's charms,
Like some fair plant where bud succeeding bud
Unfolds new beauty; or a silver flood
Where gay birds follow quickly; or like night,
When crowding stars come forth in all their light.
Oft as the mirror would her glance beguile
She longed to meet her Lord's approving smile.
Her tasteful skill the timid maid essays
To win one smile of love, one wore of praise.

The happy mother took the golden dye
And raised to hers young Uma's beaming eye.
Then swelled her bosom with maternal pride
As thus she decked her darling for a bride.
Oh, she had longed to trace on that fair brow
The nuptial line, yet scarce could mark it now.

On Uma's rounded arm the woollen band
Was fixt securely by the nurse's hand.
Blind with the tears that filled her swimming eye,
In vain the mother strove that band to tie.
Spotless as curling foam-flakes stood she there,
As yielding soft, as graceful and as fair:
Or like the glory of an autumn night
Robed by the full moon in a veil of light.

Then at her mother's best, the maid adored
The spirit of each high ancestral lord,
Nor failed she next the noble dames to greet,
And give due honour to their reverend feet.
They raised the maiden as she bowed her head:
"Thine be the fulness of his love!" they said,
Half of his being, blessing high as this
Can add no rapture to her perfect bliss.
Well-pleased Himalaya viewed the pomp and pride
Meet for his daughter, meet for Siva's bride;
Then sought the hall with all his friends to wait
The bridegroom's coming with a monarch's state,
Meanwhile by heavenly matron's care displayed
Upon KUBERA's lofty mount were laid
The ornaments of ŚIVA, which of yore.
At his first nuptials the bridegroom wore.
He laid his hand upon the dress, but how
Shall robes so sad, so holy, grace him now?
His own dire vesture took a shape as fair
As gentle bridegroom's heart could wish to wear.
The withering skull that glazed the eye with dread,
Shone a bright coronal to grace his head.
That elephant's hide the God had worn of old
Was now a silken robe inwrought with gold.
Ere this his body was with dust besprent:
With unguent now it shed delightful scent;
And that mid-eye which glittering like a star
Shot the wild terror of its glance afar—
So softly now its golden radiance beamed—
A mark of glory on his forehead seemed.
His twining serpents, destined still to be
The pride and honour of the deity,
Changed but their bodies: in each sparkling crest
The blazing gems still shone their loveliest.
What need of jewels on the brow of Him
Who wears the crescent moon? No spot may dim
Its youthful beauty, e'en in light of day
Shedding the glory of its quenchless ray.
Well-pleased the God in all his pride arrayed
Saw his bright image mirrored in the blade
Of the huge sword they brought; then calmly leant
On NANDI's arm, and toward his bull he went,
Whose broad back covered with a tiger's hide
Was steep to climb as Mount KAILĀŚA's side.
Yet the dread monster humbly shrunk for fear,
And bowed in reverence as his Lord drew near.
The matrons followed him, a saintly throng,
Their ear-rings waving as they dashed along:
Sweet faces, with such glories round them shed
As made the air one lovely lotus bed.
On flew those bright ones: Kali came behind,
The skulls that decked her rattling in the wind:
Like the dark rack that scuds across the sky,
With herald lightning and the crane's shrill cry.

Hark! from the glorious bands that lead the way,
Harp, drum, and pipe, and shrilling trumpet's bray,
Burst through the sky upon the startled ear
And tell the Gods the hour of worship's near.

They came: the Sun presents a silken shade
Which heaven's own artist for the God had made,
Gilding his brows, as though bright Ganges rolled
Adown his holy head her waves of gold.
She in her Goddess-shape divinely fair,
And Yamuna, sweet River-Nymph, were there,
Fanning their Lord, that fancy still might deem
Swans waved their pinions round each Lady of the Stream.
E'en Brahma came, Creator, Lord of Might,
And Visnu glowing from the realms of light.
"Ride on," they cried, "thine, thine for ever be
The strength, the glory, and the victory."
To swell his triumph that high blessing came
Like holy oil upon the rising flame.
In those Three Persons the one God was shown,
Each first in place, each last,—not one alone;
Of Siva, Visnu, Brahma, each may be
First, second, third, among the Blessed Three.
By Indra led, each world-upholding Lord
With folded hands the mighty God adored,
In humble robes arrayed, the pomp and pride
Of glorious deity they laid aside.
They signed to Nandi, and the favourite's hand
Guided his eye upon the suppliant band.
He spake to Visnu, and on Indra smiled.
To Brahma bowed—the lotus' mystic child.
On all the hosts of heaven his friendly eye
Beamed duly welcome as they crowded nigh.
The Seven Great Saints their blessings o'er him shed,
And thus in answer, with a smile, he said:
"Hail, mighty Stages! hail, ye Sons of Light!
My chosen priests to celebrate this rite."

Now in sweet tones the heavenly minstrels tell
His praise, beneath whose might Tripura fell.
He moves to go; from his moon-crest a ray
Sheds quenchless light on his triumphant way.
On through the air his swift bull bore him well,
Decked with the gold of many a tinkling bell;
Tossing from time to time his head on high,
Enwreathed with clouds as he flew racing by,
As though in furious charge he had upturned
A bank of clay upon his mighty horn.

Swiftly they came where in its beauty lay
The city subject to Himalaya's away.
No foeman's foot had ever trod those halls,
No foreign bands encamped around the walls.
Then Siva's glances fixed their eager hold
On that fair city as with threads of gold.
The God whose neck still gleams with cloudy blue
Burst on the wondering people's upturned view,
And on the earth descended, from the path
His shafts once dinterd in avenging wrath.
Forth from the gates a noble army poured
To do meet honour to the mighty Lord.
With all his friends on elephants of state
The King of Mountains passed the city gate,
So gaily decked, the princes all were seen
Like moving hills inwрапt in bowery green.
As the full rushing of two streams that pour
Beneath one bridge with loud tumultuous roar,
So through the city's open gate streamed in
Mountains and Gods with tumult and with din.
So glorious was the sight, wonder and shame,
When ŚIVA bowed him, o'er the Monarch came;
He knew not he had bent his lofty crest
In reverent greeting to his heavenly guest.
HIMALAYA, joying in the festive day,
Before the immortal bridegroom led the way
Where heaps of gay flowers burying half the feet
Lay breathing odours through the crowded street,

Careless of all beside, each lady's eye
Must gaze on ŚIVA as the troop sweeps by.
One dark-eyed beauty will not stay to bind
Her long black tresses, floating unconfined
Save by her little hand; her flowery crown
Hanging neglected and unfastened down,
One from her maiden tore her foot away
On which the dye, all wet and streaming, lay,
And o'er the chamber rushing in her haste,
Where'er she stepped, a crimson footprint traced.
Another at the window takes her stand;
One eye is dyed,—the pencil in her hand.
Here runs an eager maid, and running, holds
Loose and ungirt her flowing mantle's folds,
Whilst, as she strives to close the parting vest,
Its brightness gives new beauty to her breast.
Oh! what a sight! the crowded windows there
With eager faces excellently fair,
Like sweetest lilies, for their dark eyes fling
Quick glances quivering like the wild bee's wing.
Onward in peerless glory ŚIVA passed;
Gay banners o'er his way their shadows cast,
Each palace dome, each pinnacle and height
Catching new lustre from his crest of light.
On swept the pageant: on the God alone
The eager glances of the dames were thrown:
On his bright form they fed the rapturous gaze,
And only turned to marvel and to praise:
"Oh, well and wisely, such a lord to gain
The Mountain-Maid endured the toil and pain,
To be his slave were joy: but Oh, how blest
The wife—the loved one—lying on his breast!
Surely in vain, had not the Lord of Life
Matched this fond bridegroom and this loving wife,
Had been his wish to give the worlds a mould
Of perfect beauty! Falsely have they told
How the young flower-armed God was burnt by fire
At the red flash of ŚIVA'S vengeful ire.
No: jealous LOVE faither form confessed,
And cast away his own, no more the loveliest.
How glorious is the Mountain King, how proud
Earth's stately pillar, girt about with cloud!
Now will he lift his lofty head more high,
Knit close to ŚIVA by this holy tie."
Such words of praise from many a bright-eyed dame
On Śiva's ear with soothing witchery came,
Through the broad streets 'mid loud acclaim he rode,
And reached the palace where the King abode.
There he descended from his monster's side,
As the sun leaves a cloud at eventide.

Leaning on Viṣṇu's arm he passed the door
Where mighty Brahma entered in before,
Next Indra came, and all the host of heaven,
The noble Saints and those great Sages seven.
Then led they Śiva to a royal seat:
Fair gifts they brought, for such a bridegroom meet:
With all due rites, the honey and the milk,
Rich gems were offered and two robes of silk.

At length by skilful chamberlains arrayed
They led the lover to the royal maid.
Thus the fond Moon disturbs the tranquil rest
Of Ocean glittering with his foamy crest,
And leads him on, his proud waves swelling o'er,
To leap with kisses on the clasping shore.
He gazed on Uma. From his lotus eyes
Flashed out the rapture of his proud surprise.
Then calm the current of his spirit lay
Like the world basking in an autumn day.

They met; and true love's momentary shame
O'er the blest bridegroom and his darling came.
Eye looked to eye, but, quivering as they met,
Scarce dared to trust the rapturous gazing yet.

In the God's hand the priest has duly laid
The radiant fingers of the Mountain-Maid,
Bright, as if Love with his dear sprays of red
Had sought that refuge in his hour of dread.
From hand to hand the soft infection stole,
Till each confessed it in the inmost soul.
Fire filled his veins, with joy she trembled; such
The magic influence of that thrilling touch.

How grows their beauty, when two lovers stand
Eye fast on eye, hand fondly linked in hand!
Then how, unblamed, may mortal minstrel dare
To paint in words the beauty of that pair!

Around the fire in solemn rite they trod,
The lovely lady and the glorious God;
Like day and starry midnight when they meet
In the broad plains at lofty Meru's feet.
Thrice at the bidding of the priest they came
With swimming eyes around the holy flame.
Then at his word the bride in order due
Into the blazing fire the parched grain threw,
And toward her face the scented smoke she drew,
Which softly wreathing o'er her fair cheek hung,
And round her ears in flower-like beauty clung.
As o'er the incense the sweet lady stooped,
The ear of barley from her tresses drooped,
And rested on her cheek, beneath the eye
Still brightly beaming with the jetty dye.

"This flame be witness of your wedded life:
Be just, thou husband, and be true, thou wife!"
Such was the priestly blessing on the bride.
Eager she listened, as the earth when dried
By parching summer suns drinks deeply in
The first soft droppings when the rains begin.
"Look, gentle Uma," cried her Lord, "afar
Seest thou the brightness of yon polar star?
Like that unchanging ray thy faith must shine,"
Sobbing, she whispered, "Yes, for ever thine."

The rite is o'er. Her joyful parents now
At BRAHMĀ's feet in duteous reverence bow.
Then to fair UMA spake the gracious Power
Who sits enthroned upon the lotus flower:
"O beautiful lady, happy shalt thou be,
And hero children shall be born of thee;"
Then looked in silence: vain the hope to bless
The bridegroom, ŚIVA, with more happiness.

Then from the altar, as prescribed of old,
They turned, and rested upon seats of gold;
And, as the holy books for men ordain,
Were sprinkled duly with the moistened grain,
High o'er their heads sweet Beauty's Queen displayed
Upon a stem of reed a cool green shade,
While the young lotus-leaves of which 'twas made
Seemed, as they glistening to the wondering view,
All richly pearl'd with drops of beady dew.
In twofold language on each glorious head
The Queen of Speech her richest blessings shed:
In strong, pure, godlike utterance for his ear,
To her in liquid tones, soft, beautifully clear.

Now for awhile they gaze where maids divine,
In graceful play the expressive dance entwine:
Whose eloquent motions, with an actor's art,
Show to the life the passions of the heart.

The rite was ended; then the heavenly band
Prayed ŚIVA, raising high the suppliant hand:
"Now, for the dear sake of thy lovely bride
Have pity on the gentle God," they cried,
"Whose tender body thy fierce wrath has slain:
Give all his honour, all his might again."
Well pleased, he smiled, and gracious answer gave;
ŚIVA himself now yields him KĀMA's slave,
When duly given, the great will ne'er despise
The gentle pleading of the good and wise.

Now have they left the wedded pair alone:
And ŚIVA takes her hand within his own
To lead his darling to the bridal bower,
Decked with bright gold and all her sumptuous dower.
She blushes sweetly as her maidens there
Look with arch smiles and glances on the pair:
And for one moment, while the damsels stay,
From him she loves turns her dear face away.
NOTES.

CANTO FIRST

THE Hindu Deity of War, the leader of the celestial armies, is known by the names Kārtikeya and Skanda. He is represented with six faces and corresponding arms, and is mounted upon a peacock.

_Himālaya._ P. 3, L. 1.] Mansion of Snow; from _hima_, snow, and _ālaya_, mansion.

_Pṛthu._ P. 3, L. 5.] It is said that in the reign of this fabulous monarch, gods, saints, demons, and other supernatural beings, drained of _milked_ from the earth various treasures, appointing severally one of their own class as the recipient, or _Calf_, to use the word of the legend. Himālaya was thus highly favoured by the sacred Mount Meru, and the other hills. The story is found in the sixth chapter of the _Harivānsa_, which forms a supplement to the _Mahābhārata_.

_Still the fair pearls, & c._ P. 4, L. 13.] It was the belief of the Hindus that elephants wore these precious jewels in their heads.

_Till heavenly minstrels, & c._ P. 4, L. 23.] A class of demi-gods, the songsters of the Hindu Paradise, or Indra's heaven.

_There magic herbs, & c._ P. 4, L. 29.] Frequent allusion is made by Kalidāsa and other Sanskrit poets to a phosphoric light emitted by plants at night.

_E'en the wild kine & c._ P. 5, L. 17.] The Chouri, or long brush, used to whisk off insects and flies, was with the Hindus what the sceptre is with us. It was usually made of the tail-hairs of the Yak, or _Bos Grunniens_. Thus the poet represents these animals as doing honour to the Monarch of Mountains with these emblems of sovereignty.

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That the bright Seven. P. 6, L. 3.] The Hindus call the constellation Ursa Major the seven Rṣis, or Saints. They will appear as actors in the course of the poem.

And once when Indra's might, P. 6, L. 27.] We learn from the Rāmāyanā that the mountains were originally furnished with wings, and that they flew through the air with the speed of the wind. For fear lest they should suddenly fall in their flight, Indra, King of the Gods, struck off their pinions with his thunderbolt; but Mainaka was preserved from a similar fate by the friendship of Ocean, to whom he fled for refuge.

Born once again & c, P. 7, L. 5.] The reader will remember the Hindu belief in the Transmigration of Souls. The story alluded to by the poet is this:—"Dakṣa was the son of Brahmā and father of Sāti, whom, at the recommendation of the Rṣis, or Sages, he espoused to Śiva, but he was never wholly reconciled to the uncouth figure and practices of his son-in-law. Having undertaken to celebrate a solemn sacrifice, he invited all the Gods except Śiva, which so incensed Sāti, that she threw herself into the sacrificial fire."—(Wilson, Specimens of HinduTheatre, Vol. II, p. 263.) The name of Sāti, meaning good, true, chaste woman, is the modern Suttee, as it is corruptly written in English.

As the blue offspring of the Turquois Hills, P. 7, L. 23.] These hills are placed in Ceylon. The precious stone grows, it is said, at the sound of thunder in the rainy season.

At her stern penance, P. 8, L. 4.] This is described in the Fifth canto. The meaning of the name Umā is "Oh, do not."

The Gods' bright river. P. 8, L. 15.] The celestial Ganges, which falls from heaven upon Himalaya's head, and continues its course on earth.

Young Kāma's arrow. P. 10, L. 16.] Kāma, the Hindu Cupid, is armed with a bow, the arrows of which are made of flowers.

And brighter than Aśoka's rich leaves. P. 10, L. 21.] Nothing, we are told, can exceed the beauty of this tree when in full bloom. It is, of course, a general favourite with the poets of India.
The strings of pearl. P. 10, L. 23.

"Then, too, the pearl from out it shell
Unsightly, in the sunless sea.
(As' twere a spirit, forced to dwell
In form unlively) was set free,
And round the neck of woman threw
A light it lent and borrowed too."

MOORE (1779-1852)—Loves of the Angels.

Moore is frequently the best interpreter, unconsciously, of an Indian poet's thought. It is worth remarking, that the Sanskrit word mukthā, pearl (literally freed), signifies also the spirit released from mundane existence, and re-integrated with its divine original.

Compare Shakespeare in 'Cymbeline': Cytherea.....How bravely thou becomes thy bed etc. and in 'Romeo and Juliet':
Oh, she doth teach the torches.....over her follows shows.

The sweetest note that e'er the Koil poured. P. 11, L. 7]
The Kokila, or Koil, the black or Indian cuckoo, is the bulbul or nightingale of Hindustan. It is also the herald of spring, like its European namesake, and the female bird is the especial messenger of Love.

When holy Narada, P. 11, L. 23.] A divine sage, son of Brahmā.

The holy bull. P. 11, L. 23.] The animal on which the God Śiva rides, as Indra on the elephant.

Who takes eight various forms. P. 12, L. 21.] Śiva is called Wearer of the Eight Forms, as being identical with the Five Elements, Mind, Individuality, and Crude Matter.

Where the pale moon on Śiva's forehead. P. 13, L. 19.] Śiva's crest is the new moon, which is sometimes described as forming a third eye in his forehead. We shall find frequent allusions to this in the course of the poem.

CANTO SECOND

While impious Tāraka. P. 17, L. 1.] A demon who, by a long course of austerities, had acquired power even over the Gods. The Hindu notion is familiar to most of us from Southey's "Curse of Kehama."
Who's face turns every way. P. 17, L. 10.] Brahmā is represented with four faces, one towards each point of the compass.

The mystic three. P. 17, L. 16.] "The triad of qualities," a philosophical term familiar to all the systems of Hindu speculation. They are thus explained in the Tattwa Samāsa, a text-book of the Sāṅkhya school:—"Now it is asked, What is the 'triad of qualities'? It is replied, The triad of qualities consists of 'Goodness,' 'Foulness,' and 'Darkness.' By the 'triad of qualities' is meant the three qualities. Goodness is endlessly diversified, accordingly as it is exemplified in calmness, lightness, complacency, attainment of wishes, kindliness, contentment, patience, joy, and the like; summarily, it consists of happiness. 'Foulness' is endlessly diversified, accordingly as it is exemplified in grief, distress, separation, excitement, anxiety, fault-finding, and the like; summarily, it consists of pain. 'Darkness' is endlessly diversified, accordingly as it is exemplified in envelopment, ignorance, disgust, abjectness, heaviness, sloth, drowsiness, intoxication, and the like; summarily, it consists of delusion."

Thou when a longing, & c. P. 17, L. 23.] "Having divided his own substance, the mighty power became half male, half female, or nature active and passive."—Manu, Ch. I.

The sacred hymns. P. 18, L. 21.] Contained in the Vedas, or Holy Scriptures of the Hindus.

The word of praise. P. 18, L. 22.] The mystic syllable OM, prefacing all the prayers and most of the writings of the Hindus. It implies the Indian triad, and expresses the Three in One.

They hail thee, Nature. P. 18, L. 25.] The object of Nature's activity, according to the Sāṅkhya system, is "the final liberation of individual soul." The incompetency of nature, an irrational principle, to institute a course of action for a definite purpose, and the unitness of rational soul to regulate the acts on an agent whose character it imperfectly apprehends constitute a principal argument with the theistical Sāṅkhyas for the necessity of a Providence, to whom the ends of existence are known, and by whom Nature is guided...... The atheistical
Sāṅkhya, on the other hand, contend that there is no occasion for a guiding Providence, but that the activity of nature, for the purpose of accomplishing soul’s object, is an intuitive necessity, as illustrated in the following passage:—As it is a function of milk, an unintelligent (substance), to nourish the calf, so it is the office of the chief principle (nature) to liberate the soul.”—Prof. Wilson’s Sāṅkhya Karika.

_Hail Thee the stranger Spirit, &c. P. 18, L. 27._ “Soul is witness, solitary, bystander, spectator, passive.”—Sāṅkh. Kdr. verse xix.

_See, Varuna’s noose, P. 19, L. 17._ The God of Water.

_Weak is Kubera’s hand._ P. 19, L. 19. The God of Wealth.

_Yama’s sceptre._ P. 19, L. 23. The God and Judge of the Dead.

_The Lords of Light._ P. 19, L. 27. The Adityas, twelve in number, are forms of the sun, and appear to represent him as distinct in each month of the year.

_The Rudras._ P. 20, L. 3. A class of demi-gods, eleven in number, said to be inferior manifestations of Śiva, who also bears this name.

_E’en as on earth._ &c. P. 20; L. 9. Thus the commandment,—Thou shalt not kill, is abrogated by the injunction to kill animals for sacrifice.

_The Heavenly Teacher._ P. 20, L. 17. Brhaspati, the son of Aṅgiras.

_His own dear flower._ P. 20, L. 20. The lotus, on which Brahmā is represented reclining.

_Their flashing jewels._ P. 21, L. 17. According to the Hindu belief, serpents wear precious jewels in their hands.

_Çakra._ A discus, or quoit, the weapon of Viṣṇu.

_As water bears to me._ P. 24, L. 4. “HE, having willed to produce various beings from his own divine substance, first with a thought created the waters, and placed in them a productive seed.”—Manu, Ch. I.
Mournful braids. P. 24, L. 8.] As a sign of mourning, especially for the loss of their husbands, the Hindustani women collect their long hair into a braid, called in Sanskrit veni.

The mango twig. P. 24, L. 20.] We shall meet with several allusions to this tree as the favourite of Love and the darling of the bees.

CANTO THIRD

Who angers thee, &c. P. 27, L. 11.] To understand properly this speech of Kama, it is necessary to be acquainted with some of the Hindu notions regarding a future state. "The highest kind of happiness is absorption into the divine essence, or the return of that portion of spirit which is combined with the attributes of humanity to its original source. This happiness, according to the philosopher, is to be obtained only by the most perfect abstraction from the world and freedom from passion, even while in a state of terrestrial existence............

Besides this ultimate felicity, the Hindus have several minor degrees of happiness, amongst which is the enjoyment of Indra's Swarga, or, in fact, of a Muhammadan Paradise. The degree and duration of the pleasures of this paradise are proportioned to the merits of those admitted to it; and they who have enjoyed this lofty region of Swarga, but whose virtue is exhausted, revisit the habitation of mortals."—Prof. Wilson's Megha Duta. Compare also "The Lord's Song."—Specimens of Old Indian Poetry, pp. 67, 68.

Indra, therefore, may be supposed to feel jealous whenever a human being aspires to something higher than that heaven of which he is the Lord.

The "chain of birth" alluded to is of course the metempsychosis, or transmigration of souls, a belief which is not to be looked upon (says Prof. Wilson in the preface to his edition of the Sankhya Karika) as a mere popular superstition. It is the main principle of all Hindu metaphysics; it is the foundation of all Hindu philosophy. The great object of their philosophical research in every system, Brahminical or Buddhist,
is the discovery of the means of putting a stop to further transmigration: the discontinuance of corporeal being; the liberation of soul from body.

As on that Snake. P. 29, L. 1. ] Śeṣa, the Serpent King, is in the Hindu mythology the supporter of the earth, as, in one of the fictions of the Edda:

"That sea-snake, tremendous curled,  
Whose monstrous circle girds the world."

He is also the couch and canopy of the God Viṣṇu, or, as he is here called, Kṛṣṇa,—that hero being one of his incarnations, and considered identical with the deity himself.

The triple world. P. 29, L. 32. ] Earth, heaven, and hell.
To where Kubera, &c. P. 30, L. 24. ] The demi-god Kubera was regent of the north.

Nor waited for the maiden's touch. P. 30, L. 29. ] Referring to the Hindu notion that the Aśoka blossoms at the touch of a woman's foot. So Shelley says:

"I doubt not, the flowers of that garden sweet  
Rejoiced in the sound of her gentle feet." Sensitive Plant.

Grouping the syllables. P. 31, L. 2. ] This comparison seems forced rather too far to suit a European taste. Kālidāsa is not satisfied with calling the mango-spray the Arrow of Love: he must tell us that its leaves are the feathers, and that the bees have marked it with the owner's name.

His flowery Tilaka. P. 31, L. 12. ] The name of a tree; it also means a mark made with coloured earths or unguents upon the forehead and between the eyebrows, either as an ornament or a sectarial distinction: the poet intends the word to convey both ideas at once here. In this passage is another comparison of the mango-spray: it is called the lip of Love: its rouge is the blush of morning, and its darker beautifying powder the clustering bees. From the universal custom of dying the lips, the Sanskrit poets are constantly speaking of their "vermeil tints," &c. as will be sufficiently evident in the course of this work.
The Hermit’s servant. P. 32. L. 29. ] By name Nandi.

His neck of brightly-beaming blue. P. 33. L. 24. ] An ancient legend tells us that after the deluge the ocean was churned by Gods and Demons, in order to recover the Amrita and other treasures that had been lost in it:

"Then loud and long a joyous sound
Rang through the startled sky:
Hail to the Amrit, lost and found!
A thousand voices cry.
But from the wondrous churning streamed
A poison fierce and dread,
Burning like fire; where’er it streamed
Thick noisome mists were spread.
The wasting venom onwards went,
And filled the Worlds with fear,
Till Brahmā to their misery bent
His gracious pitying ear;
And Siva those destroying streams
Drank up at Brahmā’s beck.
Still in thy throat the dark flood gleams,
God of the azure neck !"

Specimens of Old Indian Poetry—Churning of the Ocean.

Gates of sense. P. 34. L. 5. ] The eyes, ears, &c.

CANTO FOURTH

Speak to me Kāma, P. 41. L. 9 ]

Compare Shakespeare in Venus and Adonis: My tongue cannot express......

Late, dim, and joyless shall his rising be. P. 42. L. 32. ] The Moon, in Hindu mythology, is a male deity.

This line of bees. P. 43. L. 7. ] Kāma’s bow is sometimes represented as strung in this extraordinary manner.

And stain this foot. P. 43. L. 24. ] “Staining the soles of the feet with a red colour, derived from the Mehndee, the Lac, &c., is a favourite practice of the Hindu toilet.”—WILSON.

CANTO FIFTH

And worn with resting on her rosary. P. 52. L. 32. ] The Hindus use their rosaries much as we do, carrying them in their hands
or on their wrists. As they turn them over, they repeat an inaudible prayer, or the name of the particular deity they worship, as Viṣṇu or Śiva. The Rudrakṣa māḷa (which we may suppose Umā to have used) is a string of the seeds or berries of the Eleocarpus, and especially dedicated to Śiva. It should contain 108 berries or beads, each of which is fingered with the mental repetition of one of Śiva’s 108 appellations.

Not e’en her boy. P. 53 L. 16.] Kārtikeya, the God of War.

O these poor birds. P. 55, L. 14.] The Cakravāki. These birds are always observed to fly in pairs during the day, but are supposed to remain separate during the night.

That friendship soon in gentle heart is bred. P. 57, L. 6.]

“Amor in cor gentil rattos’apprindo.”

DANTE.

CANTO SIXTH

The Heavenly Dame. P. 67, L. 13.] Arundhati, wife of one of the Seven Saints.

The Boar.] An Avatāra, or incarnation of Viṣṇu. In this form he preserved the world at the deluge.

That thirsty Bird. P. 69, L. 31.] The Chātaka, supposed to drink nothing but rain-water.

Proud Alakū. P. 70, L. 28.] The capital of Kubera, the God of Wealth.

The bright Champaka. P. 72, L. 4.]

“The maid of India blest again to hold
In her broad lap the Coampak’s leaves of gold.”

Lalla Rookh.

Aṅgiras. P. 74, L. 6.] One of the Seven Saints; the father of Bṛhaspati, the teacher of the gods.

Vast grew his body. P. 74, L. 25.] Alluding to the Vāmana, of Dwarf Avatāra of Viṣṇu, wrought to restrain the pride of the giant Bāli, who had expelled the Gods from heaven. In that form he presented himself before the giant, and asked him for three paces of land to build a hut. Bāli ridiculed and granted the
request. The dwarf immediately grew to a prodigious size, so that he measured the earth with one pace, and the heavens with another.

Sumeru. P. 74, L. 29.] Another name of the sacred Mount Meru; or rather the same word, with su, good, prefixed.

CANTO SEVENTH

Kailasa's side. P. 85, L. 32.] A mountain, the fabulous residence of Kubera, and favourite haunt of Śiva, placed by the Hindus among the Himalayas.

Kūli came behind. P. 86, L. 8.] The name of one of the divine matrons. The word also signifies in Sanskrit a row or succession of clouds, suggesting the comparison which follows.

In twofold language. P. 92, L. 20.] In Sanskrit and Prakrit. The latter is a softened modification of the former, to which it bears the same relation as Italian to Latin; it is spoken by the female characters of the Hindu drama.
1. Kalidāsā, whose fine words are dipped in honey, was the pioneer in opening the way to the literary style called the Vaidarbhī.

2. Who would not feel the same delight in the rich and melodious muse of Kalidāsā as one does on the sight of the bursting forth of the bunches of the sweet-smelling blossoms.

3. Even one Kalidāsā is hard to surpass, not to speak of three Kalidāsas, in the elegant manner of giving expression to the sentiment of Love.

4. Of none else, except that of Kalidāsā, both the poetry, which is free from all blemishes and is bristling with excellences and is heart-ravishing, afford such delight as is felt at the sight
of a blooming lotus in daylight or of a multi-stringed pearl-necklace, or at the press of the close embrace of the beloved.

5. Kalidasa, indeed, is an accomplished poet and has won his repute, for, his renown on the sails of his words, has crossed to the farthest shore of the ocean of (the history) of the Solar Race.

6. The poetry of Kalidasa, which in its suggestiveness and melody is almost like the sweet and stimulating carol of a cuckoo, affords the pleasure of a love-sport even at the time of its study.

7. Amongst literary compositions, the drama is the most fascinating literature; amongst dramas, Sakuntala is the most entertaining. In Sakuntala, the fourth Act excels all other Acts; and in the fourth Act, too, there are four verses that captivate the heart.

8. Formerly, in the course of the enumeration of poets, the name of Kalidasa fell on the little finger. As there was no peer of him, the next finger, Anamika (the nameless one) remains true to its name even to this day.

Wouldst thou the young year's blossoms
and the fruits of its decline,
And all by which the soul is charmed, enraptured, feasted, fed,
Wouldst thou the earth and heaven it self in one sole name combined?
I name thee, O Sakuntala, and all at once is said.

---

(Goethe)

1. An ancient heathen poet, loving more
   God's creatures, and His women, and His flowers
   Then we who boast of consecrated powers;
   Still lavishing his unexhausted store

2. Of love's deep, simple wisdom, healing o'er
   The world's old sorrows, India's griefs and ours;
   That healing love he found in palace towers,
   On mountain, plain, and dark, sea belted shore,

3. In songs of holy Raghu's kingly line
   Or sweet Sakuntala in pious grove,
   In hearts that met where starry jasmines twine
4. Or hearts that from long, lovelorn absence strove
Together. Still his words of wisdom shine:
All’s well with man, when man and woman love.

... ...

(Arthur W. Ryder)

I

Lord of poets, Kālidāsa, in the bower of the heavenly
magic tree,
You are sitting alone with your beloved
On the throne of the heir-apparent of youth,
To bear your emerald footstool.
The whole world is here; the whole sky
Holds the golden royal umbrella
Over your head alone; six handmaidens,
The six seasons,¹ pass round and round dancing;
They pour in ever-new goblets
The stream of new-coloured wines
On your thirsty youth; all creation
Is an inner apartment, a bridal chamber.
There is no sorrow, no misery, not a living soul;
Only you are the King, and there is your Queen.

II

To-day you are only a poet, no one else;
Where is your king’s assembly, where is your home,
Where is Ujjain? Where is to-day
Your lord, Kālidāsa, the great king?
There is no trace of any one. To-day one thinks
You were for all time a citizen
Of Alaka,² the city of perpetual joy. In the evening
On the cloud-capped mountain, after his meditation,
When the lord Śiva danced in ecstatic joy,
The rain-laden cloud thundered as a drum,
And the flashing lightning kept time to the measure.
You sang the song of praise: at the end,
Taking the peacock feather from her ear,
Gauri, with a kindly smile, placed it on your head.

¹ With special reference to the great poet’s poem Ritusamharam treating of six
seasons.
² The mythical city on the Alakananda river in the Himalayas. It belonged
to Kubera, the treasurer of the gods, and contained untold wealth.
III

When you chanted, poet, to the god and goddess,
Siva and Parvati, the song of the birth of Kārtika,
All round stood the ghostly attendants; on the mountain crest
Descended slow the peaceful evening clouds.
The lightning did not play, the thunder was mute;
Kārtika’s peacock lowering its tail
Stood quietly by the side of Parvati,
Curving its lifted neck; sometimes, in a gentle smile
Trembled the lips of the goddess; anon a long sigh
Was breathed unnoticed; again, the swelling tears
Appeared at the corners of the eyes; when at length
Confused shame descended silently
On her lowered eyelids, you, poet, glancing at the goddess,
Suddenly stopped your unfinished song.

IV

By the Manasa lake on the peak of Kailasa
In a solitary world you were in the courtyard
Of Siva’s mansion his own poet—poet Kalidasa!
Like the blue sheen on Siva’s throat, the cool blue light
In the ever-still think clouds of June
Under the bright prayer-world of the Seven Rishis,
You still live in the paradise of the mind
And will dwell there for ever. O Master-poet,
Filling the world with the song of the life of Siva.
In the midst of it appeared the dream-lightning
Of the King’s palace at Ujjaini,
King Vikramaditya, the assembly of the nine gems
That dream disappeared, the great picture vanished!
You remain for ever the poet in the mind’s heaven.

V

Did you not have joy and sorrow,
Hope and despair even like ourselves,
O immortal poet! Were not there always
The intrigue of a royal court, the stabbing in the back?

3. The Great Bear constellation.
4. The famous nine men at the court of King Vikramaditya. Kalidasa being the brightest jewel among them.
Did you never suffer humiliation,
Affront, distrust, injustice.
Want, hard and pitiless! Did you never pass
A sleepless night of poignant agony?
Yet above them all, unconcerned, pure,
Has flowered your poem—a lotus of beauty
Opening to the sun or joy?—nowhere
Does it show any sign of sorrow, affliction, evil times.
Churning the sea of life you drank the poison, 5
The nectar that arose you gave away!  

(Tagore)

5. Kalidāsa is here compared to Śiva himself, who, when the poison gushed out
from the churned ocean and threatened the lives of the gods and demons,
swallowed it and the blue tint on his throat was the result.
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Select Opinions on
Dr. S. R. Sehgal's Contributions

ŚĀNKHĀYANA GRHYA SŪTRAM
(BELONGING TO THE RGVEDA)
The Oldest Treatise on Folklore in Ancient India

Critically edited from MSS with copious variants from Vedic work, extracts from Commentary of Nārāyaṇa and Paddhati of Ramacandra with an introduction discussing the various problems of Mantra and Sūtra texts, assessment of Grhya Sūtras as a source of Folklore, etc. Appendix establishing relation of SGS with other Vedic works, word-indices of citations and Sūtra-text, RV. citation, contents of RV. GS.

The present work, being a new edition of the Śānkhāyana Grhya Sūtra after 51 years—the last one a curiosity of corrupted presentation, being published in 1908—appears to be an indication of intellectually awakening India. The notable features of the edition are transparent readability, highly elaborate variants, many sided indices and a text systematized with a heading of each subject.

But the outstanding characteristic of this is an exhaustive introduction which is evidently a product of years and years of intensive study, piercing reflection and comparative penetration. The most impressive portion of this introduction is “comparative study of the RV. school with special reference to the Grhya Sūtras” (Pp. 38-40). In this study we are told that the number of RV. citations in Śānkhāyana Grhya Sūtra is 170, in Kauśitaka Grhya Sūtra 187, and in Āsvalāyana Grhya Sūtra 125 (Page 37). This wide and oppressive problem of tracing mantras has been handled in pages 9-11. The section on “comparative study of Śānkhāyana Grhya and Kauśitaka Grhya Śākhā shows an intimate relation between these schools (pages 40-43) one of the contributions of the Śānkhāyana Śākā is said to be six mantras such as (Adha svapnasya) RV. 1.1: 0.12 etc. (page 45). The contribution of Kauśitaka Grhya is stated to be a special rite viz. Niskramaṇikā not mentioned in the other related schools (page 48). The exhaustive discussion of various reading such as between (Jāyatām : Jagatā (Pp. 23-29) indicates that the edition is not of the mechanical but of the intellectual type.

That the editor, in spite of pressing professional and domestic engagements, should have persisted, all single handed to go so deep into the subject for years and years is a marvel!

Price Rs. 30/—
BHĀSA'S BĀLACARITAM

As a literary presentation, this book is a challenge as well as a warning to the stupidity of those scores of books, in any language, published in this country which do not possess even an index. But this book is the first literary work of its kind in this country, for a Sanskrit drama (Bhāsa's Balacaritam) is fitted with a word-concordance! Even works like ca, atha and atrē have been listed with chapter and verse! In Library Science, only that book is called a book, which is fitted with an index; others are called only pamphlets. In accordance with Library technique, therefore, this work eminently deserves the name of a book. But the author's soaring intellectual ambition could not be satisfied with a mere word-concordance; he also adds another elaborate apparatus, viz., an index of every metrical foot occurring in the poems of this drama, e.g., (dīśīrī nīṣphalātām gātā), page 8 verse 15; 'taśtriśca vairāni ca gnaṭayāmi' page 2 verse 4. This second list will help the language-learner tremendously, for a free command over a language can be wonderfully facilitated by remembering metrical feet like those quoted above. This book, therefore, is definitely a service to the Sanskrit-learner.

Besides the above-mentioned literary apparatus, the book has an elaborate introduction covering more than forty pages. It traces the development of Sanskrit drama in a truly historical spirit, for it takes the reader to the very sources of this drama, occurring in the Vedas as well as in the Rāmāyaṇa. In this connection very interesting facts have been related here and there, e.g., on page 25 we read that 'Even the women organized dramatic clubs in the days of Rāmāyaṇa (Rām, I. 15, 12:). On page 29 we read that during the Buddhistic period there were theatrical companies which were called Samājas or Samājamanḍalas. An enjoyable description of an open-air theatre, substantiated by inscriptive and literary evidence, occurs on pages 29 ff.

The author has worked hard on the Chronology of Bhāsa, but unfortunately the material available is too poor to be of any substantial use to him. Thus to infer the date of Bhāsa from isolated verses occurring in other works would be only then somewhat reasonable, when the authorship of Bhāsa, with reference to those verses is also definitely mentioned in those works. But it is a pity that the reader is not told whether the name of Bhāsa is mentioned by the works concerned discussed on page 35. Similarly, regarding (nāram saṛāvam) mentioned on page 36, the reader may ask: 'Has it been stated in the text of the Arthasastra?"
that the passage concerned is from the pen of Bhāṣa. The author, it is to be regretted, has not anticipated such questions from the reader.

The author's very able comments on śumbha and nisumbha on pages 39–41 are worthy of appreciation, but rhetoricians could hardly follow the author that 'the transformation of verbal forms......into the names of demons is indication of gross ignorance'. The imaginative creativeness of the Pauranic authors by exploiting sheer verbal forms into cock-and-bull stories may be as entertaining as the stories of Ali Baba and Forty Thieves.

While tremendous efforts have been made to present to the reader an elaborate literary apparatus for the study of this drama, it is hoped that the struggling author will secure sufficient facilities from States and public organizations for preparing many more indices which for the advanced requirements of this age are indispensable. For instance, even the first verse of this drama contains three adjectives not available elsewhere in spite of efforts on the part of the present reviewer. The very first word of the drama, viz. 'śaṅkhakṣeravapūh', though easy to translate, has not been met with anywhere. Monier Williams gives a word śaṅkhadbhavalā being the name of the flower (Jasminum agutica)clusum), so that whiteness could be easily associated with the conch, but the adjective as such sounds somewhat alien to the currency of Sanskrit poetic language. In the next line of the same verse there occurs the adjective 'Suvarṇa-prabhāh' golden-hued, i.e. yellow. Even this has not been met with. Monier Williams gives only suvarṇa-prabhā 'N. of a Yakṣa – Buddh. The next adjective is dūrēṣyumanibhāh which does not occur at all in the sources available here. is dūrē necessarily iṣyāma? The Dhanvantari Nīghaṭṭu, quoted by Yadavasarma in his Dravyagunavijñānam Bombay S. 20/7 page 380, speaks of two varieties of dūrē:—śvetadūrē, nīlādūrē ca kathyate. Many questions may arise in the linguistically-minddd reader, such as:—'Are these adjectives Sanskrit translations of words occurring in Dravidian poetical works in which Viṣṇu has been profusely described? Is it not desirable to prepare, in this connection, a list of parallel concepts of Viṣṇu in Dravidian and Sanskrit? Without the preparations of such elaborate conceptual parallels, a really logical conclusion will be impossible.

This book, therefore, is opportune for a period when India is struggling for intellectual enlightenment, an enlightenment which categorically demands wider horizons, deeper reflections and over-all conspectus.

Price Rs, 12/50

—Prof. Siddheshwar Varma
RASTRAKAVI KALIDASA

This fairly lavishly produced book in Hindi can serve as an introduction to Kālidāsa and his works. Beside dealing with the poet in a long preface, the author has included chapters on subjects ranging from Sanskrit studies in Europe to the food and dressing habits of the people during his times.

It is an interesting study on the poet which certainly has involved considerable research.

—Hindustan Times.

Price Rs. 10/-