



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

Ind L
1509
10.3



Ind L 1509.10

B



Harvard College
Library

THE BEQUEST OF

Charles R. Lanman

PROFESSOR OF SANSKRIT

1880-1926



मेघदूतम्

THE MEGHA DŪTA,
OR, CLOUD MESSENGER.

BY KĀLIDĀSA.

TRANSLATED INTO ENGLISH PROSE,

BY

COLONEL H. A. OUVRY, C.B.,

MEMBER OF THE ROYAL ASIATIC SOCIETY.

आनामिली प्रकृतिपुरुषं कामरूपं मघोनः



WILLIAMS AND NORGATE,

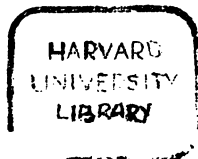
14, HENRIETTA STREET, COVENT GARDEN, LONDON;
AND 20, SOUTH FREDERICK STREET, EDINBURGH.

1868.

Ind L 1509.10

✓

B



I am the daughter of earth and water,
And nursing of the sky :
I pass through the pores of the ocean and shores ;
I change, but I never die.

PREFACE.

THE MEGHA DŪTA, OR CLOUD MESSENGER, of Kālidāsa, is unknown to English readers, except through the poetical paraphrase of Wilson, which gives as much idea of the original as Pope's paraphrase does of the Iliad of Homer. In the Preface to the Second Edition of Wilson's work he remarks, "As considerable freedom, or it may sometimes be thought, license, was taken in that translation, its use will not, it is to be expected, preclude the necessity of mental effort on the part of the student, in order to develop the sense of the Sanscrit text, whilst it may not unallowably lighten his labour, by furnishing him with a general notion of its purport. I have acquiesced in the republication in the hope that it may afford no greater help than it is designed to render, for experience has satisfied me that the aid of translations in the study of any language, except for a short time perhaps in

the earliest stage of it, is exceedingly mischievous and deceptive."

This remark has a certain degree of truth in it, but it only applies to those who have unlimited *time* at their command. We live in railroad times, and we must keep pace with them; the object now is to cram as much knowledge as possible in as short a space of time as possible. Professor Wilson is himself an example of the impossibility of attaining the *sense* of the Sanscrit text without the fullest aid. He thus goes on: "The translator has no doubt sometimes not only departed from the original further than was necessary, but further than was justifiable, and has occasionally mistaken its meaning. Some of these mistakes I have corrected."

Now I would submit, that if such an accomplished Sanscrit scholar as Wilson failed in ascertaining the meaning of the Sanscrit text, what chance has an ordinary student? The Author of the present work endeavoured to arrive at the meaning by the aid of Wilson's paraphrase, and having submitted his attempt to a friend, who is a perfect Sanscrit scholar, it was found to be full of errors. Very kindly he pointed out the Commentary of Mallinatha, as well as a German translation by Schütze, to the Translator; and with

these aids the whole has been revised, and it is hoped that it will now serve to lighten the labour of others who are engaged in the study of the Sanscrit language.

There is a prose French translation by Fauche, which is remarkable for the ingenuity with which he has perverted the meaning of the original throughout.

In order better to understand the subject of the poem, it may perhaps be necessary to give a short account of the plot, as supplied by one of the commentators.

A certain Yaksha or inferior deity in the service of Kuvera, the god of Wealth, being on duty watching the golden lotus flowers on the Lake of Manasa, left his post in order to pass the night with his young wife. During his absence the elephants who support the sky came to the lake and trampled upon the beautiful golden water-lilies. When Kuvera found that his favourite flowers were destroyed, in his anger he cursed the Yaksha. "Since (said the god) you have neglected your duty in order to pass the night with your wife, I hereby curse you and deprive you of your rank, and further banish you for a year to the Hermitages of Rama's Mount." The poem opens with the Yaksha at Ramagiri, his place of banishment; he is wasted with grief and constantly pining for his

beloved, when he suddenly sees a cloud hanging on the peak of the mountain. The idea strikes him that he might send a message to his wife by means of the cloud, to which he immediately makes a reverential sacrifice with fresh flowers, and, calling it to him, he requests that it will take a message to his wife at Alaka, the abode of the Yakshas, where she is sitting in love's despair, counting the days till the sentence on her lord shall expire. The Yaksha indicates the line of march of the Cloud, and describes the beauties of his wife in glowing colours. He then gives his message, and concludes with a wish that the Cloud may never be in his unhappy condition, separated from its brilliant spouse, the Lightning. Wilson remarks further that portions of this poem, if translated, might "offend English fastidiousness;" if such be the case, English fastidiousness must be offended. The object of the Translator is to give Kālidāsa's meaning in English, otherwise it would not be Kālidāsa. Besides, why should the English be more fastidious than the French or Germans? The Yaksha is a child of Nature, and occasionally alludes to feelings which, however natural, are not openly discussed in the present state of European civilization; but to suppress this would be unpardonable in a translator whose

endeavour is to explain the original in its integrity, and moreover would materially injure the completeness of the picture.

THE METRE.

With regard to the metre of the poem, the following free translation from the Sanscrit treatise on Prosody called "Sruta Bodha" will best explain its nature. In that small work a teacher is supposed to be giving a lesson in Prosody to a beautiful young girl. With each particular metre, which he explains, he adds some compliment to his pupil, to whom he makes violent love, in order, it may be presumed, to enliven the dullness of the subject. The MEGHA DUTA is throughout in the measure called Mandakranta, from the word "Mandra," slow, and "kram," to advance; in fact, it may be rendered by "Slow coach" in English. The following is the extract above alluded to:—

"If the four first syllables at the beginning of the verse (O thou sweet lotus-smelling little flirt), then the tenth, eleventh, and afterwards the two which come after the twelfth, and the two others which are the last, are long, with a cæsura after the fourth, sixth, and

seventh syllables, the best poets, my plump little darling, call it a MANDAKRANTA."

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17
Kaschit kântāvirahagurunā svādhikārapramattah.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17
A certain Yaksha dues neglecting found himself deprived of greatness.

The master, however, does not explain very clearly. The cæsura is after the fourth, tenth, and seventeenth syllables; what he means is nevertheless the same. After the fourth syllable, cor encing to count again, the cæsura will be six syllables further on, viz., at the tenth, and again at the seventh, still further on, or the seventeenth.

N O T E.

The blank page has been left on each leaf for the convenience of those who may wish to make notes on comparing the translation with the Sanscrit text.

E R R A T A.

Stanza 27.—Note, for *Kulaka* read *pulaka*.

„ 43.—For *their taste* read *its taste*.

„ 45.—Dele comma after *radiance*.

„ 58.—For *Tripura* read *Tripura*.

„ 98.—Note, for *Chandrukanta* read *Chandrakanta*.

मेघदूतम्
महाकवि कालिदास कृतम्

1.

A certain Yaksha having been negligent of his charge, and having had his greatness set to decay by a curse of his master, to be endured for one year, which was heavy on account of its separating him from his wife, he took up his abode at the Hermitages of Ramagiri, where the waters had been sanctified by the baths of Janaka's daughter, where there were lovely shadow trees.

The expression "varsha bhogyena" translated literally would be, "a rains to be eaten," from "buj," "to eat." The same mode of expressing to endure or suffer is prevalent in many other languages ; it is used also in Sanskrit for "to enjoy" as well ; thus, according to the context, "varsha bhogyena" may mean, "a year to suffer" or "a year to enjoy."

Janaka's daughter = Sita.

Ramagiri = The Mountain of Rama.

The shadow tree is the "Namerū" (Elæocarpus), or, perhaps, any large tree affording perpetual shade ; a commentator remarks, "those trees, the shadows of which remain even when the sun is in the zenith, are called shadow trees."

2.

Separated from his wife, having passed several months on these hills pining with desire, his arm having become bare by the slipping off of the golden bracelet; on the first day of Āshāda he saw a mountain-top-embracing cloud, to all appearance, like a butting elephant preparing to thrust against a wall.

The Yaksha having become quite wasted with sorrow, the attenuated arm no longer retained the bracelet.

Āshāda=15 June—15 July.

3.

Having stood awhile before it, this sweet padanus fructifying cause, with suppressed tears, this servant of the King of Kings fell into a long meditation. "At the view of a Cloud the condition of a happy one becomes changed to a strong emotion; how much more that of a banished man longing to embrace the neck?"

The time of the rains, according to Indian ideas, was the time dear to lovers. Thus, in the Ritu Sanhara, "ghanāgamah kamijanapriyah," "The clouds approach, dear to lovers." Vide Ritu Sanhara. Translated by the Author, Varsha, II-1.

Behold the time of clouds surcharged with rain,

Like to a furious elephant they rise;

Or mighty monarch hurrying to the war;

In place of standards see the lightning's flash,

And rolling thunder answers to the drum:

This is the time, my life, that's dear to love.

Thus if the happy lover was anxious at the sight of a cloud; how much more one in the condition of the Yaksha?

4.

The month of Nabhas being near he desired to support his cherished wife's life by transmitting news of his welfare by the Cloud; he, therefore, well pleased, uttered a welcome, preceded by a friendly address to the cloud, which had received (from him) an oblation of fresh Kutaja flowers.

The month of Nabhas=July—August, the commencement of the rains.

Kutaja flowers=Wrightea Antidysenterica.

5.

How can a cloud, a conglomeration of watery air and radiant smoke, carry a message, such as is taken by one with intellectual organs? Not taking this into consideration, on account of his anxiety, the Guhyaka made his request, for those afflicted by love are naturally abject to inanimate as well as to animate nature.

The construction of this stanza is peculiar, and does not permit of a very literal translation into English. "Kva megha," "in what condition is a cloud"; "kva sandesh," "and in what condition are tidings?" This mode of expression is frequent in Sanskrit; "kva—kva," where is this, and where is that? *i.e.*, what a distance there is between this and that? Thus in the Raghu Vansa, "kva sūryaprabhāvo vāṣaḥ—kva chalpaviśya matih," where Kalidasa says, "What a distance between a man of my low caste, and the race born of the Sun;" literally, Where is the race born of the Sun, and where is a man of my low caste?

6.

I know thee as born in the world renowned race of the Pushkarāvartas; you, the changer of shape at will, prime minister of Indra, therefore I pray thee, since, by the power of fate I am separated from my relation; for a fruitless petition to the good is better than obtaining your wish from the worthless.

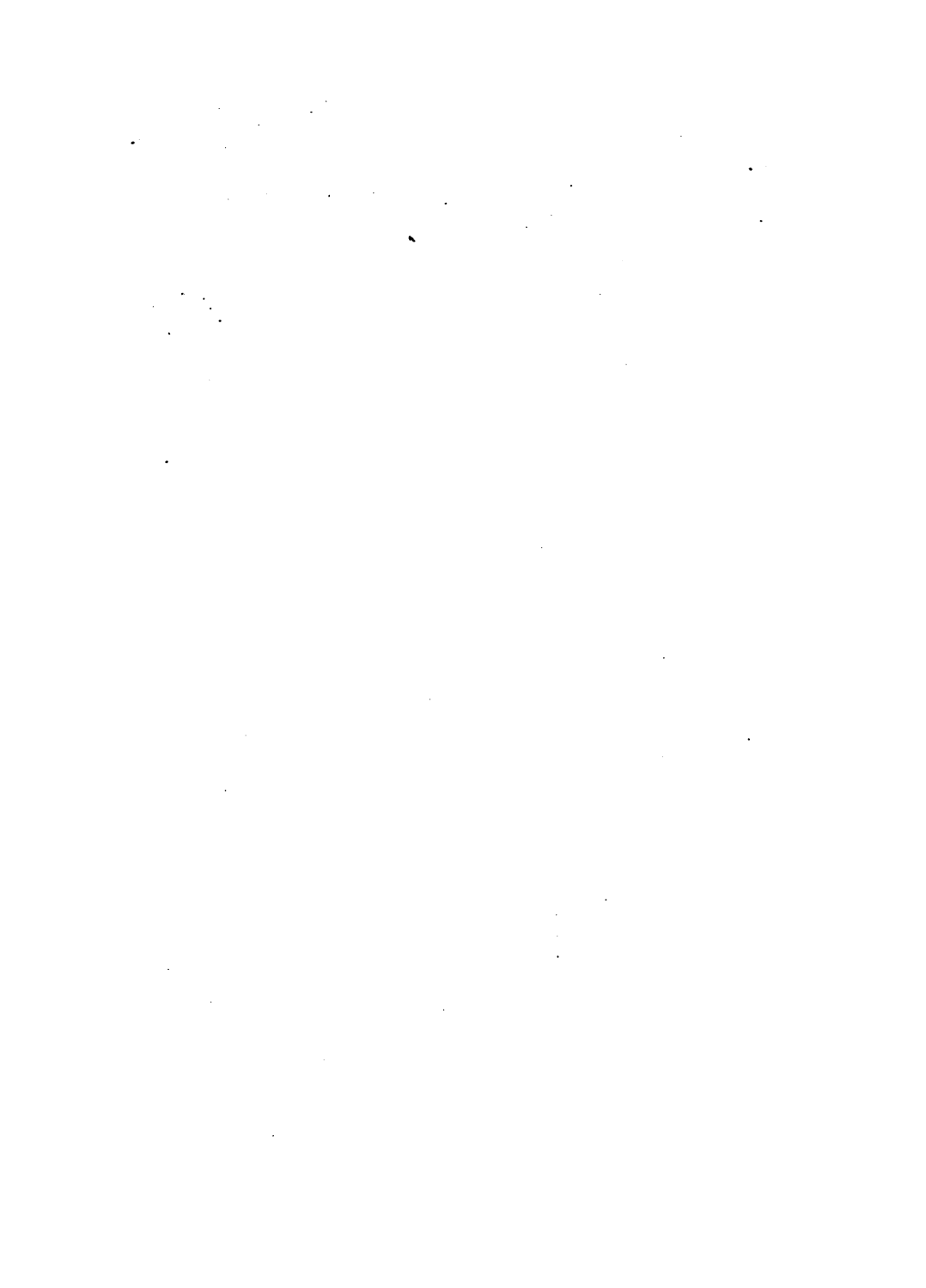
“Pushkaravarta” from “pushkara,” “water,” and “vrita,” “to have place in”—a watery cloud.

7.

Thou art the refuge of the wretched, for that reason O Cloud (Watergiver) bear news of me to my beloved, for I am separated from her by the anger of the Lord of Wealth. You must set out for the habitations of the Yaksha chiefs, called Alaka, the palaces of which glance white in the moonlight on the Head of Siva, placed in the exterior gardens.

Thou art the refuge, etc. This alludes to the wretched lovers to whom the cloud's advent, as denoting the rainy season, always brought relief. The husband and wife were always together during the rains, as no man could travel in India during their continuance.

The moon was borne on the crest of Siva as a diadem.



8.

Thou being mounted in the road of the wind, the travellers' wives will breathe out in full confidence with the points of their locks held up while beholding thee. Who would neglect a wife distressed by separation, when thou art at hand? Not even one like me, in a subservient condition. (would do so.)

The Indian women were in the habit, when their husbands were *en voyage*, of braiding their hair into a single lock, called *Veni*, which was not to be unloosed until their return. This took place at the advent of the rains. At the sight of the cloud, therefore, they held up their locks, thinking "Now we shall soon have these unbound." The poor *Yaksha* had no chance of unloosing his wife's *Veni*; but although he was dependent on the will of another, he still wished to do all in his power not to neglect her; he consequently tries to comfort her with a message.

9

Softly, softly, as a favourable wind propels thee, and on thy left side the water-greedy Chataka exults sweetly with a pleasant song. Surely, as delighting the eye thou floatest in the sky, the cranes forming a row will pay thee homage, as they know by thy approach of the happy time of gestation.



The approach of the Cloud, the harbinger of the rains, which is the time of gestation of the cranes, causes them to pay it homage.

The word "garbhadhana" here translated "gestation," means "the propitiatory rite by women in order to produce impregnation;" thus the passage might be more literally put, "because they know that the fête of gharbhādhāna has arrived."

Mallinatha observes that the word "Vālāka," a crane, has a double meaning, "Vālākaṅganah, nayansubagam," i.e., "a pretty coquettish bright-eyed woman." Thus there is a sly hidden sense. The Cloud is told by the Yaksha that as he floats in the air, the coquettish bright-eyed women will pay him court, as his approach indicates the time of the festival when they were to meet their lovers.

10.

O thou, whose march nothing can oppose, surely thou wilt see the faithful wife, thy sister-in-law, diligently counting the days, not yet dead. Though usually hope, as a tie, supports the affectionate hearts of women, which during separation, readily droop like a flower.

Sister-in-law was a mere expression of politeness, without any definite meaning, for certainly the Yaksha's wife was not related to the Cloud. "Hope as a tie :—" *āsābandha*, "the band of hope," means also a "cobweb," because the web is the spider's hope. A commentator remarks, "Like as a flower separated from its stalk is supported by a spider's web, so is the heart of a woman separated from her husband, supported by hope."

11.

The Rajhansas, hearing thy ear-pleasing thunder, that has the power to make the earth (in a state) cropping up with mushroom parasols, and longing to go to the Lake Mānasa, will become thy companions in the sky as far as Kailāsa, as soon as they have made provision for the journey of the fresh cuttings of the Lotus plant.

The mushroom buttons spring up during the early rains,—thus the Indians have a superstition that their growth is caused by the thunder.

At the approach of the rainy season, the geese, or Rajhansas, delight in going to the large lakes ; hearing the thunder they thus know that their time of flight has arrived.

12.

Take leave, after having embraced him, of thy dear friend, the lofty mountain impressed with the adorable footsteps of the Lord of Raghu on its edge—venerated by men. To which when, from season to season, you having come into intimate contact, your Highness's affection is manifested by shedding hot tears caused by the long separation.

~~~~~

The lofty mountain is Rāmagiri, the place of the Yaksha's banishment. The clouds only hang over its summit once a year, during the rainy season. The rain then falling is compared to hot tears shed by the clouds, because a year must elapse before they can again embrace its summit.

## 13.

Now listen, while I explain to you the idea of your road, where, during thy journey as often as thou art fatigued, thou canst put thy foot on the mountain—and if thou should'st have become attenuated, in the lovely water of what river thou can'st replenish thyself. Afterwards, O Cloud, thou shalt hear my message to be drunk in with (thine) ears.

~~~~~

“Attenuated,” i.e., thirsty from having shed rain.

14.

What! does the Wind bear hither a mountain's peak? Under these exclamations of the startled innocent wives of the Siddahs, as directing their gaze upward they behold thy effort, soar from this sweet Nichulas covered place towards the North in the sky, on thy road humiliating the mighty Trunk-pride of the Elephants which support the World.

~~~~~

The Siddahs were inhabitants of the air, or Sylphs; it appears there were a pair of them; how many wives they had is not mentioned.

The word "Dinnāgānām," here translated, "Elephants which support the World," is from "dis + nāg," and is equal to "dikki-ran"—"one of the Elephants who stand in the eight points of the compass,"—at N., N.E., E., S.E., S. etc. The indicating Elephants.

How the Cloud was to humble their pride does not appear. Commentators differ; one says—"The Clouds look on the Elephants for support; the Cloud going alone northward would shew them that it was independent of their aid, and thus would humble their pride."

The word "pariharan," besides the meaning of "taking down" or "humbling," may also mean "avoiding," which would make the sense, "on thy way avoiding the mighty Trunk-pride of the World-Elephants (for fear they might strike with them and destroy the Cloud)."



## 15.

Like the blending of tints in jewels, to the Eastward, at the top of the mountain of Valmīkā, will appear a portion of the bow of Akhandala, by means of which thy dark blue body will gain excessive beauty, like that of the Shepherd Clad Vishnu from the peacock's tail, which possesses glittering beauty.

---

“Akhandala” is a name of Indra, from “khanda,” to break—the Rainbow. The Shepherd Clad Vishnu is Krishna, who is always represented of a blue colour, and sometimes riding on a Peacock.

## 16.

On thee depends the fruitfulness of the soil! With these thoughts, imbibed from the eyes of the country women, who are unacquainted with the play of the eye-brows, and which are moist with affection, ascend, when you have reached the fields of Māla, that smell sweet, having been newly turned up by the plough, a little to the West, with a light movement, and from thence bearing to the Northward.

---

The peasant girls, who are innocent, and to whom flirting is unknown, cry “On Thee,” etc. When you have had the gratification of taking their innocent exclamations into your thoughts, ascend, etc.





## 17.

O thou, who by hard showers extinguishest the calamity of the woods, the mountain Amrakūta will bear thee travel-tired, worthily on its top. Even the vile turn not away the face from a friend if he should take refuge by them, having in view former benefits, how much less one so noble? (as Amrakūta.)

---

The Cloud is here apostrophized as the extinguisher of the fires which are the calamity of the woody slopes of Amrakūta.

Amrakūta means "the Mango Peak."

The Cloud having cooled and extinguished the fires of the mountain, it surely would not be so vile as to deny it a short rest on its summit.

## 18.

Surely the mountain whose sides are shaded with Mango trees, which shine brilliant with ripe fruit, will attain a condition when thou hast climbed to its top (thy colour like a shining lock of hair) worthy to be contemplated by the god-pair; like a breast of the earth, dark in the middle, and white in its remaining expansion.

---

In Indian poetry, the mountains Malaya and Dardura are the two breasts of the earth; some apply the same terms to Mount Kailāsa and Anjana. Mount Sahya is said to be the earth's "Jaghana" (the circumference of the hips). Mandākini was supposed to be the necklace, and the Yamunā or Jumna her lock of hair. The god-pair are the Siddahs. The dark blue in the middle may mean that the blue shadow of the cloud on the white mountain breast will look like a nipple.



## 19.

Wearied by the journey, the mountain Chitrakūta, when thou hast proceeded towards it, will be rejoiced to sustain thee on its lofty summit, also by heavy rain, you naturally moist (*i.e.* tender-hearted) will extinguish its scorching fires, for assistance to the great speedily yields fruit.

---

This is evidently a spurious verse (see stanza 17, where the same thing is much better put). It is merely retained here because Wilson has it in his edition.

## 20.

Therefore, having halted awhile in its bowers, which are enjoyed by the foresters' wives, and having become of lighter gait, through the voiding of thy water, and having traversed the path continuing from this (mountain) you will see the Revā parted into many streamlets at the rock rugged foot of Vindhya, like streaks cut to adorn the bodies of elephants.

---

"Muhūrta," in common parlance, is "awhile," "a short time," like we say, "a few minutes;" it is, however, really an astrological term signifying  $\frac{1}{80}$  of a day.

The elephants are frequently cut and fired all over their bodies, in some parts of India, for the sake of adornment.



## 21.

There, having poured out thy shower, proceed, after having taken in water from it (the Revā), pervaded with scent from the pungent forehead juice of the Wood Elephants, and from the rose apple bushes with which its rapid course is checked. If, O Cloud, thou hast substance (water) within thee, the Wind will not be able to sport with thee, for every one who is empty is light; fulness contributes to weight.

~~~~~  
The Mada is a kind of juice which exudes from the temples of elephants, particularly in the rutting season. It is constantly alluded to in Indian poetry :

“The forest elephants are seized with rage ;
Hearing the crashing thunder in the cloud,
They utter piercing cries ; their shining tusks,
White as the spotless lotus, opertæ sunt
Uiginis guttis, apum examine conjunctis.”—*Ritu Sanhara*.

The Cloud seeks a place, according to one of the commentators, where the rapid course of the river is impeded, in order to drink with greater facility.

22.

The Chātakas, having seen the Nipa flowers, greenish brown, with half-grown filaments, and on the banks the Banana, whose first buds have come into sight, and having smelt the extremely fragrant scent of the Earth in the burnt Woods, will give information concerning the road of thee, the Watershedder.

~~~~~  
The Chātaka may here mean a sparrow, although its systematic name is “*cuculus melanoleucus*” which would make it a kind of cuckoo.



## 23.

The Siddahs having beheld the Chātakas, who are eager to seize the water-drops, and pointing out, by enumerating, the cranes ranged in a row, will honour thee when, thou having come at Thunder-time, they are hastily embraced by their trembling wives.

---

The wives of the Siddahs, being frightened by the thunder and lightning, will cling to their husbands for protection.

*"Quam juvat immites ventos audire cubantem,  
Et dominam tenero detinuisse sinu."*

## 24.

I anticipate, O Friend (when, while from love to me thou would'st go hastily), thou will'st be spending thy time among the hills, scented by the fragrant Kakuba, and that thou with difficulty will resolve to journey on, being received by the limpid-eyed peacocks, after having made their Svāgata "Kekā."

---

The Svāgata is the cry of welcome from the peacock at the sight of the Cloud, as indicating their season of coupling, and also because they suffer much from the absence of rain.





## 25.

Hast thou approached Darsārna? the hedges will glance white with the Ketakās, opened as it were by a needle. The Sacred trees of the Villages will be disturbed by the cranes beginning to build; the Jambū bushes will become dark through their ripened fruit, and the Hansās will not tarry many days.

---

The pistils of the Ketakas stick out of the blossom and appear like needles coming out of the flower. The Poet observes that the rainy season being indicated by the cloud, the fruit will ripen and the geese take their yearly flight.

## 26.

When thou hast arrived at the Royal City named Vidisā, famous in the regions, thou wilt soon acquire the complete fruit of thy quality as a lover. You will there drink the water of the Vetravati, the waves of which ripple in joy (indicated by) their murmuring noise near the shore, like a frowning countenance.

---

The river Vetravati, now converted into Vetvah, takes its rise in the Himalyas at Rāmagiri, and flows into the Jumna.

This simile of a frowning countenance to indicate the ripple of the waves, though more correct, is not half so pretty as the ἀνθριθμον γελασμα of Æschylus.

You will drink—you will kiss; the river is compared to a mistress.



## 27.

There, light down on the mountains called Nicha, on which the full blown Kadambas will become erect, like a body in a state of voluptuous horripilation, and whose rocky recesses, reeking with the scent of the unguents of harlot pleasure, reveal the licentious games of the men inhabiting towns.

---

The Indians have an idea that the down all over the body becomes erect under the excitement of love, like what we call "goose skin." This certainly appears absurd, but it is very general throughout Indian poetry; they call it "kulaka." Perhaps learned physicians could explain this Indian peculiarity, if such a horripilation really takes place. In the Gita Govinda, when Krishna meets and is reconciled to Radha, it is remarked—*Molimen voluptatis in quo oriebatur obstaculum arctioris amplexus ex erectione pilorum*, etc.

## 28.

After having rested, proceed, sprinkling the Jasmin buds of the gardens growing on the banks of the Naga nadi, and (after having) made the acquaintance for a moment with the countenances of the flower-sellers by affording them thy shade, who by their continued efforts to chase the sweat from their cheeks, have caused their ear water-lilies to fade.

---

That is, The flower girls working in the sun, wearing water-lilies in their ears instead of ear-rings, will be grateful if you afford them the comfort of your interposing body, which will shade them from the sun.



## 29.

Though your way would be circuitous, since you proceed northward, be not averse to make the acquaintance of the palace laps of Ougein. If you are not delighted with the eyes of the women of the city, who are frightened at the flashes of thy lightning, and whose glances are tremulous—you are cheated.

---

The city of Ougein was celebrated for its women of pleasure and dancing girls; it was evidently very wrong in the Yaksha to counsel the Cloud to deceive his beautiful Lightning wife, by flirting with the beauties of Ougein.

## 30.

Having arrived at the deep water of the Nirvindyā, whose girdle-band of a row of birds, by the agitation of the waves tinkles, and gracefully gliding, flows away, and leaves her whirlpool navel exposed to view: continue on your road, for the first word of love in a woman, is confusion in presence of a lover.

---

Around ponds and on the banks of rivers, birds, such as paddy birds, etc., line the edge of the water and look like a kind of border. Kālidāsa compares this to a woman's girdle; the noise of the ripple he compares to the small bells which are attached to it, and the river's graceful gliding away he likens to the girdle slipping off, and allowing the beauty of the form to be seen.

The sight of the Cloud causes the emotion of the river, because it can satisfy its desire for water. The poet compares it to a maiden confused in presence of her lover.



## 31.

Having left her behind, you must use the means by which the river, Sindhu (whose narrow thread of water is like a lock of hair, of a pale lustre on account of the withered leaves falling from the trees along its banks, and who thus, on account of her state of separation from thee, manifests thy happiness), may depart from her state of leanness.

---

In the absence of rain, the river being nearly dried up, the Cloud will thus have an opportunity of restoring her waters.

The figure of the lock of hair, alludes to the "braid of absence or Veni," which has been explained *ante*.

The state of leanness of the river would manifest to the Cloud-lover how she has pined during his absence, and thus cause him to feel happy in being so much loved.

"Use the means" is as much as to say, returning to your sweetheart, by your caresses you will restore her to beauty and happiness.





## 32.

Having arrived at Avanti, where the old men of the villages are acquainted with the Story of Udayana, proceed to the city previously mentioned, the fortunate Visala, which is like a beautiful portion of Swarga, brought down as it were by the yet remaining good works of the inhabitants of heaven, who returned to earth when more were still left—a small portion of their good deeds.

---

Visala is another name for Ougein, as also is Avanti (See Wilson's Note, p. 31. 2nd Edition. Megha Duta). Commentators differ concerning the meaning of the above. The blessed in heaven having exhausted its pleasures, which were not sufficient to recompense their good deeds on earth, returned to the world, carrying with them a piece of Swarga or Paradise. To fully understand this, reference must be made to the subject of Indian religious belief, which is too long to be treated of in a note.

## 33.

Where the Sipra wind (like a lover courting (his beloved one) for the sake of gratification of desire), carrying far the shrill, indistinct, love-cooing of the cranes in the early morning, fragrant from its friendship with the odours of the opening lotus, limb-caressing, removes the enjoyment-produced lassitude of women.

---

The river flowing past Ougein is the Sipra; the cool breeze, impregnated by the fragrance of the lotus on its banks, removes the surataglānim from the women, that is, it takes away the sringārajanitakhedam.



## 34.

If thy body be augmented by the window-exhaled perfume of the hair toilettes, and have the peacocks of the house offered thee the present of a dance, and hast thou, thy soul having become fatigued with the journey, rested on the flower-perfumed palace roofs, marked red with the feet of the beautiful women,

---

This sentence has, doubtless, not come down to us in its integrity, inasmuch as the sense wants the next Stanza to complete it.

## 35.

Proceed, reverently beheld by the Ganas who exclaim, because they see in thee the beauty of the throat of their lord, to the pure dwellings of the ruler of the three worlds, the husband of Chanda where the gardens are fanned by the wind fragrant with the pollen of the water-lily, redolent from the perfumes of the young girls, who are continually frolicking in the water of the Gandhavati.

---

The neck of Siva was blue. Thus the Ganas or inferior deities mistake the blue cloud for their lord.



## 36.

Even if at any other time you reach Mahākāla, stop so long as the Sun is within range of the eye, assuming the condition of a magnificent drum at the twilight service of Siva—you will then gain the complete fruit of thy soft-rolling thunder.



The god will recompense you for making use of thy thunder instead of a tom tom at his twilight service.

There were three services in Indian temples—morning, mid-day, and evening, at which music was generally an accompaniment.

If at any other time,—i.e., at any time before sunset.



## 37.

The Vesyas, whose girdles tinkle as they dance, whose hands are tired with the chowries (swung in sport) whose handles are inlaid with glittering precious stones, will cast on thee glances like a long row of honey-makers, when they have obtained thy rain drops which alleviate the pain of their nail wounds.

---

The Vesyas were prostitutes who served in the obscene rites of the fane of Siva.

The chowries were fly-flaps made of the tail of the bos gruniens or chāmara ; some of them are frequently very beautifully mounted with inlaid handles.

To understand the sense of the above it must be explained that these Indians were in the habit of scratching and biting when they made love ; thus the cool rain would alleviate the burning of the scratches of the Vesyas, and they in gratitude would cast amorous glances from their kohl-stained eyes on the Cloud.

Another opinion is, that the above bears a different meaning, viz, "when they have obtained or felt thy rain drops, pleasant as nail wounds." This is the opinion of Mallinātha ; the Translator however prefers the former sense.





## 38.

Afterwards when thou, encircling it, hurriest on, shrouding the woods, the trees of which are like stretched-out arms, and thou assumest an evening lustre, red like fresh-blown China roses, at the beginning of the dance take away from Pacupati the desire for the wet elephant skin, while Bhavāni with a steady eye, her fear being allayed, will contemplate thy reverent service.

---

This all alludes to certain rites and observances in the Indian worship. Siva was in the habit of clothing himself in a wet elephant skin covered with blood, while he was commemorating his having taken such a trophy from a demon whom he had vanquished. His wife, Bhavāni, disliked this filthy robe very much. The Poet says, "You, the dark blue cloud lined with red by the setting sun, will have very much the appearance of a bloody elephant skin ; thus Siva seeing you, will think that you are really what you appear to be, and will not put on his reeking garment, much to the delight of his wife—who will consequently regard you with looks of devotion."



## 39.

Shew the road of the women going by night to the abodes of their gallants with thy lightning, bright as the streak of gold on the touchstone; as on account of the needle-to-be-pierced darkness they cannot see the King's highway; but be not noisy with thy rain and thunder, for they are timid.

~~~~~  
This is very extraordinary advice, and highly improper. The Yaksha being married, and the Cloud also, renders it still worse. Kālidāsa should have remembered his beautiful chorus in the Gita Govinda—

“Vrindāva's woods reflect the silver rays
Shed by the moon, whose brilliant orb
(Marked with dark spots, fit emblems of his crimes
For lighting up the paths to guilty loves.)
Pursues his course across the starry sky.”

The moon is a gentleman in Sanscrit.

40.

Thy wife the Lightning being exhausted by long love sport (Lightning), pass this night on some palace roof awning where the doves sleep; but when the Sun is viewed again accomplish the rest of thy journey. Those certainly do not linger who have undertaken to carry out their promise to a friend.

~~~~~  
The play of the Lightning in the Cloud is here compared to Love sport vilasanāta, which the Commentator explains by sphuranāta (quivering, darting).



## 41.

About this time the tears of the Khanditāni women must be alleviated by a lover, therefore quit quickly the path of the Sun, he also is returned to remove the dew tears from the lotus faces. If thou obstructest his rays, he would not in a little, rage.

---

A Khandita is a woman whose husband is unfaithful to her. The Poet likens the Sun to a roving lover, the water-lilies being the Khanditāni women.

Not in a little rage—*i.e.*, he would be furious.

## 42.

In the limpid water of the Gambhīrā, like in a soul, thy shadow's reflection, beautiful by nature, will find an entrance; therefore you must not frustrate by your prudishness her glances, which are white like lotuses (which are) the dartings of her agile Sapharas.

---

As soon as thy handsome shadow comes on to the surface of the Gambhīrā she will be influenced with desire for your love; therefore do not say her nay,—have no prudishness. The signs of her love are shown in her agile gold fish, which dart quick as a love-glance.

The Poet does not mention what the Cloud is to do with his Lightning-wife while he is flirting with Miss Gambhīrā



## 43.

Having removed her blue water garment,—which, dropping from her bank thighs, by her reed branches, as by hands, is somewhat firmly held,—then O friend if thou art gliding down to her, thy departure will be difficult; for who that has known their taste, would be able to leave her island jhagana.

---

The Cloud having sucked up her water, the two banks remain exposed, which the poet compares to the state of a beautiful woman whose garment has slipped down when it has been untied by a lover. The reed branches are compared to the hands of the fair one, who resists his advances.

The word Nitambam, which I have translated thighs, means Πυγή.

The sand islands of the river are compared to her Jhagana, which has here the exact sense of חֲמוּקֵי יַרְבֵּיךְ of the Song of Songs, vii. 1, mistranslated in the A.V. as well as in the LXX. The true meaning is *αι περιχαλ μηρών σου*. *Pingitur puella καλλίπυγος*. *Vide* Gesen. Thes.





## 44.

The cool wind, pleasant from its contact with the fragrance of the earth refreshed with the oozing (rain) drank in by the elephants, whose trunk-holes sound pleasantly, will blow low under you when you desire to go to Devagiri, while it causes the fig-tree to ripen.

---

It appears that the elephants were fond of inhaling the air fragrant from the fresh rained-upon earth flowers, and that they made a pleasing sound in sucking it in through their trunk holes.

To Deva Giri, *i.e.*, the Mountain of God—"to Deva preceded by giri," as the text literally says.

## 45.

Mayest thou, changed into a flower-cloud, by a flower rain-bath from the water of Heaven's Ganges bathe Skanda, who has there taken up a permanent residence; for by the bearer of the new moon, was this Sun overcoming radiance, laid in the mouth of the offering consumer, in order to preserve Vasava's host.

---

This all alludes to a story in Indian mythology.

Skanda was the War-god. Siva, the bearer of the moon's crescent, threw him into the mouth of Agni, the offering consumer; Agni cast him into the Ganges; the Ganges rejected him into a cavern under a mountain, where he grew for a thousand years. When Skanda came of age he killed a demon who frightened Vasava's or Indra's host, *i.e.*, the host of heaven.

The flower-cloud, alludes to a superstition of the people that flowers from the Milky Way were rained down on heroes and demigods.



## 46.

Refresh the peacock, (of whose moulted tail feathers studded with rows of stars, Bhavāni, from affection to her son, fastens in her ears in the place of blue lotus leaves,) whose eye-corners glance white through the rays of Hara's Moon. Afterwards cause it to dance in virtue of thy mountain-seizing heavy rolling thunder.

~~~~~

Skanda the War-god is represented as seated on a peacock. The peacock has very white eyes; dhantāpāṅgum means the corner of the eyes showing white. The Cloud will cause the peacock to dance from delight at the advent of the rainy season. See *ante*.

47.

When thou hast propitiated that reed-wood-born god, advance on thy road where the lute-bearing pair of Siddahs, from fear of thy rain-drops will avoid thy path. Yet delay in order to exalt the fame of Rantideva, who sprung from the slaughter of Surabhi's daughter, transformed into a stream, spreads itself on the earth.

~~~~~

When you have sacrificed to the God of War, Skanda, proceed. The Siddahs, who will be amusing Skanda with their lutes, will get out of thy way for fear of having their lute-strings relaxed by thy rain drops.

Surabhi's daughter means the same as Kapilā, a fabulous cow, the cow of plenty.

Pariṇata = pravrittā.

By the miraculous power of a saint the blood of a cow-offering may be turned into a clear flowing river.



## 48.

When thou, O thief of the colour of the bowman, art stooping to take in water, the sky travellers will surely, casting their gaze downwards, contemplate the broad (though on account of the distance narrow) stream of that river, like a beautiful pearl necklace of the earth with a large sapphire in the middle.

~~~~~

The sky travellers = the Siddahs.

The Bowman S'ārngam, from *sārngā*, "made of horn," is Vishnu.

The Siddahs, seeing the Cloud over the river, which, though a broad one, will appear to them like a thread on account of the distance, while the body of the Cloud will give them the idea of a large blue sapphire set in the middle of the thread or necklace.

49.

Having crossed this, journey on, making thy image an object for the eager glances of the Dasapura women, who are acquainted with the brow languishing, who from their throwing up their eyelashes are like a sporting black buck, who possess the beauty of bees that cluster on the kunda flowers.

~~~~~

Show thyself to the Dasapura women, whose eyes, opened and shut quickly, as an antelope springs, thus resemble the black buck. Their eyes, being Kohl-stained, resemble clusters of bees on the jasmin.



## 50.

Having overspread the country called Brahmāvarta with thy shadow, honour with a visit the cruel field of Kuru (memorable) for the battle of the Kshattras when the Gāndhīva-armed-one, with a hundred pointed arrows, sprinkled the heads of the soldiers like as thou dost the lotuses with thy rain-drops.

---

This alludes to the battle of the Kshattras, as told in the Mahabhārata. The gandhīva armed-one, is Arjuna. Gāndhīva was the name of his bow; probably from gandi, a kind of wood of which bows were made.—*Vide* Wilson's Notes, page 47.

## 51.

O friend, having reached the waters of the Sārasvatī, which the Ploughbearer revered, who leaving his delicious liquor marked with the eyes of Revatī, for the love of his relations, turned away his face from war; you, black only in colour, will (then) become pure within.

---

The ploughbearer Balarama, and his wife Revatī, were addicted to drinking. When the war between the Pandūs and the Kurus broke out, Balarama, who was a friend of both parties, retired to the banks of the Sarasvatī, from which cause the river was sanctified. A visit to its waters was supposed to cleanse from all sin. Being marked with the eyes of Revatī, means that he saw them reflected in the surface of the liquor as in a mirror. Wilson, in his note, page 49, has clearly mistaken the sense of this passage.





52.

From thence go along by Khanakhala, to the from the King of Mountains-descended, Jahnu's daughter, the ladder steps to Swarga for the sons of Sagar, who laughing as it were with her foam, at the frowning Gauri, seizes on Sambhu's hair, while with her wave hands she clings to the Moon.

---

Go along to the Ganges descended from Himālyas.

Gunga, or the Ganges, was brought down from heaven by the pious austerity of Bhagīratha, the son of Sagar. As the earth would not have been able to bear the sudden descent of so great a river, Sambhu or Siva, allowed it to fall on his head. Gauri, his wife, was jealous at seeing Gungā playing with her husband's hair, so she is represented as frowning, while Gungā laughs at her.

The moon being on Siva's crest, Gungā is described as clinging to it with her wave hands.

The Ganges being brought to earth by Bhagīratha, was used to wash the ashes of the 60,000 sons of Sagar, who thus obtained admission to Swarga, or heaven ; she is thus described as forming a ladder for them.

Kesagrahaṇamkarodindulagnormihastā expresses the seizing on the hair, and the clinging to the moon with her wave hands.



## 53.

If you, like a heavenly elephant having the fore-quarters inclined in the sky, thinkest to drink of its limpid waters, clear as crystal, at the moment thy shadow glides gently over the river, it will attain a beauty, as if the Jumna had flowed into it out of its proper place.

---

The Ganges is said to be clear; the Jumna, which flows into it at Allahabad, is yellow and muddy. The dark shadow of the cloud floating over the surface of the river would give it the appearance of the confluence of these rivers.

The heavenly elephants are those who support the sky.—*Vide ante, stanza 14.*

## 54.

Having arrived at the snow-white mountains, her birthplace, whose rocks are scented with the navel-smell of the musk deer who is seated there, reclining upon one of the fatigue-removing horns, you will appear like scraped-up black earth by the beautiful white bull of the three-eyed one.

---

The source or birth-place of the Ganges is the snowy range of the Himālyas. The musk deer are there very numerous.

The blue cloud resting on one of the snowy peaks or horns of the snow-clad mountains, will appear like black mud on the horns of a white bull.

Trinyana, "the three-eyed," means Siva.



55.

If, through the blowing of the wind, the conflagration of its forests, produced by the friction of the pine trunks, and spread by the tails of the yâks, should afflict him, you must cause it to be allayed by a thousand hard rain-showers; for to allay the pain of the afflicted is the fruit of those endowed by fortune.

---

It is a fact that the friction of the boughs of the trees in high winds sometimes causes the forests to take fire.

The Yâk is the chamara from whose tail the chowries are made. Their tails, being on fire, serve to spread the conflagration, according to the poet.

56.

The Sarabhas, not enduring thee when thundering, from excessive pride will try to leap over thee who art not to be surmounted, (merely) to break their own bodies. Confound them with the laughter of a loud clatter of hail and rain. For who, attempting a fruitless commencement, will not become an object of contempt?

---

The Sarabhas, according to the poets, were eight-legged animals, who infested the snowy range of the Himâlyâ. They attempted the impossibility of leaping over the clouds.

The Cloud is told to meet their effort with a smile of derision, in the shape of a hailstorm. Wilson has—

“White as a brilliant smile thy hailstones fly,”

but that is not the sense of the passage.



## 57.

There, inclining with reverence, circumambulate the rock evidently marked with the footprint of the half-moon-diadem-bearing god, perpetually worshipped by the Siddahs with sacrifice ; which when looked upon, believers, when the body is separated, absolved from sin, will on this account be qualified to obtain the eternal abode of the Ganas.

---

Many places in the East are marked with the foot-prints of some god or saint, which superstition the priests turn to good account.

The circumambulation, or *Dakshina*, was a kind of religious ceremony. Wilson's notes remark that a similar observance, called "*Deasil*," was in use in the highlands of Scotland. The body being separated means the passing into another form of existence.

The Ganas were the inferior deities of Siva's heaven.

## 58.

Being filled with wind the reed sounds sweetly. The victory over Tripura will be sung by inspired Kinnaris. If now thy rolling thunder like a drum sounds in the caverns, certainly the concert of Pasupati will be in a state of completeness.

---

The Kinnaris were the wives of the Kinnaras, followers of Kuvera, the god of wealth.

Tripura was a demon slain by Siva ; the concert was to celebrate that victory.





## 59.

To the Snowy Hills (Himālyas) skirt, progressing ; go to that celebrated spot the Krauncha pass, the gate of the Hansas, the fame path of Bhrigupati. Thence go to the northern region, in oblique direction, shining like the dark blue foot of Vishnu prepared for the humiliation of Bali.

---

The Krauncha pass, Bhrigupati's road of fame, is explained by a legend in the Vishnu Parana.

Bhrigupati opened the pass by shooting an arrow at it.

Through the fissure the wild geese, or Hansas, pass to go to the Lake Manasa.

Vishnu came down to earth to free the world from the tyranny of the giant Bali. It appears that he lifted up his foot in order to kick him, but on Bali's submission he refrained.— See Wilson's note, page 58.



## 60.

Having soared upwards, be the guest of Mount Kailasa (whose high table-land joints were untied (were broken) by the arm of the ten-faced one), the looking-glass of the goddesses, whose horn-elevation, like a water-lily, stands expanding into the heavens, like an accumulated burst of laughter of the three-eyed one, (reaching) to every region.

---

The ten-headed one is Ravana, a demon who tried to pull up Mount Kailasa, but he only succeeded in loosening it a little. The smooth precipices covered with ice are compared to a mirror of the goddesses, clear and beautiful as Siva's laughter. Its peaks shoot forth into the heavens. Byron says of the Andes—

“Where the roots of the Andes strike deep in the earth,

As their summits to heaven shoot soaringly forth.”

The very same description, and nearly in the very words, that Kālidasa used 2000 years ago.

Tridasavanita, “the goddesses.”

The Mountain Kailasa was said to have glass sides.



## 61.

I anticipate that the mountain, white like a slice cut from a two-tusked elephant, (you, glittering like glossy powdered antimony, having ascended its sides,) will gain a lustre fit to be contemplated with a steady eye, like as if Halabrita has cast his dark blue garment on his shoulders.

---

The blue cloud being reflected on the White Mountain it will appear as if Halibrita, or the plough-bearer, had put on his blue great coat.

The translator does not feel satisfied with the translation of stimitatanayanprekshanIyam, by "regarded with a steady eye;" it may mean an "eye moist with affection." In a very excellent verse translation by Max Müller, the passage is thus given :—

"Dann wird der Berg, der anzusehen gleich  
Wie ein Aug' das frisch geschminket,  
Dem Rama gleich, dess dunkles Kleid  
Auf weisse Schultern niedersenket."

Which sense is evidently incorrect, according to the text of Wilson, and also of the Calcutta edition.

Halabrita, from Hala, "a plough," and bhrita, "possessing."



## 62.

If Gauri, after Sambha, having taken off her snake bracelet, and handed her (*i.e.*, supported her), were to take a strolling walk on this pleasure mountain, making thy body into a structure of divisions (*i.e.*, a ladder), compress its showers inside, and make thyself a staircase road, agreeable to the touch of the feet in ascending.

~~~~~

Gauri is a surname of Parvati, the blonde goddess, from *gauri*, light yellow. Sambhu means "a venerable person," and is here applied to Siva. Mount Kailasa was the scene of his loves with his youthful bride, Parvati. Sport Mountain, Kridasaila.

Thy body formed into wave arrangements—Bhangibhaktia.

It is difficult to arrive at the real meaning of these two words. Commentators explain Bhangi=*urminam*, bhaktia=*rachaniya*, which should make the sense "wave arrangements."

Wilson takes a different view—

"Close in thy *hollow* form thy stores compressed."

The translator believes that the idea of Kalidasa was, that the Cloud should form itself into a staircase, whose steps were to be formed of its body changed into waves.

63.

As then, undoubtedly by the friction of the bracelets, as by thunderbolts, thy rain will be ejected, and the young goddesses will use thee as a shower-bath; if, O friend, seized by heat, thou art not able to escape from them, cause them when they are eager to frolick, to be frightened by thy grating thunder.

~~~~~

The lightning-bracelets, Valayakulisa, "bracelet thunderbolts." According to the Indian popular belief, the thunderbolts and diamonds were composed of the same material. The thunder was supposed to loose the clouds from their rain. The poet therefore says that the friction of the diamond bracelets of the young goddesses would cause the Cloud to eject its rain.

Having acquired heat, *i.e.*, if their play becomes too hot for you—too annoying to you, etc.

Sport-desiring (young goddesses) "kridalola," the sky-larking (young goddesses). Wilson takes a different view of the sense:

"But should they seek thy journey to delay,

*A grateful solace on the sultry day."*

According to some commentators, the translation should be—"The young goddesses will use thee as a squirt, they being very hot."



## 64.

Imbibe the water of the golden lotus-giving (*i.e.*, producing) Mānasa, and willingly for a moment give the head of Airavata the pleasure of a veil, shaking the leaves of the kalpa trees with a rain-dropping wind. Enjoy this, chief of mountains, whose crystal whiteness is broken by thy beauty (*i.e.*, surpassed).



The Kalpa trees are the trees of Paradise, which are also called "Wish trees," as they afford everything wished for. Instead of leaves and blossoms they bear beautiful garments of various kinds.

Airavata is the chief of the sky elephants.

Before whose splendour : "chhāya" means shadow as well as splendour. Thus the reading may be, according to some of the commentators—"Delight thyself with the Prince of the Mountains, whose crystal radiance by *thy shadow* will be darkened ;" but then the word "visada," in the compound "Chhāyābhinnas-phatikaviṣadam," must be regarded as a substantive instead of the adjective, which the former sense would require.



**65.**

On his lap, like on that of a loved one, you will certainly recognise Alaka with her Ganges dūkulā fallen down, having seen her, O thou who marchest at will. When thy time is arrived (*i.e.*, the rains), her lofty palaces sustain a heap of water-vomiting clouds, like a loving woman with her curls arranged with a row of pearls.

Alaka, lying on the slopes of Kailāsa is said by the poet to be the mountain's mistress, with her garment slipped down so that her beauty is exposed to view. At the cloud's time, *i.e.*, during the rains, the clouds hanging over the palace turrets resemble the heavy locks of a woman. The pearly zone is formed by the cloud's wife, the lightning.

*na* tvam dristvā *na* punaralakām jnāsyse. Here the *na—na* makes the affirmative.

On his lap—*i.e.*, on the slopes of Mount Kailāsa.

**66.**

As containing lightning, - Love-sporting women.  
With Indra's bow, - - - Having pictures.  
Thunder agreeably deep, - Drums struck for the concert.  
Water contained within, - Floors made of precious  
stones.

Art thou lofty? - - - - Summits reaching the sky.  
Where palaces are able to vie with thee in several  
qualities.

Languishing love-sporting women are compared by the poet to lightning. It must be recollected that the Lightning in the Cloud is his wife.



## 67.

The women there, are with the the lotus in the hand.

In the locks the new-blown jasmin is interlaced, the beauty of the face is coloured a pale white, with the pollen-producing Lodra, in the luxuriant hair is the fresh Kuravaka, in the pretty ear the Sarisha, and on the hair-parting, the Nipas which spring up on thy arrival.

~~~~~

All the flowers with which the Yakshinis are adorned have a special season for coming into blossom. Nipas blossom in the Rains ; the Kunda, or Jasmin, in the Autumn ; the Lodhra in the Winter ; the Kuravaka in Spring ; the Serisha in Summer —(*Vide* translation of Ritu Sanhara by the author.) It is to be observed that Kalidāsa here shows that *all* these flowers blossomed continually together at Alaka.

68.

Where, having women for companions, the Yakshas revel on the palace terraces, full of precious stones, made as it were of flowers, through the glittering of the stars, addicting themselves to wine of aphrodisiac juice, the growth of the kalpa trees, while the drums, of a sound, deep and soft, like thine, are gently beaten.

~~~~~

Mallinatha adopts a different sense. "Strewed with flowers, which sparkle like stars," according to him, is the meaning ; but five other commentators disagree, and the author, thinking that Mallinatha is wrong, has adopted the sense above. It appears that the wine made from the fruit of the Kalpa trees was ratirasam, "flavoured with aphrodisiac properties," a kind of philtre which produces the effects mentioned in the following stanzas.





69.

By the Mandara blossoms, fallen from the hair by the agitation of their motion, by the golden lotus broken in pieces, dropped from the ear, by pearls, the strings of which are adorning their ample breasts, and by the necklaces, at the dawning sun are disclosed the nightly ways of loving women.

---

Mandāra (*Erithrina fulgens*) one of the five trees of Paradise.

70 (*Calcutta Ed.* 71).

If there the lovers, from desire, into their impudent hands throw the garments of the Yaksha women, the waist-strings of which being loosened had become slack; in vain do they, covered with shame, throw a handful of churna on the jewel lamps with lofty flames.

---

The word Nivi signifies a kind of wrapper which Indian women wear round their loins, fastened with strings.

The Churna is a sweet powder of some sort, with which the women, according to the poet, endeavoured to extinguish the lamps.

A Commentator observes that the lamps were the jewels themselves.



## 71.

By their guide, the perpetually going (wind), the clouds carried to the top of the lofty palace floors, similar to thee, having spoilt the painting with their water-drops, fall off sickened through the windows, as it were by dread, being skilled in the imitation of the breaking forth of smoke.

---

It appears that incense and perfume were constantly escaping from the women's apartments at Alaka.

The clouds having by their rain spoilt the paintings on the roofs of the palaces, and fearing the consequences, they separated themselves into small tufts, and pretended to be the legitimate steam issuing from the windows.

## 72.

The moonstones hanging in thread nets there remove the enjoyment-produced lassitude of limb in the women, caused by their being embraced in the arms of their lovers, which (moonstones) excited by the moon-rays, clear through the absence of thy obstruction, shed drops of bursting water.

---

The Chandrakanta is the moonstone, a very common gem, to which the power of absorbing the moon's rays, and then causing them to exude in the shape of cool water, has been superstitiously ascribed by the Indians: they were also supposed to have the power of removing the Suratlānīm from women, as mentioned above.

Suratiglānīm = Sringārajanitakhedam.



73 (*Calcutta Ed.* 76).

Knowing that the god, friend to the Lord of Wealth, personally dwells there, Manmatha being fearful, commonly there does not bear the bow strung with bees. His work is effected by the blandishments of artful women, whose arched eyebrows are not unsuccessful against the lovers, their target.

---

The friend of Kuvera is Siva, of whom Manmatha, the god of love, was afraid, having once before felt his anger, when he was reduced to ashes by a fiery glance of that god, because he (Manmatha) had inflamed him with love for Sita. The words *sabrūhaṅgaprahitayanai* admit of two interpretations, "with frown discharged glances," etc., etc., or "with glances sent from their arched eyebrows," etc., etc.

74 (*Calcutta Ed.* 78).

There, to the northward of the palace of the Lord of Wealth, is my dwelling, to be recognized from afar by its ornamental door, beautiful as the bow of the Lord of Gods (Indra), in the gardens of which is the young Mandāra tree, caused to grow by my beloved wife, like an adopted son, bending down through the weight of its clusters, attainable to the hand (*i.e.* within reach.)

---

The Lord of Gods=Indra. Beautiful as Indra's bow—*i.e.*, the rainbow.



75 (*Calcutta Ed.* 79).

And from this, a flight of stairs formed of emerald slabs leads to a large oblong pond, covered with golden lotus, with stalks glossy like lapis lazuli. The Hansas, which make their residence in its waters, throw aside regret, for when they see thee, they think no more of the adjacent Mānasa.

---

The Hansas, or geese, seeing the cloud which will fill their pond with rain, no longer think of taking their accustomed flight to Mānasa.

76 (*Calcutta Ed.* 80).

On the banks of this is a beautiful mountain for sport, whose summit, composed of sapphires, is worthy to be seen on account of its being enclosed by golden plantains. "This is the favourite of my beloved,"—thus I think in my remembrance, I, unhappy, when, with disordered mind, I regard thee whose sides are flashing with Lightning.

---

These pleasure mountains were artificial—"Kritamadri," i.e., made mountains. "He walked in the rainy season on the artificial mountains, inhabited by peafowl, drunk with desire."—Raghu Vansa, xix. 37.

Beautiful women are compared to lightning, thus the Lightning reminds the Yaksha of his wife.

Flashing with, lit., beflashed with.





77 (*Calcutta Ed.* 81).

Contiguous to a grove of Mandhavi flowers, surrounded by Kuruvakas, is the Red Asoka, with tremulous blossoms, and the lovely Kesara. The one, like me, longs for the beautiful feet of thy friend, the other desires the wine of her mouth, under the pretext of a longing.

---

There is a *jeu de mots* here intended ; rakta, "red," means also "devoted,"—thus, "is the devoted Asoka," may be read. The word, Kanta, "lovely," means also "beloved,"—thus, the "lover Kesara" may be understood. To properly understand the point of this, it is necessary to refer to a very pretty Indian superstition ; the Asoka only blossoms when trodden on by a beautiful woman, and the Kesara only when it has been kissed by her lips : thus, in the Raghu Vansa, Adja, deploring the death of his wife, says :—"Thy death, sweet wife, is even deplored by this Asoka, shedding flowers instead of tears, when it remembers that it was touched by thy foot, with its sweetly tinkling anklets, a favour not easily to be obtained."—Raghu Vansa, viii. 62.

Pretext of a longing, *envie de femme enceinte*.



78 (*Calcutta Ed.* 82.)

In the centre (of this grove) O friend, is a roosting pillar of gold, with a square base of crystal, which base is set with jewels, which glitter like a scarcely-grown reed, on which at the decline of day, your friend, a blue neck, alights, which by my wife's hand-clapping (whereby her two bracelets sweetly tinkle) is made to dance.



Vāsayashti, *lit.*, a house-post; here a kind of artificial perch for the peafowl to roost on at night. Thus in Raghu Vansa, xvi. 14 :—"With only part of their tails remaining, on account of the burning of their bowers, the tame peacocks, their *perches* being destroyed, fly into the trees to roost."

The precious stones resembling reeds, were emeralds, put there to attract the birds by their colour, as resembling verdure.

79 (*Calcutta Ed.* 83).

By these indications treasured up in your heart, and having seen painted figures on the doors of the chank and lotus, O friend, thou wilt properly know my dwelling; now certainly, from my absence, having small lustre, for the lotus retains not its beauty in the absence of the sun.



The Chank and Lotus,—*saṅkha* and *padma*—two of the nine treasures of Kuvera. The Chank is a shell found in Ceylon (*Voluta gravis*), much used in Indian temples. At one time it was a source of considerable revenue to the government.



80 (*Calcutta Ed.* 84).

Go quickly, assuming the form of a young elephant, with a view to her protection, and reclining on the before-mentioned pleasure-mountain with the beautiful summit; you must then open thy lightning-eye, making however a very small flash (like a swarm of playing fireflies) into the interior of the house.

---

Open thy lightning-eye,—i.e., mild, summer lightning—poetically put as the mild glance of the eye of the Cloud. The Cloud is told to reduce itself to the size of a young elephant in order not to frighten her, as she might suppose that a thunder-storm was imminent, if it were to retain its gigantic proportions.

81 (*Calcutta Ed.* 85).

She, the brunette, the delicate, with teeth like jasmin buds, with ripe bimba lips, the slender-waisted, the timid roe-eyed, the deep-navelled, she, who walks slowly on account of the weight of her hips, slightly bent forward by (the weight of) her two breasts; who is as it were the first creation of Brahma among young women.

---

The word “*syāmā*,” may also mean, “A woman who has never borne children;” the common and ordinary sense is “yellowish brown.”

A commentator, *Bharatamallika*, says that it means “A woman who is warm in the cold season, and cool in the hot season, and who has naturally soft limbs.”

*Sronībhārā* has the meaning of *jaghanadoshat*, i.e., the detrimental effects of the circumference of her hips, i.e., detrimental to her walking.



82 (*Calcutta Ed.* 86).

Thou mayst know her, sparing in talk, my second life (I, her companion, being far away), from her resemblance to the lonely Chakravaki. I imagine that my young wife, from much pining in the course of these heavy days, will have become much changed, like a lotus cold-season-nipped.

---

The Chakravaka, in Indian popular belief, was cursed by Rama, and constantly obliged to separate from its mate every night.

83 (*Calcutta Ed.* 87).

Surely, therefore, the eyes of my beloved, from violent weeping, are swollen, and the colour of her lips destroyed by the heat of her sighs ; her face leaning on her hand not fully displayed on account of the pendulous state of her curls, bears the (likeness of the) wretched state of the moon, when his lustre is obscured by thy interposition.

---

Dindodairnyam=indu, moon ; dairnya, affliction—the unhappy state of the moon, or the tormented state of the moon.





84 (*Calcutta Ed.* 88).

At thy view she falls before thee, being then either engaged actively in the daily Bali offering; or picturing my resemblance conceivable as emaciated from separation; or enquiring of the sweetly-talking cage-dwelling Sarika, "Surely thou rememberest thy mate, lonely one, for truly thou art his beloved."

---

The Calcutta Edition reads purā, "the city"—"as thy view falls on the city."

The Sārīka (*gracula religiosa*) is one of the most common hill-birds in India; the talking Maina.

85 (*Calcutta Ed.* 89).

Or, O dear one, having placed the vina on her dirtily-clothed thigh, wishing to sing a song consisting of well-arranged words concerning my family (having somehow or other caused the strings wet with tears to vibrate), again and again, forgetting the musical airs, though even composed by herself.

---

Dirty garments, or garments neglected, were a sign of sorrow. Wilson has—

"And round the robe-neglected shoulder slung."



86 (*Calcutta Ed.* 90).

Or she is arranging on the ground, by way of counting the still remaining months of the period fixed upon, by means of flowers thrown on the threshold, or rejoicing in reunion (with me) treasured up in her heart—for of parted lovers that is the usual pastime of women.

---

The Indian women were in the habit of hanging up flowers according to the number of the days that their lovers or husbands were to be absent. They then threw them on the floor, one by one, to ascertain the number of days that they had passed alone. This flower register is here alluded to.

In the *Calcutta Edition* the reading is *matyogam*, instead of *samyogam*; the meaning, however, is quite plain. The sense of *hridyanihitarambham* is, as *Mallinatha* observes, “the imagination of obtaining,” etc.

87 (*Calcutta Ed.* 91).

During the day, being employed, her absence from me may not so much distress her; but at night, I fear, thy friend, void of pastime, suffers heavy sorrows. Placed close to the window, observe this virtuous wife at midnight resting on the ground,—in order to render her happy by my message.

---

The *Calcutta edition* has *saidhavātāyanastah*, instead of *sannavātāyanastah*, which would make the rendering “standing by the corner of the palace.”



88 (*Calcutta Ed.* 92).

She, who there from mental agony may be flung on her side on the lonely bed, emaciated like the cool-rayed-one on the eastern horizon, the measure of one-sixteenth of its diameter only remaining, passing the night, which by means of enjoyment at will was passed with me like a moment, with hot tears, caused by separation.

---

The construction of the latter part of the stanza is difficult and obscure. Wilson has very beautifully rendered it, and with great delicacy:—

“Now seeking sleep, a husband to restore;  
And waking now, his absence to deplore.”

Himānsoh, an epithet of the moon = Cool-rayed.

89 (*Calcutta Ed.* 94).

With sighs which hurt her lip buds, she throws aside her locks rough from clean washing, which certainly are falling down on her cheek. “A close union with him I may perhaps find in sleep.” Thus reflecting, she longs for sleep, the approach of which is hindered by the breaking forth of her eye-water.

---

It must be recollected that she was a child of nature, and that this poem was written two thousand years ago; any apparent want of delicacy of sentiment must not militate against our appreciation of the excellence of the beautiful Yakshini.



90 (*Calcutta Ed.* 95).

The top-knot which she tied on the first day of separation, which, at the termination of the curse, my sorrow having ceased, shall be untied by me,—having become fatigued by the touch of this, she removes it repeatedly with her hand (the nails of which are neglected) as from its hard and rough state it falls painfully on her cheek globes.

~~~~~  
The Indian women of rank always removed their chaplets of precious stones when their husbands left them.

The top-knot, or Veni, has been already explained as the Braid of Absence.

Gandābhogāt means, literally, the convexity of the cheeks.

A Commentator remarks that women in the absence of their husbands neglect their nails.

91 (*Calcutta Ed.* 93).

Covering the eye, which went towards the moon rays (cold like Amrita entering through the windows) with former love, she withdraws through weariness with her tear-heavy lids, like to an *Hibiscus mutabilis* in cloudy weather—not awake, not asleep.

~~~~~  
When she was happy formerly she greeted the entering moon rays.

A commentator remarks—Moonlight delights in the presence of a lover, but it excites powerful feelings in his absence.

According to Indian popular belief, the *Hibiscus mutabilis*, which is a kind of water-lily, always slept at night, and only awoke or opened its flowers under the influence of the sun's rays. Thus, in the day time, on a cloudy day, it would be only half-open—neither asleep nor awake—like the *Yakshini* in the absence of her sun—her husband.





92 (*Calcutta Ed.* 96).

She, the delicate young wife, wearing in intense misery her body, all the ornaments of which have been discarded, incessantly thrown on the edge of the couch, will without doubt cause thee to shed tears in the form of water-drops, for commonly all of moist interior (*i.e.*, soft hearts) are pitifully-disposed souls.



Commentators say that she discarded her ornaments because she was too weak to wear them. The word Abarana, "ornaments," is from the root bhri, "to bear or support," hence the comment.

The Cloud being moist within, *i.e.*, having rain within, is compared to a soft-hearted person.

93 (*Calcutta Ed.* 97).

I know that the heart of thy friend is filled with affection for me, I would therefore presume that she, at this our first separation, has become thus : the condition of believing myself happy does not make me a boaster ; shortly wilt thou, O brother, have all that I have said made evident.



She is thus, *i.e.*, as has been described in the preceding verses. "From a self-conceit that I am beloved." Subhagammanya-bhāvah, *lit.*, "state of imagination of being beloved." "Do not suppose that I am boasting, like a conceited fellow, of being a favourite of the women.



94 (*Calcutta Ed.* 94).

The eye of the roe-eyed woman whose side glances are shut out by her locks, and which is destitute of kohl, and of which from disuse of wine the brow-play is forgotten, I think will (when at thy approach it is twinkling upwards) obtain a resemblance to a reed tremulous from the contact of a fish.

~~~~~

"Of whose eye." The commentator says that the left eye is here meant.

The twinkling of the left eye, as well as a pulsation or throbbing of the left thigh, in women, was a sign of luck, as we shall see in the next stanza.

95 (*Calcutta Ed.* 99).

Thus, her left thigh, free from my finger-nail marks by the course of fate, deprived of the long-worn pearl rows, accustomed to the soft rubbing of my hand at the end of enjoyment, pale as the stem of the golden plantain tree, will become tremulous.

~~~~~

Vāchaspatigovinda, a learned pundit, remarks, "her thigh has become of a pale yellow from grief, as formerly it was brown ! !

The word Hastasamvāhanānām, here translated "soft rubbing of my hand," means, more particularly, shampooed, to remove lassitude, at which operation the natives of India are very expert. The Yaksha intends it to be understood that he performed the act of shampooing in order to remove the suratāglānim of his wife, thus doing the office of a chandrukanta, or moonstone.—See stanzas 72 and 33, where the cool Sipra wind performs the same office on a similar occasion.



96 (*Calcutta Ed.* 100).

If, O Cloud, at this time she should have obtained the sweetness of sleep, there floating and withholding thy thunder, wait, for the measure of a yama, so as not (when she has obtained me her lover somehow in a dream) to cause it to be one, in which the knot of her arm tendrils immediately drops from my neck.

---

The day of the Indians was divided into eight parts, of three hours each, called Yama.

97 (*Calcutta Ed.* 101).

She, having been aroused by the wind cool' from thy water-drops, and refreshed with the young buds of the jasmin, commence to address her, the respected one, by a deep-sounding speech, whose eye (thou standing at the window) remains steady at thy lightning's flash.

---

She remains with a steady eye before the lightning, because it is of such a mild summer nature as not to dazzle her!—*Kalyanamalla.*



98 (*Calcutta Ed.* 102).

Know that I, the Cloud, am a dear friend of thy lord (for now thou art not husbandless). In thy vicinity I have come with the tidings deposited in his affectionate mind ; I, who with agreeable rumbling sounds urge to speed the crowds of lagging travellers who are anxious to unbind the veni.

---

If the tired traveller sat down for a moment, the sight of the Cloud was sufficient to urge him to continue his journey.—*Bhāratamallika*.

99 (*Calcutta Ed.* 103).

She, longing, with a beating heart, having heard this announcement, directing her face upwards, and having seen and honoured thee, like Maithali (did) the Son of the Wind (Hanumān), will, O friend, attentively listen to the rest—to women, tidings delivered of a husband through a friend is only a little less than reunion (with him).

---

Maithālī is another name for Sitā, the wife of Rama. The Son of the Wind was Hanumān, the son of Pavana (the Wind). When Sitā was carried away to Lanka, or Ceylon, by Ravana, Hanumān brought her tidings of her husband, hence she honoured him. Wilson quotes an Arabic proverb, "Correspondence, they say, is half an interview."





100 (*Calcutta Ed.* 104).

And, O long-lived one, on account of my speech to you, and in order to satisfy yourself, say thus: "Thy husband is a sojourner at the hermitage of Ramagiri, not quite dead; he asks, O woman, after thy welfare, you the separated one; for as (our) bodies are subject to decay, on this point consolation should be obtained first.

---

Āyushman was a respectful mode of address from an inferior. It is the first word in the drama of *Sacuntalā*, where the Charioteer addresses the King—equivalent to "May the King live for ever." It is considered a want of politeness in the East to suppose that great men ever die. It is related of Masillon that, preaching before the King, he said "nous mourons tous"—but, seeing the King's eye fixed on him, he corrected himself—"c'est à dire presque tous"—in fact, he said "Āyushman."

101 (*Calcutta Ed.* 105).

"He, the far-dweller, with his emaciated, pain-scorched, tearful, deep-sighing body, becomes joined with thy body, also emaciated, burning, pining, tear-dissolved—only however in a longing imagination, as a hostile fate obstructs his path.

---

What though to distance driven by wrath divine,  
Imagination joins his form to thine — *Wilson*.



102 (*Calcutta Ed.* 107).

“He, who in presence of thy female companions, that which might be said aloud, is desirous of whispering in thy ear, from a longing for a contact with thy face, now away beyond ear-range and not accessible to eye-sight, by my mouth, says thus, pining, in a composed verse.

---

Under the pretence of saying something of a private nature, although he never said anything but what he might have said aloud, the Yaksha was in the habit of stealing a kiss, just as we do now on similar occasions.

103 (*Calcutta Ed.* 107).

“In the stalk of the priangu I see thy slender limbs, thy glance, in the eyes of the timid roe, the beauty of the moon in thy cheeks, in the fullness of the peacock’s train thy (luxuriant) hair, in the gentle ripple of the brook thy brow-play, O fair one; but thy parallel is surely nowhere combined (in any of these).

---

All the beauties which are in the tendril I see in thy limbs,—of thine eyes, in the roe’s,—of thy face, in the moon,—thy fullness of hair, in the fullness of the peacock’s tail, which also reminds me of its ornaments,—thy languishing looks, in the ripple of the brook;—but in thee alone are all these points of beauty united.



104 (*Calcutta Ed.* 108).

“Have I painted thee, as seized with love’s rage on the rock in red chalk, and wish to represent myself as prostrate at thy feet, my sight is repeatedly obscured by gushing tears; even here, cruel fate will not allow the union of us two.

---

The word which has been rendered “red chalk” is dhaturaga—earthy red, a mineral red or metallic red—something which the country produced, and with which the Yaksha used to scratch figures on the rock.

Dhatu means any elementary substance—datri, Bramah the creator.

105 (*Calcutta Ed.* caret).

“Removed afar from thy face, fragrant as the earth wet with showers, O fair one, I, emaciated and wounded by the five-arrowed (god). Reflect, on this account how the days of the hot season will pass, till, by outspread clouds adhering to the regions above, the heat of the sun will be expelled.

---

This verse has been omitted from all editions,—texts, as well as translations,—except Wilson’s. There can be little doubt that it is spurious. It has been translated here merely because Wilson’s edition is the one generally used by Sanscrit students. Certainly it is very trite and stupid, and the poem would not lose by its omission.



106 (*Calcutta Ed.* 109).

“Seeing me with outstretched arms in the air, for the purpose of a close embrace, when I have somehow obtained thee in the vision of dreams, the deities of the spot will surely abundantly let fall tear-drops big as pearls on the young shoots.

---

The deities of the place, *i.e.*, of Ramagiri. The dryads or fauns, *stalideva*.

107 (*Calcutta Ed.* 110).

“The snowy-mountain wind, suddenly breaking the pods of the young shoots of the devadara trees, which, fragrant from the exuding sap, is directed towards the south, will be embraced, O precious one, by me, in the idea that perhaps it may have touched thy body previously.

---

The Devadara is the gigantic pine of the Himālya.





108 (*Calcutta Ed.* 111).

“How can the long hours of the three watches be reduced to a moment? How can the sunshine of the day be softened at all times? Thus my heart which desires that which is difficult of attainment through the bitter anguish of separation from thee, O timid-eyed one, has lost its support.

~~~~~

O might this night appear to me as a moment. O might this sun's heat be all day cool to me. Thus I often wish—but as it is impossible, I have no remedy.

109 (*Calcutta Ed.* 111).

“Much reflecting, however, I find support in myself; therefore, O virtuous one, do not thou be giving way entirely to despondency. Who ever obtained uninterrupted happiness, or exclusively endless misery? The state of man, like the rim of a wheel's course, is now up and now down.

~~~~~

This comparison of the lot of man to a wheel's course is common to many languages. The translator has met with it in Arabic and Persian, and the well-known lines ascribed to Anacreon are to the same purport:—

τροχὸς ἀρματος γὰρ οἷα  
βιοτὸς τρέχω κυλισθεῖς.



110 (*Calcutta Ed.* 113).

“On the bearer of (the bow) Sarnga arising from his serpent couch, the curse hanging over me will be at an end, these four months cause to pass, shutting the eyes ; hereafter we will enjoy many souls’ delights, enhanced by the separation, in the moonlight nights of the mature autumn.

---

The bearer of Sarnga is Vishnu ; Sarnga is the name of his bow.

The Yaksha recommends his wife to pass the remaining part of their separation in sleep.

Vishnu sleeps on the thousand-headed snake, and only arises when autumn approaches at the month Ashada.

111 (*Calcutta Ed.* 114).

“And once again haply thou wilt be on the couch with me as formerly, clinging to my neck ; suddenly thou wilt awake somewhat weeping, and being repeatedly asked (the reason), you will relate to me, with half-suppressed laughter, ‘You rogue, I saw thee in a dream making love to another.’

---

This must allude to something that really happened to the Yaksha before his banishment. I saw you kiss another—ramayan kamapi.

Drushlassvapne kitava ramayan kāmapi tvam mayeti.



112 (*Calcutta Ed.* 115).

“As by this token you will know that I am well, O black-eyed one, give not way to distrust on account of any detraction. They say that love becomes in a degree destroyed on account of absence of enjoyment. At the sight, however, of a token, the feelings are augmented, and they become a heap of affection.”

---

Asit, black ; lit., not white.

The Calcutta Edition reads “chakitanayan,” which would alter “black-eyed one” into “timid-eyed one.”

113 (*Calcutta Ed.* 117).

O friend, hast thou undertaken this service of friendship for me? Certainly, the refusal of a reply will not lead me to doubt reticence on thy part. In silence, indeed, thou givest rain to the soliciting chatakas. The reply of a virtuous one to the request of petitioners is, performance.

---

The chataka is said only to drink the rain in the air as it falls.



114 (*Calcutta Ed.* 116).

Having, therefore, in the first place consoled this my loved one in her bitter mourning, descend from the mountain peak (made sacred by having been dug up by the horns of the bull of the three-eyed one) with a token, sent as a message to me of her welfare, and thus sustain an existence drooping like a jasmin blossom at dawn.

---

This stanza is generally admitted to be spurious.

115 (*Calcutta Ed.* 118).

Having performed this request of my heart in a manner becoming a friend, whether from friendship or from a feeling of pity on account of my misery, go, O Cloud, richly stored with rain, to those regions which thou desirest, and mayst thou never, like me, be separated from thy Lightning (wife).

---





## 116.

Having heard the message, the Cloud indeed mentions it to the God of Wealth, whose heart relenting, he made an end to the curse, laid aside his anger, and rejoined the couple. Thus he removed their sorrow and rejoiced their hearts with enjoyment after separation, and made them taste happiness perpetually.

## SAMAPTAM.



NOTE.—In the foregoing translation the object of the Author has been to give the *sense* of the Sanscrit text, and he trusts that it will be found sufficiently literal to ease the labours of those who wish to study the original text. That it is free from errors entirely can be hardly expected. A poem written two thousand years ago must contain passages and allusions which we can now only see obscurely, or which are lost to us for ever.



*Lately published, Crown 8vo., price 3s. 6d.,*

# RITU SANHARA;

OR,

THE ASSEMBLAGE OF THE SEASONS.

A POEM ASCRIBED TO

KALIDASA.

TRANSLATED FROM THE SANSKRIT INTO ENGLISH FOR THE FIRST TIME

BY

SATYAM JAYATI.

---

*Also, by the same Author, Royal 8vo., price 5s.,*

# THE SONG OF SONGS.

TRANSLATED FROM THE HEBREW,

WITH NOTES AND ILLUSTRATIONS.

TO WHICH IS ADDED AN ABRIDGED

PARAPHRASE OF THE GITA GOVINDA.

WITH FOUR PLATES, ETC.

---

WILLIAMS AND NORRIS,

14, HENRIETTA STREET, COVENT GARDEN, LONDON;  
AND 20, SOUTH FREDERICK STREET, EDINBURGH.









3 2044 019 876 523

THE BORROWER WILL BE CHARGED  
AN OVERDUE FEE IF THIS BOOK IS  
NOT RETURNED TO THE LIBRARY ON  
OR BEFORE THE LAST DATE STAMPED  
BELOW. NON-RECEIPT OF OVERDUE  
NOTICES DOES NOT EXEMPT THE  
BORROWER FROM OVERDUE FEES.





