

येन केनापि तालेन गद्यपद्यसमान्वितम् ।
जयन्त्युपक्रमं मालिन्यादिप्रासविचित्रितम् ।
तदुदाहरणं नाम विभक्त्यष्टाङ्गसंयुतम् ॥

P. 17. ll. 1-2.—अतिसृष्टा = दत्ता.—मरुत्वते = इन्द्राय. Indra is called Marutvân because he is, as the Vedic poets say in their hymns, accompanied by the Maruts—certain gods, the gods of storms. The Maruts aid him according to the Vedic hymns in achieving his exploits over the powers of darkness. In later Sanskrit मरुत् has become the common name of any god, and is synonymous with देव.

P. 17. ll. 4-7.—Ranganâtha : वीर्यं पराक्रमः । पक्षे भवाः पक्ष्याः पार्श्ववर्तिनः । पक्षः पार्श्वगस्तस्याध्यसहायबलमिति ध्विति त्रिकाण्डो । द्विषतः शत्रून् । वसुधाधरः पर्वतः । कन्दरा दरी । विसर्पी (he appears to read कन्दराविसर्पी) प्रसरणशीलः । प्रतिशब्दः प्रतिध्वनिः । हरेः सिंहस्य । नागान्गजान् । हिनस्ति मारयति ॥

P. 17. l. 8.—अनुत्सेकः खलु विक्रमालंकारः 'For modesty is the ornament of valour.'

P. 18. ll. 1-3.—महाराभस्स किञ्चित् महिन्दलोभं णेदुं 'to take Your Majesty's fame to the world presided over by the great Indra,' i.e. to return to heaven.

P. 18. l. 4.—गम्यतां पुनर्दर्शनाय. This is not an invitation for them to see him again as the words, if literally rendered, would show, but is only a form equivalent to 'good bye.' It is both rude and ominous to say simply गम्यताम्. See p. 149 l. 2 and note thereon.

P. 18. l. 6.—उत्पतनभङ्गं रूपयित्वा । अम्हहे &c. The poet causes this obstacle to Urvas'î in order to give her an opportunity of taking a last and parting glance of the king.

एभावली (=एकवली) is a long gold or pearl neck-lace reaching up to the feet, such as is seen on the large statues of gods in the caves of Badâmi. The word literally means 'consisting of single links' scilicet *mâldâ*. And as such a single-linked neck-lace is very delicate, Urvs'î shows anxiety to extricate it from the