

‘मुक्तागुणानिशयसंभृतमण्डनश्रीः’ ‘in which beauty of adornment is collected by means of wreaths of the best of pearls’ मुक्तागुणाना-
मनिशयैः मौक्तिकसरविशेषैः उत्तममौक्तिकसरैः संभृता संहिता समस्ता मण्डनश्रीः भूषण-
शोभा यस्मिन्. The poet does not mean that a *kalpavriksha* is ever
so adorned by any one artificially, but only makes a स्वभावोक्ति
i. e. gives it an *epitheton ornans*. For such are *kalpavrikshas* in
heaven. On अतिशय see *infra* p. 160, l. 10 and note *ad loc*.

हेमप्ररोहः ‘having golden branches’ hanging down like the
goldhewed hair-braids of Nârada.

P. 156. l. 9.—अर्घ्यम्. “गन्धमाल्यादिसंयुक्तमुदकमर्घ्यम् इत्युच्यते” says
Gârgya Nârâyana in his Vṛitti on Âs’valâyana Gṛihya-Sûtra
I. 24. 11.

जङ्गम°. This adjective is added not to show that the *kalpa-
vriksha* ever goes about but to imply that the only difference
between a *kalpavriksha* and Nârada is that the latter is mobile
and the other is immovable (स्थायर); as if the poet were to say,
‘you have only to imagine for a moment that the *kalpavriksha*
goes about i. e. is mobile like Nârada, and the similarity be-
tween Nârada and that tree is perfect.’ Conf. *suprà* गिरिरिव गतिमान्
अपक्षलोपात् p. 70 l. 7.

P. 156. l. 10.—इअं भभवदे अरिहणा. We must here imagine that
Urvas’î is offering to Nârada some flowers or other tokens of
worship—water principally (see p. 157 l. 1)—that lay by at the
moment.

P. 156. l. 12.—विजयतां मध्यमलोकपालः. Nârada does not say जयतु
जयतु महाराजः. His blessing takes the form of a command to the
course of the universe and is not a mere wish, for the gods
consider it an honor to give effect to his wishes; and to him
the King is only a मध्यमलोकपालः, as he has access to all the three
worlds and assigns to the King his proper place.

P. 157. l. 1.—आवर्द्ध्य, ‘letting down’ scil. on Nârada’s feet.
The King puts his hand to Urvas’î’s that held the water and