

अनिर्वेदप्राप्याणि श्रेयांसि, equivalent to श्रेयांसि निर्वेदप्राप्याणि न भवन्ति. 'Good fortunes are obtained without sorrowing,' i. e. it is no use my lamenting any more the loss of Urvas'ī and that if I am ever to get her back, I shall do so without any lamenting on my part.

P. 120. ll. 9-12.—रक्तकदम्बः i. e. whose flowers are red. Ranganātha adds “रक्तकदम्बो हि वर्षासु कुसुमिनो भवति.” And as it was yet only the end of the hot season the flower was not completely formed and was therefore असमग्रकेसरविषमम्.

शिखाभरणम्. Mark that शिखा is used to signify the hair on the crown of a woman's head as well as that on a man's, Conf. *infra* p. 122. l. 10 यस्याः शिखायामयमर्पणीयः &c.

P. 120. l. 13 fgg.—इमं तावत् &c. Translate: 'But let me pray for some news about my beloved one to this squatting antelope who with his dark variegated colour appears like a glance thrown out by Forest Beauty for the purpose of seeing the splendor of the woods.'

The sense is that the dark antelope that is squatting on the ground and looking about at the forest appears to the King as if he were a solidified glance of the presiding deity of the beauty of the forest. The eye of the *Kānanas'ri* being dark the poet, somewhat boldly perhaps, not only makes a glance of it also dark but compares it to the concrete body of the antelope.

Contrue the couplet thus: योसौ कृष्णसारच्छविः, काननश्रिया वनशोभावलोकाय पातितः कटाक्ष इव दृश्यते. योसौ = योयम् = यः पुरोवर्ती. Take यः to relate to सारङ्गः in the previous line. Conf. *Kāṭavema*, however: कृष्णसार इत्यादि | कृष्णा नीला शारा कर्बुरा [च ?] छविः कान्तिर्यस्य स तथोक्तः यः सारङ्गो हरिणो दृश्यते असौ काननश्रिया वनलभ्या मेघकालावल्लोकाय (that is what he reads for वनशोभावलोकाय) पातितः प्रसारितः कटाक्ष इव ||

The reading कृष्णसारच्छविः found in all our Mss. and in the existing editions might mean 'he whose colour is the essence of dark (कृष्णस्य सारः कृष्णसारः सा छविर्यस्य सः), i. e. extremely dark.