

Hindu. सपुष्पबलिषु स्थानेषु has nothing to do with 'altars' and आचारप्रयतः शुद्धान्तवृद्धो जनः can never mean 'the faithful old servants of the harem.'

Kâtavema differs from us only as regards two words, viz. सपुष्पबलिषु and विभजते. Here is his explanation :—उत्कीर्णा इत्यादि । निशानिद्रालसा बहिर्णो मयूराः वासयाटिषु निवासयाटिषु निवासस्तम्भेषु उत्कीर्णा इव उल्लिखिता इव । रचिता इवेत्यर्थः । वलह(sic)यः सौवप्रदेशभेदाः जालविनिर्गतैः गवाक्षावेनिःसृतैः धूपैः सुरभिधूपैः संदिग्धा पारावताः संदिग्धाः संशयिताः पारावता यासु ताः तथोक्ताः । आचारप्रयतः आचारेण प्रयतः पवित्रः शुद्धान्तवृद्धाजनः शुद्धान्ते अन्तःपुरे वृद्धाजनः वृद्धस्त्रीजनः सपुष्पबलिषु पुष्पोपहारसहितेषु (that is not quite correct) स्थानेषु चितप्रदेशेषु अर्चिष्मतीः प्रकाशातिशयवतीः संध्यामङ्गलदीपिकाः संध्यायां मङ्गलार्थदीपाः विभजते विभक्तान्करोति । तत्र तत्र निवेशयतीत्यर्थः ॥

Ranganâtha very correctly explains उत्कीर्णाः by टङ्क्यक्तकृतस्वरूपाः, 'whose forms had been fashioned by the chisel.' He also quotes the Trikāṇḍī "बलिः पूजोपहारेष्विति"

P. 70. ll. 5-8.—परिजन^० &c. अपक्षलोपात्, 'without the wings being destroyed.' This phrase is added in order to justify the epithet गतिमान् as applied to गिरिः. That epithet itself is used in order to justify the comparison, the extravagance of which is noteworthy. The mountains had wings formerly, which were subsequently clipped off by Indra. The King appeared like such a mountain before the clipping took place.

कर्णिकारयटि is a thin and tender Karṇikâra tree, to which the female attendants are here compared because these were thin and tender. The lights in the hands of the girls appeared like the bright red flowers of the Karṇikâra. A thin, tall and tender form is much admired by Sanskrit poets and compared to a *yashti* or stick.

P. 70. ll. 12, 13.—अविनोददीर्घयामा, अविनोदाद् दीर्घा यामा यस्याः सः, 'with its long hours owing to there being nothing to engage me.'

P, 71. ll. 3-5.—मणिहर्म्यपृष्ठे, 'on the top of the Maṇiharr ya,' i.e.