

The poet in the first half of the stanza simply says that the tender heart of Urvas'î does not yet give up its trembling. The second half is intended to justify this assertion. For, says the King, the trembling is seen by the throbbing action of the yellow pigment between the interval of the breasts. As the heart palpitated through fright, the yellow pigment showed a corresponding motion.

P. 9. l. 1.—अणञ्जरा विभ, i.e. liable to be frightened like a mortal.

P. 9. ll. 4-7.—आविर्भूतेन &c. Construe शशिनो आविर्भूते तमसा मुच्यमाना रात्रिरिव, नैशस्य हुतभुजः छिन्नभूयिष्ठभूमा अत्रिरिव, रोधःपतनकलुषा गङ्गेव, इयं वरतनुः मोहेन भन्तः मुक्तकल्पा प्रसादं गृह्णीती लक्ष्यते. Translate: 'Like the night that is being left by the darkness on the appearance of the moon, or like the flame of a nocturnal fire from which the smoke has mostly been removed, this fair-limbed one almost freed in her mind from her swoon appears [slowly] to regain her clearness [of senses] like as the Gangâ after her waters have been soiled by the fall of her bank.' The words गृह्णीतीव प्रसादम् are to be taken with every line and to be referred to the night, the the nocturnal flame of fire, and the Gangâ. The poet means that Urvas'î is slowly regaining consciousness as the night slowly clears up after the rising moon has dispersed the darkness, or as the nocturnal flame of fire which is freed from all its smoke, nevertheless, appears surrounded by darkness and slowly to shine brightly, or as the Ganges whose waters have become muddy by the fall of one of her banks regains the clearness of her waters only gradually. On प्रसादम् conf. below p. 12. l. 3.

- आविर्भूते, i.e. that has just made its appearance, not yet fully and brightly shining.—मुच्यमाना. Mark the force of this present passive participle. 'That is being left,' not मुक्ता 'left.' The same is the force of मुक्तकल्पा.