

p. 153, l. 6), objectionable as they are as referring to particular parts of the body, are rather badly frequent in the writings even of the best Sanskrit authors.

अनङ्गरिग्रहम् the property of Ananga. That is the place where Manmatha takes pleasure to dwell, which must therefore be beautiful.

On पृथुनितम्ब. There appears no allusion in this epithet to the buttocks of Earth or to her breasts (see *Raghuvamśa* IV. 51 and, *Meghadūta* I. 18). The adjective is merely an *epitheton ornans* in the sense of 'large-sided.'

P. 118. II. 8, 9.—Conf. *Kāṭavema*: सर्वक्षितित्यादि । काकुरनुसंभेया । एतदेव प्रतिध्वनौ सति त्वया विरहिता मया दृष्टेत्युत्तरवत् प्रतिभाति च ॥ शेषमुभयत्र समानम् ॥

P. 119. II. 5-8.—Construe : तरङ्गभ्रूमङ्गा क्षुभितविहगश्रेणिरसना संरम्भाशितिलं वसनमिव फेनं विकर्षन्ती, स्खलितमभिसंधाय पदा बहुशो विद्धं यान्ती इयं ध्रुवं नदीभावेन परिणता असहना सा [एव भवति] ॥

Translate : 'Having the waves for the broken eyebrows, the series of frightened birds for the jingling zone, collecting the foam like the garment disordered through hurry, and going on foot much interruptedly owing to the thought of my fault—this one here is surely that offended (*Urvas'ī*) transformed into the river.'

तरङ्गभ्रू &c. *Kāṭavema* : तरङ्गेत्यादि । यथा विद्धम् अविद्धं(sic) कुटिलं यथा भवति तथा यान्ती भञ्जन्ती सेयमुर्वशी बहुशः । बहुलार्थाच्छस्कारकादन्यतरस्यामिति शस् । स्खलितमपराधम् । ममेति शेषः । अनुसंधाय स्मृत्वा असहना असहिष्णुः सती नदीभावेन सरिद्रूपेण परिणता विकारं गता । स्वरूपमुत्सृज्य रूपान्तरं प्राप्तेत्यर्थः । ध्रुवमि-
न्युत्प्रेक्षायाम् ॥

तरङ्गभ्रूमङ्गा. The sense is that the river with its waves gently following one after another seemed to resemble *Urvas'ī* who when in anger would have her eye-brows gently and slowly raised up in frown.