

a Brahman's evening prayer or Sandhyopâsanâ is called वरुणोपस्थान which consists of reciting the first ten couplets of the twenty-fifth hymn of the first Book of the Rîgveda begining with यच्चिद्वि ते विज्ञेयं यथा प्र देव वरुण व्रतम् । मिनीमसि द्यवि द्यवे. See *Vedâarthayatna*, *ad loc.*

The reason why the king mentions his name and the fact that he is on his way back from the sun is that he wishes to inspire the Apsarases with confidence. His name is a sufficient guarantee that he is a friend of the gods (सुरपक्षपाती) and the fact of his having been to the sun to wait upon that divinity shows that he has the power of travelling in the air (अमरतले गतिरस्ति). The Apsarases are well aware who Purûravas is. They know his prowess (see p. 6, l. 8 &c.) and even the name of his chariot and its flag (p. 7, l. 3). But the king does not yet know who the ladies are; hence the way he introduces himself to them in their distress.

P. 4. l. 1.— अवल्लेवादो. Ranganâtha explains this by गर्वात् and Kâṭavema by दर्पात्. But the word अवल्लेव is used here in a somewhat more aggressive sense than that of mere 'pride,' viz. as 'insult' 'outrage.' Conf. *Raghuvamśa* VIII. 35 and our note thereon.

P. 4. l. 2.— अपराद्धम्=अपराधः कृतः. अपराद्धम् is here a past participle and not a noun. The construction is *Bhâve-Prayoga*.

P. 4. ll. 3-7.— तत्रोविसेसपरिसङ्गिदस्त महेन्दस्त. 'Of the great Indra when he becomes frightened by the excellence of *tapas* [practised by any one].' *Tapas* is 'austerity', 'religious privation voluntarily undergone under the belief that it produces religious merit accompanied by supernatural powers.' Indra the King of the gods is represented as becoming jealous whenever any human being is reported to him as approaching a high degree of excellence in his practice of *tapas*, and he then sends one of the celestial damsels to tempt (विलोभयितुम्) the man, so