1. After the marriage-garland was put on Aja's neck as mentioned in VI. 83. 

2. Now the lord of Vidarbha, took with him his sister who was united with a worthy bride-groom [and therefore] looked like Devasena herself in person when united with Skanda, and directed his course towards the entrance of his city.

3. The sense here is different from that in VI. 65, 85; Malli. takes it in the sense of 'existence,' 'presence.'
widowhood and is the mother of good sons hence her presence is considered very auspicious, see Prayo. Raita. Vâgdâna. स्वच्छबर—see V. 39 and 64. कोमावत—कोम (agitation, disturbance) क्सूति ते कोमावत; तेनि. अभावः—absence, non-existence. Hemârdi remarks शीतलसिचि वे विनिमयजयति ते लच्छिरामिष्यत् ह्यागमः. कालस्वः—see IV. 41, 87. उद्ध्यूः—in reference to, with respect to. श्रित—is used here in an assertive sense. तृत्र—therefore. विष्णुपालुःकः—a group, an assembly of princes, cf. V. 64 and VI. 1.

Trans.—In consequence of the Goddess Shachî being [present] near, there was certainly, an absence of those who would create a disturbance in the Svayamvara. Hence it was that the collection of kings though full of jealousy towards Kâkutstha remained quiet.

4. तावज्ज—Malli. takes this in the sense of ‘entirely’; while other comm. take it as a separate word in the sense of ‘while’; thus Vallabha says:—याबे राजानी गतास्तास्वेप स वर राजमाणि प्राप. In this sense it is used in VI. 37 and in Ku. VII. 63. उपचारः—‘means of showing respect’; hence ‘decorations’ etc. cf. V. 41, VI. 1 and Buddha I. 5. For compound see comm. इन्द्रः...णामसः—इन्द्रयु, इन्द्रचाप is the rainbow which displays the seven primary colours. Here इन्द्रयु is explained by one commentator as “नानारात्रादीसमृहः” इन्द्रयुधि इन्द्र वेदितािनि (made dazzling, resplendent) इन्द्राथाति ताति च ताति तोरणािनि च (तोरणोक्षीव वहिदांर्व आमा. probably the triumphal arches with bright colours are intended here (cf. VI. 1 Buddha. I. 5, V. 52) and इन्द्राधयुर्तोरणाः अद्यानि (characteristic marks; cf. VI. 25) यस ते राजमाणि—

The main-road. see VI. 67. वशः...णामसः—वशानी छाया वशजयामसः (A Tatpurusha ending in छाया is neuter when the objects casting the shade are many by ‘छाया भालुद्वे’ Pâñj. II. iv. 22. See the compound छाया-छायाः in IV. 20) and for the rest of the compound see comm. उपाणः—Marathi जन sunshine उप उपागमस्तपः: Amara.

Trans.—[And] during that time, (at the same time) the bridegroom with the bride reached the royal road which was strewn (everywhere) with auspicious articles and flowers, was decorated with triumphal arches radiant like the rainbow and along which the sunshine was warded off by the shade of flags.

5. तदरः...राणः—see comm. and VI. 16. चामीसः...कसु—चामीकरसं

चमीकरे आक्रे मवम्य or चामी (शोभा) करोतीति चामीकरे तस्य जालिनि latticed windows [seen in old houses] cf. जालिन: केकस्काष्ट्याः: Megh. I. 32. जातरं गवाः आनाय आनके कपेदे गये Yâdava. The वत् is the usual possessive मवम्; the व being changed to व by सामाप्ताय गतोम्बत्वावलब्धम्: Pâñj. VIII. ii. 9. इथ्य—In this manner, the शुष्य expressing manner; इमस्यः: Pâñj. V. iii. 24. पुरुसस्त्रीपाण्यः—षुषु उपनि श्रति सुद्रः: Pâñj. VI. i. 94; पुरुष सुद्रः तासं. विचित्रितानि—इसपादात्तिचालनानि says Sumati.
Trans.:—Then with all other works left aside the movements of the fair ladies of the city eager to have a view of him were as under on the mansions having golden-latticed windows.

6. आलोकसर्वस्य—आलोकस गार्ग: तः। यतः अवलोकनं सहितं तत्र ह्यकेः सहसा—ind. precipitately. काव्याविवत:—The addition of दिखत to the instru. of क्या here imparts the sense of one of the many. We meet this very frequently in literature. उच्चोऽमालयः—उच्चतं च तदनं च तेन वालानि मालावेिन येन स: c.f. सहसा विद्वेष्ट न नियाग: Kīrā. I. सुभाविवत:—was thought of. ताबुद्—Malli. explains it quite satisfactorily. मः:—held up, sustained. केशपापाः:—केशाणा पास: केशपापाः: a nitya-samāsa, see comm. and Kum. I. 48. The word वात, though mentioned as a ग्राम्स one, is in a subordinate position and therefore, does not detract the beauty of the expression, as mentioned in Kāvyāda. I. 95.

Trans.:—One lady in hastily going to the window did not think of binding the tresses of her hair, from which flowers were dropping down on account of the knot having got loose, until she reached the window.

7. प्रसाधिका—The toilet-woman; one who does the decoration i.e. प्रसाधन. प्रसाधिका आलंबिति (held, supported; cf. पुवालमिकादेवमयेः Viśra. V. 2). अहाराद्वरं—अग्राद्वरी पादश्च तं the ‘forefoot,’ and not the ‘forepart of the foot’. There is no difference in the idea but only a grammatical fineness. When the गुण (the गुण) is taken as distinct from the गुणी (पाद) we get पादाग्राह but when we take the गुण and गुणी as identical we have अग्राद्वर as explained by Vāmana. द्वरसमुद्र:—द्रव: (wet) राग: यस्तं. उत्सर्गः...गति:—लीलालुक्ता गति: or लीलाया गति: (a gait full of dalliance), जुंतृ (given up, abandoned) लीलाचति: यथा सारा. आपवालीक्त:—up to the window; आ is used as a separable preposition and it shows here स्वयं ‘till, up to, as far as.” आनवादीनसतिविषयोः” Pāñjī. II. i 13. cf. I. 91 and आ कैलासात् विहिनसिद्धसंधिपथियायत्वं: Megha. I. 13. अलककाकाृत्याः—अलकक (the red lac-dye said to be prepared from the exudation of the resinous juice of certain trees) अंदं: (mark) वश्या: सारं: तां; c.f. स्तुतकुसमानं: Jān. III. 51. शव—Chāri. remarks एकारैन्त कवाचिदिनि द्वररामायाद्वसामासिकियो नस्तिवस्यथे: पद्धवी—footsteps; a course, a path. यस्य वधू भाग्यसंपन्नाः पद्धवी सुति: Amara. तत्तथा—produced; cf. आनवादीनसतिविषयो तथातित्वो मोहं Utta. III. 39 also त्रूपत्ता विनायकसिद्धमि विभाग: Māli. IX. 45.

Trans.:—One of the ladies snatching her fore-foot which was held by her toilet-woman, even while the red-dye on it was yet wet, and abandoning her graceful gait impressed a line of foot-prints produced by the red-lac.

8. विलोचनः—the eye. दुष्कृष्ण—see IV. 8. According to the Shruti quoted by Malli, the left-eye was to be first painted but in the hurry the woman paints the right-eye. अज्ञातेन—संभाष्य—decorating
with collyrium.  

\[ \text{Trans.:} \] Another lady neglecting the left eye, decorated the right one with collyrium and even in that condition with the painting-stick in her hand went to the window.

9. \[ \text{Trans.:} \] Another one who had fixed her eyes into the window did not tie her garment-knot loosened by her rapid motion but stood on holding the cloth by [her] hand the lustre of whose ornaments found entrance into her navel.

10. \[ \text{Trans.:} \] At that time only the thread of the half-finished girdle of another woman who rose hastily, remained on her big toe in consequence of the beads dropping at each careless step.
it does not mean 'an eye' by अश्वोदर्शनात पाणि. V. iv. 76. The word ought to be neuter but usage has it masculine. सहस्त्रित्वत्तरणा:—सहलं च विपूचिण्य अस पहस्तः च लोकसात्त्वः सहलप्रभस्तं कर्षणे अमर.) सहलप्रभस्तं आमस्तायिनि (ornaments, decorations see Shā. IV. 5) वेपां ते.

N. B.—Stanzas 6-11 are to be found almost word for word in Kumāra. VII and numbered 57-62 there. Likewise a striking parallel in the ideas and similarity of expressions may be noted in Buddha III. 13—24; Māgha. XIII. 30—48; Vikramānka. VI. 11—19. The following stanza:—

साध्ययंत तत्त्वं विनाय विलोकनाय तस्य राजस्ती।
संस्कृतताम्यं पद्मी सताम्यं स्वेच्छ वाचित्यस्ता गवाष्मर।

which appears in some Mss. of Raghu, finds a parallel in the Vikramāṅka devacharita.

Trans.:—The windows, with their openings crammed with the faces of intensely curious women, emitting a strong smell of liquor and having rolling eyes resembling bees, appeared to be decorated with lotuses.

12. रावते—see comm. आर्यवर्धन:—of. पवि निमेषादिपतनां वर्तियामिन लोकानाथाम् II. 19; 73. विविधानी—विविधानी (of objects; see Buddha I. 74, 90) अन्तराणिः (see VI. 26). श्रेयेनिष्ठमुच्यं:—श्रेयां च तति इन्द्रियाणि च, तेषां हृदि: (see V. 23 and comm.). सक्षीमणि—completely thoroughly cf. साधुक्षा रतिकार्यचुरुक्षी दूरी।

Trans.:—Those ladies drinking, as it were, with their eyes the son of Raghu, paid no heed to anything else; for the functions of their other organs appeared as if concentrated in their eyes.

13. स्थाने—though properly the loc. sing. of स्थान, it is an inde. see V. 16, and Ku. VII. 65. बुद्धा—chosen, selected; begged, solicited from जू 5th, 9th Ubha. 'to court, to solicit.' पराक्ष:—पराक्ष: one who is absent, as opposed to प्रवाह, from 'पर' beyond and अस (from अस्य) अस्य: परे पराक्षः: स्वयंवरः—स्वयं हृदि: वसिष्ठिति स्वयंवरः see V. 39. अर्धस्त:—Aorist 3rd sing. of स्वयं to consider; see VI. 84. साधुम्—right, appropriate cf. स किषों साधु न शालित Kīr. I. 15. पशा—Laxmi the wife of Vishnu लक्ष्मी: पारात्मय पशा अमरा; see Jān. II. 7. नारायणः—This word has been very variously derived; the most concise is (1) नारायण समूह: नारे the animal world; तस्य अवस्था final resting place; (2) नाराय आदिद्वारूपम: ज्ञान: नारायं (waters) देवस्य पाल: साध्ययाः। अब्याः—otherwise, in another way; the word being formed by the addition of या to the pronoun अब्य according to प्रकारितानि शाल Pāṇi. V iii. 23. काम्य:—husband cf. काम्य: Megh. II. 37. काम्यांसा काम्यकृष्णनिये माद. X. 29. आमस्तुम्यः—आत्मान तुम्हे; तम्. The potential रेवेत is used here in the sense of disbelief as explained by Mr. Kāle, the speaker not believing in the possibility of Indumati getting a suitable husband without a Svayamvara.
Trans.—Though sought in marriage by princes who were not seen, Bhojya considered, very rightly, that a Svayamvara was the best [for her]; how else could she have obtained a suitable husband for her just as Laxmi obtained Nārāyaṇa.

14. परस्परेण—By the Vārtikas ‘कमन्यतिह्ये सर्वानां देवे वाचे’ ‘समासवचच्छुद्यम’ a pronoun is always doubled and compounded i.e. the case termination of the first member may be dropped and the two words joined together as in a compound; in many cases to express interchange of action. But a compound is not allowed in the case of पर and अन्य as remarked in ‘बुद्धवन्दनाद्वयपोऽयो समासवच.’ Then by the Vārtika असमासवचः पूर्बपद्वस्य सुपुर्वकथ्य: when uncompounded, the case termi. of the first word is changed to सु the termi. of the nomi. sing. and so we have परस्पर and again by the role कल्पितु न we have परस्पर. see VI. 65. हुन्दा—a pair, Mallinātha takes परस्पर with नवोजितिष्ठ: it would be better to take it with स्रुति...जोएम as remarked by Kāle. चेत—see VI. 24. सु...जः—सुस्प विधान तिपानू यजः see VI. 11. प्रजानां प्रयः—of the ruler of created beings i.e. “स्मय प्रजापतिबध विधाता” Amar. वितथ—विनात तं तल्ये व्याधिति. Amara has वितथ लवतृत् वन: words which are not true fail to be fruitful; hence, the secondary meaning of वितथ useless, futile, as in वितथप्रजः: II. 42. अभिविष्ट्यत्—for the use of the conditional see Apte’s Guide § 216. This stanza appears as 67 in Kumāra. VII.

Trans.—Had not this couple, each of whom possessed beauty which was longed for by the other, been united the labour of the ruler of the created beings in forming the beauty of both of them would have been to no purpose.

15. रतिसमरो—Here though one word is femi. and one mascu. the gender of the latter is retained by पुमानू लिया Pāṇi. I. ii. 67 and such compounds are called कक्षोयन्नाि. इसी—is also of the same class. बाला—see VI. 53. आसम्यसम्—स्पस्य—प्रतिवधा: स्पस्य प्रतिकृप kỷ a Prādi compound. आसम्य प्रतिवधा: आसम्यतिष्ठ: तम् see comm. जन्मलाल्यार—(see VI. 26. and cf. जन्मलाल्यारसदेवे दारियं नवजापते) तस्य संपाति: तां जानाति तद्.

Trans.—These two are undoubtedly Rati and Smara [in human form]: therefore it is why the maiden has fixed upon one who is her own match from among thousands of kings; the mind is cognisant of the union formed in another life.

16. इति—Thus i.e. the expression of thought in the stanzas 13-14 and 15. उद्वता:—escaped; hence, given vent to. गौरवधूस्वेतभ्री:—परे मनः पीराः; तेषस्वा वचः पीराश्र तत् वच्छः (वचः is not used here as in st. 4 or in I. 65, VI. 82 but in a generic sense नारिसमस्य वचः Amara.) तास्वां मुखासि; तेषस्वा: महास्तविष्ठामि—संविधायै आभि: इति संविधा: decorations; महास्तवि: महां...था; ताभि: For the auspicious decorations, See Bhāga.
Skanda X. Chap. 41. ~Trn~-decorated, ornamented. 

Trans.:—The prince, hearing these agreeable expressions dropped from the mouths of the citizens, arrived at the house of his kinsmen, which had been embellished by various auspicious decorations.

17. आजु—rapidly; आजुसु तीर्थिश्रीव्रतो: Ratna. करेणकुया:—a female elephant. करेणसुज्ञुआन्तिष्ठा किया पुंशि मत्तज्ञे Amara; and the क suffix may be taken to be स्वाधि or it may be taken अत्यापि and the word may be meant for a she-elephant. Generally a she-elephant is used in riding in processions etc., since the female does not get suddenly infuriated like the male.

18. महात:-see IV. 4, and VI. 6. अर्हन्त—see V. 2. गुणपरिवर्त्या:-guruna पुण्यात or मुनु: पको [योगे] विशिष्टित्वा. दियित्विनिर्वाश्: Madhuparka is generally a respectful offering to a distinguished guest now restricted only to the bride-groom on his arrival at the entrance of the marriage-hall of the
bride's father—The ingredients are curds, clarified butter, honey, sugar and water. दूधकृत्वम्—a pair of pieces of woven silk क्षैतिं दूधकृत्वम्

Trans.:-Seated on a rich throne he received the offering of the worshipping materials mixed with jewels and Madhuparka as also the pair of silken pieces presented by Bhoja accompanied by the glances of the ladies (who were eagerly watching him).

19. दूधकृत्वम्—The word दूध is used here as in VI. 52, 82. बिनंति:-see IV. 67. अवरोधकृत्म्:-see IV. 68; VI. 48. वेदासकारां:-see IV. 44. हुस्तो...रक्षि:-केनागार राज्य:-

Trans.:-Dressed in the silken-garments he (Aja) was led near the bride by the respectful attendants of the harem just as the water of the ocean with its distinct lines of masses of foam is carried to the shore by the new moon-rays.

20. पुरोष:-... is the family priest; see comm. आज्ञादित्य:-

Trans.-There the venerable priest of the Bhoja family almost equal to the (sacred) fire presented offerings of clarified butter and other materials to the sacred fire and making it a witness to the marriage united the bride and the bride-groom.

21. सुततरं—सु with the compa. affix तर which is changed to तराम after an inde.—exceedingly, very much, cf. तत्व दूरिता सुतार बनविधि

Trans.—That prince holding the bride's hand with his own looked extremely handsome like a mango-tree when it has reached the tender sprout of a neighbouring Ashoka tree by means of a corresponding leaf of its own.
22. कण्ठिकत्ववर्धः—कण्ठक (रोमाञ्चेति कण्ठक: *Amara.* संज्ञातः: अस्व इति कण्ठिकः: (horripilated, thrilled) कण्ठिकत्ववर्धः: प्रकृतिः: (the forearm, the part above the wrist of. कण्ठिकवर्धः: [Me. I. 2.] निर्माताः:—निर्माति: अवशेषः: वस्त्र:ः या निर्माताः:। For further elucidation see comm. ततार्कसयः—तत: निर्मातः अवशेष: तथा। आतात्फः—आतन: वृत्तिः: (action, existence). For the other reading and explanation see comm.

Trans.:—The wrist of the bridegroom was horripilated and the fingers of the bride were moistened with perspiration: so, it appeared, that by the joining of their hands the action of love was at that moment equally divided between the pair.

23. अपारो... तालिः—see comm. (अपारः: the outer corner or angle of the eye अपार: गतिः: तिर्यकः: चरिते: नेत्रं यथः: “अपारंतरादेव पारंश्रवक्षयं गिर्.”). प्रतिसारात्मकः: stretched out. क्रिया... तालिः—क्रियात्मकः समापतिः: (meeting) encountering), तथा निर्मातितालिः (withdrawing cf. [Ku. VII. 75]. Chāri. explains समापतिििकोदिविनयेव पिदिकनिर्पिल्ल निन्यितितालिः). श्रीयुक्ताणाः—यथा: a check, restraint. आतातिः—obtained. अन्योपयोऽवलालिः—For अन्योप्यः see VI. 65 and for compound see comm.

Trans.:—Their eyes, eagerly longing to have a look of each other, strained up to the very outer corners but withdrawn the moment their object was finished, acquired a constraint of bashfulness which was pretty.

24. प्रदुः... मण्डल—(प्रदुः: दंशिणं) प्रदशिणं तथा तथा प्रक्रियामण्डल—see II. 21.
उदविषयः—उदविषयं अधिः: (flame) वस्त्र: तथय तथ्य अधिः: यथः तथाः cf. [Ku. III. 71.] संयोगः—The mountain परः हस्ति is supposed to be a mass of glowing gold. उपायेत्रमु—Upānta is the side or slope of a mountain cf. [Megha. I. 18. अन्योपयोऽवलालिः—अन्योप्य: see VI. 65. This compound phrase applies to the couple as well as to day and night. अहिकियं—चरो भागं वस्त्रः: सा नियामः। अहिकियं—चरो भागं वस्त्रः: सा नियामः। आहिकियं—चरो भागं वस्त्रः: सा नियामः। आहिकियं—चरो भागं वस्त्रः: सा नियामः। अहिकियं—चरो भागं वस्त्रः: सा नियामः। आहिकियं—चरो भागं वस्त्रः: सा नियामः। श्रीमानसरुपः सहानि शास्त्रसुरुपाश्रितामिथेनिष्ठतिविति: परिणामात्मकः। श्रीमानसरुपः सहानि शास्त्रसुरुपाश्रितामिथेनिष्ठतिविति: परिणामात्मकः। श्रीमानसरुपः सहानि शास्त्रसुरुपाश्रितामिथेनिष्ठतिविति: परिणामात्मकः।

Trans.:—That couple now united to each other, in going round the blazing fire keeping it on the right side glowed like day and night succeeding closely upon each other in going round Meru.

25. नित्तमुरुली—see comm. and VI. 63. गुणः—see V. 1. Vasishtha was the preceptor or family-priest of the Raghus. प्राप्तः—directed; वर्गः—see 19 supra. विशेषः—संस्कृताः समानतिः समानतिः: an equal. विशेषः—the creator who presides over all विशेषति: etc., particularly about marriage and progeny. विशेषः प्रतिमा:—तेन। सत्यमु...नेत्रा—see VI. 59. The Chakora—
the ordinary partridge is a bird of the genus Tetraoperdix of which there are several varieties. It is a smart bird with a well set head and prominent reddish eyes (on which account the bird is taken as 'an object of comparison' especially in reference to the eyes of women) and legs. Many of them have spotted feathers. In the tropics it generally found in the new greenswards in pairs after the rains.

The eyes of the princess had been reddened by the smoke of the ceremonial fire, and their comparison with the eyes of an excited Chakora is charming. लाजबिस्गः—लाजावः विस्गः; त। The Lājās, or in the vernacular लाज़ा, are prepared by parching husk-grain. The offering of these swollen grains appears to be a very ancient custom and is enjoined in the ceremonial works; the लाजाहाम is too well-known among the Hindus.

Trans.:—The heavy hipped bashful bride whose eyes had become red like those of an excited Chakora bird made an offering of fried grain to the sacred fire according to the direction (given) by the spiritual guide (who was) the very image of Brāhma.

26. हृविषाऽ...गान्धी—हृविष (प्रत्तमावपम हृव: सुभि Amara.) सामिपधानि (हृविषः पहवावि। The Shami is a tree of the order Acacia and is very hard. It is supposed to contain fire in a dormant state. Sacred fire is kindled by rubbing together two pieces of this wood. See Manu VIII. 247) च लाजाव हृविलोचना, तेंवा गन्धः अमात्वीति; see IV. 57. विद्याय—3rd sing. of the Perf. of इ 1st Paras. to go, with उत्। कपोऽ...शिखः—पुनः पुनः संस्पर्शीति संस्पर्शीणि; कपोऽवयः (of the cheeks, see VI. 23) संस्पर्शीणि कऽ... शिखः, कऽ...शिखः शिखः वसः सः। मूहूर्तऽ...तां—कपोऽ उत्पल (the blue-lotus), तत्र कपोऽ...तां, मूहूर्तऽ...कपोऽ उत्पल जुहूऽ...तां, तां। For a similar idea see Kum. VII. 81.

Trans.:—The holy smoke,—smelling of clarified butter,—Shami leaves, and fried grain, arose from the fire—that smoke whose curls repeatedly covered her cheeks and served for a moment the purpose of the ear-ornament in the form of a blue-lotus.

27. अङ्गऽ...श्च—see comm. समाकुर्च—dimmed. अक्षः at the end of a Bhūvrihi compound becomes अङ्ग when it means the part of the body according to Pāṇi. V. iv. 113. प्रस्थऽ...पूर्वऽ—प्रस्थऽ वस्तऽ; प्रस्थऽः वैज्ञान अक्षः; वैज्ञानकठाशासी वैज्ञानकऽहृदः प्रऽ...कुरः; सः एव कणोऽ: (an ornament of flowers worn round the ear) वसः तः। It was customary to wear ringlets formed from blades of grass and of corn-flowers and such natural decorations to a very great extent. वैज्ञानकः is what is known in Deccan particularly in the Konkan as वैज्ञान, सतर, केल etc. पाटऽ...लेख्मऽ—प्रस्थऽ ती गण्धः (see V. 43) गण्धः, पाटऽ (अवक्ष तक्ष पाटऽ: Amara.) गण्धः तः। अचाः...हृवऽ—आचाः is 'usual custom,' 'consuetude'. Sumati says अनाविदंपरशासिद्रो व्यवहार आचार: while Vallabha says अविद्या वर्णमातिति लेकाचारः.
Trans.:—The face of the bride had the eyes bedimmed by moistened collyrium, the sprouts of grain worn as ear-ornaments withered, and the pretty cheeks made reddish white by the taking in of the smoke as required by custom.

28. झाटके—स्नातकः पुरुष स्नातकः: one who has bathed at the conclusion of his studies. It is a technical term applied to a Bramhacharin who has completed his Vedic studies. Some commentators have mentioned three kinds of Snātakas विप्रास्तनकः, नाट्ताकः and विप्रास्तनकः। बन्धुमता—
Instr. sing. of बन्धुमत ‘accompanied by kinsmen’. परव्रीमि—पर गृह भारस्ततिति परव्रीमिः a matron.

Trans.:—Then the bride and the prince seated on a golden throne had the moistened Akshatā rice applied [to their foreheads] by the holy Bramhanas, by the king with his kinsmen, and by matronly ladies in succession.

29. संपाधः—(p. p. of the causal of संपूर्ण 4th conj.) Having caused to be effected or accomplished, cf. देवतोपपतिःपुप्पितिः संपाध मु. III. गुढः—ind.—severally. अहिंसाय—अहिंसायाः (honour, see I. 55) अथे: (wealth, presents; see V. 32). अधिक्षाताः—to the officers. अधिषी:—अधिका श्री: गंगा सं: or अधिषी श्री: बेन सः:

Trans.:—Having thus accomplished the marriage ceremony of his sister the rich monarch, the light of the race of Bhojac—commanded his officers to honour with presents each one of the (assembled) princes.

30. किंग्र:—(किंग्र a mark; hence a disguise, a deceptive indication cf. क्रमणकिंग्रधारी Mudrā. I.) गुढः—(गुढ़ satisfaction, गुढ्यि: प्रामी: Amar.) संपूर्ण...विक्रिया—संपूर्ण (concealed) विक्रिया (change of feeling, wrath, excitement; cf. अथ तेन निग्रिह विक्रियामिलायतः फलों दन्तन्नभूत Ku. IV. 41) ते: ते। प्रस्त्राः—transparent, clear; (2) pleased, soothed. ग्रंथीरावणः पवित्रि दरित्रित्तिच्छ ग्रंथे Me. I. 40. गुढः—deep tanks; अगाभलो गुढः Amar. see I. 73). गृहस्तः—गृहः: (hidden, p. p. from गृह 1st Conj. Ubha.) नक्षरः (alligators, नक्षर कुमी: Ama.) रेवु ते। The Nakra being a very ferocious animal the propriety of the word as a comparison with the sentiments of the princes is very appropriate. आमन्यः—pot. p. Having bidden adieu or farewell. cf. तांतामिः आमन्यविच्छे Shāku. IV. also ते हिसा—लिंगमन्यः पुनः प्राण च शूलिनम् Ku. VI. 94. गृहस्तः—the presents received from the Vidarbha king वृद्धभाराकारमारिकाः. उपदाच्छेदन—see IV. 70 and VI. 54.

Trans.:—Those (princes) whose irritation was concealed by feigned expressions of joy and who [therefore] looked like clear
tranquil lakes having crocodiles concealed in their waters, took their departure after bidding farewell to Bhoja after having requitted the honour done to them by him by making him (wedding) presents.

31. राजलोकः—see V. 64. क्रृत्...संवितः—for compound see comm. संवित् = संविचे वाक्यते अन्याय श्रीति तथा by which anything is known beforehand; an agreement, a compact. क्रृत् = previously arranged. आर्यभूतः = an undertaking. प्रक्रमः स्वादुक्रम. स्वादुक्रमानुदित आर्यभूतः: Āma.
f. गतिप्रतिवर्तमानः: Niti. 69. गतिः = accomplishment see Ratna. I. 5.

Trans. :—That body of kings who had preconcerted a plan for the accomplishment of their object remained, barring the path of Aja, eager to capture that coveted object of all in the shape of a woman to be secured at the right moment.

32. अपि—too. ताब्दः—on his own part, in the interval.

Trans. :—On his part too, the lord of the Kritha Kaishikas having finished the wedding-ceremony of his younger sister and having given a dowry appropriate to the magnanimity of his heart, gave permission to the son of Raghu (to return home) and he himself followed him.

33. त्रिलोकप्रलिपितेन—If we take the three worlds as units then the compound may be dissolved as त्र्याणां लोकानि समाहरः: त्रिलोकः but if we view the people in them then we must dissolve it as त्र्याणो होकः: त्रिलोकः by the rule शास्तिपाठिव etc.; तस्सिद्धः प्रक्षितः—(celebrated, renowned; see Jān. IV. 2.); तेन. सार्थः—see 18 supra. वसति:—accu. plu. of वसि: ‘night.’ पर्वतम्—पर्वस्य (of the conjunction. The space of time which separates Amāvāsyā from Pratipat) अस्तेवः: (completion, end). सोमः—the Moon. सूते अस्तृत यः: अपावृत्ति—returned.

Trans. :—The lord of Kundina after passing on the way three nights with Aja who was famous in the three worlds returned from him as the Moon recedes from the sun at the end of the conjunction.

34. प्रसन्यः—प्रकः: सन्तोः: शेषं ते. the word सन्तो generally governs the locative. प्रकः—inde. formerly; see canto IV wherein the victories of Kosaleshvara are narrated. आत्मस्वतः—सत्ता (स्तोत्रियाः धने Āmara. स्तोत्रमायिन्याः सत्ता the condition of being rich); सत्ता (seized, taken possession of) चारी सत्ता च तया or आर्तत् सः रैस्त्रियाः सत्ता: आत्मस्वतः: ततः.

Trans. :—Everyone of the kings had been highly enraged against the Lord of Kosala as he had been individually despoiled of his wealth
sometime back by him: hence, they all in a body could not tolerate the acquisition of that jewel of a lady by his son.

35. राजन्यगणः—राजा अपत्तानि राजन्यः: princes (see IV. 87), तेषां गणः: see IV. 77. द्वस्तः—haughty, conceited. विद्मात्रते—see comm. प्रदिष्टः—given, granted, see XI. 9. The sense of प्रदिष्ट here is different from that in II. 39. Bali who was a powerful demon oppressed the Gods. They prayed Vishnu to deliver them. Vishnu came down in the form of a dwarf and begged Bali to give him space of no more than three steps of his own tiny feet. When Bali consented the dwarf—Vamana covered the whole world with one step, the whole of the heavens with the second step and asked Bali where he should put the third step. Bali was a staunch Vaishnava and recognising Vishnu in the form of Vamana put forward his head for the God to put his step upon, and relinquished his kingdom of heaven and earth to Indra. त्रैविक्रमं—न्यो विक्रमं (steps; cf. गतेऽू दीर्घेऽमलीकताव्रिगुणं Ku. I. 34) अस्त त्रिविक्रमं नौ अर्थं नौ त्रिविक्रमं। इन्द्रशास्त्रं—द्वि: द्वितीयं। यस्य सः: see Bhagavata Skanda Adhyāya VI. 7. Some commentators take इन्द्रशास्त्रु to be इन्द्रायुर, others नौमच्च while Mallinātha takes him to be प्रवहद्य. पादः—a foot; पृथ्वीते अनेन हति.

Trans.:-The arrogant kings in a body interrupted him on the way, as he was taking with him the princess of Bhoja's house, as the enemy of Indra had intercepted the step of Trivikrama when accepting the wealth presented to him by Bali.

36. अनलयोपाश्रयः—न अल्या: अल्या: अल्या: अल्या: योधा: यस्य सः: (भद्र योधाश्च योधा: Ama. a warrior), तं “possessing or accompanied by a large army.

विनियमस्—(पितुः द्वि or पितुः: अपातेः) paternal, hereditary. प्रदामहिनि—see IV. 40, VI. 80. पाठो...हिन्नी—पार्श्ववाणी वाहिनी (an army, see comm. cf. XI. 6). श्रीणः—A river that rises in Gondavana about four or five miles from the source of the Narmadā and then running a course of about five six hundred miles falls into the Ganges above Pātnd. उत्गर्गः—उत्गर्गः: तरंगः: यस्य सः: having surging waves.

Trans.:-The prince ordered his father's minister assisted by a large army to protect her (the young wife) and himself paced the army of the [hostile] kings just as the river Shoṇa with its surging waves meets the river Bhāgirathi.

37. रथस्य—रथः अस्यात्तीति रथिनः: see 56 infra. रथेश्च—रथस्य इत्यः: रथेश:—तृत०...सारी—तृतीय गन्धालीतिः सुरगः or तुरगः: the retention of the nasal is optional तुरगः अवस्य सीतातीतिः सुरगसारी:। According to Amara the word सारी by itself means a cavalier; and unless we take it in its etymological sense of 'a rider' the propriety of the use of तुरग is not perceptible.

बल्ल्व—IV. 39. तुल्यम्...इन्द्रविष्णु—द्वितीय कष्टः: यवां अस्तीतिः द्विदिनः: For प्रतिदिनस्य see comm. तुर्गः: प्रतिदिनः द्विदिनः तस्य. Works describing combats and
military operations enjoin that the antagonists must be equally armed as well as equally mounted etc. In fact they must be matched in every way.

Trans.:—Foot-soldier fell on foot-soldier, the chariot-rider challenged a charioteer, the cavalry-soldier charged an equestrian, an elephant-driver fell on an opponent equally mounted: there commenced a fight in which the opponents were equally matched.

38. तोन्तु—see VI. 9. 56. अविभाव्याच—अविभाव्य (not distinct.) वाह वेणां ते. चापारत:—see VI. 55. कुतोपदेशानु—history of one's family see comm. नोदीरणन्तिर सम—did not proclaim. सम is used with a form of the present tense of a verb to impart to it the sense of the past and is very common in literature. It appears to have been a custom with Hindu warriors to proclaim the glory of their ancestors before commencing actual fighting. This appears to have been the practice among the Greeks of old. बाणाश्रेः—Probably the names of the owners of arrows were graven on them. परस्परस्य—see V. 68 and several other places. अविभाव्य—glorious, distinguished.

Trans.:—While the trumpets were sounding the bowmen, whose voices could not be distinguished did not proclaim the history of their ancestors; but they declared their glorious names to each other by the letters graven on the arrows.

39. सन्ति—see VI. 72. स्यद्धवेश—a collection of chariots. The word बंश, in the sense of 'a multitude, collection' does not seem to be very common; but the comm. does give an authority for it. सन्तिकित:—made dense, cf. Mā. IX. 15; also 41 infra). विस्तारित:—spread out. कुञ्जर...तातं—(कुञ्ज: अवासायनिति कुञ्ज: according to Vārttika on Pāṇi. V. ii. 107) कुञ्जराणं कणों, तेषां ताला: flapping, ते:—नेत्रक्रमण—नेत्राणं (नेत्र is a silken cloth) क्रम: a series. see comm. where full explanation is given.

Trans.:—The dust raised during the battle by the horses increased and made thicker by that of the wheels of numerous chariots, and spread out by the flapping of the ears of elephants, obstructed the sun as by an awning ( made of a series of piles ).

40. वामुष्वाचार— the ablative form of वस्त्र is used adverbially in the sense of 'through the influence of' 'through the force of'. मस्सस्वाचार:—मस्त्याकार: वज्र: banners cut out and formed like fishes from pieces of cloth. विद्रीणपुषात:—विद्रीणां सुवानं वेणं तेष: पटु...सासिः—अविभाव्यानां (वज्र: समि असां इति व्यविजी अन अर्थम् 'वज्रिनी वाडिनी सेना' Ama. cf. प्रतिविविधत्वानीस्वरूपानि Rīv. XIII. 9.) रजसि धविनिर्माणसि: now see comm. परमार्थनत्वान्त्यता actual fishes परमार्थानि अर्थाः the original meaning; परमार्थम् रास्थ: real fishes. पर्याविवाहिनी:—पर्यः (all round) आविलानि 'turbid, muddy' कुरुपोदुच्छ आविल: Ama. cf. पक्किंच्छ: फलसेव निक्षेपादित्यं पवः: Mālavi. II. 8.). नवोदयकालि— the waters of the first showers of rain which are usually loaded with mud.
Trans.:—The fish-formed banners with their mouths opened by the force of wind, as if swallowing the continuous masses of dust [raised] by the army looked like actual fishes drinking the new muddy [rain] water.

41. \textit{स्वामाध्यवनिता—र्थाणानां (र्थाण aw heel चक्र र्थाण Amar cf. उपेक्षश्चर्न र्थाणकेश्य: \textit{Shā. VII. 10}) ज्ञातिः; तनं. विकोऽसङ्गितम—The elephants have generally two bells suspended by a band on their back which make rhythymical alternate sounds at each step. \textit{नागः—}an elephant; see IV. 23. \textit{स्वसादःऽहात्—see comm. It may be the name of the leader himself or his watch-word. आसमःऽब्रोहः—आत्मा च परस्पर, तबोऽवज्ञ: (knowledge, recognition. The word \textit{अवज्ञ} is used here in a slightly different sense than in V. 64).

Trans.:—In the increasing mass of dust a chariot was recognised by the whirling of the wheels, an elephant by the tinklings of the suspended bells; and a friend from a foe was recognised by the shouting out of the master's name.

42. \textit{आत्रुण्वतः—}covering, putting a cover as it were. \textit{ज्ञातिस्य—}spread all round; see \textit{Jān. IV. 1. शरखः-ज्ञातमः—शाखे: श्वतम् (wounded, cf. रूपसारापितमुन: \textit{क्षतिविद्या: \textit{Ven. I. 7}) शाश्वक्षतम्, अस्माय दिग्यश्च वीराश्च अवबोधी—

This is a Samahāra Dvandva according to the rule \textit{प्रकरणिनविलासितापानाम \textit{Pāṇi. II. iv. 2. शाश्वक्षतम् च ततू अवबोधी—

तस्यात् जम्ब ब्रह्म स्. Malli. does not seem to take \textit{अवबोध as a Samurai Dvandva} which is only possible if we do not look upon the horses, elephants, and warriors or any one of them as \textit{समाक्षान्त parts of one army in which case a Samahāra Dvandva is optional. \textit{बालाकरणः—}the morning sun. The morning sun is not only red but performs the important task of dispelling darkness; the comparison may therefore be said to be well-balanced.

Trans.:—The flow of blood from the weapon-wounds on the bodies of horses, elephants and warriors which resembled the red morning-sun became like it, the darkness in the form of dust, which obstructs the eyesight, overspread on the battlefield.

43. \textit{क्षुतमुखः—}छिद्रे मूंडे यथा सः. \textit{क्षतिविद्या—}by blood see \textit{Jān. IV. 74. उपविचारता:—उन्नीचार दिशि इति according to \textit{उपविचारितां \textit{Pāṇi. V. iii. 31. see V. 43. अज्ञातस्यस्य—अज्ञातः श्रोते यथा वसः:.

Trans.:—The column of dust with its lowest portion destroyed by the flow of blood and its upper portion tossed about by the wind flowing above [its head], looked like the first-risen smoke of the fire [now] remaining as burning embers.

44. \textit{यन्त्रस्य—}see IV. 39. \textit{उपविचार—}after rebuking; from \textit{उपविचार to blame, cf. आत्मनो वैत्यनुपुापावमहः \textit{Shākku. I. निवृत्तः—निविन्तिता: (see V.}
When the fainting fit consequent on the blows had disappeared the chariot-warriors rebuked the drivers and made them turn back the horses (to the battle-field) and furiously attacked those very antagonists by whom they had been wounded and whom they now recognised by their banners observed at the first [encounter].

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The arrows discharged by dexterous archers, though cut in twain during their course by the arrows of the adversaries, reached the mark aimed at with their barbed front halves in consequence of the continuation of the force of their initial velocity.

Trans.:—The arrows discharged by dexterous archers, though cut in twain during their course by the arrows of the adversaries, reached the mark aimed at with their barbed front halves in consequence of the continuation of the force of their initial velocity.
severed by discuses (quoits) having sharp razor-like edges, fell down after a long time in consequence of their being held in position on account of the hair on them having been entangled in the pointed extremities of the talons of hawks [ that were hovering there ].

47. पूर्व महर्ता—the first striker. पूर्व in this sense is used in IV. 2. भूयः—again. प्रति—...शमस्—प्रति is often used in the sense of in return to, cf. प्रति०धुधमना नमु दशा. तुरंगसस्तः—तुरंगसस्तः: (neck; more properly, shoulder) तमिनुः; (see IV. 30; for the formation of तुरंग see VII. 37). निष्पणः—reclining, resting; cf. जंकु-मनिष्पणः: IX. 76. अश्वसादीः—see VII. 37. अश्वसत्तः—reviving again, regaining consciousness. There were certain rules or points that were observed by warriors in days of yore the principal among which was not to raise one's weapon against a fallen adversary or not to hurt a foe who came to seek refuge, see comm. and Manu VII. 93; hence the revival is awaited here.

Trans. —The horseman who was the first to strike a blow did not again direct his blow at the adversary who was incapacitated to return it, but waited till the latter with his body resting on the neck of his horse came back to his senses.

48. ततुष्धाम—ततु लज्जिते ततुषुजः; तेवान्. lit. abandoning their bodies, but here it means ready to give up their bodies, fighting regardless of their bodies. cf. अन्ये न वधः: श्रात मदधे लज्जितिविता: Bh. Gi. I. 9. वब्मृष्टाः—वर्गापि (armours बृणामि देहे हि मनिन्: accord. to Pāṇi. III. ii. 75 तत्तवे वर्मे दंशनम् Amar.) विक्रियस्ते वब्मृष्टि: (those clad in armours; see IV. 56). विकौशः—taken out of their scabbards i. e. खंडविधान: see comm. hence unsheathed, drawn out. विक्रिया:—frightened, terrified cf. छछ्: कब्बिन्द्रायविनिवित्वात्: Ku. I. 56. करुशीकरण:—करुशाः (कर trunk cf. करी करं शातुश्वद्विनिविश्: Jñana. V. 36) शीकार: spray, तेन.

Trans. —The frightened elephants quenched with a spray [discharged] from their trunks the fire struck on their huge tusks by the blows of the naked swords hurled on them by armour-clad warriors heedless about their bodies.

49. बिरुपस्वस्य—अल्वाणौ रिकीपूर्स्यो Amar. see IV. 57; Jñana. V. 31. तक्तस्तु—cut off, lopped off. आकाः—आप्यायति हि आकाः: lit. abounding in; hence, full of, strewed. इस्य आकाः पृती Ama. विकौशः—विरिलावते हि विकौशः: by आत्मतुष्पसस्म कः Pāṇi. III. ii. 3; an helmet or any piece of armour intended to protect the head. चर्मकोषाः—चर्माः: (drinking cups) उत्तरा (full of; cf. अक्षितसुभविताम् Ku. V. 61.) चथ...चर्म, abounding in drinking goblets, see VI. 50. Malli. takes this as a Bahuvrihi compound; but it would be more accurate to take it as a Tatpurusha. कुल्या—a rivulet, a stream पयः: प्रणासी सतित: कुल्या जिष्ठिकौपियो Vishva. see Mālātī. V. 17, 18.
The battle-field looked like the very drinking-booth of Death full of fruits in the form of the heads of warriors severed by arrows, having a plentiful supply of drinking goblets in the shape of the helmets strewn about and streams of blood for liquor.

50. अवास्तम्—उपास्त skrit, margin. cf. दिशान्तम्पातेऽसर्जि इद्दे Ku. III 69. or “उपास्तमात्रूः च रोचायः”. विश्वेषित—from निकृष्ण 9th Par. to tear, draw out, torn away; cf. “कालोनिकृष्णितः शभः कविषित गौमातुभिन्निष्ठकम्” Gangadhaka. चिंत्रो—(by birds; विश्वेषित गच्छितः इत्य by Pāṇi. III. ii. 47, 48). पिठितचित्रा—पिठिं पिठितं (flesh पिठिं तरसं मांसं Amar.) वस्त्रमांसिन्न—a she-jackal. cf. जहासि निश्रागिनी: शिवाले: Ki. I. 38. हायो... 

देशाः—केदारक (see VI. 68) कोटिः (edge, point see VI. 14 and 46 supra.) तेन हतः (wounded); हायो...हतं: ताउदेशं: वस्त्र: सा.

Trans.—A she-jackal snatched from the birds an arm which they had severed from the sides (of a body), though herself fond of flesh she let it go as the roof of her palate was wounded by the point of the armlet worn on it.

51. कशीत्र—see VI. 18. हिषा... मादि—विपत: लङ्क दिघलहर; तेन हतम् (see 46 supra.) उत्साहः (उत्साह च ततुः अंगः च the head उत्साहः लियर: शीर्षम् Amara.) यस स्:। सत्का:—see V. 68. विमानप्रशुतास्त्र—विमानक्षमुता (mastery of an aerial car. It was a general notion among the ancients of this country that whoever fell on the battle-field was conveyed by the gods in an aerial car to heaven and was there sought after by the विष्णुन्यः: nympha. The Vanhi-Purāṇa says वराहसर: सहस्त्राणि सुसमाचीले इत्यत विष्णुन्यान्विवाहनत्तम च मयां मामातिः न. वामा:मुरुङ्गातः—वामां च ततुः अंगः च वामांगः। शिब्रां संकंका वायो...तत्का: वामाः...सुक्षमु गुरुङ्गातुः a nymph, a heavenly damsel; see VI. 27.) यस स्:। कब्ज—trunk, headless body, particularly before it has cooled down and lost all vitality. कब्जयोक्षः कियाय-एकप्रमुखः कलेवरस्मि Amara.

Trans.—A certain warrior having his head cut off by his adversary became the master of an aerial car and with a heavenly damsel clung to his left side, and beheld his own headless trunk dancing about on the battle-field.

52. अन्यो...नातः—अन्योन्यः (see VI. 65, VII. 23) उमनथं killing. कौरित—note the use of the suffix चित्र, see VI. 18. अवात—prolonged.

Trans.:—Two other chariot-warriors, by their killing each other's charioteer themselves became charioteers as well as fighters; their horses being slain they prolonged the fight by means of clubs, and these weapons being also broken, they fell fighting hand to hand.

53. परस्परेण—परं परेण (see V. 68) by each other. प्रहोरः—(prahur a combatant, lit. a striker). उक्तः...उक्तः—(passed away) वाजुः (breath)वाजः: तवः:। समाकलम्—inde.—simultaneously. अभित्वां—
in the divine state, see Bharti. II. Mis. 2 and notes. (अबस्थः न सम्यः अबस्थः: “आदित्य चतुरोशी अमला असुतांसः” Amar. अमलेः शाल: अमर्यामाः: तस्मात् कथयितु– see VII. 52. बिवादः—विरुद्ध वात: बिवादः दिपुटे. एकः तथा:—एका चाताः अपराशः एकापरः: प्रायिकघारः वाम्या तथा: परिमाति is by वादिताचार्यढ़रः Pāṇi. II. ii. 37; or एकापृप्ताः प्रायिकघारः तथा: The point is this—Did one and the same damsel ask for the hands of both or (2) was one and the same damsel courted by both. It appears to be the general idea that the celestial damsels rush forward to welcome a warrior into heaven. Probably both the warriors set their heart on one and the same nymph and therefore fell a-quarrelling. But looking at the current notion it may be taken that one and the same damsel awaited the arrival of the foremost warrior. As both reached heaven simultaneously the girl was at a loss which one to welcome and hesitated. Each warrior in his turn asserted that she had come for him and thus the quarrel was kept up.

Trans.—Two heroes, struck by each other, breathed the last breath simultaneously, and even in their divine condition they maintained the quarrel on account of their being sought after by one and the same celestial damsel.

54. स्यूरौहै—विदेशोऽयुक्ते अलिन्य द्रति न्यूहः: the particular position in which a general draws up his army after studying the circumstances and conditions. अहः—defeat, overthrew cf. “प्रसं मदनमयंयोद्वयः”. पश्चात... तथा:—पश्चात च पूर्व पश्चातपूरी पश्चातपूरी माष्टोत (winds from rear and winds from front) तथाः। पर्यायकुञ्ज्या—पर्यायोऽय (alternate, in regular succession; cf. पर्यायकुञ्ज्यागार्थार्थप्रदोष: Mālātī. IX. 32) व्रत्ति: (see VI. 70).

Trans.—Both the arranged armies gained from each other undecided defeat and victory just like two waves of the mighty ocean propelled and repelled in turn by winds blowing from behind and from before.

55. वरेण—by the enemy. The sing. is जातावेशरिपं. The primary meaning of the words एव और एव is indicative of distance and hence the sense ‘enemy’ is a derived meaning. cf. परमशता विदेशुरिज्जित्तमित्वायाः परे Nai. I. 9. अतेद्वि—although overthrown, discomfited. सहीजः—महाशता जोृजाः (strength, prowess, energy) वस्त् सः: महात् is changed to महा when it forms the first member of a Karmadharaya or a Bahuvrihi or when the word जातीय follows by Pāṇi. VI. iii. 46. कक्ष—dry grass कक्षोयते एकानन्ने Amar. Chari. says बयात्स: कक्षोयते निरातात्स तथा कुमारश्रैजिचेवायम्.

Trans.—Although his army was discomfited by the enemy, still the valiant Aja charged the hostile force. Smoke may be turned back by the wind but fire is sure to be wherever there is dry grass.
56. रथी—रघुमालदीत्वति by the rule ज्ञ हि यन्नी पद्वी. V. II. 115. a chariot-warrior; रथिनः सम्मनोरोहा Amar. see VII. 37. निधित्वी—हित. a quiver-bearer निधुः (a quiver, see II. 30) अस्लातीति, see रथी above; यन्नी प्रग्नानां प्रग्न्यो निधित्वस्च निधुः: Amar. कवची—कवचः or कवचमभासिस्तति one clad in a कवच (an armour, कवच्छो गदास्तेन् न सूचार्य पत्तेदिष्ट च Vishvā). पार्द्वमानः—पन्तु: अस्लातीति यन्नमष्ठ the मुद्यु suffix in the sense of possession तदस्लात्स्फिरितिति मुद्युः पद्वी. V. II. 94. इस्तः—see VI. 62, VII. 34. राजान्यः—a collection or body of warriors, राज्यां समृहः राजान्यं the क suffix coming by पद्वी. IV. 2. 39. अथ राजान्यं च नृपतिस्मित्वाणां गणे कमावः Amar. एक्षीलः—This has been a naughty point with grammarians. Some view it as a Karmadhārāya under the rule पूर्वममध्यमम् etc. पद्वी. II. i. 58, and dissolve it as एक्षास्सी वीरश्र; others say it ought to be वीराणां वीरे वा एक्षीलः: by the rule राजाहतदिविम पशुः पद्वी. II. ii. 31. The Manorama and Tattvabodhini suggest एक्षील युद्धते इति. महावराहः:—the third incarnation of Vishnu in the shape of a boar. According to the legend in the Bhāgavata this incarnation was assumed by Vishnu to destroy the two demons Hiranyakashipu and Hiranyakṣipu who were originally Jaya and Vijaya the door-keepers of Vishnu. Here the boar raised the earth from the waters and held it on his jaws; see Kum. VI. 8, and Padma-Purd. also Bhāgavata III. 18. Western savants look upon this as an allegorical account in connection with the creation of the world, see Max Müller's India, 'what it can teach us' p. 137. कल्यम्...वृत्तम्—Kalpa is here the day of Brahmā which is said to consist of 1,000 Yugas, being a period of 432 million years of mortals and measuring the duration of the universe after which it is said it would be destroyed and after an equally long period would be created again. cf. कल्यम् सिंहं ततुष्ट्वम् ततुष्मित्ततः: किम् Bhartrī. वृत्तम्—in flood, overflowing, cf. अपानुत्तानां Mudrā. III. 8. अर्गवाम्:—अर्गिति सन्ति अन्तः अर्गितः, तस्य अर्गितम्.

Trans.:—That matchless and high spirited hero seated in a chariot, with a quiver [ on his back ], clad in an armour, and holding a bow in his hand repelled the body of warriors, just as the powerful boar dashed back the waters of the ocean overflowing their bounds at the time of final destruction.

57. दक्षिण:—right. तृणयुग्दन:—tūra a quiver "तृणयुग्दनःसवस्तांतिष्ठितवांश् दृष्टिझ्योः" Amar.—round about the quiver and not even into it. वासम्—beautiful, charming. see comm. आजी—in a battle, समीलाजितसिन्धुः: Amar. cf. आजीवाम्बः जननधिनोः: Jīna. I. 14. अर्कप्रणवः—see note on आर्कप्रणव IV. 37. मौर्यी—bow-string, मौर्यी ज्ञा धिजिती युन: Amar.

Trans.:—While engaged in contest he was seen gracefully moving his hand only about the mouth of the quiver: the bow-string of the warrior once stretched up to his ear gave forth, as it were, arrows capable of destroying his enemies.
58. रेणो...ढैः—ढैः bit, from दृय to bite. व्यक्तिवेदिकाः—क्रतिवेदिकाः ताः रेक्तिवेदिकाः; see comm. 
क्रोऽत्रीति...सुः क्रतः: (Knittings, bendings of the eye-brows) ताः। 
भृऽ...केषः—(भृः a kind of crescent-shaped arrow; see IV. 63 “भृः स्वात्पुस्तिस मृत्युः शर्मवेदे ” Medi.) भृः: सिक्तरि: (severed) 
भृक्तिक्ताः: see comm. दृः—a sound of defiance and हुः utterance of 
the sound, cf. हुःहुःहुःहुःहुःहुः “Pura Ku. V. 54. 
हुःहुःहुःहुःहुःहुः for compound 
see V. 17; VI. 19. गा—see V. 26.

Trans.:—He covered the ground with the heads of his enemies, which 
were severed at the necks by crescent-shaped arrows, which had 
the lips coloured deep red on account of their being bit in rage, which 
bore distinct vertical lines on account of the contraction of the eye-
brows and which had still the sound of defiance in them.

59. वर्तः—see comm. for the several components of an army. 
हिंदुप्रयासे—हिरदा: प्राचार्य प्रेशाने तैः। क्रृतेजेदिभि—क्रृतेजनो सेण्ड शर्म असासात्तिरि 
क्रृतेजेनुः, now see comm.

Trans.:—In the struggle all the kings in a body attacked the 
prince with a united effort, with the various component parts of their 
forces among which the war-elephants were foremost and with [the 
use of all] weapons capable of piercing through coats of mail.

60. अत्वः...साः—see VI. 7. छत्रः—छत्र: (severed) ततः वस सः: 
परेषाः—see 45, 55 supra. विजवस्ताः—विजव (तेतः:) असासात्तिरि विजवस्ते by the sun.
व्यासासात्तीणे—व्यास: अर्थं व्यासम्, तदेव व्यासासात्तीणेः (a Mayuravyansakādi com-
pound), तेतः। छत्रः—see IV. 5 and VI. 81.

Trans.:—He whose chariot was covered with volleys of the 
missiles hurled by his enemies could only be discerned by the top of 
his banner, just as the forepart of the day shrouded in mist can only 
be recognised by the faintly shining sun.

61. निःवेदितम पासः—see V. 53 and 57. अधिराजसुः—अधिकर राजेः 
इति अधिराजः: or अधिकारसी राजा द्वारा, the supreme monarch, ततः सुः: 
गान्यां—गान्यांस्य द्वारः। कुमाराकान्ताः—कुमारानि अव्याणि वस सः: 
कुमारांकान्ताः:—इति युद्धांकान्ताः: कुमारांकान्ताः: इति कान्ताः: 
स्वाधान—one 
that brings on stupor. स्वाधः—स्वाधः भावः 
लेख्यं, स्वाधे स्वाधेः (see V. 23) स्वाधान्तरिक्ताः, स्वाधः...इद्धे लेख्यं वस सः: 

Trans.:—That prince, the son of the Emperor, who was as hand-
some as the flowery-arrowed god and who was always free from 
drowsiness put into action against the kings the Gāndharva’s sleep-
inducing missile which he had obtained from Priyamvada.

62. नतः—from that; in consequence of the power inherent in 
the missile. भुः...हस्ताः—भुःहस्ताः मृत्युः (stiffened) हस्ताः: वस सः: 
ततः...एकः...जालम्—एकःतीती अंशम् कहाः:—तस्मान, परेषाः (see IV. 19 and V. 49 
carelessly thrown) द्विसाहताः जालम् (see V. 46) वस सः: 
निर्दाधाविष्यां—निर्दाधां 
महस्य विषेयम् capable of being made obedient to; निर्दाधां: निर्दाधाविष्यां:
In consequence of that the army of the kings being overpowered by sleep stood still—the hands of the soldiers unable to draw the bows, their helmets slipping down on one shoulder and their bodies supported against the flag-staffs.

63. ततः—then, after that. विबोधः...रसः—विवाहम् उपालं (reserved cf. the use of the word in V. I. 38) विद्योपाखः, विद्योपाखः रसः वल्ल तस्यन्तः.
It does not seem appropriate that Indumati already had a kiss because „अग्नि स्वरूपान्तः बलान्त भूसे मुंडुकः”.
Charitra, however says विराज्ञानलतेरःम्पि रतसंभवः विद्योपाखतसः शिंति उल्लासः न तु नृत्तपरिणीतिः कर्य स्वयमभरपरां सम्भवेदः।
Of trying to reconcile by straining or imputing boldness to Indumati who is called ‘bashful’ or भ्रात्रिकिता in st. 69 the best way would be to assign ardency of love to Aja by saying that he reserved his love for his Indumati. जलवः—a conch-shell. It is called जलवः because it is found in the sea. See X. 60 for a similar use of the word. रक्षे...किंतु—स्वयं ह्वः: तेन अविनं गAINED, SECURED. पुष्पितः—see st. 56. supra. भूजस्—(past pass. part. of भूजे) embodied, incarnate. वृहीर्षि वृहीर्षि कठिने मूर्तिः पञ्चािघिते Medi. cf. मूृषो विस्त्तापस् इति नो भिवश्वराल्यों शकु। see 1. 33. See II. 69 and IV. 42 for the idea of drinking in white fame.

Trans.:—Thereafter the prince applied the conch-shell to his mouth [lit. lip], the flavour of which he had reserved for his own beloved, and blew it; and [in applying the white conch-shell to his lip] he appeared as the solo hero drinking, as it were, his own fame in a material form, gained by the strength of his hand.

64. शंकतः...तयाः—शंकतः स्वनः (sound, भनिष्जानन्तरस्वनः: अमारः) तस्स अभिना (recognition) तयाः निबृत्ता—(returned). सचंद्रः—सचः (p. p. of सचः—still, motionless) यः: वल्ल तः: mark the use of the singular as a collective noun. सच also means “destroyed ” as also “helpless.” Taking the context into consideration it would be better to either take it in the sense of “motionless” or “helpless.” Mr. Pandit remarks—सः though a reflexive pronominal adjective is nevertheless not so reflexive in its character as the Latin suum. The poet would have used the word more in conformity to its sense if he had said “स सचंद्रंसचंद्रश्वेत्तयोऽपि:..” स्नुरत्तम्—shining and quivering like a heavenly body on the surface of water. शशाहिष्ठिन्—when the moon appears the चकुः: fade away, so in the presence of the victorious Aja the whole host of the enemy had drooped down.

Trans.:—His own warriors who had now come back on recognising the sound of his conch-shell beheld him in the midst of his slumbering foes like the shining image of the moon in the midst of closed day-lotuses.
65. साक्षरित:—सोपितन सहिता: साक्षरिता: (smeared with blood) है:
सिंहमुल्लाहः—सिंहमुल्लाहान्व अवाग्नि, है: see IV. 57 and VII. 49.
साक्षरिता:—caused to be impressed, inscribed. धनुष:—either perhaps on
the staffs of the flags or on their cloths. Perhaps inscribing them on
the staffs would make the inscription more permanent. संपति:—now;
formerly the father had taken away their wealth too as narrated in
canto IV. राजवेंण:—राजवेंण पुमानश्च राजवं: तेन। वणो:—characters; writing
viz. the second half of the stanza.

Trans.:—He caused to be inscribed on the poles of the flags of
the several princes by means of the blood-smeared tips of arrows the
words—'your glory has now been taken away by the son of Raghu
though not your lives through mercy'.

66. चापादो:—चापाश् कोटि: (one of the extremities of the bow-
stalk 'कोटिः कस्मुकुटिः संस्त्राविसंग्रामच्छः' Medini. cf. याज्ञवल्क्य वदिं
त्वोक्तकोटितंद्रा,
Uttā: IV. 29) चापाकोटि:, चापकोटि: सिरित: (placed) चापादो:
सितितः, एकानात्ति वाहुः एकानाः, चापातो: सिरितः: एकानाः न एकानाः:
सिरः...सौभाक:—
सिरितिकारणिन भित्र: (loosened) शिरः...भित्र: सौभाक: (the mass of hair on
the head) यथा सः; हल्कः...विन्दुः—अवतः perspiration cf. सहाराधूः:
अमररिपाः: Bhānu.

Trans.:—Coming to his terrified spouse he—with one hand
placed on the extremity of the bow, with the hair of his head loosened
on account of the removal of his helmet and with his forehead
covered with drops of perspiration—said the [following] words:

67. हति:—now. अर्भो:—शशानु: अर्भकः: हर्षायनि अर्भक: पति, अर्भकहायनि
शशानि रेवाः तानु; परान:—see st. 46 supra. अनुमत:—you are permitted;
you have my consent; see V. 10. चेवित:—see IV. 68. आहृत:—battle.

Trans.:—Oh Vaidarbhi! Now, behold these my enemies who
could be easily disarmed by even little urchins; you have my permission
to observe them: it is by means of such a brave course of action (as you
see ) that you, who are in my hand, are being longed after.

68. प्रतिदिन्द्रभवति:—see st. 35 supra. प्रतिदिन्द्रभवि: भवतीति प्रतिदिन्द्रभवि:;
तमास:—विषादां—विषाद fear, depression. सतः:—see V. 68. विषादः—
गमात: see comm. आसीयो:—आसीयो: इत्या आसीयोः। प्रतार्थ:—(1) brightness;
(2) transparency ; the first in the case of the face and the second in
reference to the looking-glass. आलंबसी:—a mirror.

Trans.:—Her countenance freed from the sadness of which the
enemy was the cause, shone like the mirror which has regained its
transparency by the removal of the moisture [deposited on it] by
breathing.
69. साक्षात्—directly, openly. अभ्यन्तर्—greeted, see I. 74. मना...रश्या—अभ्यस्ता पुष्पा: (drops, see IV. 27. and VI. 51) अभ्यस्ता; नवाधि ते अभ्यस्ता पुष्पाति नवाधि...पुष्पाति:—अभ्यस्ता. सखि—see VI. 67, 72. अभ्यन्तर्—अभ्यस्ताँ बुद्धि (a multitude, बुद्धि तं संहितिविदितं सिद्धिकर्मं कदनकर। अमर. c.f. यदि बुद्धिविद्यम् परं पात्रं से आन्तर्गता प्रेमिताना मेघा. II. 36. नमुन्के काशि:—The word नमुन is really superfluous here, since केका is applied to no other sound than that of the peacock; केका गायी मधुरया is what अमरा says. Technically नमुन के काशि would be a blemish—दोष—in composition but such expressions as वरिष्ठम are not considered faulty. The comparison is सखि= सा इन्द्रम्य; अभ्यन्तर्म= अजः सबिना बाचः= मनुन के काशि हुः=—अभिद्वस्त्.

Trans.:—Although she was delighted yet she was [so ] overpowered by bashfulness that she did not herself congratulate her dear [husband], but (did so) by words through her friends just as a level spot in a forest [grassy glade], be-sprinkled by drops of fresh rainwater, hails masses of clouds by the notes of peacocks.

70. हि...सचैं शिरसि वास्यां आध्याय—not to be taken literally but merely in the sense of 'completely defeated, crushed.' भ्रात्या विशेषत:—free from an incomprehensible act; see VI. 69 for अथि and अनवच. हुम्बतु—The root यह with यह usually means 'to marry' but here it is to be taken in its literal sense just as in st. 35 supra. चारी, दिङ्कार, and others have made a great effort to reconcile the use on the assumption that 'the successful saving of Indumati was almost equal to marrying her again! मलिनाथ says आलसावर चार तत्त्वम = completely made her his own as all rivals had been removed. रथरुगा—need not now be taken as a यद्वं तसा: तुरायः= horses harnessed to the vehicles; there is, however, no objection to take the two separately. रक्षा...मा:—अलकानां अयामनि; रक्षाणि (rough, stiff रक्षानिमवस्यतंगिनयं अमर. अयामनि वधसि: सा. मूर्ति—incarnate; see st. 63 supra. समाऽ...कर्मस:—समां विजयं; तथा लक्ष्मीं: (note the Visarga at the end of the nom. sing. of लक्ष्मी unlike that of नर्ती. There are a few other words such as तरी, तरी, अर्थी, श्री etc. that take this Visarga.)

Trans.:—That prince free from all fault having given an ignominious defeat to [his adversaries] the kings conducted his flawless bride just as if she were the goddess of his military glory in bodily form with the tips of her hair roughened by the dust raised by the chariot-horses.

71. प्रथाः...तः—प्रथम परिगतः (known, understood, c.f. परिगतपरिगततः एव भवान Veni. III.) प्रथाः...तः, प्रथाः...तः: अर्थाः (the group of circumstances, the position) देन स: संतपूत्रस्य—returned, come back. तदुपक्षस्य...कुञ्ज्यस्य:—दक्षिण उपहितं तदु...हितं; तः...हितं कुञ्ज्यस्य (the family and the
whole responsibility connected therewith) यें सः. शान्ति०...त्सुक०:—
शान्ति is नीष्ठ or the fourth part of a man’s existence the first three being
अर्थ and काम. नीष्ठ is the final emancipation from the trammels of this
world and its anxieties. शान्ति: मार्गः शान्तिमार्गः, तस्मिन् उत्सुकः.
कृपृषुः—for
पुरड़ः see VI. 78. Here the word means ‘supporter, leader.’ सूर्येवंडः:
— see अर्कबंडः VI. 8. गृहाय न—mark the idiomatic use of the Dative,
see V. 10.

Trans.:—Raghu who had gained a detailed account before-hand
greeted his victorious son who came back with a praiseworthy wife. Now having relinquished the cares of the household to him, [Aja]
himself became anxious to be on the path towards eternal tranquility:
for, the descendants of the solar race are never for the house-hold [life]
when there is one to take up [on himself] the burden of the family.