

Raghuvansha, Canto VII.

Notes and Translation.

1. **अथ**—after the marriage-garland was put on Ajâ's neck as mentioned in VI. 83. **उपयन्ना**—*Instru. sing.* of उपयन्तु a husband, cf. संसमानमुपयन्तरि वध्वाः *Mâ. X. 45.* **सदृशेन**—suitable, equal. “समस्तुल्यः सदृशः सदृशः सदृक्” *Amara.* **युक्तम्**—joined, united. **स्कन्देन**—one of the names of Kârtikeya the son of Pârvatî. **देवसेनां**—Kârtikeya was the general of the gods in the expedition against Târakâsura; hence perhaps, Devasenâ *i. e.* देवानां सेना the army of the gods, is merely used allegorically; or perhaps, the account of the Vâyu-Purâṇa “शतक्रतो रूपवती देवसेनेति या सुता । सा महेन्द्रेण रत्नार्थं भार्यात्वेनोपपादिता ॥ उदीर्णसेनापतये महासेनाय सुव्रते” was in the poet's mind. **पुरं...मुखः**—पुरे प्रवेशः पुरप्रवेशः, अभिगतं मुखं अस्य अभिमुखः *Pânî. VI. ii. 185* ‘ready, about to;’ पुरप्रवेशस्य अभिमुखः पुरं...मुखः see V. 29, 64.

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

2. **सेनानिवेश**—see V. 49; *Veni. I.* Since the motion is directed to the camps, the word सेनानिवेश is in the accusative. **पृथिवीक्षित्**—पृथिवी क्षियति or पृथिव्यां क्षयति (shines) इति. **विभां...भासः**—विभातम् (dawn; cf. अमर इव विभाते कन्दमन्तस्तुपारं *Shâ. V. 19*); ब्रह्म a luminary, see VI. 22. मन्द = bedimmed, become pale. भा = brilliance ‘भाभांश्छविद्युतिः’ *Amara.* मन्दाश्च ताः भासश्च मन्दभासः, see *comm.* **भोज्या**—sister of King Bhoja of Vidarbha; see V. 39. **व्यर्थं...रथत्वात्**—विगतः अर्थः यस्य सः; मन एव रथः or मन रथ इव मनोरथः; व्यर्थः मनोरथः येषां ते व्यं...रथाः; तेषां भावः तस्मात्. **साभ्यसूयाः**—अभ्यसूया here does not mean ‘anger’ but only ‘irritation’, ‘disfavour.’ असूया means गुणेषु दोषाविष्करणम्, see VI. 74; *Megh. I. 39* and *Ku. III. 4* अभ्यसूयया सह वर्तमानाः सां...सूयाः.

Trans.:—The other kings too with their brightness dimmed like that of the stars in the early dawn went to their respective camps finding fault with their personal beauty and their apparel in consequence of their hopes having proved futile with regard to the princess of Bhoja.

3. **सांनिध्ययोगात्**—see IV. 6. योग here means ‘consequence, result’; cf. रक्षायोगाद्यमपि तपः प्रत्यहं संचिनोति *Shâ. II. 14.* The sense here is different from that in VI. 65, 85; Malli. takes it in the sense of ‘existence,’ ‘presence’. **शच्याः**—Shachî, the wife of Indra, is invoked along with her husband at the commencement of the ceremonials of Hindu marriages. She is said to enjoy eternal immunity from

widowhood and is the mother of good sons hence her presence is considered very auspicious, see *Prayo. Rainā. Vāgdāna. स्वयंवर*—see V. 39 and 64. **क्षोभकृतां**—क्षोभं (agitation, disturbance) कुर्वति ते क्षोभकृतः; तेषां. **अभावः**—absence, non-existence. Hemādri remarks शचीसन्निधौ ये विघ्नमुपजनयन्ति ते त्वच्चिराल्पलीयन्त इत्यागमः. **काकुत्स्थः**—see IV. 41, 87. **उद्दिश्य**—in reference to, with respect to. **किल**—is used here in an assertive sense. **तेन**—therefore. **क्षितिपाललोकः**—a group; an assembly of princes, cf. V. 64 and VI. I.

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. **तावत्**—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:—यावत्ते राजानो गतास्तावदेव स वरः राजमार्गं प्राप. In this sense it is used in VI. 37 and in *Ku.* VII. 63. **उपचार**—'means of showing respect'; hence 'decorations' etc. cf. V. 41, VI. 1 and *Buddha* I. 5. For compound see *comm.* **इन्द्रा०...णाङ्गम्**—इन्द्रायुध, इन्द्रचाप is the rainbow which displays the seven primary colours. Here इन्द्रायुध is explained by one commentator as "नानारत्नदीप्तिसमूहः" इन्द्रायुधानि इव द्योतितानि (made dazzling, resplendent) इन्द्रा०...तानि च तानि तोरणानि च (तोरणोऽस्त्री बहिर्द्वारं *Ama.* probably the triumphal arches with bright colours are intended here (cf. VI. 1 *Buddha.* I. 5, V. 52) and इन्द्रायुध- तोरणानि अङ्कानि (characteristic marks; cf. VI. 25) यस्य तं. **राजमार्गं**—The main-road. see VI. 67. **ध्वज०...ष्णम्**—ध्वजानां छाया ध्वजच्छायम् (A Tatpuruṣa ending in छाया is *neuter* when the objects casting the shade are many by 'छाया बाहुल्ये' *Pāṇi.* II. iv. 22. See the compound इक्षुच्छायम् in IV. 20) and for the rest of the compound see *comm.* **उष्ण**—Marathi ऊन sunshine उष्ण उष्मागमस्तपः *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. **तदा०...राणां**—see *comm.* and VI. 16. **चामी० ..वत्सु**—चामीकरम् चमीकरे आकरे भवम् or चामी (शोभां) करोतीति चामीकरं तस्य जालानि latticed windows [seen in old houses] cf. जालोद्गीर्णैः केशसंस्कारधूपैः *Megh.* I. 32. जालं गवाक्ष आनाये जालके कपटे गणे *Yādava.* The वत् is the usual possessive मत्पु; the म being changed to व by मादुपधायाश्च मतोर्वोऽयवादिभ्यः *Pāṇi.* VIII. ii. 9. **इत्थं**—in this manner, the थस् expressing manner; इदमस्थसुः *Pāṇi.* V. iii. 24. **पुरसुन्दरीणाम्**—सुष्टु उनन्ति इति सुन्दरः *Pāṇi.* VI. i. 94; पुरस्य सुन्दर्यः तासां. **विचेष्टितानि**—हस्तपादादिचालनानि 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. आलोकमार्गम्—आलोकस्य मार्गः तं; यतः अवलोकनं भवति तत्र स्थले. सहसा—*ind.* precipitately. कयाचित्—The addition of चित् to the *instru.* of का here imparts the sense of one of the many. We meet this very frequently in literature. उद्धे०...माल्याः—उद्धतं च तत् वेष्टनं च तेन वान्तानि माल्यानि येन सः *cf.* सहसा विदधीत न क्रियाम् *Kirā. I.* सम्भावितः—was thought of. तावत्—*Malli.* explains it quite satisfactorily. रुद्धः—held up, sustained. केशपाशः—केशानां पाशः केशपाशः a *nitya-samāsa*, see *comm.* and *Kum. I. 48.* The word वान्त, though mentioned as a ग्राम्य one, is in a subordinate position and therefore, does not detract the beauty of the expression, as mentioned in *Kāvyaśāstra. 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. प्रसाधिकया आलंबितं (held, supported; *cf.* मुखालम्बितहेमसूत्रं *Vikra. V. 2*). अग्रपादं—अग्रश्चासौ 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 अग्रत्वं) is taken as distinct from the गुणी (पाद) we get पादाग्र but when we take the गुण and गुणी as identical we have अग्रपाद as explained by *Vāmana.* द्रवरागम्—द्रवः (wet) रागः यस्य तं. उत्सृ०...गतिः—लीलायुक्ता गतिः or लीलाया गतिः (a gait full of dalliance), उत्सृष्टा (given up, abandoned) लीलागतिः यया सा. आगवाक्षात्—up to the window; आ is used as a separable preposition and it shows here मर्यादा 'till, up to, as far as.' " आङ्कमर्यादाभिर्विधोः " *Pāṇi. II. i 13. cf. I. 91* and आ कैलासात् बिलकिसलयच्छेदपाथेयवन्तः *Megha. I. 13.* अलक्तकाङ्काम्—अलक्तं (the red lac-dye said to be prepared from the exudation of the resinous juice of certain trees) अंकः (mark) यस्याः सा; तां; *cf.* स्फुटकुङ्कुमाङ्कं *Jān. III. 51.* एव—*Chāri.* remarks एवकारेण कदाचिदपि द्रवरागपादमपकृत्य स्त्रियो नयन्तीत्यर्थः. पदवीं—footsteps; a course, a path. अयनं वर्त्म मार्गध्वपथानः पदवी सृतिः *Amara.* ततान—produced; *cf.* आनन्दादपरविधं तनोति मोहं *Uttā. III. 39* also तोषं ततान विषमग्रथितो विभागः *Mālati. 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. विलोचनं—the eye. दक्षिणं—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. अञ्जनेन—संभाष्य—decorating

with collyrium. तद्व०...नेत्रा—see *comm.* वाता...कर्षम्—वातायनस्य (वातायनं गवाक्षं *Ama.* वातस्य आयनम् passage, *cf.* IV. 24, and *Buddha* III. 18). संनिकर्ष—vicinity. *cf.* VI. 20. शलाका—a thin pencil used in painting the eyelids with collyrium; *cf.* तस्याः शलाकाजननिर्मितेव (कान्तिः) *Kum.* I. 47 also शानाजनशलाका *Shikshā.* तथैव—in that condition.

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. जाला०...दृष्टिः—जालस्य (see st. 5 *supra.*) अंतरे (in, inside; see *Ratnā.* I. 26 लीयन्ते मुकुलान्तरेषु) प्रेषिता दृष्टिः यया सा. भिन्ना—loosened. नीवी—the knot formed by the tying of the ends of a woman's *Sādī* नीवी परिपणे ग्रन्थौ स्त्रीणां जघनवाससि *Vishva*; see *Megha.* II. 5, *Mālatī.* II. 5. नाभि०...भ्रंश—the नाभि seems to have been a favourite theme with Indian poets and its depth was considered a mark of great beauty. It is generally compared to the eddy of water, *cf.* VI. 52 and गंगावर्तसनाभिर्नाभिः *Dasha.*

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. अर्धाचिता—अर्ध आचिता (strung *p. p.* of आचि 5th *Ubha*). Some read अर्धाञ्जिता but the meaning remains unchanged. पदे पदे—at each step; the repetition is by the rule नित्यवीप्सयोः; *cf.* दिने दिने सा परिवर्धमाना. दुर्निमित्ते—wrongly measured; irregularly put; from मि 5th *Ubha*; to scatter, to establish. रशना—स्त्रीकट्यां मेखला काष्ठी सप्तकी रशना तथा *Ama.* also written रसना the zone, girdle, a waist-band; formely worn very commonly by women. It appears to have yet remained among the *Mārvādis* and people in the *Karnāṭaka* *cf.* पादन्यासकणितरसनाः also रसतु रसनापि त्व घनजघनमण्डले *Gita. Go.* 10. & *Buddha.* IV. 33. तदानीं—at that time. अंगु०...शेषा—see *comm.* see also V. 22.

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.

11. आस०...गर्भैः—आसवस्य (आसव wine or distilled liquor, especially on sugar or mollasses) गन्धः see *comm.* the locative is by the *Vārtika* गङ्गादेः परा सप्तमी on सप्तमीविशेषणे बहुव्रीहौ *Pāṇi.* II. ii. 35. *Chāritra* analyses it in the following manner आसवगन्धः गर्भो येषां or आसवगन्धः प्रधानः गर्भः येषां तैः. व्या०...तराः—(see VI. 37) व्याप्तानि अन्तराणि येषां ते refers to गवाक्षाः. सान्द्रकुतूहलानाम्—सान्द्रं (excessive, intense) *कुतूहलं (curiosity) यासां तासाम्. विलो०...भ्रमरैः—भ्रमन् रौतीति भ्रमरः or भ्रमतीति भ्रमरः; विलोलानि च तानि नेत्राणि च वि०...त्राणि; तानि एव भ्रमराः येषां तैः. गवाक्षाः—गवां अक्षीणि इव गवाक्षाः. The word अक्षिन् becomes अक्ष at the end of a compound when

it does not mean 'an eye' by अक्षोऽदर्शनात् *Pāṇi.* V. iv. 76. The word ought to be *neuter* but usage has it masculine. सहस्रपत्राभरणाः—सहस्रं पत्राणि अस्य सहस्रपत्रं a lotus; सहस्रपत्रं कमलं *Amar.*) सहस्रपत्राणि आभरणानि (ornaments, decorations see *Shā.* IV. 5) येषां 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; *Vikramāṅka.* VI. 11-19. The following stanza :—

स्तनंधयन्तं तनयं विहाय विलोकनाय त्वरया व्रजन्ती ।

संप्रस्तुताभ्यां पदवीं स्तनाभ्यां सिषेच काचित्पयसा गवाक्षम् ॥

which appears in some Mss. of Raghu, finds a parallel in the *Vikramāṅkadevacharita.*

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. राघवं—see *comm.* आपिबन्त्यः—*cf.* पपौ निमेषालसपक्षमपंतीरपोषिताभ्यामिव लोचनाभ्याम् II. 19; 73. विषयाणि—विषयाणां (of objects; see *Buddha* I. 74, 90) अन्तराणि (see VI. 26). शेषेन्द्रियवृत्तिः—शेषाणि च तानि इन्द्रियाणि च, तेषां वृत्तिः (see V. 23 and *comm.*). सर्वात्मना—completely *thoroughly cf.* सर्वात्मना रतिकथाचतुरेव दूती.

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. वृता—chosen, selected; begged, solicited from वृ 5th, 9th *Ubha.* 'to court, to solicit.' परोक्षैः—परोक्ष one who is absent, as opposed to प्रत्यक्ष, from 'पर beyond and अक्ष (from अक्षिन्)' अक्ष्णः परे परोक्षः. स्वयंवरम्—स्वयं वृणुते यस्मिन्निति स्वयंवरः see V. 39. अमंस्त—Aorist 3rd *sing.* of मन् to consider; see VI. 84. साधुम्—right, appropriate *cf.* स किसखा साधु न शास्ति *Kir.* I. 15. पद्मा—Laxmi the wife of Vishnu लक्ष्मीः पद्मालया पद्मा *Amara*; see *Jān.* II. 7. नारायणं—This word has been very variously derived; the most concise is (1) नराणां समूहः नारं the animal world; तस्य अयनम् final resting place; (2) नरात् आदिपुरुषात् जाताः नाराः (waters) ते अयनं यस्य सः नारायणः. अन्यथा—otherwise, in another way; the word being formed by the addition of था to the pronoun अन्य according to प्रकारवचने थाल् *Pāṇi.* V iii. 23. कान्त—husband *cf.* कान्तोदन्तः सुहृदुपनतः *Megh.* II. 37. कान्तमेव कलयन्त्यनुनिन्ये *Mā.* X. 29. आत्मतुल्यम्—आत्मना तुल्यः, तम्. The potential लभेत is used here in the sense of disbelief as explained by Mr. Kāle, the speaker not believing in the possibility of Indumatī getting a suitable husband without a *Swayamvara.*

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 Laxmī obtained Nārāyaṇa.

14. परस्परेण—By the Vārtikas 'कर्मव्यतिहारे सर्वनाम्नो द्वे वाच्ये' 'समासवचबहुलम्' 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 'बहुलग्रहणादन्यपरयोर्न समासवत्.' Then by the Vārtika असमासवद्भावे पूर्वपदस्थस्य सुपः सुर्वक्तव्यः when uncompounded, the case termi. of the first word is changed to सू the termi. of the nomi. sing. and so we have परः परस्य and again by the rule कस्कादिषु च we have परस्पर. see VI. 65. द्वन्द्व— a pair. Mallinātha takes परस्परेण with न अयोजयिष्यत्; it would be better to take it with स्पृहं...शोभं as remarked by Kāle. चेद्—see VI. 24. रू०...ज्ञः—रूपस्य विधानं तस्मिन् यत्नः see VI. 11. प्रजानां पत्युः—of the ruler of created beings *i. e.* "स्रष्टा प्रजापतिर्वैधा विधाता" *Amara*. वितथ—वित्तं तथं सत्यं यस्मादिति. *Amara* has वितथं त्वनृतं वचः words which are not true fail to be fruitful; hence, the secondary meaning of वितथ useless, futile, as in वितथप्रयत्नः II. 42. अभविष्यत्—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. रतिस्मरौ—Here though one word is *fem.* and one *mascu.* the gender of the latter is retained by पुमान् स्त्रिया *Pāṇi*. I. ii. 67 and such compounds are called एकशेषद्वन्द्व. इमौ—is also of the same class. बाला—see VI. 53. आत्म०...रूपम्—प्रतिगतः रूपम् प्रतिरूपम् a *Prādi* compound. आत्मनः प्रतिरूपः आत्मप्रतिरूपः तम् see *comm.* जन्मान्तरं—(see VI. 26. and cf. जन्मान्तरसहस्रेषु दारिद्र्यं नोपजायते) तस्य संगतिः तां जानाति तत्.

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. उद्गताः—escaped; hence, given vent to. पौरवधुमुखेभ्यः—पुरे भवाः पौराः; तेषां वध्वः or पौराश्च ताः वध्वश्च (वधू is not used here as in st. 4 or in I. 65, VI. 82 but in a generic sense नारी सीमन्तिनी वधू: *Amara*.) तासां मुखानि; तेभ्यः. मङ्गलसंविधाभिः—संविधीयते आभिः इति संविधाः decorations; मङ्गलस्य संविधाः मङ्ग०...धाः; ताभिः For the auspicious decorations, See *Bhāga*.

Skanda X. Chap. 41. उद्गासितं—decorated, ornamented. सम्बन्धिनः—सम्बन्धः अस्यास्तीति सम्बन्धी. It need not necessarily mean the bride's family-members ; it means any kinsmen; but the word is used in almost this sense in सम्बन्धिनो वसिष्ठदीनेष तातस्तवाचति *Utta.* I. 16.

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 anspicious decorations.

17. आशु—rapidly; आशुस्तु व्रीहिशीघ्रयोः *Ratna.* करेणुकायाः—a female elephant. करेणुर्गजयोषायां स्त्रियां पुंसि मतङ्गजे *Amara*; and the क suffix may be taken to be स्वार्थे or it may be taken अल्पार्थे 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. काम०...हस्तः—कामरूपेश्वरे दत्तः हस्तः येन or कामरूपेण दत्तः हस्तः यस्यै सः. In the one case it means 'who had supported himself by putting his hand on Kâmrûpa' and in the other, 'to whom the hand was held out by Kâmrûpa'. Oriental princes of the olden type are often escorted by some one on whose shoulder they put their hand. It would therefore be better to suppose that Kâmarûpa acted as his groomsman perhaps and accompanied him. For Kâmrûpa see IV. 83. वैदर्भनिर्दिष्ट—see VI. 3. अथो—For the various senses in which this particle is used and often very idiomatically, but as often neglected, see I. 35. Here Malli: uses it in the sense of आनन्तर्य; and Mr. Kâlê proposes to use it in the sense of अन्वादेश a second assertion of something else regarding a person after one has already been made चतुष्कं विवेश अथो नारीमनांसीव विवेश. इव—on this Sumati says—"इव शब्दार्थोऽत्र सहार्थे व्याख्यायते; नारीमनोभिः सह चतुष्कमध्यं प्राविशत्=नारीमनांस्यपि विवेशेत्यर्थः." चतुष्कं—a hall resting on four pillars cf. नार्यश्चतुष्कामिमुखं व्यनैषुः *Ku.* VII. 9. Even in these days of peace and prosperity temporary spacious halls are erected for marriage assemblies—the ladies' portion being so placed that they have full sight of the ceremony etc. and it is the females who are most anxious to see the bride-groom. Aja, the poet says, pleased them; hence the second assertion.

Trans.:—Then nimbly alighting from the [back of the] she-elephant and being supported by the king of Kâmarûpa [he proceeded] and entered the marriage-hall pointed out by Vaidarbha; at the same time he entered the hearts of the women [assembled there].

18. महा०...स्थितः—see IV. 4. and VI. 6. अर्घ्यम्—see V. 2. मधुपर्कमिश्रं—मधुना पृच्यते or मधुनः पको [योगे] यसिन्निति वा। दधिसर्पिजलं क्षौद्रं सिता चैतैश्च पक्षभिः। प्रोच्यते मधुपर्कः 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. **दुकूलयुग्म**—a pair of pieces of woven silk क्षौमं दुकूलं स्यात्. **सार्धं**—see IV. 69.

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. **दु०...सा**:—दुकूले वाससि यस्य सः. **वधूसमीपं**—The word वधू is used here as in VI. 52, 82. **विनीतैः**—see IV. 67. **अवरोधरक्षैः**—see IV. 68; VI. 48. **वेलासकाशं**—see IV. 44. **स्फुट०...राजिः**—फेनानां राज्यः फेनराजयः, स्फुटाः फेनराजयः यस्य सः. **उदन्वान्**—see IV. 52. **चन्द्रपादैः**—चन्द्रस्य पादाः the rays of the moon. cf. पादानिन्दोरमृतशिशिरान् जालमार्गप्रविष्टान् *Megha* II. The simile here is very complete.

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. **पुरोधाः**—पुरोधस् is the family priest; see *comm.* **आज्यादिभिः**—आज्यं आदौ येषां तैः. आज्य is clarified butter आ सम्यग्यज्यते अनेन इति *lit.* that which makes manifest; clarified butter when put in the fire makes it manifest to the sacrificers. **अग््निकल्पः**—इषदसमाप्तोऽग्निः अग््निकल्पः almost a second god of fire cf. कुमारकल्पः IV. 36. **हुत्वा**—from हु 3rd Para to offer an oblation. **विवाहसाक्ष्ये**—विशिष्टं वहनं विवाहः *lit.* supporting in every way; hence, marriage whereby the bride has to be maintained in every way by the bride-groom. साक्षात् द्रष्टा इति साक्षी, साक्षिणः कर्म साक्ष्यम्, विवाहस्य साक्ष्यम् तस्मिन्. **वधूवरौ**—see रतिसरौ VII. 16.

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. **सुतरां**—सु with the *compa.* affix तर which is changed to तराम् after an *inde.*—exceedingly, very much, cf. तथा दुहित्रा सुतरां सवित्री स्फुरत्प्रभामण्डलया चकाशे *Kumā.* I. 24. **अन०...वालं**—अविद्यमानं अन्तरं अस्याः अनन्तरा, अनन्तरा चासौ अशोकलता च, तस्याः प्रवालः or if अनन्तर agreeing with प्रवाल then अविद्यमानं अन्तरं अस्य (close, thick); अशोकलतायाः प्रवालः (जालैकवचनम्) अशो०...लः, अनन्तरश्चासौ अशो०...लश्च, तं. **प्रतिपल्लवेन**—प्रतिगतः पल्लवः प्रतिपल्लवः, तेन. **चूतः**—the mango-tree च्योतती रसम्. आम्रश्चूतो रसालः *Amara.* Here the mango tree and its प्रतिपल्लव is compared to Aja and his hand; and the hand of the bride to the प्रवाल.

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. कण्टकितप्रकोष्ठः—कण्टकाः (रोमहर्षेऽपि कण्टकः *Amara*.) संजाताः अस्य इति कण्टकितः (horripilated, thrilled) कण्टकितश्चासौ प्रकोष्ठः (the forearm, the part above the wrist *cf.* कनकवलयभ्रंशरिक्तप्रकोष्ठः *Me. I. 2.*) च. **खिन्नाङ्गुलिः**—खिन्नाः अङ्गुल्यः यस्याः सा खिन्नाङ्गुलिः. For further elucidation see *comm.* **तत्क्षणं**—*ind.* तस्मिन्नेव क्षणे यथा तथा. **आत्मवृत्तिः**—आत्मनः 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. अपा०...तानि—see *comm.* (अपाङ्गः the outer corner or angle of the eye अपां गतिः तिर्यक् चलति नेत्रं यत्र *cf.* “अपाङ्गतरले दृशौ तरलवक्रवर्णा गिरः”). प्रतिसारितानि stretched out. **क्रिया०...तानि**—क्रिययोः समापत्तिः (meeting) encountering), तथा निवर्तितानि (withdrawing *cf.* *Ku. VII. 75. Châri.* explains समापत्तिर्विलोकनीयवस्तु विलोकनपर्यन्तं समापत्तिस्ततो निवर्तितानि). **ह्रीयन्नगां**—यन्नगा a check, restraint. **आनशिरे**—obtained. **अन्योन्यलोलानि**—For अन्योन्य 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. प्रद०...मणात्—(प्रगतः दक्षिणं) प्रदक्षिणं यथा तथा प्रक्रमणम् see II. 21. **उदर्चिषः**—उत्कृष्टा अर्चिः (flame) यस्य तस्य or ऊर्ध्वं अर्चिः यस्य तस्य *cf.* स्फुरद्बुदार्चिः कृशानुः *Ku. III. 71.* **मेरोः**—The mountain मेरु is supposed to be a mass of glowing gold. **उपान्तेषु**—Upânta is the side or slope of a mountain *cf.* छत्रोपान्तः अचलः *Megha. I. 18.* **अन्योन्यसंसक्तम्**—अन्योन्य see VI. 65. This compound phrase applies to the couple as well as to day and night. **अहस्त्रियामम्**—त्रयो यामा यस्याः सा त्रियामा । आद्यन्तयोरर्धप्रहरयोर्दिनव्यवहारात्, or त्रीन् यापयति इति that which leaves no room for धर्म, अर्थ and मोक्ष but only for काम. अहश्च त्रियामा च अहस्त्रियामम् by the rule विप्रतिषिद्धं चानधिकरणवाचि (*Pâni. II. iv. 13*) शीतोष्णस्यैव सहानवस्थानलक्षणेनाभिधेन विप्रतिषिद्धत्वात् *Hara.* Words with opposite significations but not being the names of concrete substances optionally become *neuter* and *singular* when compounded *e. g.* शीतोष्णं or शीतोष्णे; सुखदुःखं or सुखदुःखे etc.

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. नितम्बगुर्वी—see *comm.* and VI. 63. **गुरुणा**—see V. 1. Vasishtha was the preceptor or family-priest of the Raghus. **प्रयुक्ता**—directed; **वधूः**—see 19 *supra.* **वि०...मेन**—प्रतिमाति इति प्रतिमः an equal. **विधातृ**—the creator who presides over all विधीs etc., particularly about marriage and progeny. **विधात्रा प्रतिमः, तेन. मत्त०...नेत्रा**—see VI. 59. **The Chakora**—

the ordinary partridge is a bird of the genus *Tetraoerdis* 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 is 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. **लाजविसर्गः**—लाजानां विसर्गः, तं. The Lâjâs, or in the vernacular लह्या, 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 लाजाहोम 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 Bramhâ.

26. हविःश०...गन्धी—हविश्च (घृतमाज्यं हविः सर्षि *Amara.*) शमीपल्लवानि (शमिनः पल्लवानि. 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 लाजाश्च हविलीजाः, तेषां गन्धः अस्यास्तीति; see IV. 57. **उदियाय**—3rd sing. of the Perf. of इ 1st Paras. to go, with उत्. **कपो०...शिखः**—पुनः पुनः संसर्पतीति संसर्षिणी; कपोलयोः (of the cheeks, see VI. 23) संसर्षिणी क०...र्षिणी, क०...र्षिणी शिखा यस्य सः. **मुहूर्त०...तां**—कर्णस्य उत्पलं (the blue-lotus), तस्य भावः कर्णो...ता, मुहूर्तं कर्णोत्पलता मुहू...ता, ताम्. 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. अञ्ज०...क्षं—see *comm.* **समाकुल**—dimmed. अक्षिन् at the end of a Bahuvrihi compound becomes अक्ष when it means the part of the body according to *Pâni.* V. iv. 113. **प्रम्ला०...पूरम्**—प्रकर्षेण म्लानः प्रम्लानः बीजस्य अङ्कुरः बीजाङ्कुरः, प्रम्लानश्चासौ बीजाङ्कुरश्च प्र०...कुरः, सः एव कर्णपूरः (an ornament of flowers worn round the ear) यस्य तत्. It was customary to wear ringlets formed from blades of grass and of corn-flowers and such natural decorations to a very great extent. बीजाङ्कुर is what is known in Deccan particularly in the Konkan as उगवण, सखर, शेत *etc.* **पाट०...लेखम्**—प्रदास्तौ गण्डौ (see V. 43) गण्डलेखे, पाटले (श्वेतरक्तस्तु पाटलः *Anra.*) गण्डलेखे यस्य तत्. **आचा०...हणात्**—आचार is 'usual custom,' 'consuetude'. Sumati says अनादिपरम्परासिद्धो व्यवहार आचारः while Vallabha says अञ्जलिना वधूर्ध्वममाजिघ्रतीति लोकाचारः.

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. **ज्ञातकैः**—ज्ञातः एव ज्ञातकः one who has bathed at the conclusion of his studies. It is a technical term applied to a Bramhachârin who has completed his Vedic studies. Some commentators have mentioned three kinds of Snâtakas विद्याज्ञातक, व्रतज्ञातक and विद्याव्रतज्ञातक. **बन्धुमता**—*instru. sing.* of बन्धुमत् 'accompanied by kinsmen'. **पुरंध्रीभिः**—पुरं गृहं धारयतीति पुरंध्री a matron. **आर्द्रां०...पणम्**—आर्द्राश्च ता अक्षताश्च (अक्षताः न क्षतं येषां ते, a quantity of unbroken entire rice-grains wetted and smeared with red powder) तासां आरोपणम्.

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

29. **संपाद्य**—(*p. p.* of the *causal* of संपद् 4th conj.) Having caused to be effected or accomplished, *cf.* देवतोपचितामुपचितिं संपाद्य *Mu.* III. **पृथक्**—*ind.*—severally. **अर्हणार्थं**—अर्हणायाः (honour, see I. 55) अर्थः (wealth, presents; see V. 32). **अधिकृतान्**—to the officers. **अधिश्रीः**—अधिका श्रीः यस्य सः or अधिगता श्रीः येन सः.

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

30. **लिङ्गैः**—(लिङ्ग a mark; hence a disguise, a deceptive indication *cf.* क्षपणकलिङ्गधारी *Mudrâ.* I). **सुदः**—(सुद् satisfaction, मुत्प्रीतिः प्रमोदः *Amar.*) **संवृ०...विक्रियाः**—संवृता (concealed) विक्रिया (change of feeling, wrath, excitement; *cf.* अथ तेन निगृह्य विक्रियामभिज्ञप्तः फलमेतदन्वभूत् *Ku.* IV. 41) यैः ते. **प्रसन्नाः**—transparent, clear; (2) pleased, soothed. *cf.* गंभीरायाः पयसि सरितश्चेतसीव प्रसन्ने *Me.* I. 40. **ऋदाः**—deep tanks; अगाधजलो ऋदः *Amar.* see I. 73). **गूढनक्राः**—गूढाः (hidden, *p. p.* from गूह 1st Conj. *Ubha.*) नक्राः (alligators, नक्रस्तु कुम्भीरः *Ama.*) येषु 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. **आमन्त्र्य**—*pot. p.* Having bidden adieu or farewell. *cf.* लताभगिनीं आमन्त्रयिष्ये *Shâku.* IV. also ते हिमालयमामन्त्र्य पुनः प्राप्य च शूलिनम् *Ku.* VI. 94. **पूजाम्**—the presents received from the Vidarbha king वस्त्राभरणतुरङ्गमादिकाः. **उपदाच्छलेन**—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 requited the honour done to them by him by making him (wedding) presents.

31. राजलोकः—see V. 64. कृत०...संवित्—for compound see *comm.* संवित् = संविद्यते ज्ञायते अनया इति that by which anything is known before-hand ; an agreement, a compact. कृतपूर्वं = previously arranged. आरम्भ = an undertaking. प्रक्रमः स्यादुपक्रमः । स्यादभ्यादानमुद्घात आरम्भः *Ama.* cf. विततपृथुतरारम्भयत्नाः *Niti.* 69. सिद्धिः = accomplishment see *Ratnā.* I. 5. आदास्यमानः—Future participle of आदा to seize ; to capture. प्रमदामिषं—प्रमदा एव आमिषं an object of enjoyment, a victim. see *comm.*

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. तावत्—on his own part, in the interval. ऋथकैशिकीनां—see V. 39. अनु०...विवाहः—अनन्तरजा (i. e. one born after ; hence, younger sister) तस्याः विवाहः अन०...वाहः now see *comm.*

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. त्रिलोकप्रथितेन—If we take the three worlds as units then the compound may be dissolved as त्रयाणां लोकानां समाहारः त्रिलोकं but if we view the people in them then we must dissolve it as त्र्यवयवो लोकः त्रिलोकः by the rule शाकपार्थिव *etc.* ; तस्मिन् प्रथितः—(celebrated, renowned ; see *Jân.* IV. 2), तेन. सार्धं—see 18 *supra.* वसतीः—*accu. plu.* of वसतिः ‘ night.’ पर्वत्यये—पर्वस्य (of the conjunction. The space of time which separates Amāvāsyā from Pratipat) अत्येयः (completion, end). सोम—the Moon. सुते अमृतं यः. अपावर्तत—returned.

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

34. प्रमन्यवः—प्रकृष्टः मन्युः येषां ते. the word मन्यु generally governs the locative. प्राक्—*inde.* formerly ; see canto IV wherein the victories of Kosaleshvara are narrated. आत्तस्वतया—स्वता (स्वोऽस्त्रियां धने *Amara.* स्वस्य भावः स्वता the condition of being rich) ; आत्ता (seized, taken possession of) चासौ स्वता च तया or आत्तं स्वं येभ्यस्तेषां भावः आत्तस्वता तया. प्रत्येकम्—एकं एकं प्रति प्रत्येकम्. स्त्रीरत्नलाभं—स्त्रीषु रत्नं, तस्य लाभः ; रत्न is used to signify ‘ the best of a class ’ like the words चन्द्र, व्याघ्र *etc.*

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**—राज्ञां अपत्यानि राजन्याः princes (see IV. 87), तेषां गणः see IV. 77. **इसः**—haughty, conceited. **बलिप्रदिष्टां**—see *comm.* प्रदिष्ट—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 Vishṇu to deliver them. Vishṇu 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—Vâmana 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 Vaishṇava and recognising Vishṇu in the form of Vâmana put forward his head for the God to put his step upon, and relinquished his kingdom of heaven and earth to Indra. **त्रैविक्रमं**—त्रयो विक्रमाः (steps; *cf.* गतेषु लीला-ञ्चितविक्रमेषु *Ku.* I. 34) अस्य त्रिविक्रमः तस्य अयं त्रैविक्रमम्. **इन्द्रशत्रुः**—इन्द्रः शत्रुः यस्य सः see Bhâgavata Skanda Adhyâya VI. 7. Some commentators take इन्द्रशत्रु to be वृत्रासुर, others नमुचि while Mallinâtha takes him to be प्रल्हाद. **पाद**—a foot; पद्यते गम्यते अनेन इति.

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. **अनल्पयोधम्**—न अल्पाः अनल्पाः, अनल्पाः योधाः यस्य सः (भटा योधाश्च योद्धारः *Ama.* a warrior), तं “possessing or accompanied by a large army. **पितृन्धम्**—(पितुः इदं or पितृतः आगतं) paternal, hereditary. **प्रत्यग्रहीत्**—see IV. 40, VI. 80. **पा०...हिनीं**—पार्थिवानां वाहिनी (an army, see *comm.* *cf.* XI. 6). **शोण**—A river that rises in Gondavana about four or five miles from the source of the Narmadâ and then running a course of about five six hundred miles falls into the Ganges above Pâtnâ. **उत्तरंगः**—उद्धताः तरंगाः 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 Bhâgfrathî.

37. **रथिनम्**—रथः अस्यास्तीति रथिनः see 56 *infra.* **रथेशम्**—रथस्य ईशः रथेशः. **तुर०...सादी**—तुरेण गच्छतीति तुरंगः or तुरगः the retention of the nasal is optional तुरंगे अवश्यं सीदतीति तुरंगसादी. According to Amara the word सादी by itself means a cavalier; and unless we take it in its etymological sense of ‘a rider’ the propriety of the use of तुरंग is not perceptible. **यन्ता**—IV. 39. **तुल्य०...द्वन्द्वि**—द्वन्द्वं कलहः येषां अस्तीति द्वन्द्विनः; For प्रतिद्वन्द्विन् see *comm.* तुल्याः प्रतिद्वन्द्विनः यस्मिन् तत्. 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. तूर्येषु—see VI. 9. 56. अविभाज्यवाचः—अविभाज्या (not distinct.) वाक् येषां ते. चापभृतः—see VI. 55. कुलोपदेशान्—history of one's family see *comm.* नोदीरयन्ति स्म—did not proclaim. स्म 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. बाणाक्षरैः—Probably the names of the owners of arrows were graven on them. परस्परस्य—see V. 68 and several other places. जर्जितम्—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. संयति—see VI. 72. स्यन्दनवंश—a collection of chariots. The word वंश, in the sense of 'a multitude, collection' does not seem to be very common; but the *comm.* does give an authority for it. सान्द्रीकृतः—made dense, cf. *Mā.* IX. 15; also 41 *infra*). विस्तारितः—spread out. कुञ्जर०...तालैः—(कुञ्जः अस्यास्तीति कुञ्जरः according to Vārtika on *Pāṇi.* V. ii. 107) कुञ्जराणां कर्णाः, तेषां तालाः flapping, तैः. नेत्रक्रमेण—नेत्राणां (नेत्र is a silken cloth) क्रमः 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. वायुवशात्—the ablative form of वश is used adverbially in the sense of 'through the influence of' 'through the force of'. मत्स्यध्वजाः—मत्स्याकाराः ध्वजाः banners cut out and formed like fishes from pieces of cloth. विदीर्णमुखाः—विदीर्णानि मुखानि येषां तैः. प्रवृ०...रजांसि—ध्वजिनीनां (ध्वजाः सन्ति अस्यां इति ध्वजिनी an army 'ध्वजिनी वाहिनी सेना' *Amara.* cf. पृथुभिर्ध्वजिनीरैवैरकार्षीत् *Kir.* XIII. 9.) रजांसि ध्वजिनीरजांसि; now see *comm.* परमार्थमत्स्या actual fishes परमश्चासौ अर्थश्च the original meaning; परमार्थेन मत्स्याः real fishes. पर्याविलानि—परितः (all round) आविलानि 'turbid, muddy' कलुषोऽनच्छ आविलः *Amā.* cf. पंकच्छिदः फलस्येव निकषेणाविलं पयः *Mālavī.* II. 8). नवोदकानि—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. रथांगध्वनिना—रथांगानां (रथांग aw heel चक्रं रथांगं *Amar* cf. उपोद्देशब्दान रथांगनेमयः *Shā.* VII. 10) ध्वनिः, तेन. विलो०...कणितेन—The elephants have generally two bells suspended by a band on their back which make rhythmical alternate sounds at each step. नागः—an elephant; see IV. 23. स्वभर्तृ०...हणात्—see *comm.* It may be the name of the leader himself or his watch-word. आत्म०...बोधः—आत्मा च परश्च, तयोः अवबोधः (knowledge, recognition. The word अवबोध 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. आवृण्वतः—covering, putting a cover as it were. त्रिजृम्भितस्य—spread all round; see *Jān.* IV. 1. शस्त्र०...जन्माः—शस्त्रैः क्षतम् (wounded, cf. रक्तप्रसाधितभुवः क्षतविग्रहाः *Veni.* I. 7) शस्त्रक्षतम्, अथाश्च द्विपाश्च वीराश्च अश्व०...वीरम्. This is a Samahāra Dvandva according to the rule द्वंद्वश्च प्राणित्थैसेनांगानाम् *Pāṇi.* II. iv. 2. शस्त्रक्षतं च तत् अश्व०...वीरं च शस्त्र०...वीरम्, तस्मात् जन्म यस्य सः. *Malli.* does not seem to take अश्व०...वीरम् as a Samahāra Dvandva which is only possible if we do not look upon the horses elephants, and warriors or any one of them as सेनाङ्गानि parts of one army in which case a Samahāra Dvandva is optional. बालारुणः—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. छिन्नमूलः—छिन्नं मूलं यस्य सः. क्षतजेन—by blood see *Jān.* IV. 74. उपरिष्ठात्—ऊर्ध्वायां दिशि इति according to उपर्युपरिष्ठात् *Pāṇi.* V. iii. 31. see V. 43. अङ्गारशेषस्य—अङ्गाराः शेषो यस्य सः.

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. यन्तृन्—see IV. 39. उपालभ्य—after rebuking; from उपलभ् to blame, cf. आत्मनो यौवनमुपालभस्व *Shāku.* I. निव०...श्वाः—निवर्तिताः (see V.

50) अश्वाः यैस्ते. सादिताः—see VI. 53. लक्षि०...केतून्—पूर्वं लक्षिताः (first marked, observed) लक्षितपूर्वाः, लक्षितपूर्वाः केतवः (banners; ग्रहभेदे ध्वजे केतुः cf. चीनांशुकमिव केतोः *Shāku. I. 34*) येषां तान्. This may be analysed in another way also पूर्वं दृष्टाः केतवः पूर्वकेतवः, लक्षिताः (recognised) पूर्वकेतवः यैः तान्. सामर्षतया—अमर्षेण (अमर्ष anger cf. पुत्रवधामर्षितोद्दीपितेन गांडीविना *Venī. II. पितृवधामर्षी पर्वतकपुत्रः Mu. III. कोपकोधामर्षरोष Amar.*) सहितं सामर्षं, तस्य भावः सामर्षता, तया.

Trans.:—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].

45. अपि—although. पर०...लूना—परेषां (of the adversaries, cf. परेण खड्गेऽनुपपात पातिते *Jāna. V. 49.* on this meaning of पर which is really a pronoun Kaiyata observes:— देशवाचितया व्यवस्थाविषययोरेव परापराशब्दयोरुपचाराच्छत्रौ प्रतिवादिनि प्रयोगमाहुः। वस्तुतस्तु परापराशब्दयोर्देशान्तरनिष्ठत्वादिकमेवार्थः। शत्रुत्वादिकं त्वार्थिकोऽर्थः) बाणाः, तैः लूनाः. अर्धमार्गैः—somewhere during their course, not exactly half-way. धनुर्भृतां—of the bow-men same as चापभृत्. हस्तवतां—of the dexterous, प्रशस्तौ (skilful अभ्यासयुक्तौ) हस्तौ येषां तेषां. (The मनुप् is here in the sense of प्रशंसा. पृषत्काः—(arrows. पृषत्कबाणविशिखाः *Amar. cf. पृषत्कमित्तोदररन्ध्रनिर्गतं Jān. V. 42*). आत्म०... वृत्त्या—आत्मनः जवं (velocity,) तस्य अनुवृत्तिः (continuance ; hence, in consequence of, cf. ततान वह्निः पवनानुवृत्त्या) ; तया. पूर्वार्धभागैः—अर्धाश्च ते भागाश्च अर्धभागाः, पूर्वं (first, front) च ते अर्धभागाश्च, तैः. फलिभिः—फलानि blades, heads, cf. फलयोगमवाप्य सायकानां *Mu. VII. 10.*) येषां सन्ति ते फलिनः (barbed-arrows) तैः. शरव्यं—aim, a butt or mark. cf. कृताः शरव्यं हरिणा तवासुराः *Shāku. VI. 28.*

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.

46. आधोरणानां—see V. 48. cf. कृतत्वराधोरणमुक्तकन्धराः (द्विपाः) *Jāna. V. 29.* गजसन्निपाते—गजानां सन्निपातः (falling down) तस्मिन्. निशितैः— (sharp, निशितक्ष्णुतशातानि तेजिते *Ama. cf. निशितसायकं मालवनाथं Dasha. I.*) क्षुराग्रैः—see *comm.* (क्षुरः स्याच्छेदनद्रव्ये कोकिलाक्षे च गोक्षुरे *Vishva.* क्षुर a razor or a razor-like barb attached to an arrow.) हतानि—destroyed, cut ; see st. 51. *infra.* श्येन०...केशानि—श्येनानां (श्येन a hawk cf. श्येनानां पतये नमः *Rudra.* नखानि (claws), तेषां अग्राणि तेषां कोटयः (edges or points ; see VI. 14, VII. 46, VIII. 36) तेषु व्यासक्ताः (entangled) श्येन०...व्यासक्ताः, श्येन०...सक्ताः केषाः येषां तानि शिरांसि. *Charitra* observes कृन्तानि मस्तकानि यावद्भूमौ निपतन्ति तावत्प्रथमत एव श्येनेर्गृहीतानीत्यर्थः. चिरेण—an adverb.

Trans.:—In the elephant-fight, the heads of the drivers, though

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 प्रहर्ता—the first striker. पूर्व in this sense is used in IV. 2. भूयः—again. प्रति०...क्षमम्—प्रति is often used in the sense of in return to, cf. प्रतियोध्दुमना बभूव *Dasha*. तुरंगमस्कन्धे—तुरंगमस्य स्कन्धः (neck; more properly, shoulder) तस्मिन्; (see IV. 30 ; for the formation of तुरंगम see VII. 37). निषण्णः—reclining, resting; cf. जलकुम्भनिषण्णदेहः IX. 76. अश्वसादीः—see VII. 37. प्रत्याश्वसन्तं—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. तनुत्यजां—तनुं त्यजन्ति ते तनुत्यजाः, तेषाम्. *lit.* abandoning their bodies, but here it means ready to give up their bodies, fighting regardless of their bodies. cf. अन्ये च बहवः शूरा मदर्थे त्यक्तजीविताः *Bh. Gi.* I. 9. वर्मभृतां—वर्माणि (armours वृणोति देहं इति मनिन् accord. to *Pāṇi.* III. ii. 75 तनुत्रं वर्मं दंशन्म् *Amar.*) विभ्रति ते वर्मभृतः (those clad in armours ; see IV. 56). विकोशैः—taken out of their scabbards *i. e.* खड्गपिधानाः see *comm.* hence unsheathed, drawn out. विविम्नाः—frightened, terrified cf. दृष्टः कथंचिद्भवैर्विविम्नैः *Ku.* I. 56. करशीकरेण—कराणां (कर trunk cf. करी करं यातमुदग्रविग्रहः *Jāna.* V. 36) शीकरः 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. शिलीमुख—अलिवाणौ शिलीमुखौ *Amar.* see IV. 57; *Jāna.* V. 31. उत्कृत्त—cut off, lopped off. आढ्य—आध्यायति इति आढ्यः *lit.* abounding in; hence, full of, strewn. इभ्य आढ्यो धनी *Ama.* शिरस्त्रैः—शिरस्त्रायति इति शिरस्त्रः by आतोऽनुपसर्गे कः *Pāṇi.* III. ii. 3; an helmet or any piece of armour intended to protect the head. चषकोत्तरा—चषकैः (drinking cups) उत्तरा (full of; cf. अन्नोत्तरमीक्षिताम् *Ku.* V. 61.) च०...त्तरा abounding in drinking goblets, see VI. 50. *Malli.* takes this as a Bahuvrīhi compound; but it would be more accurate to take it as a Tatpurusha. कुल्या—a rivulet, a stream पयः प्रणाली सरितोः कुल्या जिवन्तिकौषधौ *Vishva.* see *Mālatī.* V. 17, 18.

Trans.:—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. **उपान्तयोः**—उपान्त skirt, margin. *cf.* दिशान्तमुपान्तेषु ससर्ज दृष्टिं *Ku.* III 69. or “उपान्तभागेषु च रोचनांकः”. **निष्कुपितं**—from निष्कुप् 9th Par. to tear, draw out, torn away; *cf.* “काकैर्निष्कुपितं श्वभिः कवलितं गोमायुभिर्लुण्ठितम्” *Gangāshṭaka.* **विहंगैः**—(by birds; विहायसि गच्छन्ति इति by *Pāṇi.* III. ii. 47, 48). **पिशितप्रिया**—प्रियं पिशितं (flesh पिशितं तरसं मांसं *Amar.*) यस्याः सा-
शिवा—a she-jackal. *cf.* जहासि निद्रामशिवैः शिवारत्नैः *Ki.* I. 38. **केयू०...**
देशाः—केयूरस्य (see VI. 68) कोटिः (edge, point see VI. 14 and 46 *supra.*)
तेन क्षतः (wounded); केयू०...क्षतः तालुदेशः यस्याः 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. **कश्चित्**—see VI. 18. **द्विष०... माङ्गः**—द्विषतः खड्गं द्विषत्वङ्गम्; तेन हतम् (see 46 *supra.*) उत्तमाङ्गं (उत्तमं च तत् अंगं च the head उत्तमाङ्गं शिरः शीर्षम् *Amar.*) यस्य सः. **सद्यः**—see V. 68. **विमानप्रभुताम्**—विमानस्य प्रभुता (mastery of an aerial car. It was a general notion among the ancients of this country that whosoever fell on the battle-field was conveyed by the gods in an aerial car to heaven and was there sought after by the दिव्यकन्याः nymphs. The Vanhi-Purāṇa says वराप्सरः सहस्राणि शरमायोधने हतं। त्वरितान्यभिधावन्ति मम भर्ता ममेति च. **वामा०...सुरांगनः**—वामं च तत् अंगं च वामांगं; तस्मिन् संसक्ता वा०...सक्ता; वामा०...सक्ता सुरांगना a nymph, a heavenly damsel; see VI. 27.) यस्य सः. **कबंधं**—trunk, headless body, particularly before it has cooled down and lost all vitality. कबन्धोऽस्ती क्रिया-युक्तमपमूर्धकलेवरम् *Amar.*

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. **अन्यो०...नात्**—अन्योन्यस्य (see VI. 65, VII. 23) उन्मथनं killing. **कौचित्**—note the use of the suffix चित्, see VI. 18. **व्यायत्**—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. **परस्परं**—परं परेण (see V. 68) by each other. **प्रहर्त्रोः**—(प्रहृत् a combatant, *lit.* a striker). **उत्क्रा०...वाच्योः**—उत्क्रान्तः (passed away) वायुः (breath) ययोः तयोः. **समकालम्**—*inde.*—simultaneously. **अमर्त्यभावे**—

in the divine state, see Bharti. II. Mis. 2 and notes. (अमर्त्यः न मर्त्यः अमर्त्यः "आदित्या ऋभवोऽस्वप्ना अमर्त्या अमृतान्धसः" *Amar.* अमर्त्यस्य भावः अमर्त्यभावः, तस्मिन्. कयोश्चित्—see VII. 52. विवादः—विरुद्धः वादः विवादः dispute. एका०...तयोः—एका चासौ अप्सराश्चः एकाप्सराः, प्रार्थिता एकाप्सराः याभ्यां तयोः the परनिपात is by वाहिताभ्यादियु *Pāṇi.* II. ii. 37; or एकाप्सरसा प्रार्थितौ तयोः. 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. व्यूहौ—विशेषेण ऊह्यते अस्मिन् इति व्यूहः the particular position in which a general draws up his army after studying the circumstances and conditions. भङ्ग—defeat, overthrow *cf.* "प्रसभं भङ्गमभंगुरोदयः". पश्चा०... तयोः—पश्चात् च पुरश्च पश्चात्पुरौ पश्चात्पुरौ मारुतौ (winds from rear and winds from front) तयोः. पर्यायवृत्त्या—पर्यायेण (alternate, in regular succession; *cf.* पर्यायव्यतिकीर्णकर्णपवनैः *Mālatī.* IX. 32) वृत्तिः (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. परेण—by the enemy. The *sing.* is जातावेकवचनं. The primary meaning of the words पर and अपर is indicative of distance and hence the sense 'enemy' is a derived meaning. *cf.* परदशता वितेनुरिङ्गालमिवायशः परे *Nai.* I. 9. भङ्गेऽपि—although overthrown, discomfited. महौजाः—महान् ओजः (strength, prowess, energy) यस्य सः. महत् is changed to महा when it forms the first member of a Karmadhāraya or a Bahuvrīhi or when the word जातीय follows by *Pāṇi.* VI. iii. 46. कक्ष—dry grass कक्षौ तृणवीरुधौ *Amar.* Chari. says यथाग्नेः कक्षोज्ज्वालने निरायासता तथा कुमारस्य वैरिसेनायाम्.

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—रथोऽस्यास्तीति by the rule अत इनि ठनौ *Pāṇi. V. II. 115.* a chariot-warrior; रथिनः स्यन्दनारोहा *Amar. see VII. 37.* निषंगी—*lit.* a quiver-bearer निषंगः (a quiver, see II. 30) अस्यास्तीति, see रथी above; धन्वी धनुष्मान् धानुष्को निषंग्यस्त्री धनुर्धरः *Amar.* कवची—कवचः or कवचमस्यास्तीति one clad in a कवच (an armour, कवचो गर्दभाडे च संनाहं पटहेऽपि च *Vishva*). धनुष्मान्—धनुः अस्यास्तीति धनुष्मत् the मत्तुप् suffix in the sense of possession तदस्यास्त्यसिन्निति मत्तुप् *Pāṇi. V. ii. 94.* इत्सः—see VI. 62, VII. 34. राजन्यकं—a collection or body of warriors, राज्ञां समूहः राजन्यकं the क् suffix coming by *Pāṇi. IV. 2. 39.* अथ राजकं च नृपतिक्षत्रियाणां गणे क्रमात् *Amar.* एकवीरः—This has been a naughty point with grammarians. Some view it as a Karmadhāraya under the rule पूर्वापरप्रथम *etc. Pāṇi. II. i. 58,* and dissolve it as एकश्चासौ वीरश्च; others say it ought to be वीरानां वीरेषु वा एकः एकवीरः by the rule राजदन्तादिषु परम् *Pāṇi. II. ii. 31.* The *Manoramā* and *Tattvabodhinī* suggest एकेषु मुख्येषु वीरयते इति. महावराहः—the third incarnation of Vishṇu in the shape of a boar. According to the legend in the *Bhāgavata* this incarnation was assumed by Vishṇu to destroy the two demons *Hiranyakashipu* and *Hiranyāksha* who were originally *Jaya* and *Vijaya* the door-keepers of Vishṇu. Here the boar raised the earth from the waters and held it on his jaws; see *Kum. VI. 8.* and *Padma-Purā.* also *Bhāgavata III. 18.* Western *savants* look upon this as an allegorical account in connection with the creation of the world, see *Max Muller's India*, 'what it can teach us' p. 137. कल्प०...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.* कल्पं स्थितं तनुभृतां तनुभिस्ततः किम् *Bhartri.* उद्भूतम्—in flood, overflowing, *cf.* अपामुद्भूतानां *Mudrā. III. 8.* अर्णवाम्भः—अर्णोसि सन्ति अत्र अर्णवः, तस्य अम्भः.

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. तूणमुखेन—तूण a quiver “तूणोपासंगतूपीरनिषंगा इषुधिर्द्वयोः” *Amar.*—round about the quiver and not even into it. वामं—beautiful, charming. see *comm.* आजौ—in a battle, समित्याजिसमिद्धुधः *Amar. cf.* आज्ञावजय्यानजनन्दनोऽन्तः *Jāna. I. 14.* आकर्णकृष्टा—see note on आपदपद्म IV. 37. मौर्वी—bow-string, मौर्वी ज्या शिञ्जिनी गुणः *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. रोष०...द्वैः—दष्ट bit, from दश् to bite. व्यक्तोर्ध्वरेखाः—ऊर्ध्वाश्च ताः रेखाश्च ऊर्ध्वरेखाः, see *comm.* अ्रुकुटीः—अ्रुवोः कुटयः (Knittings, bendings of the eye-brows) ताः. भल्ल०...कण्ठैः—(भल्ल a kind of crescent-shaped arrow; see IV. 63 “भल्लः स्यात्पुंसि भल्लके शस्त्रभेदे” *Medi.*) भल्लैः निकृत्ताः (severed) भल्लनिकृत्ताः see *comm.* हुं—a sound of defiance and हुङ्कार utterance of the sound, cf. असह्यहुङ्कारनिर्वर्तितः पुरा *Ku.* V. 54. हुङ्कारगर्भैः for compound see V. 17; VI. 19. गां—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. बल्लङ्गैः—see *comm.* for the several components of an army. द्विरदप्रधानैः—द्विरदाः प्रधानं येषां तैः. कङ्कटभेदिभिः—कङ्कटान् भेतुं शीलं अस्यास्तीति कङ्कटभेदिन्, 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. अस्त्रजैः—see VI. 7. छन्नरथः—छन्नः (severed) रथः यस्य सः. परेषां—see 45, 55 *supra.* विवस्वता—विवः (तेजः) अस्यास्तीति विवस्वत् by the sun. ध्वजाग्रमात्रेण—ध्वजस्य अग्रं ध्वजाग्रं, तदेव ध्वजाग्रमात्रं (a *Mayuravyansakâdi* compound), तेन. लक्ष्यः—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. प्रियंवदात् प्राप्तं—see V. 53 and 57. अधिराजसूनुः—अधिकं राजते इति अधिराजः or अधिकश्चासौ राजा च the supreme monarch, तस्य सूनुः. गान्धर्व—गन्धर्वस्य इदम्. कुसुमास्त्रकान्तः—कुसुमानि अस्त्राणि यस्य सः Cupid or the god of Love, looked upon as a type of beauty, कुसुमास्त्रः इव कान्तः. प्रस्वापनं—one that brings on stupor. स्वप्न०...लौल्यः—लोलस्य भावः लौल्यं, स्वप्ने निवृत्तं (see V. 23) स्वप्ननिवृत्तं, स्व०...वृत्तं लौल्यं यस्य सः.

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

62. ततः—from that; in consequence of the power inherent in the missile. धनु०...हस्तम्—धनुष्कर्षणे मूढाः (stiffened) हस्ताः यस्य तत्. एकां...जालम्—एकश्चासौ अंसश्च एकांसः, तस्मिन् पर्यस्तं (see IV. 19 and V. 49 carelessly thrown) शिरस्त्राणां जालं (see V. 46) यस्य तत्. निद्राविधेयं—विधातुं शक्यं विधेयम् capable of being made obedient to; निद्रायाः विधेयं निद्राविधेयम्.

Trans.:—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. प्रियो०...रसे—प्रियायै उपात्तः (reserved cf. the use of the word in V. 1. 38) प्रियोपात्तः, प्रियोपात्तः रसः यस्य तस्मिन्. It does not seem appropriate that Indumatī already had a kiss because “ त्र्यहं सप्तरात्रं वा ब्रह्मचर्यमुक्तं ”. Châritra, however says त्रिरात्रानन्तरमपि रतसंभवात् प्रियोपात्तरसा इति युक्तायते । ननु नूतनपरिणीतायाः कथं स्वयमधरपानं सम्भवेत् । उच्यते । चिरकालाभिकांक्षितकान्तसंमोहनरसनिमग्नतया विगतलज्जत्वात् स्वयंवरेण प्राप्तप्रौढित्वाच्च कोककामन्दप्रमुखकन्दर्पशास्त्रप्रावीण्याच्च नवपरिणीताया अपि युक्तम् । Instead of trying to reconcile by straining or imputing boldness to Indumatī who is called ‘bashful’ or ह्रीविजिता in st. 69 the best way would be to assign ardency of love to Aja by saying that he reserved his love for his Indumatī. जलजं—a conch-shell. It is called जलज because it is found in the sea. See X. 60 for a similar use of the word. स्व०... जितं—स्वस्य हस्तः तेन अजितं gained, secured. एकवीरः—see st. 56. supra. मूर्तम्—(past pass. part. of मूर्च्छ्) embodied, incarnate. मूर्तं स्यात्त्रिषु मूर्च्छांते कठिने मूर्तिमल्पि *Medi.* cf. मूर्तो विघ्नस्तपस इव नो भिन्नसारङ्गयूथो *Shāku.* I. 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 sole hero drinking, as it were, his own fame in a material form, gained by the strength of his hand.

64. शङ्ख०...तया—शङ्खस्य स्वनः (sound, ध्वनिध्वानरवस्वनाः *Amara.*) तस्य अभिज्ञा (recognition) तया. निवृत्ता—(returned). सन्नशत्रुं—सन्नः (*p. p.* of सद्—still, motionless) शत्रुः यस्य तं; mark the use of the singular as a collective noun. सन्न 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—‘स्व 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 सन्नशत्रुर्दृशेस्वयोधैः.” स्फुरन्तम्—shining and quivering like a heavenly body on the surface of water. शशाङ्कमिव—when the moon appears the पङ्कजाः 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. सशोणितैः—शोणितेन सहिताः सशोणिताः (smeared with blood) तैः शिलीमुखाम्रैः—शिलीमुखानां अग्रणि, तैः see IV. 57 and VII. 49. निक्षेपिताः—caused to be impressed, inscribed. केतुषु—either perhaps on the staffs of the flags or on their cloths. Perhaps inscribing them on the staffs would make the inscription more permanent. संप्रति—now; formerly the father had taken away their wealth too as narrated in canto IV. राघवेण—रघोरपत्यं पुमान् राघवः तेन. वर्णाः—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. चाप०...बाहु—चापस्य कोटिः (one of the extremities of the bow-stalk ‘कोटिः स्त्री धनुषोऽग्रेऽश्रौ संख्याभेदप्रकर्षयोः’ *Medini. cf.* ज्याजिन्ध्या बल्यि-तोक्त्यकोटिदंष्ट्रम् *Uta* : IV. 29) चापकोटिः, चापकोट्यां निहितः (placed) चाप०... निहितः, एकश्चासौ बाहुश्च एकबाहुः, चा०...निहितः एकबाहुः येन सः. शिर०...मौलिः—शिरस्त्रनिष्कर्षणेन भिन्नः (loosened) शिर०...भिन्नः मौलिः (the mass of hair on the head) यस्य सः. लला०...बिन्दुः—श्रमवा. perspiration *cf.* स्फारावभूहः श्रमवारिधाराः *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. इतः—now. अर्भ०...शस्त्रान्—अर्भकैः हायाणि अर्भ०...याणि, अर्भकहायाणि शस्त्राणि येषां तान्. परान्—see st. 46 *supra*. अनुमता—you are permitted, you have my consent; see V. 10. चेष्टित—see IV. 68. आहव—battle.

Trans.:—Oh Vaidarbi! 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. प्रतिद्वन्द्विभवात्—see st. 35 *supra*. प्रतिद्वन्द्विन्यो भवतीति प्रतिद्वन्द्विभवः, तस्मात्. विषादात्—विषाद fear, depression. सद्यः—see V. 68. निश्चा०... गमात् see *comm*. आत्मीयं—आत्मनः इदं आत्मीयम्. प्रसादं—(1) brightness; (2) transparency; the first in the case of the face and the second in reference to the looking-glass. आत्मदर्शीः—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. अभ्यनन्दत्—greeted, see I. 74. नवा०...वृष्टा—अम्भसां पृषताः (drops, see IV. 27. and VI. 51) अम्भःपृषताः, नवाश्च ते अम्भःपृषताश्च नवा०...पृषताः, तैः अभिवृष्टा. स्थली—see VI. 67, 72. अभ्रवृन्दम्—अभ्राणां वृन्दं (a multitude, स्त्रियां तु संहतिवृन्दं निकुरम्बं कदम्बकम् *Amar. cf.* यो वृन्दानि त्वरयति पथि श्राम्यतां प्रोषितानाम् *Megha. II. 36.* मयूरकेकाभिः—The word मयूर is really superfluous here, since केका is applied to no other sound than that of the peacock; केका वाणी मयूरस्य is what *Amara* says. Technically मयूरकेका would be a blemish—दोष—in composition but such expressions as करिकलम्भ are not considered faulty. The comparison is स्थली= सा इन्दुमती; अभ्रवृन्दम्= अजः सखीनां वाचः= मयूरकेकाः हृष्टा=०अभिवृष्टा.

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 rain-water, hails masses of clouds by the notes of peacocks.

70. इति—thus. राज्ञां शिरसि वामपादं आधाय—not to be taken literally but merely in the sense of 'completely defeated, crushed.' नववत् अपेतः—free from an apprehensible act; see VI. 69 for अवच and अनवच. उद्वहत्—The root वह् with उत् usually means 'to marry' but here it is to be taken in its literal sense just as in st. 35 *supra*. Châri., *Dinkara*, 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! Mallinâtha says आत्मसात् चकार= completely made her his own as all rivals had been removed. रथतुरग—need not now be taken as a Dvandva but merely रथानां तुरगाः=horses harnessed to the vehicles; there is, however, no objection to take the two separately. रूक्षा०...प्राः—अलकानां अग्राणि; रूक्षाणि (rough, stiff रूक्षस्त्वप्रेम्यचिक्रणे *Amar.* अ०...प्राणि यस्याः सा. मूर्ता—incarnate; see st. 63 *supra*. सम०...लक्ष्मीः—समरे विजयः, तस्य लक्ष्मीः (note the Visarga at the end of the *nom. sing.* of लक्ष्मी unlike that of नदी. There are a few other words such as तरी, तत्री, अवी, 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. प्रथ०...र्थः—प्रथमं परिगतः (known, understood, *cf.* परिगतपरिगन्तव्य एव भवान् *Veni. III.*) प्रथ०...गतः, प्र०...गतः अर्थः (the group of circumstances, the position) येन सः संनिवृत्तं—returned, come back. तदुपहितकुटुम्बः—तस्मिन् उपहितं तदु०...हितं; त०...हितं कुटुम्बम् (the family and the

whole responsibility connected therewith) येन सः शान्ति०...त्सुकः— शान्ति is मोक्ष or the fourth part of a man's existence the first three being धर्म, अर्थ and काम. मोक्ष is the final emancipation from the trammels of this world and its anxieties. शान्तेः मार्गः शान्तिमार्गः; तस्मिन् उत्सुकः. कुलधुर्ये—for धुर्य see VI. 78. Here the word means 'supporter, leader.' सुर्यवंश्याः— see अर्कवंश्या 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 household [life] when there is one to take up [-on himself] the burden of the family.