
Ratnāvalī

OF

ŚRĪ HARṢA

DEVADHAR & SURU

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रत्नावली

Edited with

INTRODUCTION, TRANSLATION AND NOTES

BY

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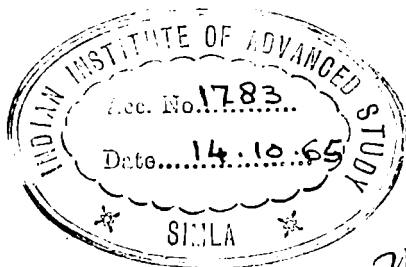
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At the feet of
Mahāmahopādhyāya
VASUDEV SHASTRI ABHYANKAR
respectfully offered by his
humble pupils

C. R. Devadhar

N. G. Suru.

PREFACE

The present text of the Ratnāvalī is based on a careful collation of all the available editions of the play, although particular acknowledgements are due to the edition of Cappeller as given in the Sanskrit Chrestomathie of Otto Böhtlingk. It is to be remarked that the very popularity of the play is the source of much textual corruption; the printed editions rarely agree and show divergences of such consequence, that independent judgment had to be exercised in constituting the text of the present volume. This was especially the case with the Prākṛit passages. As a general rule, the Prākṛit of the prose passages should be Śaurasenī and of the verses, Mahārāṣṭrī, but the distinction was in many cases obliterated. Not only this, but the printed texts give many Prākṛit forms which offend against the rules of grammar. Much help has been derived from Cappeller's edition in normalising the Prākṛit forms in accordance with the rules of Prākṛit phonology and we hope that we have succeeded in arriving at a text which will be a close approximation of the original work of the poet.

The introduction deals exhaustively with all the questions which are germane to the subject; we have drawn upon various sources of information, and we here make particular acknowledgements to the following works: Wilson: *Select specimens of the theatre of the Hindus*. (We have derived considerable help from the work, in the translation of the text, and in places we have adhered to his rendering); Sten Konow: *Das Indische Drama*; Winternitz: *Geschichte der Indischen Litteratur*; G. K. Nariman, Jackson, Ogden: *Priyadarśikā* Columbia University; Jackson: *Time-analysis of Sanskrit plays*; Keith: *the Sanskrit Drama*; Vaidya: *Mediaeval Hindu India* Vol. I; Ettinghausen: *Harṣa-Vardhana, Empereur et poete*. We have given the narrative of the

Kathāsaritsāgara in extenso, and compared the same with the version of the *Bṛhathkathā-mañjarī*, while Lacote's *Bṛhat-kathāśloka-saṃgraha* is occasionally referred to, for determining certain incidents in the original legend. It is not possible to mention all the works and authors to whom we are indebted in preparing this volume; we take this opportunity to record their claims to our recognition and gratefully acknowledge them.

It is with particular pleasure that we cordially express our thanks to Prof. B. C. Lele, M.A. of Baroda College, who helped us in correcting some of the proof-sheets, and made occasional suggestions. We further owe a special debt of gratitude to Mr. G. K. Gokhale, Secretary of the Shri Ganesh Printing Press, but for whose prompt attention, the publication of the work in time would have been a hopelessly difficult task.

Prabhākara Niketana,
Deccan Gymkhana,
Monday, 9th June 1925. }

C. R. DEVADHAR
N. G. SURU.

PREFACE TO THE SECOND EDITION

With the exception of the arrangement of printing the translation side by side with the text, this edition is a reprint of the first edition—with slight modifications here and there.

We are very thankful to Shri D. K. Gondhalekar of Poona Oriental Book House for his readiness in undertaking to bring out this edition and our special acknowledgements are due to Shri S. R. Sardesai, B.A., LL.B., Manager, Samarth Bharat Press, for doing the printing to our thorough satisfaction.

27th March 1954, }
Poona. }

C. R. DEVADHAR
N. G. SURU.

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INTRODUCTION

Śrī Harṣa—A Sketch of his Life and Career

Śrī-Harṣa was the younger son of Prabhākara-Vardhana, king of Thāṇeśwara who had won considerable military successes over the Huns, and over his neighbours—the Gūjaras, Mālawas and others. His eventful career was however cut short by his unexpected death in 604. Rājyavardhana, his elder son, succeeded him, and almost immediately after his accession, he had to undertake a war of vengeance against Deva-Gupta of Malwa who had slain Grahavarman, the young king of Kanauj, the husband of Harṣa's sister Rājyaśrī, and who held her a captive at Kanauj. Rājyavardhana led a successful campaign against Deva-Gupta who was probably killed in action, but was himself treacherously assassinated by Śaśāṅka, king of central Bengal, who was an ally of the Guptas of Malwa. The young princess was let off from Kanauj and became a refugee in the Vindhya forest. She was on the verge of committing suicide when Harṣa, who now was the legal heir to the vacant throne of Thāṇeśwara, while on his campaign of world-conquest, came to the Vindhya forest, and recovered her from death.

When the brother and sister reached Kanauj, the nobles invited Harṣavardhana to be their sovereign; but Harṣa hesitating, the point was 'solved by a reference to the Bodhisatva Avalokiteśwara whose temple was outside the city of Kanauj and it was ordained that Rājyaśrī should rule, and Harṣa should be her lieutenant'. Harṣa very naturally hereafter gave up residence at Thāṇeśwara and made Kanauj his capital which he ruled in conjunction with his sister. And for five years

and a half, the youthful monarch was engaged in a strenuous struggle with the princes of Northern India whom eventually he subjugated. In the words of the Chinese pilgrim Hiuen-Tsang, who came to India a few years later, Harṣa, during all this time 'went from east to west subduing all who were not obedient; the elephants were not unharnessed nor the soldiers unhelmeted'. Harṣa's subjugation of upper India was completed in 612, and to signalise his 'Digvijaya' and his paramount supremacy he founded a new era in 612 A.D. which attained wide currency, and was reckoned from the beginning of his reign in 606.

And now the dream of founding an empire realized, he naturally thought to extend his rule beyond the Narmadā over Southern India. His great rival was Cālukya Pulakeśi II of Mahārāṣṭra; and epigraphic evidence in the records of Pulakeśi, and the testimony of the famous Chinese pilgrim show that the Southern monarch heroically withstood the attack, and ultimately repulsed the Northern forces. This was Harṣa's only defeat. In the North, as many as eighteen vassal kings acknowledged him as Lord Paramount, while distant Kāmarūpa (Assam) voluntarily accepted his supremacy as also Valabhī (Gujarath) on the extreme left. His last recorded campaign was that of bringing into subjection the district of Ganjam on the coast of the bay of Bengal in 643 A.D., four years before his death.

We need not enter here into a discussion of the administration and the social and religious conditions of the time. With such a cultured monarch to guide the destinies of the nation, it is no wonder that the utmost freedom in matters of faith was allowed, or that education was zealously promoted, or laws duly though somewhat severely administered. He took the liveliest

interest in literature, and was an author of no ordinary talents. He was a liberal patron of learning and had gathered round him illustrious men of letters, among others the famous Bāṇa who has written an extensive poetic memoir of his patron, and Mayūra the author of *Sūryaśataka*. (For details—*Vide Harṣacarita of Bāṇa*, Kane's edition; C. V. Vaidya, *Mediaeval Hindu India*, Vol. I; Vincent Smith, *The Oxford History of India*; Panduranga Sastri Parkhi, (1) *Śrī-Harṣa*, (2) *Bāṇa*; Maurice L. Ettinghausen *Harṣa-Vardhana, Empereur et poète*).

Harṣa, the Author of the Three Plays *Priyadars'ikā*, Nāgānanda and Ratnāvalī

There has been considerable divergence of views among scholars on Harṣa's title to the authorship of the plays attributed to him. In the *Kāvyaprakāśa* of Maṃmaṭa (I. 2) it is said that Dhāvaka and others obtained large sums of money from Harṣa and others by means of their poems. Moreover a commentator observes that Dhāvaka was richly rewarded for writing *Ratnāvalī* under the name of king Harṣa; but the reading *Dhāvaka* is not certain, as some Mss. give *Bāṇa* as a variant. This observation led Hall and Bühler to believe that *Bāṇa* was the real author of these plays; while Cowell held that *Ratnāvalī* belonged to *Bāṇa*, *Nāgānanda* to *Dhāvaka*, and that the author of the *Priyadarśikā* was not known. That the three plays belong to one and the same writer is however proved by Pischel on a comparison of the texts of the three plays, and he has advanced the view that the author was *Dhāvaka*, a contemporary of king *Harṣa*.

Against these arguments, we have fortunately good evidence, both internal and external, in support of *Harṣa's* claims to the authorship of the plays. The

prologue to the three plays is repeated nearly verbatim, and contains a stanza in which Harṣa is mentioned as the author of the plays. The Bharata-vākya is likewise the same in Priyadarśikā and Ratnāvalī (Priya. IV. 12 = Ratnā IV. 22); and two stanzas in the Priyadarśikā also recur in the Nāgānanda (Priya. III. 4 = Nāgā. IV. 1; Priya III. 10 = Nāgā I. 14). In further support of the unity of authorship may be cited the numerous parallelisms of thought and situation, and repeated expressions and structural similarities pointed out in detail below.

And in fact his authorship was so early recognized that there need be no reasonable doubt on the point. In the first place Bāṇa, his protege, speaks in his prose Romance Harṣa-carita of the king's acknowledged literary talents, and he was, we might take it, not paying merely a courtier's compliment. I-Tsing, who in the last quarter of the 7th century visited our country notices that king Śilāditya had written the history of Jīmūtavāhana in verse and that this work was set to music and was performed by a band accompanied by dancing and acting. This account must refer to Nāgānanda. Dāmodaragupta who lived under king Jayāpīda of Kashmir (800 A.D.) gives stanza I. 24 of Ratnāvalī in his Kuttanīmata and adds that the author of the work was a king. We have furthermore, the testimony of other poets notably Jayadeva (about 13th century) and Sodḍhala (11th century) which dispose of all doubts as to Harṣa's claims to authorship. (For a detailed study of the problem of authorship, *Vide*—Sten Konow, *Das Indische Drama* pp. 73-77 Winternitz : *Geschichte der Indischen Literatur* Vol. III. p. 226 Nariman, Jackson and Ogden : *Priyadarśihā*; Keith : *The Sanskrit Drama* pp. 170-71).

Sources of the Play and the Udayana Legend; the Popularity of the Udayana Legend

Udayana, the king of Vatsa (Pāli, the vaṃsas) is the central figure in a large circle of Sanskrit stories of love and adventure. The historical Udayana appears in the Purāṇas to be a descendant of Puru; his name appears in the list of twenty-nine Puru kings who lived after the Mahā-bhārata war. They lived in Hastināpura, but they removed to Kauśāmbī in consequence of the destruction of their former capital by an inundation of the Ganges. From Buddhist canonical writings which pertain to a period only slightly later than the decease of Buddha, we learn that he was the contemporary of Chaṇḍa Pradyota of Avantī, of Pasenadi (Prasenajit) and his son Viḍūdabha of Kosala, and Bimbisāra (Jain Śreṇika) and his son Ajātaśatru of Magadha.

It is not possible at this date to elucidate the origin and the growth of the legend that gathered round the name of Udayana. But that the theme had long been a popular one is attested to by numerous references to it in technical works and classics; as also by its employment in a drama of the early poet Bhāsa, and in numerous other dramas by later poets. Śūdraka refers to Yaugandharāyaṇa's arousing his friends for the deliverance of their monarch Udayana (Act IV. 26). There are other literary allusions as in the Meghadūta (I. 30, 31) the Kuṭṭanīmata of Dāmodaragupta, and the Mālatī-Mādhava. Of the dramas which have this legend for their theme, mention may be made of the anonymous Pratijñā-Yaugandharāyaṇa, and Svapnavāsavadatta (which latter is presumably a stage-version of the original work of Bhāsa), the Tāpasa-Vatsarāja of Anaṅgahaṛṣa (for an outline of the plot *vide* Dhvanyālokalocana pp. 150-151), and the anonymous Viṇāvāsavadattam (not yet published).

But a detailed and consecutive account of the narrative is presented to us by the Kāśmirian writers Kṣemendra and Somadeva in their Bṛhatkathāmañjarī and Kathāsaritsāgara respectively, which profess to be an abridgment of the ancient Bṛhatkathā of Guṇādhya in Paisācī dialect. There is also another abridgment recently brought to light—the Bṛhatkathā-śloka-saṃgraha of Budhasvāmin, which, however, treats of the story of Udayana in a desultory fashion.

The Narrative of the Kathāsaritasāgara

In general agreement with the Purāṇas, in the narrative of the Kathāsaritsāgara, Udayana's lineage is traced back to the epic hero, Arjuna. He was the grandson of Śatānika and the son of Sahasrānika who were the rulers of Kauśāmbī in the country of the Vatsas. Sahasrānika married Mṛgāvatī, the daughter of king Kṛtavarma of Ayodhyā. In her pregnancy, the queen expressed to the king her desire (Dohada) to bathe in a lake of blood, and when she entered the lake, which with lac dye was made to present the appearance of a pool of blood, she was mistaken for a piece of flesh and was snatched away by a huge bird and abandoned on mount Udayana. There, in the religious domicile of the sage Bharadvāja, she brought forth her son Udayana, under the sage's protection. One day, as the boy was wandering in the forest in search of game, he saw a snake caught by a Śabara, and moved by its beauty, the boy rescued it by giving the man a bracelet on which the name of his father Sahasrānika happened to be inscribed. The grateful serpent who was Vasunemi, the eldest brother of Vāsuki, the serpent-lord, now presented Udayana with a lute, and bestowed on him various magical powers. Thereupon, the Śabara went to Kauśāmbī to sell the bracelet, and was seized

by the king's officers and taken to the palace, where he told how he came in possession of the king's ornament. It was easy now to trace the whereabouts of his wife and son; and the king set out to meet them. Then returning in great pomp to his capital, he made Udayana crown-prince and gave him Vasantaka, Rumaṇvat and Yaugandharāyaṇa, the sons of his three ministers, as counsellors. Then as he grew old, the king abdicated in the prince's favour, and retired to the Himālaya to pass his days in calm and religious meditations.

On his accession, king Udayana reposed the care of government on his ministers and gradually gave himself up to pleasures. He was very fond of chase and delighted in taming wild elephants by playing upon his lute *Ghoṣavatī*.

Now the king's thoughts turned on marriage. Already he had heard of the beautiful *Vāsavadattā*, the daughter of his powerful rival *Caṇḍamahāsena* of *Ujjayinī*; and he was anxious to secure her as his bride. *Mahāsena* also desired to give the hand of his daughter to Udayana, but the union could not be effected owing to the bitter enmity between the two rival powers. *Caṇḍamahāsena*, however, knew *Vatsa's* weakness—his pleasure-seeking propensities and especially his fondness of chase, and desired to take advantage over his enemy by means of an ambushade in the forest where in his wanderings in search of game, Udayana only too easily exposed himself to being entrapped by his cunning rival. He thereupon sent an emissary to *Vatsa's* court with the rather insulting message that his daughter *Vāsavadattā* desired to be instructed in music, and therefore he invited king Udayana to his court to give her instructions in that art. *Vatsarāja*, thereupon, sent

word that if his daughter was so very keen upon learning music, he had better send her to his court.

Caṇḍamahāseṇa, thereupon, had an artificial elephant made of wood and concealing warriors inside its belly, turned it loose on the bank of a lake in the Vindhya-forest. And as was expected Vatsarāja was lured into the trap so cunningly set for him. After a fierce struggle with the warriors, he was overwhelmed by superior numbers, and was bound and taken to Ujjayinī where the royal captive was kindly treated by his adversary; and immediately Vāsavadattā became his pupil. Vatsarāja was charmed by her beauty, and she, nothing loath, made love to him, and the captive now lived in a paradise of bliss, and no longer chafed with bitter resentment.

In the meanwhile, Yaugandharāyaṇa the chief counsellor at Kauśāmbī, accompanied by the jester Vasantaka started for Ujjayinī, while Rumaṇvat took charge of the cares of government. He reached the cemetery outside Ujjayinī where he changed his form to that of a madman through a device that he learnt from a Brahma-Rākṣasa, and also transformed Vasantaka and sent him on to the palace and then entered the city. Reaching the music-hall, and making himself invisible to Vāsavadattā and her maids, he conferred with the king and taught him spells enabling the latter to rend his fetters when the time to escape would arrive. Meanwhile, Vasantaka, disguised as a deformed person, attracted the notice of the princess by his pranks; and entering the place, he regaled the princess with stories and thus stayed with the king.

And when Udayana felt sure of Vāsavadattā's love and devotion, he effected his escape together with his bride, and Vasantaka and Kāñcanamāīā on the swift she-

elephant Bhadravatī. The news soon reached the king, and his son Pālaka mounted the elephant Nadāgiri and pursued the fugitives; but Vatsarāja shot arrows at him, and moreover the elephant Nadāgiri would not charge the she-elephant Bhadravatī; so he was prevailed upon by his younger brother Gopālaka to give up the chase. Vatsarāja now reached the Vindhya forest where Yaugandharāyaṇa had preceded him, and was hospitably received by the Bhil king Pulindaka; and now the general Rumaṇvat joined them with his large army. At this juncture there came an emissary from Caṇḍamahāsena, with the message that the king approved of Vāsavadattā's choice, and that he was sending his son Gopālaka to duly celebrate the nuptials of his daughter Vāsavadattā with Vatsarāja. The king then triumphantly entered his capital Kauśāmbī where on the arrival of Gopālaka the marriage was formally celebrated.

In the subsequent history of Udayana, summary mention is made of the king's liaison with the harem attendant Viracitā, and his intrigue with the captive princess Bandhumatī. The queen detected the lovers secretly making love in a bower in the garden, and highly incensed she had Vasantaka, the king's companion who was by, bound and taken away captive. But ultimately through the intervention of the female ascetic Sāṅkṛtyāyanī who was a friend of Vāsavadattā and had come from her father's court, a general reconciliation was effected and the queen was prevailed upon to give Bandhumatī to the king for wife. And thus given to music, wine and woman, the king passed his days in ease and bliss.

But a pleasure-seeking monarch is a source of anxiety to his devout counsellor; and hence Yaugandharāyaṇa busied his brains with strategy to establish the

kingdom on secure foundations. Already Caṇḍamahā-sena was won over by ties of blood and the only powerful rival was Pradyota, king of Magadha. He had a beautiful daughter Padmāvatī, who was already solicited in marriage for his master by the minister; but Pradyota knew Udayana's deep love for Vāsavadattā and therefore was loath to put his daughter in the position of a co-wife to such a rival. So the minister took Vāsavadattā in confidence, and at Lāvāṇaka, when the king was out a-hunting, he set fire to Vāsavadattā's camp, and disguising himself as an old Brahmin, and Vasantaka as a squint-eyed boy, he repaired with Vāsavadattā to Magadha, and approaching Padmāvatī he represented to her that Vāsavadattā was his sister deserted by her husband, and that he desired to keep her at the palace while he would go and make search for her husband. And Vasantaka stayed with Vāsavadattā.

Now fresh proposals of marriage were made, and king Vatsarāja came to the capital of Magadha; and when after the formal celebrations of nuptials the king repaired to Kauśāmbī with his royal consort, Vāsavadattā also returned to the capital and the deep-laid design of the minister was thus successfully accomplished. And Vāsavadattā treated Padmāvatī with tender affection and loved her as her sister, for as a matter of fact, as Vasantaka told them, they were two celestial nymphs and sisters come to the earth in consequence of a curse.

Having thus secured Pradyota as an ally, the king had none to apprehend, and soon setting out on an expedition of world-conquest, attained to the position of an over-lord and reigned in peace and happiness.

The legend as thus related in the Kathāsaritsāgara also occurs in Book II and III. of the Bṛhatkathāmañjarī,

without significant variations except in two places. According to the Bṛhatkathāmañjarī, the serpent rescued by Udayana took him to Pātāla, the subterranean abode of the Nāgas, where he married a Nāga damsel Lalitā and received his famous lute Ghoṣavatī; and in Kṣemendra's narrative, a passing reference is made to the seer's prophecy that the husband of the princess Padmāvatī would become a Saṃrāt or suzerain ruler.

In the extant portion of the Bṛhatkathā-śloka-saṃgraha, which is regarded as a more faithful abridgment of the original than the two Kāśmīrian versions, we do not get the Udayana legend as a whole, but incidental references are made to some of the events and personages of the story; thus the incidents connected with the birth and the early years of Udayana are related at length as also his visit to the serpent-world, and his acquisition there of the lute Ghoṣavatī and of the art of taming elephants. There is also an allusion to the elopement episode and to the elephants Bhadravatī and Nalāgiri; and mention is made of the two queens Vāsavadattā and Padmāvatī, as well as his four ministers Ṛṣabha, Rumaṇvat, Yaugandharāyaṇa and Vasantaka.

Nor will it do to neglect the Buddhistic and Jain versions of the legend, which mostly deal with the early career of Udayana and his elopement with Vāsavadattā (Vāsuladattā of the Pāli version). The fullest treatment of the Udayana legend in Pāli literature is found in the Dhammapada commentary, where we get an account of Udayana's earlier years, his acquisition of a lute to charm elephants from his protector the ascetic Allakappa, his captivity, his wooing of Vāsavadattā, and his elopement with her on a female elephant named Bhaddavatī. These portions of the legend are also summarily narrated by Buddhaghosa in his commentary on the Majjhima-Nikāya entitled Papañcasūdanī.

The Jain accounts of the legend may be gathered from the Triṣaṣṭiśaīlākāpuruṣacarita of Hemacandra, the Kumārapāla-pratibodha of Somaprabha and the Mṛgāvā-tīcarita of Maladhāri Devaprabha. It is not necessary, however, to analyse the contents of these versions, as they furnish but very few parallels to those episodes in the legend which are treated by Harṣa, but in general, it may be remarked that in the elopement episode they are more in agreement with the Buddhistic account than that of the Kathāsaritsāgara. (For Udayana as a historical personage—Vide *Cambridge History of India* P. 187–88; 308; Dr. Bhandarkar, *Lectures on the Ancient History of India* pp. 58–63; Pargiter *Ancient Indian Historical Tradition* pp. 285–86. For the sources of the legend Vide *Kathāsaritsāgara*—Book II—Taraṅgas 1 to 6; Book III Taraṅgas 1, 2. *Bṛhathkathāmañjarī* Book II–III; Lacote *Bṛhathkathāślokaṣaṃgraha*, sarga IV. 18–20. V. 89–174. P. D. Gune, *Pradyota, Udayana and Śreṇika—A Jain legend. Annals of the Bhandarkar Research Institute July 1920*).

How far is the Author Indebted to the Legend?

Harṣa in the Prologue to the Ratnāvalī, claims that the play is graced by a novel treatment of the subject and on the whole this claim may well be justified. We have nothing to do with the earlier portion of the legend which treats of Udayana's captivity and elopement but incidentally it may be remarked that the mimic play in the 3rd act of Priyadarśikā, utilises those incidents, while in both the plays there are passing allusions to one or other of the several episodes of the legend. The main action in both the plays centres about the heroine and is in the main an invention of the author, although not wholly independent of the legend. The author has freely utilized his sources and presented to us what may

be called a 'rifacimento' of the various incidents of the legend; thus the incident of the pretended burning of Queen Vāsavadattā at Lāvāṇaka is disconnected from Udayana's second marriage with the princess Padmāvatī and is brought into relation with the story of the heroine of our play; The love-making in the garden with the captive princess Bandhumatī, the detection by the queen, and the subsequent episode of jealous anger, in which the princess and Vasantaka are held captive by the queen, are also some of the events derived from the legend and connected with the fortune of the heroine; while the political sagacity of the astute minister, the seer's prediction that whoever should take Padmāvatī to wife would become a universal ruler, are some of the motifs which enter into the composition of the story. And the heroine's turning out to be a sister of the queen in the sequel may also have been suggested by the legend. But the presentment of all those various episodes and motifs in a common framework, so as to preserve logical sequence, and fulfil stringent dramatic necessities, was a task which was by no means light or less original.

Ratnāvalī—Summary of the Plot and Time-Analysis

Ratnāvalī, the princess of Siṃhala, was destined by a prophecy to become the wife of a universal sovereign; and on that account Yaugandharāyaṇa, the minister of king Udayana, solicited her hand for his master. The ship, in which the princess had embarked on her journey to her new home, was, however, wrecked; and catching hold of a plank she safely reached the shore and was brought to king Vatsa's capital by a merchant of Kauśāmbī, where Yaugandharāyaṇa placed her in the keeping of the queen without disclosing her identity. Here the king saw her, and forthwith was

enamoured of her; while Sāgarikā, as the princess was designated for her having emerged from the ocean, was already fascinated by his beauty, and began now to pine for him. A meeting of the lovers was soon arranged in which Sāgarikā was to come disguised as the queen; but the intrigue was discovered by the queen, who in her jealous anger had Sāgarikā bound and clapped in prison. The astute Yaugandharāyaṇa was in the meanwhile watching the progress of his designs. A magician was sent to the palace, who by his craft created the illusion of fire, and the queen, now aghast, requested the king to rescue Sāgarikā who was imprisoned in the inner apartments now on fire. The gallant king rushed into the flames and rescued Sāgarikā from imminent peril. At this instant, Vasubhūti the minister of Siṃhala, who had accompanied the princess and had escaped from the shipwreck in which the princess Ratnāvalī was thought to have been lost, was ushered into the royal presence and recognized Sāgarikā as Ratnāvalī who was pledged in marriage to king Udayana. The queen, who now learnt that she was her cousin, accepted her as a co-wife, and just at this moment, the joy of the occasion was doubled by the happy news that Rumaṇvat, the victorious general of king Vatsa, had subdued the rival monarch of Kosala.

Act I. In the preliminary introductory scene, Yaugandharāyaṇa tells us how he had planned the marriage of king Vatsarāja with the princess of Siṃhala, how the latter was shipwrecked but was happily rescued and brought to him, and how recognizing her by the necklace she wore, he handed her over to Vāsavadattā, without revealing who she was.

He further informs us that the chamberlain Bābhra-
vya from Vatsa's court, and Vasubhūti, the minister of

Simphala who has to escort the princess to Kauśāmbī, were also rescued but were separated from the princess. Ratnāvalī and met Rumaṇvat who was dispatched against the rival king of Kosala. This monologue thus serves to give to the audience information which was necessary for the proper understanding of the action of the play.

The opening scene describes in a lively manner, the rejoicings and the frivolous merriment of the citizens of Kauśāmbī on the occasion of the great Kāma festival, and is laid probably on the thirteenth day of the bright half of the month of Caitra. Madanikā and Cūtalatikā, two of the queen's maid-servants, come to the king who was watching the Kāma celebrations of his subjects from the terrace of his palace, and convey to him the message that on that very day the queen was going to worship God Kāma, and therefore, requested the king to join her. The king and Vasantaka, his companion, forthwith proceed to the Makaranda Garden, where on the arrival of the queen and her train, the image of the God is duly installed and worship commenced. Sāgarikā, who belongs to the queen's entourage, is cleverly sent away by the queen, who desired to keep her from contact with her inconstant husband. Sāgarikā, however, conceals herself and lingers watching the ceremony. She takes Vatsarāja to be the God of love in bodily form, but is soon undeceived by the eulogy of the bard who announces the close of day; and now she learns that it was no less a person than king Udayana himself to whom she was pledged in marriage by her father.

Time-allusions—It was probably the thirteenth day of the bright half of Caitra (Madana-trayodaśī). The soft Malaya breezes were blowing. The mango-trees were in full blossom, the trees in the garden were covered with rich and tender foliage, and the Mādhavi

creeper, the queen's favourite, bloomed earlier than the king's Jasmine. Allusion is made to the Koil's sweet song and especially to the mainā, or the talking bird which plays such an important part in the sequel. At the close of the act the Sun is setting, twilight falls, and the eastern horizon is pale with the early rays of the rising moon. Time occupied by the first act—part of the afternoon of a day in spring, until moonrise.

Act II—The second act opens on the next day, or probably an interval of a day may be allowed between the first and second act. In the introductory scene we learn from the dialogue of the two maids Susaṅgatā and Nipuṇikā, that the venerable Śrikhaṇḍadāsa has come to court 'to day', he has taught the king the craft of making flowers blossom at any season, and the king is going to exercise his new art upon his favourite Jasmine 'to day'. We further learn that Sāgarikā has proceeded to the plantain-bower with a picture-board and paint-box and brushes, and Susaṅgatā, in whose charge she has left the starling, now goes to meet her.

The scene that follows depicts the painful agitation of the heroine inspired by love-longing for a person apparently far above her hopes. She paints the king's likeness as the only means of gratifying her fond desire to have an uninterrupted gaze at the object of her soul's passionate longing. Susaṅgatā enters, sees the picture of the king and in raillery adds Sāgarikā's likeness beside that of the king; she admits her love, and takes Susaṅgatā into her confidence; but they are soon disturbed by the alarm created by the escape of a monkey from the king's stables. They conceal themselves in a Tamāla grove, and in their hurry leave the starling and the picture behind them in the plantain-bower; and the

wild brute in its mad rush breaks open the cage of the starling, and it escapes. The king and his confidant now enter the garden and hear the Sārikā repeat the maidens' talk, and entering the plantain-bower find the picture-board. The heroine and her friend now come back for the picture and overhear the confidences of the king and the Vidūṣaka, and Susaṅgatā, boldly advancing to where the king is, leads him to Sāgarikā and thus the lovers meet. But soon they are separated by the advent of the queen who is curious to see the king's jasmine. She discovers the picture and realizing the position goes away in deep indignation which was but ill concealed through her unsuccessful attempts to disguise it. The king follows her, vainly seeking to assuage her anger.

Time-allusions—It is probably the next day, i. e. the fourteenth day of the bright half of the month of Caitra or possibly a day later; for the festival of Kāma is still being celebrated (पञ्चमहृत्यो भवति अण्डो); it is not possible to assume a longer interval because in the first place the events represented in act III must have occurred on a day when the Moon rises an hour or so after twilight, and is therefore possibly the first day of the dark half of Caitra or the second; secondly the previous day seems to be implied when the heroine delineates the king's likeness, reproducing the scene connected with the Kāma festival. Moreover Sāgarikā is spoken of as having forgotten to take charge of the starling which she had temporarily left in the keeping of her friend Susaṅgatā; and in the denouement of the second act, the prattling bird plays an important role. The scene is laid in the different parts of the Makaraṇḍa garden.

Time of the second act, part of the next day after the first act or a day later, although the point cannot be conclusively decided.

Act III.—In the Induction scene (प्रवेशक) of the third act we learn from the queen's maid Kāñcanamālā that she has overheard an important conversation between the jester and Susaṅgatā; the latter said that the queen, having discovered what was going forward by finding the picture, had kept Sāgarikā under her watch, and to insure her vigilance, had presented her some of her clothes and ornaments. So disguising Sāgarikā as the queen with these clothes and ornaments, and herself disguised as Kāñcanamālā, the queen's maid, they would go and meet the king at the Mādhavī bower about sunset. Kāñcanamālā, therefore, hurries to apprise the queen of her chance discovery of the love-intrigue.

The main scene opens with the king's lament over his love-lorn condition. But his anxiety is less on his own account than on Sāgarikā's; for the poor girl now shrinks from every gaze and tries to cover her shame; and moreover she is in dread of the queen's indignation who keeps a jealous watch over her. Vidūṣaka now enters and discloses to the king the scheme that he and Susaṅgatā have concerted together; the impatient lover now asks his companion to ascertain how much of the day remained, and the latter announces that it was close upon evening. So they rise and proceed to the Mādhavī bower in the falling darkness of twilight. In the meanwhile Vāsavadattā who has learnt of the intrigue comes to the place attended by Kāñcanamālā, and the unsuspecting king receives her, thinking her to be Sāgarikā, and confesses his passionate longing for her. So Vāsavadattā, now discovering herself as the queen, much to the discomfiture of the king, leaves him in a pet without admitting the lame excuses and passionate protestations of the latter. Sāgarikā in the meantime arrives, and thinking to put an end to her suffering and thus escape disgrace, arranges a noose of the Mādhavī tendril

and desires to suspend herself to a tree. She is, however, discovered by the jester and the king who dissuades her from her desperate thought and holds her in a close embrace. But as the Vidūṣaka remarks the queen returns 'like a sudden squall, and spoils their fine weather'. She is ashamed of her conduct and wants to make friends with her lord. But finding the king making love to Sāgarikā, she asks her maid to secure the jester with the Mādhavī tendril and taking the girl prisoner, leaves the scene in high dudgeon.

Time allusions.—As already pointed out, the scene must have been laid on the first or at the most the second day of the dark half of Caitra; in any case it could not be the full-moon day; for on such a day especially in spring, sunset and moonrise would be almost simultaneous, and there would hardly be any scope for the description of darkness, of deep darkness. Windish prefers to crowd the events of act III into the afternoon and evening of the same day as act II. But the impression given by the act as a whole seems to imply a greater interval than would be possible if the events took place on the same day. The king tries to conceal his love-sick devotion to Sāgarikā under the cloak of ill health. He sends Vidūṣaka to bring news about Sāgarikā; and his anxiety would seem to imply more than a lapse of a couple of hours. It seems also necessary to allow a day or two for the change in Sāgarikā's deportment under the jealous watch that has been set over her. (III. 4). The scene of the main act is laid late in the afternoon. The Sun now rests upon the mountain's brow and breathes his farewell to the *lotus*. Darkness gathers; the deepening gloom, now stealing the hue of Śiva's neck, extends over the garden, and the interval that separates the trees of the grove is

lost, and with difficulty could the garden walk be tracked out. Soon the Moon rises and throws her silver beams to emulate the radiance of Sāgarikā's cheeks. The scene closes late in the night.

Time of the third act, late afternoon and evening of the next day after the second act, or a day later.

Act IV.—The events represented in act IV follow directly upon those given in the preceding act. In the explanatory scene we gather that the queen was appeased by the king's intercession and had restored Vasantaka to freedom, and so he was well out of the scrape; that Sāgarikā, despairing of her life had charged her friend Susaṅgatā to give her necklace to some Brahmin, and meeting Vasantaka, she gives it to him; that the queen in her jealous anger had caused it to be known that the devoted girl was sent away at midnight to Ujjayinī, but nobody knew where she really was. All this, therefore, points definitely to the day following act III.

The scene opens at the palace, and the king now laments his hapless fate; the Vidūṣaka brings the necklace and the king seeks to alleviate his despair by looking at it. Vasundharā, the female attendant, now announces that Vijayavarman, nephew of Rumaṇvat, is at the door and has some acceptable tidings to communicate. So he is ushered into the royal presence and he describes at great length Rumaṇvat's victory over the rebellious king of Kosala. At this instant, Kāñcanmālā brings word that a magician Śambarsiddhi has arrived, whereupon the king expresses his desire to witness his performance in the queen's company. The latter arrives, and the magician now gives proof of his cunning when the spectacle is interrupted by Vasundharā bringing message that Vasubhūti and Bābhavya, who escaped shipwreck, have now arrived. They arrive and relate

the sad mishap; how Ratnāvalī was solicited by Yaugandharāyaṇa for his master, how the king of Siṃhala, unwilling to be the instrument of Vāsavadattā's uneasiness, declined the suit, but afterwards learning of Vāsavadattā's decease in a fire at Lāvāṇaka, consented to give his daughter to Vatsarāja, and how they were deputed to conduct the princess to her new home, and were shipwrecked on their way.

The king and the queen are mystified; for they know nothing of Yaugandharāyaṇa's designs. At this moment an alarm is raised; the inner apartments are on fire; and the king, learning that Sāgarikā is chained inside, rescues her, when the fire disappears; for it was after all the magician's trick. Vasubhūti, the minister of Sāgarikā's royal father, recognises in her the lost princess Ratnāvalī, queen Vāsavadattā's cousin. Yaugandharāyaṇa now comes upon the scene and clears up the mystery and the queen accepts Ratnāvalī as her co-wife. Thus the events of the five or six days are now brought to a close by the happy consummation of Yaugandharāyaṇa's strategy.

Time-allusions.—The scene must have been laid on the next day after the third act; for Susaṅgatā tells us that at midnight (उर्वट्टिदे अद्वरत्ते) Sāgarikā was removed by the queen to some unknown place. The Vidūṣaka also points out that 'to day' (अज्ज) he is released by the queen and presented with clothes and ornaments. The king has just left the queen's apartments and has proceeded to the crystal pavilion. (देवीभवणादा णिक्कमिअ फडिअसिलामण्डवं गदो).

Time occupied by the events of act IV, part of the day following the preceding act.

Thus the four acts of the drama are comprised within five or six days, from Madanatrāyodaśī to either

the second or the third day of the dark half of Caitra. (*Vide. Jackson Time analysis of Sanskrit Plays* II. pp. 90-94).

The Plot of the Priyadarśikā

Priyadarśikā, the daughter of Dṛḍhavarman, king of the Aṅgas, was pledged by her father to king Vatsa Udayana of Kauśāmbī; despite the repeated demand for her hand by the king of Kāliṅga. Enraged at the rebuff, Kāliṅga waged war with Dṛḍhavarman and took him captive. During the confusion that followed Dṛḍhavarman's daughter Priyadarśikā was rescued by her father's trusty chamberlain and was received by the forest king Vindhyaketu, her father's ally, and she found shelter with him.

In the meantime, Vatsarāja had effected his escape and had carried off Pradyota's daughter Vāsavadattā, as his bride. He waged war with Vindhyaketu and sent his general Vijayasena against him; Vindhyaketu was slain in the battle; and the triumphant general brought among the spoils of war the unfortunate maiden Priyadarśikā whom he supposed to be the daughter of Vindhyaketu. The king ordered the girl to be placed in charge of his queen, and directed the queen to teach her the accomplishments befitting her presumed rank, and to remind him when Āraṇyakā, as the girl is henceforth named, was old enough to marry. The victorious Vijayasena was next sent against Kāliṅga.

A year and more passed; the queen was observing a religious fast, and had dispatched Āraṇyakā in the company of Indivarikā to the palace garden to gather lotuses; and the king beheld her, and was attracted by her charms; so he concealed himself behind a clump of trees and gathered from the conversation between the two maidens that she was a princess, the supposed daughter

of the forest king Vindhya-*ketu* and forthwith fell in love with her. She was attacked by bees, and so covering her face with her mantle, she called to *Indīvarikā*, who had withdrawn to another part of the garden, for help, and in the confusion of the moment she rushed into the king's arms; but when the latter began to speak, his voice betrayed him, and she now learnt to her surprise that he was none other than king *Vatsarāja* who was destined by her father to be her husband. The king, however, had quickly to retire when *Indīvarikā* returns.

Act III tells us that *Sāṅkrṭyāyanī*, the aged confidante of the queen, had composed a play on the marriage of *Vāsavadattā* and *Vatsarāja*, and that the same is to be performed for the diversion of the queen. In the play, *Āraṇyakā* is to play the queen's part, while the role of *Vatsarāja* is performed by her friend, *Manoramā*; but *Manoramā*, who had overheard *Āraṇyakā* lamenting her hopeless passion in the garden, arranges with *Vidūṣaka* to let the king play his own part in the mimic play. So when the queen with her retinue and *Sāṅkrṭyāyanī* have assembled in the *Prekṣāgṛha* to witness the performance, the king enters secretly, assumes his own role and the intense realism of his love-making arouses the suspicion of the queen, although the aged *Sāṅkrṭyāyanī* assures her that it is but play-making. She leaves the hall, and finds *Vasāntaka* asleep in the adjoining room; rudely wakened, the jester confesses the ruse, and the queen commands that both *Āraṇyakā* and *Vasāntaka* shall be thrown in prison. She refuses to accept *Vatsarāja*'s lame excuses and leaves the king.

In the fourth act, we learn that *Āraṇyakā* is still a captive of the queen and in her despair thinks of committing suicide. The queen is also in distress, as she has learnt from a letter from her mother that *Dṛdhavarman*,

her aunt's husband, is still in bondage of Kalinga, and the mother reproaches her for Vatsarāja's failure to chastise the accursed Kalinga and save Dṛdhavarman. But Vijayasena arrives and brings news of Kalinga's death in battle; and the chamberlain of Dṛdhavarman brings his master's thanks for being restored to his throne through Vatsarāja's aid; he also communicates to them that the one sorrow of the king was the disappearance of Dṛdhavarman's daughter Priyadarśikā who had been placed for safety in the keeping of Viṇḍhyaketu. The queen is deeply distressed at this sad news of the loss of her cousin. At this very moment Manoramā enters in terror; Āraṇyakā has poisoned herself, and the queen, filled with remorse, has her conveyed at once into the presence of Vatsarāja, who by use of magic spells cures her. At this instant, the chamberlain recognizes her as Priyadarśikā, the lost daughter of his master. Vāsavadattā, rejoiced at finding her cousin restored to life, bestows her hand upon the king, and all ends happily.

The story as set forth in detail presents a close affinity with the Ratnāvalī, and it will be evident from the foregoing analysis, that the closest likeness exists between these two plays in the general similarity of subject, incidents situation and method of treatment. Most of the characters are common to the plays, and the parallelism between the two heroines is of the closest, so that it may well be maintained that the author having written Priyadarśikā was so fascinated with the theme, and so dissatisfied with his execution that he further improved upon it when his success as an author was established. Of the parallel situations the following may be noted. The Introductory scene, where Yaugandharāyaṇa speaks of Sāgarikā's rescue from shipwreck, is similar to the one in the Priyadarśikā where

Vinayavasū, the chamberlain, gives information of the disappearance of the princess in the turmoil of battle; and in both, these introductory scenes are linked up with the main action of the play in the fourth act by the entrance of these characters on the stage. The opening of the second act of the *Ratnāvalī*, where *Sāgarikā* gives expression to her love, corresponds to the opening of act III of the *Priyadarśikā*; in both the plays 'disguise' is effectively employed as a device to complicate and to lead the action to a climax; in both the plays the intrigues are devised by the Jester and the heroine's confidante, and after the discovery of the ruse by the queen, the heroine and the Jester are clapped into imprisonment by the incensed queen. The release of the Jester by the queen in act IV, the rescue of the heroine by the king, the recognition scene and the acceptance by the queen of the heroine as a co-wife may further be pointed out among the parallel episodes in the two plays, while the description of the battle-scene in the fourth act of the *Ratnāvalī* has numerous points of similarity of style and expression with the description of battle in the first act of *Priyadarśikā*.

Among the parallels of thoughts and expressions the following may be noted:—

अअं स राआ उदअणो जस्स अहं तादेण दिण्णा । (*Ratnā. Act I*) and
अअं कखु सो महाराओ जस्स अहं तादेण दिण्णा । (*Priya. Act II*);
हिअअ, पसाद, पसाद, किं इमिणा आआसमेत्तफलएण दुल्लहजणप्पत्थणाणुवन्धेण ।
(*Ratnā. Act II*) and हिअअ दुल्लहजणं पत्थअन्तो तुमं कीस मं दुःखिदं
करोसि (*Priya. Act III*); णं जाणिदमिहि पिअसहाए । (प्रकाशम्) पिअसहि,
महदीकखु मे लज्जा । (*Ratnā. II*) and हदि, हदि । सव्वं सुदं एदाए...
(प्रकाशम्) पिअसहि, मा कुप्प । मा कुप्प । लज्जा एत्थ अवरज्झदि । (*Priya.*
Act III); कथं पच्चभिण्णादमिहि एदेण । (*Ratnā. Act III*) and
कथं प्रत्याभिज्ञातोऽस्मि देव्या । (*Priya. Act III*); कुनोऽन्यथा स्रवत्येष
स्वेदच्छद्मामृतद्रवः । (*Ratnā. III*) and ज्ञातं स्वेदापदेशादविरतममृतं
स्यन्दते व्यक्तमेतत् । (*Priya. III*); हदास । अणुभव दाव अत्तणो अविण-

अस्स फलं । (Ratnā. Act III) and हृदास । दाणिं अणुभव अत्तणो दुण्णअस्स फलं (Priya. Act III); धूमन्ने सहसोद्दनेऽपि वदनं नीतं परां नम्रतां etc. (Ratnā. III. describing the queen's suppressed anger) and स्निग्धं यद्यपि वीक्षितं नयनयोस्तात्रा तथापि द्युतिः । etc. (Priya. III. 13); कथमकृत्वैव प्रसादं गता देवी । (Ratnā. Act III) and कथमकृत्वैव प्रसादं गता देवी । (Priya. Act III); अद्य खलु चिरात्स्वामिनं द्रक्ष्यामीति यत्सत्यमानन्दातिशयन किमप्यवस्थान्तरमनुभवामि । (Ratnā. Act IV.) and अद्य स्वामिपादा द्रष्टव्या इति यत्सत्यमनुभवं कमपि सुखातिशयमनुभवामि (Priya. Act IV.); कथं अमच्चो वसुभूदि । हा ताद, हा अम्वा । (Ratnā. Act III) and कथं कञ्चुई अज्जविण-अवसू । हा ताद, हा अज्जुए । (Priya. Act IV.) एहि अदिणिट्ठुए, दाणिं पिअवहिणिए सिणेहं दंसेहि । (Ratnā. Act IV) and एहि अलिअसीले दाणिं वि दे वहिणिआसिणेहं दंसेहि । (Priya. Act IV).

The Plot of the Nāgānanda in Brief

Jimūtavāhana, prince of the Vidyādhārās, accompanies his father to the forest, where resigning his kingship he gives himself up to a life of calm. The dutiful son is asked by his aged father to find out a good place where to spend their life, and accompanied by his companion, he reaches a religious domicile on the Malaya mountain. Strains of music fall upon his ear, and soon he catches sight of Malayavatī, the daughter of the king of the Siddhas, who is sitting before the idol of Gaurī in a temple and playing upon the lute to propitiate the Goddess. The hero overhears the conversation between Malayavatī and her maid in which Malayavatī confides to the latter a dream she had and tells her that Gaurī has revealed to her that the king of the Vidyādhārās is to be her future husband. The Vidūṣaka now forces Jimūtavāhana to show himself, and love at first sight springs between Malayavatī and the prince; but the meeting is soon terminated by the arrival of an ascetic from the hermitage. In the II act the heroine, tormented by her passion is seated on a stone-slab in the sandal bower, where her maiden seeks to assuage her pain by placing sandal leaves on her bosom.

But startled by the sound of footsteps, they rush behind an Aśoka tree and observe from this covert who is coming. The hero and his companion approach and the former declares his passion, and paints the likeness of his idol. Mitrāvasu comes to offer him his sister's hand; but not knowing that his love was no other than Mitrāvasu's sister, the prince declines the offer, whereupon Malayavatī, thinking that her love is not requited, is about to hang herself. The prince, however, comes to the rescue, and assures her of his love by showing her the portrait he has drawn. In the III Act, they are joined in wedlock. But hardly are the marriage festivities concluded, when the hero is led to offer his own life to save the life of Śaṅkhacūda, a snake-deity to be offered as a victim to Garuḍa, who daily devours one member of the serpent race. Jimūtavāhana is terribly torn by the savage bird and soon expires as his parents arrive; but the Goddess Gaurī immediately revives and restores him to his wife and parents and re-establishes him in his realm, while Garuḍa is ashamed of his ferocity, and as a reward for his victorious suffering, promises to forgo his cruel revenge, and revives all his victims by a shower of ambrosia.

Among parallel situations, the following are worthy of note : the scene in the Sandal bower (Nāgānanda. II act) where the heroine pours forth her soul's ardent longing is similar to the situation of Ratnāvalī and her confidante in the plantain-bower, where Ratnāvalī gives expression to her passionate love; the heroine's attempt to commit suicide by hanging herself, and her being saved by the hero, is an incident common to both the plays while in the Nāgānanda (Act II) in place of the heroine drawing the picture of her love, we find the hero delineating the likeness of his beloved, thus giving proof of his love. Among parallelisms of thought and

expression, the following may be pointed out : न्याय्ये वर्त्मनि योजिताः प्रकृतयः etc (Nāgā. 1-7) and राज्यं निजितशत्रु etc. (Ratnā. 1-9); भअवं कुसुमाउह जेण तुमं रूवसोहाए णिज्जिदोसि तस्स तुए ण किपि किदं । मम उण अणवरद्धाएवि अवलेत्ति करिअ पहरन्तो ण लज्जेसि (Nāgā. II) and भअवं कुसुमाउह, णिज्जिदसअलसुरासुरो भविअ इत्थिआजणं पहरन्तो कथं ण लज्जेसि (Ratnā. II); सहि, अदो वि मे संदावो अहिअदरं बाधेदि । (Nāgā. II) and सहि अदो वि मे अग्निअदरं संदावो वट्ठदि (Ratnā. II); भो वअस्स पच्छांदहि इदं चित्तगदं कण्णअं (Nāgā. II) and वयस्य प्रच्छादय चित्रफलकम् । (Ratnā. II); हज्जे दुज्जणांकदम्हि इमिणा मं चित्तगदं दंसअन्तेण (Nāgā. II) and अज्जउत्त, अमच्चजोअन्धराअणेण एत्तिअं कालं दुज्जणीकिदम्हि । (Ratnā. IV); दृष्टा दृष्टिमधो ददाति कुरुते नालापमाभाषिता etc. (Nāgā. III. 4.) and प्रणयविशदां दृष्टिं वक्त्रे ददाति न शङ्किता (Ratnā. III-9) अय कथमनभ्रा वृष्टिः (Nāgā. V) and सखे, इयमनभ्रा वृष्टिः । (Ratnā. III).

The following parallels in thought and style between Priya. & Nāgā. may further be noted :—निर्दोषदर्शना कन्यका खल्वियम् (Priya. II) and कन्यका हि निर्दोषदर्शना भवन्ति (Nāgā-I); अये कथं नभोमध्यमध्यास्ते भगवान् सहस्रदीधितिः । (Priya. II) and अये मध्यमध्यास्ते नभस्तलस्य भगवान् सहस्रदीधितिः । (Nāgā-I.); कस्स दाव एदं उत्तन्तं णिवेदिअ सज्जवेअणं विअ दुक्खं कारइस्स । (Priya. III) and आवेदय ममात्मीयं पुत्रदुःखं सुदुःसहम् । मयि सक्रान्तमेतत्ते येन सह्यं भविष्यति । (Nāgā. V. 9); अहिअं कखु सरदादवेण संतप्पाइं अज्ज वि ण मे अंगाइं संदावं सुंचदि । (Priya. III) and सरदादवजणिदो विअ मे सन्दावो अहिअदरं बाधेदि (Nāgā. II); पदसदो विअ सुणीअदि । (Priya. III) and भट्टिदारिए पदसदो विअ सुणीअदि । (Nāgā. II); चिरं खु मम वादअन्तीए परिस्समो जादो ।...सुट्ठु परिस्सन्ता भट्टिदारिआ ।.....पेक्ख से वेवन्ति अगगहत्था । (Priya. III) and भट्टिदारिए चिरं खु तुए वादिदं । ण खु दे परिस्समो अगगहत्थाणं । (Nāgā. 1).

Order of Composition of the Dramas.

It will be readily conceded that the Priyadarśikā, on account of its crudities, and obvious imitation of Kālidāsa as also on account of its relative simplicity is the earliest of the three plays. With regard to the other two, the question is not so simple, although the finished

style, and the perfection of structural design are arguments in favour of assigning the elaborate Ratnāvalī to the latest period of Harṣa's authorship, while the Nāgānanda on this arrangement, naturally takes the second place. A further ground in support of the theory, suggested by Brahme and Paranjape in their edition of the Nāgānanda is the heroine's attempt at suicide, which 'seems to have been used first in Nāgānanda, in imitation of the story of Guṇāḍhya which contains it, and next in the Ratnāvalī, the poet being evidently well pleased with it.'

Other Works Attributed to Harṣa

Besides these three plays, there are occasional stanzas, nearly a dozen in addition to those from his extant works, quoted in the anthologies and there are also two Sanskrit poems, Buddhistic in their subject-matter, the सुप्रभातस्तोत्र and the अष्टमद्वाश्रचित्यसंस्कृतस्तोत्र which in the colophon bear the name Śrī Harṣa. (For these latter, *vide* Maurice Ettinghausen-Harṣa-Vardhana. pp. 172-74 and pp. 178-79).

Ratnāvalī—A Nāṭikā.

The Ratnāvalī is a heroic comedy in four acts and belongs to that minor form of drama *uparūpaka* which is technically styled Nāṭikā. The following is the definition of the Nāṭikā as given by Viśvanātha in his Sāhityadarpaṇa :—

नाटिका क्लृप्तवृत्ता स्यात् स्त्रीप्राया चतुरङ्गिका ।
 प्रख्यातो धीरललितस्तत्र स्यान्नायको नृपः ॥
 स्यादन्तःपुरसंबद्धा संगीतव्यापृताथवा ।
 नवानुरागा कन्यात्र नायिका नृपवंशजा ॥
 संप्रवर्तेत नेतास्यां देव्यास्त्रासेन शंकितः ।
 देवी भवेत् पुनर्ज्येष्ठा प्रगल्भा नृपवंशजा ॥
 पदे पदे मानवती तद्वशः संगमो द्वयोः ।
 वृत्तिः स्यात् कैशिकी स्वल्पविमर्शाः संशयः पुनः ॥

Bharata has mentioned in one passage which according to Sten Konow is a later interpolation, a type of drama which he names the Nāṭī, later styled the Nāṭikā, the subject-matter of which may be either legendary or invented; but the later theorists restrict the scope of the poet in this matter and require the contents to be invented by the poet. The hero is to be a gay king—the same as that of the Nāṭaka, while the heroine is an *ingenue* of royal family, introduced into the harem where she busies herself with dance and music. The king stands in fear of the queen, a lady of mature character, who takes offence at the king's love-intrigue with the heroine, but is at last prevailed upon to give her consent to their union. The principal sentiment is the erotic and the style appropriate for the play is the *kāśīkī*. (*Vide*. Sten Konow, *das Indische Drama* pp 32-33; Keith, *the Sanskrit Drama* pp. 349-50.)

Kālidāsa and Harṣa

It will be seen from the above definition, that there is very little difference between such a Nāṭakā as the Mālavikāgnimitrā and the Normal Nāṭikā, like the Ratnāvalī or the Priyadarśikā, save the number of acts. That our author was influenced by the earlier model, becomes clear from the numerous parallels of situation and episode, and by the similar method of dealing with them, as is shown by a comparison of the Priyadarśikā with the Mālavikāgnimitra and other plays of Kālidāsa; and as a proof of the vitality of his early literary affections, we find abundant reminiscences of Kālidāsa even in his mature work—the Ratnāvalī. The idea of the jealous queen deciding to keep the heroine from contact with her inconstant husband (Ratnāvalī, act I) is possibly suggested by a similar idea in Mālavikāgnimitra (act I—
किं अण्णं । सम्पदं मालवित्रा सविसेसं भट्टिणो दंसणपहादो रक्खीअदि ।

also act III किंदु सा तवस्सिणी देवीए अहिअदरं रक्खिअमाणा णाअर-
 न्निखदो विअ णिही ण सुहं समासादइदच्चा भविस्सदि ।); The episode in
 the garden in act II of the *Mālavikāgnimitra* may
 have been the source of the garden scene in the *Ratnāvalī*
 (act II). The situation of the heroine with her atten-
 dant, observed by the king and the jester secreting
 themselves behind a shrub; the meeting of the lovers
 and the subsequent episode of jealous anger are closely
 modelled on similar situations in the *Mālavikāgnimitra*;
 and the imprisonment of *Mālavikā* by the queen is a
 motif utilized also in the *Ratnāvalī*, though possibly
 it might have been borrowed by our poet from the
 original legend. The recognition scene in the last act
 of *Ratnāvalī* has also numerous points of contact with
 that in the *Mālavikāgnimitra* (act V). Other similari-
 ties of thought and expression are given in the notes;
 but we might here point out that the sentiment put in
 the mouth of the king in *Mālavikāgnimitra* (act IV-15 the
 passage beginning with रमणीयः खलु नवाङ्गनानां मदनविषयावतारः)
 is borrowed by *Śrī Harṣa* and more elegantly expressed
 in that exquisite stanza प्रणयविशदां दृष्टि वक्त्रे etc. (Act III.
 stz. 4).

The *Vikramorvaśīya* also has left some reminis-
 cences, such as the idea of the dutiful queen fearing to
 disregard the king's protestations lest she should be
 filled with remorse afterwards (II किं दु अदक्खिण्णकिदादो
 पच्छादावादो भाएमि; Cf. *Ratnā*. III एवं चरणपङ्क्तिं महाराजं उज्जिअ
 गदाए देवीए पच्छादावेण होद्वं); while her repentance is made
 the motive of her again visiting the king, as in the
Vikramorvaśīya, with this difference that in the former
 it serves to complicate the situation, whereas in the
 latter it resolves whatever complication already exists.
 Another parallel in the two works is the familiar idea
 of the ill-favoured *Vidūṣaka* being regarded as a monkey.

But it is by no means to be supposed that Śrī Harṣa's contribution to the stream of literary tendencies was in any way slight. The instance of Rājaśekhara in the early years of the tenth century is in fact of high probative value for the vitality of Harṣa's influence. In fact, the frame-work of a sentimental comedy as was fixed by Harṣa with its several incidents such as the love-intrigue of a king with a disguised princess, their secret meetings usually arranged by their confidants, the jealousy of the chief queen, and her final acceptance of the situation when the heroine is discovered to be her cousin, seems to have been accepted by Rājaśekhara and in view of the fact that the passage in the Nāṭya Śāstra defining a Nāṭī is of a suspicious character, one is tempted to remark that in respect of the Nāṭikā at least, it was practice that suggested the rules than that the rules directed practice. We have given abundant parallels between the Viddhaśālabhañjikā and our drama and some from the Karpūramañjarī also. In one passage in the Viddhaśālabhañjikā (Act IV—p. 113, Arte's edition) the plays of Śrī Harṣa seem to be directly alluded to. The principal motif of the Ratnāvalī is the political sagacity of the chief minister Yaugandharāyaṇa who like Prospero in the *Tempest*, figures as personal Providence, watching from afar, directing and controlling the course of the events; and the king's amatory passions and gaiety contribute not a little to his schemes. This same motif is employed in the two dramas of Rājaśekhara mentioned above; furthermore we find in both these dramas, that mention is made of a prophecy according to which the king would become an emperor by contracting the new marital alliance. The jealousy of the queen, and the imprisonment of the heroine, are also some of the episodes in the Karpūramañjarī which are modelled on the Ratnāvalī.

Characters

Most of the characters in the play are traditional and the poet has delineated them in exact conformity with the legend. Yaugandharāyaṇa is the astute minister; Vasantaka, the king's wily companion, Udayana the gay monarch who is extremely devoted to Vāsavadattā, although he proves inconstant in his affections, and Vāsavadattā, the jealous queen, all as we have them in the legend. The character of Udayana is not idealised as we find it in the Svapnavāsavadatta; but it is to be remembered that the two poets are dealing with two different periods of the king's life and the inconstant husband may yet prove a devoted lover; the first remark that escapes the king's lips as soon as he learns that the palaces is on fire, is *प्रिये वासवदत्त*, although Vāsavadattā was sitting by his side. The character of the heroine is original. She is a comely, fragile, simple character with no make-up about her. The following remark of Wilson will, we hope, certainly meet the approval of critics.

'In the circumscribed limits of the action, we have no right to expect much contrast or development of character, and it is enough that all the individuals introduced preserve their identity. This is true even of the chambermaids, and the obliging confidante of the heroine is distinguishable from the termagant adviser of the Queen.'

The Site of Kaus'āmbi

In Cullavagga XI. 1. 12-15 it is narrated that after the council of Rājagṛha, the Śramaṇa Ānanda was directed by the Saṃgha to impose the sentence of excommunication on Chauna, the Bhikkhu, and the venerable Ānanda, accompanied by five hundred Bhikkhus embark-

ed on a boat going upstream and disembarking at Kauśāmbī took his seat at the foot of a certain tree, not far from king Udayana's park. From this we gather that the city was situated on a navigable river; and we have further the evidence of the Bṛhatkathā-śloka Samgraha (IV. 14) which explicitly mentions that Kauśāmbī was on the Kālindī (Jamna).

The ancient city was identified by Cunningham with the extensive remains at Kosam, a village on the Jumna about thirty miles above Allahabad; and the statements given above are among the considerations that make it highly probable that the identification is correct.

The city is said to have been founded by Kusamba, the tenth in descent from Purūravas; it later became the capital of Purū kings, when their former capital Hastināpura was swept away by an inundation of the Ganges. (*Vide-The Ancient Geography of India; Vol. I* by Cunningham; Nariman, Jackson, Ogden—*Priyadarśikā*.)

METRES

Sanskrit verse consists of stanzas of four lines (पाद) each, and is regulated by quantity. If all the lines are alike, as is the case often, it is a समवृत्त. If however, the first and the third, and the second and the fourth agree with one another then it is an अर्धसमवृत्त. A third class of विषमवृत्त is found rarely used. Moreover, in reciting a verse, some slight pause (यति) has to be made at one or more places. There are also three varieties of metres according as the line (पाद) is regulated by a fixed number of syllables, each of fixed quantity, or if the line consists of only a fixed total of quantities (मात्राs), the third variety standing between the two. In scanning a line of the first variety (गणवृत्त), it is divided into गणs of three syllables, and where the number of syllables cannot be exactly divided by three, each of the remaining syllables forms a गण. A short syllable is marked as ~ and a long one as—. Accordingly, the following will be the varieties of the possible गणs, along with their conventional names.

य	~	—	—	भ	—	~	~	म	—	—	—
र	—	~	—	ज	~	—	~	न	~	~	~
त	—	—	~	स	~	~	—	ल	~	ग	—

Among the vowels, अ, इ, उ, ऋ and ॠ are short, while the rest are long. The following verse will be useful as an aid to the memory.

आदिमध्यावसानेषु यरता यान्ति लाघवम् ।

भजसा गौरवं यान्ति मनौ तु गुह्यलाघवम् ॥

In scanning the second variety i.e. मात्रावृत्तs, only the number of मात्राs or syllabic instants have to be counted, before determining a particular metre of this type. A short syllable carries one मात्रा while a long one has

two. In connection with this, note also this verse, that aids in determining the short or long quality of a syllable.

सानुस्वारश्च दर्धिश्च विसर्गा च गुरुर्भवेत् ।

वर्णः संयोगपूर्वश्च तथा पादान्तगोऽपि वा ॥

The following is a list of metres that occur in the रत्नावली.

अनुष्टुभ्—It has no fixed scheme. Each of its पाद consists of 8 syllables, of which generally the 6th is long, and the 5th short: the 7th syllable is *short* in the second and fourth पादs, and *long* in the first and third.

श्लोके षष्ठं गुरु ज्ञेयं सर्वत्र लघु पञ्चमम् ।

द्विचतुःपादयोर्ह्रस्वं सप्तमं दीर्घमन्ययोः ॥

उपजाति—is a composite metre, formed when lines of any of the three metres, इन्द्रवज्रा, उपेन्द्रवज्रा and वंशस्थ are mixed in a single verse. इन्द्रवज्रा has 11 syllables, the scheme of which is, त, त, ज, ग, ग, while उपेन्द्रवज्रा, also has 11 syllables, with the scheme, ज, त, ज, ग, ग. *Cf.* स्यादिन्द्रवज्रा यदि तौ जगौ गः, उपेन्द्रवज्रा जतजास्ततो गौ । अनन्तरोदीरितलक्ष्मभाजौः पादौ यदीयावुपजातयस्ताः ॥ इत्थं किलान्यास्वपि मिश्रितासु वदन्ति जातिष्विदमेव नाम ।

शालिनी—A metre of 11 syllables, with the scheme, म, त, त, ग, ग. The pause comes after the 4th syllable. *Cf.* मातां गौ चेच्छालिनी वेद लोकैः ।

पुष्पिताग्रा—This is a type of an अर्धसम metre. The 1st and 3rd lines each consist of 12 syllables, with the scheme न, न, र, य, 2nd and 4th consisting each of 13 syllables, with the scheme, न, ज, ज, र, ग, *cf.* अयुजि नयुगरेफ्तो यकारो युजि च नजा जरगाश्च पुष्पिताग्रा ।

प्रहर्षिणी—A metre of 13 syllables, with the scheme म, न, ज, र, ग, the pause coming after the 3rd syllable. *Cf.* म्नां ज्रौ गास्त्रिदशयति प्रहर्षिणीयम् ।

वसन्ततिलका or कम्—A metre of 14 syllables, its scheme being, त, भ, ज, ग, ग—*cf.* उक्ता वसन्ततिलका तभजा जगौ गः ।

मालिनी—A metre of 15 syllables, with the pause coming after the 8th syllable, has the scheme—न, न, म, य, य. ननमययुतेयं मालिनी भोगलैकेः ।

पृथ्वी—metre of 17 syllables, the pause occurring after the 8th syllable, has the scheme—ज, स, ज, स, य, ल, ग, *cf.* जसौ जसयला वसुग्रहयतिश्च पृथ्वी गुरुः ।

शिखरिणी—A metre of 17 syllables, with the pause after the 6th syllable, has the scheme—य, म, न, स, भ, ल, ग. *cf.* रसै रुद्रैश्छिन्ना यमनसमलागः शिखरिणी ।

हरिणी—A metre of 17 syllables, with the pause after the 6th and 10th syllables. *cf.* नसमरसला गः षड्वेदैर्हयैर्हरिणी मता ।

शार्दूलविक्रीडितम्—A metre of 19 syllables having its pause after the 12th syllable, has the scheme—म, स, ज, स, त, त, ग. *cf.* सूर्याश्चैर्यदि मः सजौ सततगाः शार्दूलविक्रीडितम् ।

स्वग्धरा—A metre of 21 syllables. The pause comes after the 7th and the 14th syllables, has the scheme, म, र, भ, न, य, य, य. *cf.* म्रभ्नैर्यानां त्रयेण त्रिमुनियतियुता स्वग्धरा कीर्तितेयम् ।

आर्या—This belongs to that variety of metres that are regulated by the number of मात्राs. The four lines of an आर्या have respectively 12, 18, 12, 15, मात्राs. *Cf.* यस्याः पादे प्रथमे द्वादश मात्रास्तथा तृतीयेऽपि । अष्टादश द्वितीये चतुर्थके पञ्चदश सार्या ॥

A Metrical Analysis of the Play

અનુષ્ઠુપ્	આર્યો	ઉપ- જાતિ	પદ્ય- પ્રકાર	પુણિ- તાપ્રા	પદ્ય- પ્રકાર	વસન્ત- તિલકા	માલિની	પૃથ્વી	શિલ્પરિણી	હરિણી	શા	વિં	સ્રગ્ધરા
I. 22 II. 6 II. 10 II. 18 III. 2 III. 16 IV. 4 IV. 15 IV. 18	I. 6 I. 19 I. 21 I. 24 II. 9 II. 12 II. 19 III. 10 III. 12	II. 15	I. 7	I. 4	II. 8	I. 8 I. 12 I. 20 II. 17 III. 6 III. 14 IV. 2 IV. 3 IV. 19	II. 14 III. 17 IV. 16	II. 16 IV. 17	II. 13 II. 20 III. 4 III. 7 III. 15 IV. 13	III. 9		I. 1 I. 2 I. 5 I. 9 I. 11 I. 17 I. 23 I. 25 II. 3 II. 4 II. 11 II. 21 III. 1 III. 3 III. 11 III. 13 III. 18 III. 19 IV. 1 IV. 6 IV. 12 IV. 20 IV. 21	I. 3 I. 10 I. 16 I. 18 II. 2 III. 5 III. 8 IV. 5 IV. 11 IV. 14 IV. 22

RATNĀVALĪ
TEXT AND TRANSLATION

महाकविश्रीहर्षदेवविरचिता

रत्नावली.

प्रथमोऽङ्कः ।

पादाग्रस्थितया मुहुः स्तनभरेणानीतया नम्रतां

शंभोः सस्पृहलोचनत्रयपथं यान्त्या तदाराधने ।

ह्रीमत्या शिरसीहितः सपुलकस्वेदोद्गमोत्कम्पया

विश्रिण्यन्कुसुमाञ्जलिर्गिरिजया क्षिप्तोऽन्तरे पातु वः ॥ १ ॥

अपि च ।

औत्सुक्येन कृतत्वरा सहभुवा व्यावर्तमाना ह्रिया

तैस्तैर्वन्धुवधूजनस्य वचनैर्नीताभिमुख्यं पुनः ।

दृष्ट्वाग्रे वरमात्तसाध्वसरसा गौरी नवे संगमे

संरोहत्पुलका हरेण हसता श्लिष्टा शिवायास्तु वः ॥ २ ॥

अपि च ।

क्रोधेद्वैदृष्टिपातैर्मुहुरुपशमिता बह्व्योऽमी त्रयोऽपि

त्रासार्ता ऋत्विजोऽधश्चपलगणहृतोष्णीषपट्टाः पतन्ति ।

दक्षः स्तौत्यस्य पत्नी विलपति करुणं विद्रुतं चापि देवैः

शंसन्नित्यात्तहांसो मखमथनविधौ पातु देव्यै शिवो वः ॥ ३ ॥

RATNĀVALĪ

TRANSLATION

Act First

May that handful of flowers thrown up by Girijā at her Lord preserve you! the handful which was intended to fall on his head, but was scattered mid-way as she, standing tip-toe, was repeatedly brought to a stoop by her heaving breasts, and becoming bashful while in his worship she was eagerly gazed at by his three eyes, was full of tremor, sweat and horripilation. (1)

May Gaurī embraced by smiling Hara bring you happiness! she who at the first meeting with her husband eagerly hastened to him but turned back through natural bashfulness; who was again led into his presence by the usual persuasions of her kinswomen and who on beholding her husband before her, was seized with fear and was full of horripilation. (2)

May God Śiva bless you! he who laughingly narrated to his Goddess how the sacrifice was disturbed; how the three holy-fires were quenched by his wrath-kindled glances; how the priests in terror dropped to the ground when their turbans were snatched off by his mischievous goblin attendants, how Dakṣa implored and his spouse wept piteously and the Gods (frightened) fled. (3)

किं च ।

जितमुडुपतिना नमः सुरेभ्यो
 द्विजवृषभा निरुपद्रवा भवन्तु ।
 भवतु च पृथिवी समृद्धसस्या
 प्रतपतु चन्द्रवपुर्नरेन्द्रचन्द्रः ॥ ४ ॥
 (नान्द्यन्ते)

सूत्रधारः—अलमतिविस्तरेण । अद्याहं वसन्तोत्सवे सवहुमानमाहूय, नानादिदेशागतेन राज्ञः श्रीहर्षदेवस्य पादपद्मोपजीविना राजसमूहेनोक्तः । यथा— ‘अस्मत्स्वामिना श्रीहर्षदेवेनापूर्व-वस्तुरचनालंकृता रत्नावली नाम नाटिका कृतेत्यस्माभिः श्रोत्रपरम्परया श्रुता । न तु प्रयोगतो दृष्टा । तत्तस्यैव राज्ञः सकलजनहृदयाह्लादिनो बहुमानादस्मासु चानुग्रहबुद्ध्या यथावत्प्रयोगेण त्वया नाटयितव्या ’ इति । तद्यावदिदानीं नेपथ्यरचनां कृत्वा यथाभिलषितं संपादयामि । अये, आवर्जितानि सकलसामाजिकानां मनांसीति मे निश्चयः । यतः ।

श्राहर्षो निपुणः कविः परिषदप्येषा गुणग्राहिणी

लोके हारि च वत्सराजचरितं नाटये च दक्षा वयम् ।

वस्त्वैकैकमपीह वाञ्छितफलप्राप्तेः पदं किं पुन-

र्मद्भाग्योपचयादयं समुदितः सर्वो गुणानां गणः ॥ ५ ॥

तद्यावद्गृहं गत्वा गृहिणीमाहूय संगीतकमनुतिष्ठामि । (परिक्रम्य नेपथ्या-भिमुखमवलोक्य च ।) इदमस्मदीयं गृहम् । यावत्प्रविशामि । (प्रविश्य ।) आर्ये, इतस्तावन् ।

(प्रविश्य ।)

नटी—अज्जउत्त, इअह्मि । आणवेदु अज्जो को णिओओ अ-णुचिट्ठीअदुत्ति ।

Victorious has been the lord of the Stars. Reverence to the Gods! May illustrious Brahmins live unmolested. May the Earth yield rich harvest. May the foremost of kings of moon-like loveliness ever shine resplendent. (4)

(*After the Nāndī*) the Stage-manager.

Enough! What need of prolixity. To-day, at this vernal festival, summoned with great regard by the princes here assembled from various directions, recumbent at the lotus-feet of our illustrious Monarch Śrī-Harṣa-deva, I have been requested thus:—We have learnt from hearsay reports that a drama, entitled Ratnāvalī, graceful with its altogether novel plot and arrangement, has been written by our master Śrī-Harṣa-deva; but we have not yet witnessed its performance. So, out of respect for that very king who is the delight of all hearts, and as a favour on us, be it staged by you with proper acting. Very well: after having arranged my toilet, I will do as desired. That the minds of the whole assembly have been favourably inclined, I make no doubt.

Śrī-Harṣa is a clever poet and the audience also are judges of merit; the story of Vatsa-rāja is fascinating in the world, and we are skilful in the histrionic art. Each one of these circumstances, would even singly lead to the attainment of the desired result; much more so when through the accession of my good fortune all these advantages have come together. (5)

So let me go home, call forth my wife and commence music.

(*Going round and looking at the tiring-room*).

Here, this is my house, let me enter. (*Entering*).

What, ho! Mistress, come hither.

(आर्यपुत्र, इयमस्मि । आज्ञापयत्वार्यः को नियोगोऽनुष्ठीयता-
मिति ।)

सूत्रधारः—आर्ये, रत्नावलीदर्शनोत्सुकोऽयं राजलोकः । तद्गृ-
ह्यतां नेपथ्यम् ।

नटी—(सोद्वेगं निःश्वस्य) । अज्जउत्त, णिच्चिन्तो दाणिं सि तुमं ।
ता कीस ण णच्चसि । मह मन्दभाइणीए उण एकज्जेव्व दुहिदा ।
सा वि तुए कहिं पि देसन्तरे दिण्णा । कधं एव्वं दूरदेसट्ठिदेण जा-
मादुणा सह से पाणिग्रहणं भविस्सदित्ति इमाए चिन्ताए अप्पा वि
मे ण पडिभादि । किं उण णच्चिदव्वं ।

(आर्यपुत्र, निश्चिन्त इदानीमसि त्वम् । तत्किमिति न नृत्यसि ।
मम मन्दभागिन्याः पुनरेकैव दुहिता । सापि त्वया कस्मिन्नपि देशान्तरे
दत्ता । कथमेवं दूरदेशस्थितेन जामात्रा सहास्याः पाणिग्रहणं भविष्य-
तीत्यनया चिन्तयात्मापि मे न प्रतिभाति । किं पुनर्नर्तितव्यम् ।)

सूत्रधारः—आर्ये, दूरस्थितेनेत्यलमुद्वेगेन । पश्य ।

द्वीपादन्यस्मादपि मध्यादपि जलनिधेर्दिशोऽप्यन्तात् ।

आनीय झटिति घटयति विधिरभिमतमभिमुखीभूतः ॥ ६ ॥

(नेपथ्ये ।)

साधु । भरतपुत्र, साधु । एवमेतत् । कः संदेहः । ('द्वीपात्—' १।६)
इत्यादि पठति ।)

सूत्रधारः—(आकर्ष्य नेपथ्याभिमुखमवलोक्य च ।) आर्ये किमतः-
परं विलम्बसे । नन्वयं मम यवीयान्भ्राता गृहीतयौगंधरायणभूमिकः
प्राप्त एव । तदेहि । आवामपि नेपथ्यग्रहणाय सज्जीमवावः । (इति
निष्क्रान्तौ ।)

इति प्रस्तावना ।

(*Entering*). Actress. Here I am, sir : let noble sir direct what order is to be executed.

STAGE-MANAGER.—Noble lady, this princely audience is eager to witness Ratnāvalī on the stage—go, dress for your character.

ACTRESS.—(*Sighing feelingly*). Dear husband, you are indeed free from anxiety, why not dance then? Unlucky that I am, I have an only daughter; and she again is betrothed by you (to a husband) in a strange land. How will she be married to a bridegroom in a distant land? Oh! the thought of it makes me forget my own self: how shall I then dance?

STAGE-MANAGER.—You need not be uneasy, that it is to be with one who is far away. Behold.

Even from a different isle, or from mid-ocean, nay even from the end of the quarters, propitious fate brings the loved one, and quickly restores him (to us). (6)

(*Behind the scenes*). You scion of Bharata's race, so it is without doubt. (*Repeats Dvīpāt* etc. I. 6).

MANAGER.—(*Listening and looking at the tiring-room*).

Noble lady, why delay any longer? Here my younger brother has indeed turned up in the role of Yaugandharāyaṇa. Come along, let us be ready for our parts. (*Exeunt*).

HERE ENDS THE PRELUDE.

(ततः प्रविशति यौगंधरायणः ।)

यौगंधरायणः—एवमेतत् । कः संदेहः । ('द्वीपात्—'(१।६) इति पुनः पठित्वा ।) अन्यथा क सिद्धादेशप्रत्ययप्रार्थितायाः सिंहलेश्वर-
दुहितुः समुद्रे प्रवहणभङ्गमप्नोत्थितायाः फलकासादनम् । क च कौ-
शाम्बीयेन वणिजा सिंहलेभ्यः प्रत्यागच्छता तदवस्थायाः संभावनम् ।
रत्नमालाचिह्नायाः प्रत्यभिज्ञानादिहानयनं च । (सहर्षम् ।) सर्वथा
स्पृशन्ति नः स्वामिनमभ्युदयाः । (विचिन्त्य ।) मयापि चैनां देवी-
हस्ते सगौरवं निक्षिपता युक्तमेवानुष्ठितम् । श्रुतं च मया बाभ्रव्यो-
ऽपि कञ्चुकी सिंहलेश्वरामात्येन वसुभूतिना सह कथं कथमपि समु-
द्रादुत्तीर्य कोसलोच्छित्तये गतस्य रुमण्वतो मिलित इति । तदेवं
निष्पन्नप्रायमपि प्रभुप्रयोजनं न मे धृतिमावहतीति कष्टोऽयं खलु
भृत्यभावः । कुतः

प्रारम्भेऽस्मिन्स्वामिनो वृद्धिहेतौ

दैवेनेत्थं दत्तहस्तावलम्बे ।

सिद्धेर्भ्रान्तिर्नास्ति सत्यं तथापि

स्वेच्छाचारी भीत एवास्मि भर्तुः ॥ ७ ॥

(नेपथ्ये कलकलः ।)

यौगंधरायणः—(आकर्ष्य ।) अये यथायमभिहन्यमानमृदुमृ-
दङ्गानुगतसंगीतमधुरः पुरः पौराणां समुच्चरति चर्चरीध्वनिस्तथा
तर्कयामि यदेनं मदनमहमहीयांसं पुरजनप्रमोदमवलोकयितुं प्रासादाभि-
मुखं प्रस्थितो देव इति । (ऊर्ध्वमवलोक्य) अये कथमधिरूढ एव देवः
प्रासादम् । य एष

विश्रान्तविग्रहकथो रतिमाञ्जनस्य

चित्ते वसन्प्रियवसन्तक एव साक्षात् ।

पर्युत्सुको निजमहोत्सवदर्शनाय

वत्सेश्वरः कुसुमचाप इवाभ्युपैति ॥ ८ ॥

(*Enter Yaugandharāyaṇa*).

YAU.—So it is without doubt. (*Repeats Dvīpāt etc.*). Otherwise how chanced it that the daughter of the king of Simhala whom we begged in marriage for our master owing to confidence in the seer's prophesy, got hold of a plank as she emerged from the waters wherein she had fallen on the wrecking of her bark; how also was it that a merchant of Kauśāmbī returning from Simhala helped her in that plight, and recognizing her by her jewel-necklace brought her here? (*With joy*) Indeed, Fortune smiles upon our sovereign. (*Reflecting*) I too did well in respectfully transferring the maiden to the keeping of the queen; and now I hear our chamberlain Bābhravya and Vasubhūti the minister of Simhala, having by some means reached the shore, have encountered Rumaṇvat on his march to chastise the king of Kosala. And yet my master's cause though well-nigh accomplished should not bring me satisfaction! Hard indeed is the lot of a servant. For

Although there is no mistake as to success in the present undertaking which aims at the elevation of my master and in which destiny has lent a helping hand, yet I am afraid of my master as I have been doing everything on my own initiative. (7)

(*A noise behind the scenes*).

YAU.—(*Listening*). Hark! Since in front rises the hum of people's merriment, sweet with music played to the accompaniment of a mellow drum, I believe that His Majesty is proceeding to the mansion to witness the rejoicings of the citizens, intense because of Madana's festival. (*Looking up*). Ah! His Majesty has already ascended the palace!

Here he comes, this Lord of Vatsa, full of thoughts of love, to whom Vasantaka is dear, who

तद्यावद्गृहं गत्वा कार्यशेषं चिन्तयामि । (इति निष्क्रान्तः ।)

इति विष्कम्भकः ।

(ततः प्रविशत्यासनस्थो गृहीतवसन्तोत्सववेधो राजा विदूषकश्च ।)

राजा—(सहर्षमवलोक्य ।) सखे वसन्तक ।

विदूषकः—आणवेदु भवं ।

(आज्ञापयतु भवान् ।)

राजा—

राज्यं निर्जितशत्रु योग्यसचिवे न्यस्तः समस्तो भरः

सम्यक्पालनलालिताः प्रशमिताशेषोपसर्गाः प्रजाः ।

प्रद्योतस्य सुता वसन्तसमयस्त्वं चेति नाम्ना धृतिं

कामः काममुपैत्वयं मम पुनर्मन्ये महानुत्सवः ॥ ९ ॥

विदूषकः—(सहर्षम्) भो वअस्स, एव्वं णेदं । अहं उण जाणामि ण भवदो ण कामदेवस्स ममज्जेव्व एकस्स बम्हणस्स अअं मअणमहूसवो जेण पिअवअस्सेण एव्वं मन्तीअदि । (विलोक्य) ता किं इमिणा । पेक्ख दाव इमस्स महुमत्तकामिणीजणस-अंगाहगहिदसिङ्गकजलप्पहारणच्चन्तणाअरजणजणिदकोदूहलस्स सम-न्तदो संवुत्तमदलोदामचच्चरीसद्दमुहररच्छासुहसोहिणो पड्ढणपडवास-पुज्जपिञ्जरिज्जन्तदिसामुहस्स ससिरीअत्तणं मअणमहूसवस्स ।

(भो वयस्य, एवं न्विदम् । अहं पुनर्जानामि न भवतो न कामदेवस्य ममैवैकस्य ब्राह्मणस्यायं मदनमहोत्सवो येन प्रियवय-स्येनैवं मन्त्र्यते । तत्किमनेन । प्रेक्षस्व तावदेतस्य मधुमत्तकामिनीजन-स्वयंग्राहगृहीतशृङ्गकजलप्रहारनृत्यनागरजनजनितकौतूहलस्य समन्ततः

lives in the hearts of his people, who has set at rest all tales of war, like the flower-armed deity himself come to witness the festivities held in his honour. (8)

So now I will go home and think out what remains to be done. (Exit).

HERE ENDS THE VIṢKAMBHAKA.

(Enter seated the king dressed for the spring festival and Vidūṣaka).

KING.—(Observing with delight). Friend Vasantaka !

VID.—Your commands, Sir !

KING.—My kingdom is rid of every foe, the burden of my government is placed on a capable minister, my subjects are protected with due care and all their troubles are removed. With Pradyota's daughter (for wife) with the vernal season, and with thee (for friend) I fancy the great festival is held in honour of myself. So may the God of love find satisfaction in the name only. (9)

VID.—(With joy). Yes ! So it is. I rather think that this great festival of Cupid is neither yours nor Cupid's, but mine alone—of this Brahmin of whom my friend speaks thus. (Observing). Let that alone. Observe the charm of this Love's festival which interests one with the citizens who are dancing at the touch of water from syringes, and are voluntarily seized by lovely women now under the exhilaration of wine; while the openings

संवृत्तमर्दलोद्दामचर्चरीशब्दमुखररथ्यामुखशोभिनः प्रकीर्णपटवासपुञ्जपिञ्जरी-
क्रियमाणदिशामुखस्य सश्रीकत्वं मदनमहोत्सवस्य ।)

राजा—(सहर्षं समन्तादवलोक्य ।) अहो, परां कोटिमधिरोहति
प्रमोदः पौराणाम् । तथा हि ।

कीर्णः पिष्टातकौघैः कृतदिवसमुखैः कुङ्कुमक्षोदगौरै-
र्हेमालंकारभाभिर्भरनमितशिल्पैः शेखरैः कैङ्किरातैः ।

एषा वेषाभिलक्ष्यस्वविभवविजिताशेषवित्तेशकोशा

कौशाम्बी शातकुम्भद्रवखचितजनेवैकपीता विभाति ॥ १० ॥

अपि च ।

धारायन्त्रविमुक्तसंततपयःपूरप्लुते सर्वतः

सद्यः सान्द्रविमर्दकर्मकृतक्रीडे क्षणं प्राङ्गणे ।

उद्दामप्रमदाकपोलनिपतत्सिन्दूरगारुणैः

सैन्दूरीक्रियते जनेन चरणन्यासैः पुरः कुट्टिमम् ॥ ११ ॥

विदूषकः—(विलोक्य) एदं पि दाव सुविअद्धजणापूरिदसिङ्गक-
जलप्पहारमुक्तसिक्तरमणोहरं वारविलासिणीजणविलसिदं आलोएदु
पिअवअस्सो ।

(एतदपि तावत् सुविदग्धजनापूरितशृङ्गकजलप्रहारमुक्तसीत्कारमनोहरं
वारविलासिणीजनविलसितमालोकयतु प्रियवयस्यः ।)

राजा—(विलोक्य) वयस्य, सम्यग् दृष्टं त्वया ।

अस्मिन्प्रकीर्णपटवासकृतान्धकारे

दृष्टो मनाब्धाणिविभूषणरश्मिजालैः ।

पातालमुद्यतफणाकृतिशृङ्गकोऽयं

मामद्य संस्मरयतीव भुजङ्गलोकः ॥ १२ ॥

of the road all round are ringing with the swelling music of wild songs, and all the quarters are rendered yellowish red with a mass of fragrant powder scattered about.

KING.—(*With joy, looking all round*). Oh how excessive has been the merriment of the people. Thus—

With scattered heaps of fragrant powder tinted yellow with saffron-dust, creating (an illusion of) daybreak, with the sheen of golden ornaments, and with Aśoka wreaths that bend the heads (of the wearers) by their weight, this Kauśāmbī whose wealth, manifest from her attire, seems to outvie the treasures of the lord of wealth, appears one yellow mass, as though her sons were dressed in molten gold. (10)

Moreover—

The pavement in front is reddened by the people with the tread of their feet, pink with vermilion-tints that drop from the cheeks of boisterous women in the yard which is flooded all over with a ceaseless flow of water spouted by fountain-jets, and where they are sporting in mud that is created by the heavy crush (of hurrying feet). (11)

VID.—(*Beholding*) Dear friend, behold the sporting of courtezans charming on account of the hissing uttered when struck by water from syringes discharged by naughty gallants.

KING.—(*Observing*). You have well-marked, my friend.

This crowd of gallants (snakes) lifting up syringes resembling the hoods of serpents, and dimly visible in the enmassed rays of jewelled-ornaments in this gloom produced by fragrant powder scattered about, reminds me now of the nether world. (12)

विदूषकः—(विलोक्य ।) भो वअस्स, पेक्ख पेक्ख । एसा-क्खु मअणिआ मअणवसविसण्ठुलं वसन्ताभिणअं णच्चन्ती चूदलदिआए सह इदोज्जेव्व आअच्छदि ।

(भो वयस्य, प्रेक्षस्व प्रेक्षस्व । एषा खलु मदनिका मदनवशविसंश्रुलं वसन्ताभिनयं नृत्यन्ती चूतलतिकया सहेत एवागच्छति ।)

(ततः प्रविशतो मदनलीलां नाटयन्त्यौ द्विपदीखण्डं गायन्त्यौ चेत्यौ ।)

चेट्यौ—

कुसुमाउहपिअदूअओ मउलाइअबहुचूअओ ।

सिढिलिअमाणगहणओ वाअइ दाहिणपवणओ ॥ १३ ॥

विरहविवट्ठिअसोअओ कांक्खिअपिअअणमेलओ ।

पडिवालणअसमत्थओ तम्मइ जुअईसत्थओ ॥ १४ ॥

इह पढमं महुमासो जणस्स हिअआई कुणइ मउआई ।

पच्छा विज्झइ कामो लद्धप्पसरेहिं कुसुमबाणेहिं ॥ १५ ॥

(कुसुमायुधप्रियदूतको मुकुलायितवहुचूतकः ।

शिथिलितमानग्रहणको वाति दक्षिणपवनकः ॥

विरहविवर्धितशोककः कांक्षितप्रियजनमेलकः ।

प्रतिपालनासमर्थकस्ताम्यति युवतीसार्यकः ॥

इह प्रथमं मधुमासो जनस्य हृदयानि करोति मृदुकानि ।

पश्चाद्विध्यति कामो लब्धप्रसरैः कुसुमबाणैः ॥)

राजा—(निर्वर्ण्य ।) अहो, मधुरोऽयमासां निर्भरः क्रीडारसः ।

तथा हि ।

स्रस्तः स्रग्दामशोभां त्यजति विरचितामाकुलः केशपाशः

क्षीवाया नूपुरौ च द्विगुणतरमिमौ क्रन्दतः पादलग्नौ ।

व्यस्तः कम्पानुबन्धादनवरतमुरो हन्ति हारोऽयमस्याः

क्रीडन्त्याः पीडयेव स्तनभरविनमन्मध्यभङ्गानपेक्षम् ॥ १६ ॥

VID.—(*Observing*). Look, look, friend ! Here comes Madanikā with Cūtalatikā, dancing the spring-dance in an unsteady manner as she is under the influence of love.

(*Enter the two hand-maids gesticulating the play of love, and singing a Dvīpadī Song*).

HAND-MAIDS.—Now blows the southern wind, the dear messenger of love, that provides many a mango tree with blossoms, and softens the jealous anger (of women). (13)

And many a maid now languishes being unable to wait for her lover's coming, and anxious for his embrace, while her grief becomes intense through separation. (14)

And the vernal month first renders men's hearts soft and yielding so that Cupid darts his flowery-arrows that have thus found their scope. (15)

KING.—Ah ! How pleasing their intense merriment ! thus—

The beautiful tresses of this woman, loosened and dishevelled, now give up, as in distress, the beauty imparted to them by the fillet of wreath—of this tipsy woman who is dancing regardless of breaking her waist which is bent under her heaving bosom; while her anklets clinging to her feet shriek in pain, as it were, with double vehemence; and this her necklace dangling about by her ceaseless movements, strikes her breasts as though it feels vexed. (16)

विदूषकः—भो वयस्स, अहं पि एदाणं वद्धपरिअराणं मज्झे णच्चन्तो मअणमहूसवं माणइस्सं ।

(भो वयस्य, अहमप्येतासां वद्धपरिकराणां मध्ये नृत्यन्मदनमहोत्सवं मानयिष्ये ।)

राजा—(सस्मितम् ।) वयस्य, एवं क्रियताम् ।

विदूषकः—जं भवं आणवेदि । (इत्युत्थाय चेत्योर्मध्ये नृत्यति ।)
भोदि मअणिए, भोदि चूदलदिए, मं पि एदं चच्चरिअं सिक्खावेध ।

(यद्भवानाज्ञापयति । भवति मदनिके, भवति चूतलतिके, मामप्येतां चर्चरिकां शिक्षयतम् ।)

मदनिका—(विहस्य ।) अरे हदास, ण एसा चच्चरी ।

(अरे हताश, नैषा चर्चरी ।)

विदूषकः—ता किं खु एदं ।

(तत् किं खल्वेतत् ।)

मदनिका—हदास, दुवदीखण्डं खु एदं ।

(हताश, द्विपदीखण्डं खल्वेतत् ।)

विदूषकः—(सहर्षम् ।) किं एदिणा खण्डेण मोदआ करी-
अन्ति ।

(किमेतेन खण्डेन मोदकाः क्रियन्ते ।)

मदनिका—(विहस्य ।) णहि णहि । पढीअदि क्खु एदं ।

(नहि नहि । पठ्यते खल्वेतत् ।)

विदूषकः—(सविषादम् ।) जइ पढीअदि ता अलं एदिणा ।
वरं पिअवअस्सस्स उजेव सआसं गमिस्सं । (इति गन्तुमुद्यतः ।)

(यदि पठ्यते तदलमनेन । वरं प्रियवयस्यस्यैव सकाशं गमिष्यामि ।)

उभे—(हस्ते गृहीत्वा ।) हदास, कहिं गच्छसि । इधज्जेव्व
कील्ह । (इति विदूषकं बहुविधमाकर्षतः ।)

(हताश क्व गच्छसि । इहैव क्रीडामः ।)

VID. Friend, shall I, in compliment to this love-festival, dance among these females who have girded up their loins?

KING.—(*Smiling*). Ah! friend just as you please.

VID.—As your Majesty commands. (*Rises and dances between the maids*). Come Madanikā, and Cūtalatikā, do you teach me this Carcarī.

BOTH.—(*Laughing*). A Carcarī—you simpleton, it is no Carcarī.

VID.—What is it, then?

MADA.—Simpleton, it is a Dwipadī Khaṇḍa (song).

VID.—(*With joy*). What! are sweets made of this Khaṇḍa?

MADA.—(*Laughing*). No! no! it is to be chanted.

VID.—(*Disappointed*). If it is to be chanted, then enough of it; I had better go to my friend.

(*Prepares to return*).

BOTH.—(*Holding him by the hand*). Luckless fool, where do you go? Come we shall be playing here. (*They drag the Vidūṣaka diverse ways*).

विदूषकः—(हस्तमाकृष्य प्रपलाय्य राजानमुपसृत्य ।) वअस्स,
णच्चिदोम्हि । णहि णहि कीलिअ पलाइदोम्हि ।

(वयस्य, नर्तितोऽस्मि । नहि नहि । क्रीडित्वा पलायितोऽस्मि ।)

राजा—साधु कृतम् ।

चूतलतिका—हञ्जे मअणिए, चिरं खु अम्हेहिं कीलिदं । ता
एहि । णिवेदेम्ह दाव भट्टिणीए संदेसं महाराअस्स ।

(हञ्जे मदनिके, चिरं खल्वावाभ्यां क्रीडितम् । तदेहि । निवेदयावस्ता-
वद्भट्टिन्याः संदेशं महाराजस्य ।)

मदनिका—चूदलदिए सुदठु क्खु तुए सुमरिदं एदं । एव्वं करेम्ह ।

(चूतलतिके, सुष्ठु खलु त्वया स्मृतमेतत् । एवं कुर्मः ।)

उभे—(परिक्रम्योपसृत्य च ।) जेदु जेदु भट्टा । भट्टा, देवी आण-
वेदि (इत्यर्धोक्ते लज्जां नाटयन्त्यौ ।) णहि णहि । विण्णवेदि ।

(जयतु जयतु भर्ता । भर्तः, देव्याज्ञापयति । नहि नहि । विज्ञा-
पयति ।)

राजा—(सहर्षं विहस्य सादरम् ।) मदनिके, नन्वाज्ञापयतीत्येव
रमणीयम् । विशेषतोऽद्य मदनमहोत्सवे । तत्कथय किमाज्ञापयति देवी ।

विदूषकः—आः दासीए धीए, किं देवी आणवेदि ।

(आः दास्याःपुत्रि, किं देव्याज्ञापयति ।)

चेट्थौ—एव्वं भट्टिणी विण्णवेदि । जधा क्खु अज्ज मए मअर-
न्दुज्जाणं गदुअ रत्तासोअपाअवदलसंठ्ठाविदस्स भअवदो कुसुमाउहस्स
पूआ णिव्वत्तइद्व्वा । तहिं अज्जउत्तेण संणिहिदेण होदव्वंत्ति ।

(एवं भट्टिनी विज्ञापयति । यथा खल्वद्य मया मकरन्दोद्यानं गत्वा
रक्ताशोकपादपतलसंस्थापितस्य भगवतः कुसुमायुधस्य पूजा निर्वर्तयितव्या ।
तत्रार्यपुत्रेण संनिहितेन भवितव्यमिति ।)

VID.—(*Freeing his hand and running and approaching the king*). Friend, I have been made to dance. No, no, I played and broke away.

KING.—Well done.

CŪTALATIKĀ.—Friend Madanikā, we have sported a long while; so come along, let us communicate Her Grace's message to His Majesty.

MADANIKĀ.—Cūtalatikā, well have you remembered it; let us do so.

BOTH.—(*Going round and approaching*). Glory to Your Majesty! Your Majesty, the queen commands (*half uttering this they act shame*) we crave pardon,—requests—

KING.—(*Smiling, with delight and earnestly*). Well, Madanikā 'commands' is really agreeable, especially today at this love-festival. So what are the queen's orders?

VID.—Oh you knave's daughter, what does the queen command?

MAIDS.—The queen requests—'I am going to-day to the Makaranda garden to offer worship to the image of the flower-armed deity which stands at the foot of the red Aśoka tree; so my lord will be pleased to be present there.

राजा—(सानन्दम्) वयस्य ननु वक्तव्यमुत्सवादुत्सवान्तरमापति-
तमिति ।

विदूषकः— भो वअस्स, ता उट्ठेहि । तहिं जेव्व गच्छम्ह । जेण
तहिं गदस्स मम वि वम्हणवालअस्स सोत्थिवाअणं किंपि भविस्सदि ।
(भो वयस्य, तदुत्तिष्ठ । तत्रैव गच्छावः । येन तत्र गतस्य ममापि
ब्राह्मणवालकस्य स्वस्तिवायनं किमपि भविष्यति ।)

राजा—मदनिके, गम्यतां देव्यै निवेदयितुम् । अयमहमागत एव
मकरन्दोद्यानमिति ।

चेट्यौ—जं भट्टा आणवेदि । (इति निष्क्रान्ते ।)

(यद्भर्ताज्ञापयति ।)

राजा—वयस्य एहि । अवतरावः । (इत्युभौ प्रासादावतरणं नाटयतः ।)
वयस्य, आदेशय मकरन्दोद्यानस्य मार्गम् ।

विदूषकः—एदु एदु भवं ।

(एत्वेतु भवान् ।)

(इति परिक्रामतः ।)

विदूषकः—(अग्रतोऽवलोक्य ।) भो एदं मअरन्दुज्जाणं । ता
एहि । पविसम्ह ।

(भोः, एतन्मकरन्दोद्यानम् । तदेहि । प्रविशावः ।)

(इति प्रविशतः)

विदूषकः—(दृष्ट्वा । सविस्मयम् ।) भो वअस्स, पेक्ख पेक्ख ।
एदं तं मलअमारुदान्दोलिदमउलन्तसहआरमखुरीरेणुपहलपडिबद्धपड-
विदाणं मत्तमहुअरणिअरमुक्कझङ्कारमिलिदमहुरकोइलालावसंगीदसुहावहं
तुह आगमणदंसिदाअरं विअ मअरन्दुज्जाणं लक्खीअदि । ता अव-
लोएदु पिअवअस्सो ।

KING.—(*With joy*). Well friend, rather say that one festival has begotten another !

VID.—Get up then, my friend, let us thither, so that this brahmin lad will receive something in present.

KING.—Madanikā, proceed to inform the queen that I am as good as gone to the Makaranda garden.

MAIDS.—As Your Majesty directs. (*Exeunt*).

KING.—Friend, come along; let us descend (*both act descending the mansion*). Friend, lead the way to the Makaranda garden.

VID.—Come along, Sir.

(*They walk about*).

VID.—(*Looking in front*). Here is the Makaranda garden; so come, let us enter. (*They enter*).

VID.—(*Observing with admiration*). Look, friend, look. This Makaranda garden seems now to hail your approach with a silk-canopy formed by a mass of pollen of the opening blossoms of mango-trees waving in the

(भो वयस्य, प्रेक्षस्व प्रेक्षस्व । एतत्तन्मलयमारुतान्दोलितमुकुलाय-
मानसहकारमञ्जरीरेणुपटलप्रतिबद्धपटवितानं मत्तमधुकरनिकरमुक्तझङ्कारमिलि-
तमधुरकोकिलालापसंगीतसुखावहं तवागमनदर्शितादरमिव मकरन्दोद्यानं
लक्ष्यते । तदवलोकयतु प्रियवयस्यः ।)

राजा—(समन्तादवलोक्य ।) अहो रम्यता मकरन्दोद्यानस्य ।
इह हि ।

उद्यद्विद्रुमकान्तिभिः किसलयैस्ताम्रां त्विषं विभ्रतो

भृङ्गालीविरुतैः कलैरविशदव्यादारलीलाभृतः ।

घूर्णन्तो मलयानिलाहतिचलैः शाखासमूहैर्मुहु-

भ्रान्तिं प्राप्य मधुप्रसङ्गमधुना मत्ता इवामी द्रुमाः ॥ १७ ॥

अपि च ।

मूले गण्डूषसेकासव इव वकुलैर्वास्यते पुष्पवृष्ट्या

मध्वाताम्रे तरुण्या मुखशशिनि चिराच्चम्पकान्यद्य भान्ति ।

आकर्ण्यशोकपादाहतिषु च रसितं निर्भरं नूपुराणां

झङ्कारस्यानुगीतैरनुकरणमिवारभ्यते भृङ्गसारथैः ॥ १८ ॥

विदूषकः—(आकर्ण्य ।) भो वअस्स, ण एदे महुअरा णेउरसदं

अणुहरन्ति । णेउरसदो ज्जेव्व एसो देवीए परिअणस्स ।

(भो वयस्य, नैते मधुकरा नूपुरशब्दमनुहरन्ति । नूपुरशब्द एवैष
देव्याः परिजनस्य ।)

राजा—वयस्य, सम्यगवधारितम् ।

(ततः प्रविशति वासवदत्ता, काञ्चनमाला, गृहीतपूजोपकरणा सागरिका,
विभवतश्च परिवारः ।)

वासवदत्ता—हञ्जे कञ्चणमाले, आदेसेहि मअरन्दुज्जाणस्स
मगं ।

१ वस्यते । २ रणितं ।

Malaya breezes, charming with the chorus of koil's sweet song blending with the hum of the giddy bees. So behold, dear friend.

KING.—(*Looking about*). How lovely this Makaranda garden! For,

The trees yonder appear to be drunk with the wine offered at the spring-festival, since they are glowing red with the new leaves which have the lustre of sprouting coral; and they seem to talk in an indistinct manner because of the sweet murmur of the bees; and they seem to swagger, and reel as their branches struck by the Malaya breezes, are ever and anon waving. (17)

The mouthful of wine sprinkled at the root of the Bakula trees seems now to be flavoured with thick-dropping blossoms by the Bakula trees; and the Campaka flowers bloom even while the moon-like faces of young damsels are flushed with wine; while the bees give back in harmony and thus seem to imitate the music of the anklets ringing loud as the (delicate) feet are raised against the Aśoka trees. (18)

VID.—(*Listening*). No, no, my friend, it is not the bees who mimic the ringing of the anklets, it is the sound of the anklets of the queen's attendants.

KING.—You are right, my friend.

(*Now enter Vāsavadattā, Kāñcanamālā, Sāgarikā carrying materials of worship and attendants according to their rank*).

VĀSAVADATTĀ.—Now, Kāñcanamālā, lead the way to the Makaranda garden.

(हञ्जे काञ्चनमाले, आदेशय मकरन्दोद्यानस्य मार्गम् ।)

काञ्चनमाला—एदु एदु भट्टिणी ।

(एत्वेतु भट्टिनी ।)

वासवदत्ता—(परिक्रम्य ।) हञ्जे कञ्चनमाले, अध केत्तिअदूरे दाणिं सो रत्तासोअपाअवो जहिं मए भअवदो कुसुमाउहस्स पूआ णिव्वत्तइद्व्वा ।

(हञ्जे काञ्चनमाले, अथ कियदूर इदानीं स रक्ताशोकपादपो यत्र मया भगवतः कुसुमायुधस्य पूजा निर्वर्तयेतव्या ।)

काञ्चनमाला—भट्टिणि, आसण्णो ज्जेव्व । किं ण पेक्खदि भट्टिणी । इअं खु सा णिरन्तरुन्निमण्णकुसुमसोहिणी भट्टिणीए परिग्गहिदा माहवी लदा । एसा वि क्खु अवरा णोमालिआ लदा जाए अआलकुसुमसमुग्गमसद्दालुणा भट्टिणा अणुदिणं आआसीअदि अप्पा । ता एदं अदिकमिअ दीसदि ज्जेव्व सो रत्तासोअपाअवो जहिं देवी पूअं णिव्वत्तइस्सदि ।

(भट्टिनि, आसन्न एव । किं न प्रेक्षते भट्टिनी । इयं खलु सा निरन्तरोद्धिन्नकुसुमशोभिनी भट्टिन्या परिगृहीता माधवी लता । एषापि खल्वपरा नवमालिका लता यस्या अकालकुसुमसमुद्रमश्रद्दालुना भर्त्रानुदिनमायास्यत आत्मा । तदेनामतिक्रम्य दृश्यत एव स रक्ताशोकपादपो यत्र देवी पूजां निर्वर्तयिष्यति ।)

वासवदत्ता—ता एहि । तहिं ज्जेव्व लहुं गच्छम्ह ।

(तदेहि । तत्रैव लघु गच्छावः ।)

काञ्चनमाला—एदु एदु भट्टिणी ।

(एत्वेतु भट्टिनी ।)

(सर्वाः परिक्रामन्ति ।)

वासवदत्ता—अअं सो रत्तासोअपाअवो जहिं अहं पूअं णिव्वत्तइस्सं । तेण हि मे पूआणिमित्ताइं उवअरणाइं उवणेहि ।

KĀÑCANAMĀLĀ.—This way, mistress.

VĀSAVADATTĀ.—(*Going about*). Kāñcanamālā, how far from here is the Raktāsoka tree where I am to pay my offerings to Madana?

KĀÑCANAMĀLĀ.—It is close at hand, mistress. Why! does not my mistress notice this Mādhavī creeper, Your Majesty's own plant, now lovely with rich blossoms? And this other is the creeper His Majesty troubles himself about—the jasmine he expects to blossom out of season. Now passing it, we see the Raktāsoka tree where Your Majesty is to offer worship.

VĀSAVADATTĀ.—Come then, we shall go there quick.

KĀÑCANAMĀLĀ.—Come, mistress. (*All go round the stage*).

VĀSAVADATTĀ.—This is the Raktāsoka tree, where I shall pay my offerings; so bring me the materials of worship.

(अयं स रक्ताशोकपादपो यत्राहं पूजां निर्वर्तयिष्यामि । तेन हि मे पूजानिमित्तान्युपकरणान्युपानय ।)

सागरिका—(उपसृत्य ।) भट्टिणि, एदं सत्त्वं सज्जं ।

(भट्टिनि, एतत्सर्वं सज्जम् ।)

वासवदत्ता—(निरूप्यात्मगतम्) अहो प्रमादो परिअणस्स । जस्स दंसणपधादो पअत्तेण रक्खीअदि तस्स ज्जेव्व दिट्ठिगोअरे पडिदा भवे । भोदु । एव्वं दाव भणिस्सं । (प्रकाशम् ।) हज्जे साअरिए, कीस तुमं अज्ज मअणमहूसवपरिहीणे परिअणे सारिअं उज्झिअ इध आअदा । ता तहिं जेव्व लहुं गच्छ । एदं पि सत्त्वं पूओवअरणं कच्चणमालाए हत्थे समप्पेहि ।

(अहो प्रमादः परिजनस्य । यस्य दर्शनपथात्प्रयत्नेन रक्ष्यते तस्यैव दृष्टिगोचरे पतिता भवेत् । भवतु । एवं तावद्भणिष्यामि । हज्जे सागरिके, किमिति त्वमद्य मदनमहोत्सवपरिहीने परिजने सारिकामुज्झित्वेहागता । तस्मात्तत्रैव लघु गच्छ । एतदपि सर्वं पूजोपकरणं काञ्चनमालाया हस्ते समर्पय ।)

सागरिका—जं भट्टिणी आणवेदि । (तथा कृत्वा कतिचित्पदानि गत्वात्मगतम् ।) सारिआ उण मए सुसंगदाए हत्थे समप्पिदा । एदं पि अत्थि मे पेक्खिदुं कोदूहलं, किं जधा तादस्स अन्तेउरे भअवं अणङ्गो अच्चीअदि, इध वि तह ज्जेव्व आदु अण्णहत्ति । ता अलक्खिदा भविअ पेक्खिस्सं । (परिक्रम्यावलोक्य च ।) ता जाव इध पूआसमओ होदि ताव अहं पि भअवन्तं मअणं जेव्व पूइदुं कुसुमाइ अवचिणिस्सं । (इति कुसुमावचयं नाटयति ।)

(यद्भट्टिन्याज्ञापयति । सारिका पुनर्मया सुसंगताया हस्ते समर्पिता । एतदप्यस्ति मे प्रेक्षितुं कौतूहलम्, किं यथा तातस्यान्तःपुरे भगवाननङ्गोऽर्च्यत इहापि तथैवाथवान्यथेति । तस्मादलक्षिता भूत्वा प्रेक्षिष्ये । तथावदिह

SĀGARIKĀ.—(*Coming forward*). Mistress, here is everything ready.

VĀSAVADATTĀ.—(*Observing—to herself*). What carelessness this of my attendants! She might be seen by him from whom hitherto she has been so cautiously concealed. Very well, I shall speak thus. (*Aloud*). Hola! Sāgarikā, how is it that you have come here leaving the starling, when the attendants have gone away at this Cupid's festival! So go there quick. Deliver these materials of worship to Kāñcanamālā.

SĀGARIKĀ.—As your Majesty commands. (*So doing and going a few steps—to herself*). The starling is safe in Susangatā's charge. I should like to know if Anaṅga is worshipped here in the same manner as in my father's mansion or in some other manner. So unobserved I will watch. (*Going about and observing*). So in the interval between the hour of worship and now, I shall gather flowers for my own presentation to the deity. (*Acts the collecting of flowers*).

पूजासमयो भवति तावदहमपि भगवन्तं मदनमेव पूजयितुं कुसुमान्यव-
चेष्टयामि ।)

वासवदत्ता—कञ्चनमाले, पडिट्टावेहि असोअमूले भअवन्तं
पज्जुणं ।

(काञ्चनमाले, प्रतिष्ठापयाशोकमूले भगवन्तं प्रद्युम्नम् ।)

काञ्चनमाला—जं भट्टिणी आणवेदि । (इति तथा करोति ।)

(यद्भट्टिन्याज्ञापयति ।)

विदूषकः—(परिक्रम्यावलोक्य च ।) भो वअस्स, जधा वीसन्तो
णेउरस्सदो तथा तक्केमि आअदा देवी असोअमूलंति ।

(भो वयस्य, यथा त्रिश्रान्तो नृपुरशब्दस्तथा तर्कयाम्यागता देव्यशोक-
मूलमिति ।)

राजा—वयस्य, सम्यगवधारितम् । पश्येयं देवी । या किलैषा

कुसुमसुकुमारमूर्तिर्दधती नियमेन तनुतरं मध्यम् ।

आभाति मकरकेतोः पार्श्वस्था चापयष्टिरिव ॥ १९ ॥

तदेहि । उपसर्पावः । (उपसृत्य ।) प्रिये वासवदत्ते ।

वासवदत्ता—(विलोक्य ।) कधं अज्जउत्तो । जअदु जअदु
अज्जउत्तो । अलंकरेदु इमं देसं आसणपडिग्गहेण । एदं आसणं । एत्थ
उवविसदु अज्जउत्तो ।

(कथमार्यपुत्रः । जयतु जयत्वार्यपुत्रः । अलंकरोत्विमं देशमासन-
परिग्रहेण । एतदासनम् । अत्रोपविशत्वार्यपुत्रः ।)

(नाट्येनोपविशति ।)

काञ्चनमाला—भट्टिणि, सहत्थदिण्णेहिं कुसुमकुड्कुमचन्दण्था-
सएहिं सोहिदं कदुअ रत्तासोअपाअवं अरूचीअदु भअवं पज्जुणो ।

VĀSAVADATTĀ.—Kāñcanamālā, place the divine Pradyumna at the foot of the Aśoka tree.

KĀÑCANMĀLĀ.—As Your Majesty orders. (*Does so*).

VID.—(*Going round and observing*). Oh friend! since the jingling of anklets has ceased I guess Her Majesty has reached the foot of the Aśoka tree.

KING.—Well guessed my friend. Behold here is the queen who,

Standing by the side of the God of the fish-emblazoned banner, with her person tender like flowers, and with her waist grown thinner through austerities, looks like his bow-stock. (19)

So come we shall approach. (*Approaching*). Dear Vāsavadattā!

VĀSAVADATTĀ.—(*Observing*). My lord! Victory attend my lord. Please honour this place by sitting in it. Here is a seat. Be seated my lord.

(*The king acts sitting down*).

KĀÑCANAMĀLĀ.—Mistress; now adorn the Aśoka with flowers, saffron and sandal unguents, offered by your own hands, and worship the divine Pradyumna.

(भट्टिनि, स्वहस्तदत्तैः कुसुमकुङ्कुमचन्दनस्थासकैः शोभितं कृत्वा रक्ताशोकपादपमर्च्यतां भगवान्प्रद्युम्नः ।)

वासवदत्ता—उवणेहि मे पूओवअरणाइं ।

(उपनय मे पूजोपकरणानि ।)

(काञ्चनमालोपनयति । वासवदत्ता तथा करोति ।)

राजा—प्रिये वासवदत्ते,

प्रत्यग्रमज्जनविशेषविविक्तकान्तिः

कौसुम्भरागरुचिरस्फुरदंशुकान्ता ।

विभ्राजसे मकरकेतनमर्चयन्ती

बालप्रवालविटपिप्रभवा लतेव ॥ २० ॥

अपि च ।

स्पृष्टस्त्वयैष दयिते स्मरपूजाव्यापृतेन हस्तेन ।

उद्भिन्नापरमृदुतरकिसलय इव लक्ष्यतेऽशोकः ॥ २१ ॥

अपि च ।

अनङ्गोऽयमनङ्गत्वमद्य निन्दिष्यति ध्रुवम् ।

यदनेन न संप्राप्तः पाणिस्पर्शोत्सवस्तव ॥ २२ ॥

काञ्चनमाला—भट्टिणि, अच्चिदो भअवं पज्जुण्णो । ता करोहि भट्टिणो उइदं पूआसक्कारं ।

(भट्टिनि, अर्चितो भगवान्प्रद्युम्नः । तत्कुरु भर्तुरुचितं पूजासत्कारम् ।)

वासवदत्ता—तेण हि उवणेहि मे कुसुमाइं विलेपणं च ।

(तेन ह्युपनय मे कुसुमानि विलेपनं च ।)

काञ्चनमाला—भट्टिणि, एदं सव्वं सज्जं ।

(भट्टिनि, एतत्सर्वं सज्जम् ।)

(वासवदत्ता नाट्येन राजानं पूजयति ।)

VĀSAVADATTĀ.—Reach me the materials of worship.

(Kāñcanamālā brings them, Vāsavadattā commences the ceremony).

KING.—Vāsavadattā, my love,

While thus employed in worshipping Cupid, you resemble a creeper twining round a tree with fresh foliage, the border of your robe shining bright with the dye of the Kusumbha flowers, and your complexion remarkably bright from the fresh bath. (20)

Moreover—

The Aśoka appears to have put forth a new and lovelier shoot, while your hand, engaged in the worship of Cupid, rests upon it. (21)

Furthermore—

The unembodied god to-day will regret his being bodiless since on that account he cannot enjoy the touch of your hand. (22)

KĀÑCANAMĀLĀ.—Mistress, the worship of Cupid concluded, be pleased to render due honour to your Lord.

VĀSAVADATTĀ.—Then bring me flowers and unguents.

KĀÑCANAMĀLĀ.—Mistress, all this is ready.

(Vāsavadattā acts worshipping the king).

सागरिका—(गहीतकुसुमा ।) हद्दी हद्दी । कथं कुसुमलोहा-
 विखत्तहिअआए मए अदिचिरं किदं । ता इमिणा सिन्दुवारविडवेण
 ओवारिअसरीरा भविअ पेक्खिस्सं । (विलोक्य सविस्मयम् ।) कथं
 पच्चक्खो ज्जेव्व भअवं कुसुमाउहो पूअं पडिच्छदि । ता अहं पि
 इमेहिं कुसुमेहिं इधट्ठीद ज्जेव्व भअवन्तं कुसुमाउहं पूअइस्सं ।
 (इति कुसुमानि प्रक्षिपति ।) णमो दे भअवं कुसुमाउह, अमोघदंसणो
 मे भविस्ससि । दिट्ठं जं दट्ठव्वम् । (इति प्रणमति ।) अच्छरीअं ।
 दिट्ठो वि पुणो पेक्खिदव्वो । ता जाव ण को वि मं पेक्खदि दाव
 ज्जेव्व गमिस्सं । (इति कतिचित्पदानि गच्छति ।)

(हा धिक् हा धिक् । कथं कुसुमलोभाक्षितहृदयया मयातिचिरं
 कृतम् । तस्मादनेन सिन्दुवारविटपेनापवारितशरीरा भूत्वा प्रेक्षे ।
 कथं प्रत्यक्ष एव भगवान् कुसुमायुधः पूजां प्रतीच्छति । तदहमप्येतैः
 कुसुमैरिह स्थितैव भगवन्तं कुसुमायुधं पूजयिष्यामि । नमस्ते भगवन्
 कुसुमायुध, अमोघदर्शनो मे भविष्यसि । दृष्टं यद्द्रष्टव्यम् । आश्चर्यम् ।
 दृष्टोऽपि पुनः प्रेक्षितव्यः । तद्यावन्न कोऽपि मां प्रेक्षते तावदेव गमि-
 ष्यामि ।)

काञ्चनमाला—अज्ज वसन्तअ, एहि । संपदं तुमं पि सोत्थि-
 वाअणं पडिच्छ ।

(आर्य वसन्तक, एहि । सांप्रतं त्वमपि स्वस्तिवायनं प्रतीच्छ ।)

(विदूषक उपसर्पति ।)

वासवदत्ता—(विलेपनकुसुमाभरणदानपूर्वकम् ।) अज्ज, एदं
 सोत्थिवाअणं । (इत्यर्पयति ।)

(आर्य, इदं स्वस्तिवायनम् ।)

१ After this some read:—एत्तिओ उण विसेसो इध सअं ज्जेव्व
 कुसुमाउहो पूअं पडिच्छदि । अम्हाणं तादस्स अन्तेउरे उण चित्तगतो अच्ची-
 अदि ।

SĀGARIKĀ.—(*With flowers in her hand*). What! how late I am, my heart being drawn by greed for flowers So concealing my person behind the Sindhuvāra tree, I will look on. (*Observing with wonder*). How now! the deity condescends to accept in person the homage (of his votaries)! So standing in this very place, I will pay my offering to the deity. (*Throws down the flowers*). Glory to you flower-armed God! May thy sight prove not vouchsafed to me in vain. I have seen what I desired to see. (*Bows down*). What wonder! My eye never wearies looking on him, but must look on him again. So before anybody marks me, I shall retire.

(*Walks a few steps*).

KĀÑCANAMĀLĀ.—Noble Vasantaka, approach and accept your present.

(*Vidūṣaka approaches*).

VĀSAVADATTĀ.—(*After offering unguent, flowers and ornaments*). Worthy Sir, accept this present.

(*Offers*).

विदूषक—(सहर्षं गृहीत्वा ।) सोत्थि भोदीए ।

(स्वस्ति भवत्यै ।)

(नेपथ्ये वैतालिकः पठति ।)

अस्तापास्तसमस्तभासि नभसः पारं प्रयाते रवा-

वास्थानीं समये समं नृपजनः सायंतने संपतन् ।

संप्रत्येष सरोरुहद्युतिमुषः पादांस्तवासेवितुं

प्रीत्युत्कर्षकृतो दशामुदयनस्येन्दोरिवोद्वीक्षते ॥ २३ ॥

सागरिका—(श्रुत्वा सहर्षं परिवृत्य राजानं दृष्ट्वा सस्पृहम् ।) कथं
अअं सो राआ उदअणो जस्स अहं तादेण दिण्णा । (दीर्घं निःश्वस्य)
ता परपेसणदुंसिदं वि मे सरीरं एदस्स दंसणेण अज्ज बहुमदं
संवुत्तं ।

(कथमयं स राजोदयनो यस्याहं तातेन दत्ता । तस्मात्परप्रेषणदूषित-
मपि मे शरीरमेतस्य दर्शनेनाद्य बहुमतं संवृत्तम् ।)

राजा—कथमुत्सवापहृतचेतोभिः संध्यातिक्रमोऽप्यस्माभिर्नोपल-
क्षितः । देवि, पश्य ।

उदयतटान्तरितमियं प्राची सूचयति दिङ्निशानाथम् ।

परिपाण्डुना मुखेन प्रियमिव हृदयस्थितं रमणी ॥ २४ ॥

देवि तदुत्तिष्ठावः । आवासाभ्यन्तरमेव प्रविशावः ।

(सर्वं उत्थाय परिक्रामन्ति ।)

सागरिका—कथं पट्टिदा देवी । भोटु । ता अहं वि तुरिदं
गमिस्सं । (राजानं सस्पृहं दृष्ट्वा निःश्वस्य च ।) हद्धी हद्धी । मए मन्द-
भाइणीए पेक्खिदुं वि चिरं ण पारिदो अअं जणो । (इति निष्क्रान्ता ।)

VID.—(*Accepting with joy*). Blessings to your Majesty.

(*Behind the scene*).

BARD.—At this hour of evening, when the Sun haveing traversed the sky declines to the setting-mountain where he casts his rays (where he is shorn of his rays) the assemblage of princes now repairing together to the audience-hall to offer homage to thy feet that rob the lotuses of their lustre,—of the feet of thee Udayana whose favour increases their prosperity—now eagerly wait for a glimpse of them, as of the rays of the rising moon that give delight to the eyes and deprive the lotuses of their lustre. (23)

SĀGARIKĀ.—(*Turning round with joy, and seeing the king—longingly*). How now! Is this king Udayana to whom my father destined me a bride? (*Sighing deeply*). So my person although defiled in another's service, has by his sight become worthy of esteem.

KING.—What! with our minds engrossed by the festival, we have been insensible of the lapse of evening. Look, madam.

The East, by her very pale face, now betrays the presence of the Moon as a lovely woman does the loved one dwelling in the heart. (24)

So come, Let us rise and enter the place.

(*All rise and go round the stage*).

SĀGARIKĀ.—Ah, the queen is going; I, too, will quickly hence. (*Looking longingly at the king, and sighing*). Ah me! Unhappy that I am, I could not even behold him for a long time. (*Exit, gazing at the king*).

(कथं प्रस्थिता देवी । भवतु । तदहमपि त्वरितं गमिष्यामि । हा धिक् हा धिक् । मया मन्दभागिन्या प्रेक्षितुमपि चिरं न पारितोऽयं जनः ।)

राजा—(परिक्रामन् ।)

देवि त्वन्मुखपङ्कजेन शशिनः शोभातिरस्कारिणा
पश्याञ्जानि विनिर्जितानि सहसा गच्छन्ति विच्छायताम् ।
श्रुत्वा ते परिवारवारवनितागीतानि भृङ्गाङ्गना
लीयन्ते मुकुलान्तरेषु शनकैः संजातलज्जा इव ॥ २५ ॥

(इति निष्क्रान्ताः सर्वे ।)

इति मदनमहोत्सवो नाम प्रथमोऽङ्कः ।

KING.—(*Going round*).

Behold, my queen, the lotuses now humbled by your lotus-like face that eclipses the beauty of the moon, all of a sudden grow pale; while the bees, hearing the songs of the courtezans that attend upon you, are slowly hiding themselves within the buds as to cover their shame. (25)

(*Exeunt*).

END OF THE FIRST ACT "LOVE'S FESTIVAL".

द्वितीयोऽङ्कः ।

(ततः प्रविशति सारिकापञ्जरव्यग्रहस्ता सुसंगता ।)

सुसंगता—हट्टी हट्टी । अध कहिं दाणिं मम हत्थे इमं सारिअं निखिखविअ गदा मे पिअसही साअरिआ भविस्सदि । (अन्यतो दृष्ट्वा) एसा क्खु णिउणिआ इध ज्जेव्व आअच्छदि । ता जाव एदं पुच्छिस्सं ।

(हा धिक् हा धिक् । अथ कुत्रेदानीं मम हस्त इमां सारिकां निक्षिप्य गता मे प्रियसखी सागरिका भविष्यति । एषा खलु निपुणिकेत एवागच्छति । तद्यावदेनां प्रक्ष्यामि ।)

(ततः प्रविशति निपुणिका)

निपुणिका—उअलद्धो क्खु मए भट्टिणो वुत्तन्तो । ता जाव गदुअ भट्टिणीए णिवेदेमि । (इति परिक्रामति ।)

(उपलब्धः खलु मया भर्तुर्वृत्तान्तः । तद्यावद्गत्वा भट्टिन्यै निवेदयामि ।)

सुसंगता—हला णिउणिए, तुमं कहिं दाणिं विम्हआविखत्तहिअआ विअ इध ट्ठिदं मं अवहीरिअ कुदो अदिकामसि ।

(हला निपुणिके, त्वं कुत्रेदानीं विस्मयाक्षितहृदयेवेह स्थितां मामवधीर्य कुतोऽतिक्रामसि ।)

निपुणिका—कथं सुसंगदा । हला सुसंगदे, सुट्ठु तुए जाणिदं । एदं क्खु विम्हअस्स कारणं । अज्ज किल भट्टा सिरिपव्वदादो आअदस्स सिरिखण्डदासणामहेअस्स धम्मिअस्स सआसादो अआलकुसुमसंजणणदोहलं सिखिखअ अत्तणो परिगगहिदं णोमालिअं कुस्मसमिद्धिसोहिअं करिस्सदि त्ति एदं वुत्तन्तं जाणिदुं देवीए पेसिदग्धि । तुमं उण कहिं पट्ठिदा ।

(कथं सुसंगता । हला सुसंगते, सुष्ठु त्वया ज्ञातम् । एतत्खलु विस्मयस्य कारणम् । अद्य किल भर्ता श्रीपर्वतादागतस्य श्रीखण्डदासनामधेयस्य

Act Second

(Enter Susaṅgatā with the cage of the starling in her hand).

SUS.—What, where can my dear friend Sāgarikā have gone, leaving this starling in my charge! (*Looking before her*). Here is Nipuṇikā coming this very way; I will ask her.

(Enter Nipuṇikā).

NIPU.—I have come to know everything about the king; so I will go and report to the queen. (*Goes round the stage*).

SUS.—Well Nipuṇikā? Where are you going? Why is it that you pass by me as if you saw me not like one with a mind upset with wonder?

NIPU. What! It is Susaṅgatā! Friend Susaṅgatā, well have you guessed. This is the cause of my wonder; the king, having learnt from the venerable Śrīkhaṇḍa-dāsa, come from Śrīparvāta, a preparation to make flowers blossom out of season, is going to make his favourite Jasmine decked with a profusion of flowers; so the queen had sent me to inquire about it. But where are you going?

धार्मिकस्य सकाशादकालकुसुमसंजननदोहदं शिक्षित्वात्मनः परिगृहीतां नवमालिकां कुसुमसमृद्धिशोभितां करिष्यतीत्येतं वृत्तान्तं शतुं देव्या प्रेषितास्मि । त्वं पुनः कुत्र प्रस्थिता ।)

सुसंगता—पिअसहिं साअरिअं अण्णेसिदुं ।

(प्रियसखीं सागरिकामन्वेषितुम् ।)

निपुणिका—दिट्ठा मए दे पिअसही साअरिआ गहिदसमुग्गाअ-
चित्तफलअवट्ठिआ समुव्विग्गा विअ कअलीघरं पविसन्ती । ता गच्छ
पिअसहिं । अहं वि देवीसआसं गमिस्सं ।

(दृष्ट्वा मया तव प्रियसखी सागरिका गृहीतसमुद्रकचित्रफलकवर्तिका समुद्विग्रेव कदलीगृहं प्रविशन्ती । तद्वच्छ प्रियसखीम् । अहमपि देवीसकाशं गमिष्यामि ।)

(इति निष्क्रान्ते ।)

इति प्रवेशकः ।

(ततः प्रविशति गृहीतचित्रफलकवर्तिका मदनावस्थां नाटयन्ती सागरिका ।)

सागरिका—(निःश्वस्य ।) हिअअ, पसीद पसीद । किं इमिणा
आआसमेत्तफलएण दुल्लहजणप्पत्थणाणुवन्धेण । अण्णं च । जेण-
ज्जेव्व दिट्ठेण ईदिसो संदावो णं वड्ढदि पुणो वि तं जेव्व पेक्खिदुं
अहिलससित्ति अहो दे मूढदा । अई णिसंस हिअअ, जन्मदो पहुदि
सह संव्वड्ढिदं इमं जणं परिच्चइअ क्खणमेत्तदंसणपरिचिदं जणं अणु-
गच्छन्तो ण लज्जेसि । अधवा को तुह दोसो । अनङ्गसरपडणभीदेण
तुए एव्वं अज्झवसिदं । भोदु । अणङ्गं दाव उवालहिस्सं ।
(सास्रम् ।) भअवं कुसुमाउह, णिज्जिदसअलसुरासुरो भविअ इत्थिआ-
जणं पहरन्तो कधं ण लज्जेसि । (विचिन्त्य ।) अहवा अणङ्गो सि ।

Sus.—To look for my dear friend Sāgarikā.

NIPU.—Ah ! I saw her entering the plantain bower; she seemed depressed, and had a paint-box, brush and picture-board in her hand. Go to her, my friend; I will be going to my Mistress. (*Exeunt both*).

END OF THE PRAVEŚAKA.

(*Enter Sāgarikā love-lorn, with painting-board and brushes*).

SĀG.—Be still, my heart, why this importunate longing for a person so high above thy hopes, which only brings misery? Moreover, what folly this, that thou shouldst be anxious to behold that very form, whose sight has inspired such painful agitation? Thou ungrateful heart, dost thou not feel any shame thus to desert this person with whom, from thy very birth, wast thou reared, for another as yet but once beheld? Or, thou art not to blame; thou didst this, through terror of Anaṅga's shaft. (*With tears*). I should scold Anaṅga. Lord of the flowery bow, how, being the victor of all Demons and Gods, dost thou not blush to strike at a woman? (*Reflecting*). Or, thou art without form or

सन्वधा मम मन्दभाङ्गीए इमिणा दुष्णिमिक्तेण अवस्सं मरणं उव-
ट्ठिदं । फलकमवलोक्य ।) ता जाव इध को वि ण आअच्छदि दाव
आलेक्खसमप्पिदं तं अहिमदं जणं पेक्खिअ जघासमीहिदं करि-
स्सं । (सावष्टम्भमेकमना भूत्वा नाट्येन फलकं गृहीत्वा निःश्वस्य ।) जइ
वि अदिसद्धसेण वेवदि अअं अदिमेत्तं मे अगगहत्थो तधावि तस्स
जणस्स अण्णो दंसणोवाओ णत्थित्ति जघातधा आलिहिअ णं पेक्खिस्सं ।
(इति नाट्येन लिखति ।)

(हृदय, प्रसीद प्रसीद । किमनेनायासमात्रफलेन दुर्लभजन-
प्रार्थनानुबन्धेन । अन्यच्च । येनैव दृष्टेनैतादृशः संतापो ननु वर्धते
पुनरपि तमेव प्रेक्षितुममिलप्रसीत्यहो ते मूढता । अयि नृशंस हृदय, जन्मतः
प्रभृति सह संवर्धितमिमं जनं परित्यज्य क्षणमात्रदर्शनपरिचितं
जनमनुगच्छन्न लज्जसे । अथवा कस्तव दोषः । अनङ्गशरपतनभीतेन त्वयै-
वमध्यवसितम् । भवतु । अनङ्गं तावदुपालस्ये । भगवन्कुसुमायुध,
निर्जितसकलसुरासुरो भूत्वा स्त्रीजनं प्रहरन्कथं न लज्जसे । अथवान-
ङ्गोऽसि । सर्वथा मम मन्दभागिन्या अनेन दुर्निमित्तेनावश्यं मरणमुप-
स्थितम् । तद्यावदिह कोऽपि नागच्छति तावदालेख्यसमर्पितं तमभिमतं जनं
प्रेक्ष्य यथासमीहितं करिष्ये । यद्यप्यतिसाध्वसेन वेपतेऽयमतिमात्रं मेऽग्रहस्त-
स्तथापि तस्य जनस्यान्यो दर्शनोपायो नास्तीति यथातथालिख्यैनं
प्रोक्षिष्ये ।)

(ततः प्रविशति सुसंगता ।)

सुसंगता—एदं क्खु कअलीघरं । ता जाव पविसामि ।
(प्रविश्यावलोक्य च सविस्मयम् ।) एसा मे पिअसही साअरिआ । किं
चण एसा गरुआणुराआक्खित्तहिअआ किं पि आलिहन्ती ण मं
पेक्खदि । भोदु । ता जाव दिट्ठिपधं से परिहरिअ णिरूवइस्सं ।
(स्वैरं पृष्ठतोऽस्याः स्थित्वा दृष्ट्वा च सहर्षम् ।) कधं भट्टा आलिहिदो ।
साहु साअरिए साहु । अधवा ण कमलाअरं वज्जिअ राअहंसी
अण्णास्स अहिरमदि ।

sense. Ah! me! I fear my death impends through this fatal cause. (*Looking at the board*). Now then before any one has approached, I shall have a look at the loved one portrayed in this picture, and do what I desire. (*With firmness, concentrating her mind, she takes up the picture and sighs*). My hand is trembling through nervous fear; still as there is no other means of seeing him, I shall portray his likeness as best as I can, and look upon him.

(*Draws*).

(*Enter Susāṅgatā*).

Sus.—This is the plantain bower. (*Enters; looking with surprise*). Ha! my dear friend is here; how now, with her heart smitten with eager longing, and so intent upon some painting, she does not notice me? So I will keep out of her sight and look at what she is drawing. (*Gently steps behind her, and looks with delight*). How! the king's picture! Well done, Sāgarikā! But so it is; the royal swan leaves not the lotus-crowded lake to sport elsewhere.

(एतत्सल्लु कदलीगृहम् । तद्यावत्प्रविशामि । एषा मे प्रियसखी सागरिका । किं पुनरेषा गुर्वनुरागाक्षिमहदया किमप्यालिखन्ती न मां पश्यति । भवतु । तद्यावद्दृष्टिपथमस्याः परिहृत्य निरूपयिष्यामि । कथं भर्तालिखितः । साधु सागरिके साधु । अथवा न कमलाकरं वर्जयित्वा राजहंस्यन्यस्मिन्नभिरमते ।)

सागरिका—(सदाप्पम्) आलिहिदो मए एसो । किं उण णिव-
डन्तवाहसलिल्ल मे दिट्ठी पेक्खिदुं ण प्पहवदि । (मुखमुत्तानीकृत्याश्रूणि
संहरन्ती सुसंगतां दृष्ट्वोत्तरीयेण फलकं प्रच्छादयन्ती स्मितं कृत्वा ।)
कथं पिअसही सुसंगदा । सहि सुसंगदे, इदो उवविस ।

(आलिखितो मयैषः । किं पुनर्निपतदवाप्सलिला मे दृष्टिः प्रेक्षितुं
न प्रभवति । कथं प्रियसखी सुसंगता । सखि सुसंगते, इत उपविश ।)

सुसंगता—(उपविश्य बलात् फलकमाकृष्य दृष्ट्वा च ।) सहि, को
एसो तुए आलिहिदो ।

(सखि, क एष त्वयालिखितः ।)

सागरिका—(सलज्जम्) पउत्तमहूसवो भअवं अणङ्गो ।

(प्रवृत्तमहोत्सवो भगवाननङ्गः ।)

सुसंगता—(सस्मितम् ।) अहो दे णिउणत्तणं । किं उण सुण्णं
विअ चित्तं पडिभादि । ता अहं पि आलिहिअ रदिसणाधं करिस्सं ।

(वर्तिकां गृहीत्वा नाट्येन रतिव्यपदेशेन सागरिकामालिखति ।)

(अहो ते निपुणत्वम् । किं पुनः शून्यमिव चित्रं प्रतिभाति । तस्मादह-
मप्यालिख्य रतिसनाथं करिष्ये ।)

सागरिका—(विलोक्य सक्रोधम् ।) सहि, कीस तुए एत्थ अहं
आलिहिदा ।

(सखि, किमिति त्वयान्नाहमालिखिता ।)

सुसंगता—(विहस्य) सहि, किं अआरणे कुप्पसि । जादिसो

SĀG.—(*Tearfully*). Here have I drawn him; but alas my eyes cannot see him, blinded as they are with falling tears. (*Raises her head, and checks her tears; and beholding Susaṅgatā, hides the picture and smiles*). How! Dear friend Susaṅgatā! Friend, sit down.

SUS.—(*Sits and snatching the picture and observing*). Friend, who is this you have delineated?

SĀG.—(*Bashfully*). The deity of this festival, Anaṅga.

SUS.—(*Smiling*). How cleverly done! However it seems to lack (a figure to complete it); so I will draw and give (the God) his Ratī.

(*Taking a brush sketches Sāgarikā under the guise of Ratī*).

SĀG.—(*Looking-with anger*). Hey, friend! Why have you sketched my likeness here?

SUS.—(*Laughing*). Friend why do you get angry without cause! I have drawn my Ratī to match your

तुए कामदेवो आलिहिदो तादिसी मए रदी आलिहिदा । ता अ-
ण्णधासंभाविणि, किं तुह एदिणा आलविदेण । कधेहि सव्वं वुत्तन्तं ।

(सखि, किमकारणे कुप्यसि । यादृशस्त्वया कामदेव आलिखित-
स्तादृशी मया रतिरालिखिता । तस्मादन्यथासंभाविनि, किं तवैतेनाल-
पितेन । कथय सर्वं वृत्तान्तम् ।)

सागरिका—(सलज्जा स्वगतम् ।) णं जाणिदम्हि पिअसहीए ।
(प्रकाशम् ।) पिअसहि, महदी क्खु मे लज्जा । ता तधा करेसु जधा
ण को वि अवरो एदं वुत्तन्तं जाणादित्ति ।

(ननु ज्ञातास्मि प्रियसख्या । प्रियसखि, महती खलु मे लज्जा ।
तस्मात्तथा कुरु यथा न कोऽप्यपर एतद्वृत्तान्तं जानातीति ।)

सुसंगता—सहि, मा लज्ज । ईदिसस्स कण्णारअणस्स अ-
वस्सं जेव्व इदिसे वरे अहिलासेण होदव्वं । तधा वि जधा ण को
वि अवरो एदं वुत्तन्तं जाणिस्सदि तधा करेमि । एदाए उण मेधा-
विणीए सारिआए एत्थ कारणेण होदव्वं । कदावि एसा इमस्स
आलावस्स गहिदक्खरा कस्स वि पुरदो मन्तइस्सदि त्ति ।

(सखि, मा लज्जस्व । ईदृशस्य कन्यारत्नस्यावश्यमेवेदृशे वरेऽभि-
लाषेण भवितव्यम् । तथापि यथा न कोऽप्यपर एतं वृत्तान्तं ज्ञास्यति
तथा करोमि । एतया पुनर्मैधाविन्या सारिकयात्र कारणेन भवितव्यम् ।
कदाप्येषास्यालापस्य गृहीताक्षरा कस्यापि पुरतो मन्त्रयिष्यत इति ।)

सागरिका—सहि, अदो वि मे अधिअदरं संदावो वट्ठदि ।
(इति मदनावस्थां नाटयति ।)

(सखि, अतोऽपि मेऽधिकतरं संतापो वर्तते ।)

सुसंगता—(सागरिकाया हृदये हस्तं दत्वा ।) सहि, समस्सस सम-
स्सस । जाव इमाए दिग्घिआए णलिणीवत्ताइं मुणालिआओ अ
गेण्हिअ लहुं आअच्छामि । (निष्क्रम्य पुनः प्रविश्य च नाट्येन नलिनीपत्रैः

Kāmadeva. You who misunderstand things! come why talk thus; out with the whole truth.

SĀG.—(*Abashed to herself*). My friend has discovered my secret. (*Aloud*). My friend I feel greatly ashamed. So pray take care that no one else shall be made acquainted with this affair.

Sus.—Friend, do not be ashamed. It is inevitable that a lovely maiden like you should feel attachment for a person of exalted worth. Still be assured I will not betray you. But I fear this Medhāvinī may prove the cause (of betrayal); it is likely that she will catch words of our conversation and repeat them before some one.

SĀG.—Friend! how my affliction grows more than heretofore!

(*Acts as if she is suffering from love*).

Sus.—(*Placing her hand on Sāgarikā's heart*). Be composed, be composed! while I bring some lotus-leaves and lotus-stalks from the lake yonder. (*goes and returns, and arranging a bed with lotus-leaves, and*

शयनीयं मृणालैर्वलयानि च रचयित्वा परिशिष्टानि नलिनीपत्राणि सागरिकाया
हृदये निक्षिपति ।)

(सखि, समाश्वसिहि समाश्वसिहि । यावदेतस्या दीर्घिकाया नलिनी-
पत्राणि मृणालिकाश्च गृहीत्वा लब्धागच्छामि ।)

सागरिका—सहि, अवणेहि इमां णलिणीवत्तां मुणालिआओ
अ । अलं एदिणा । कीस अआरणे अत्ताणं आआसेसि । णं भणामि ।

दुल्लहजणअणुराओ लज्जा गरुई परव्वसो अप्पा ।

पिअसहि विसमं पेम्मं मरणं सरणं णवरमेक्कं ॥ १ ॥

(इति मूर्च्छति ।)

(सखि, अपनयेमानि नलिनीपत्राणि मृणालिकाश्च । अलमेतेन ।
किमित्यकारण आत्मानमायासयसि । ननु भणामि ।

दुर्लभजनानुरागो लज्जा गुर्वी परवश आत्मा ।

प्रियसखि विपमं प्रेम मरणं शरणं केवलमेकम् ॥)

सुसंगता—(स्करुणम् ।) पिअसहि साअरिए, समस्सस सम-
स्सस ।

(प्रियसखि सागरिके, समाश्वसिहि समाश्वसिहि ।)

(नेपथ्ये कलकलः ।)

कण्ठे कृत्वावशेषं कनकमयमधः शृङ्खलादाम कर्ष-

न्कान्त्वा द्वाराणि हेलचलचरणरणत्किङ्किणीचक्रवालः ।

दत्तातङ्कोऽङ्गनानामनुसृतसरणिः संध्रमादश्वपालैः

प्रभ्रष्टोऽयं प्लवङ्गः प्रविशति नृपतेर्मन्दिरं मन्दुरायाः ॥ २ ॥

अपि च ।

नष्टं वर्षधरैर्मनुष्यगणनाभावादपास्य त्रपा-

मन्तः कञ्चुकिकञ्चुकस्य विशति त्रासादयं वामनः ।

making coils of the lotus-stalk, places the remaining lotus-leaves on Sāgarikā's bosom).

SĀG.—Friend, take away these leaves and lotus stalks, Away with them. Why should you trouble yourself for nothing? for

I have fixed my heart on a person who is unattainable; I am overcome with shame—I am a slave to other's will—my love is without return—death, dear friend, is my only refuge. (1)

(Faints).

SUS.—*(Compassionately).* Compose, dear friend, compose yourself.

(A noise behind the Scenes).

Putting the golden chain in its neck, and dragging its ends on the ground, with a circle of small bells tinkling as sportively it moves its feet, this monkey has escaped from the stables, and crossing the gates and frightening women is entering the King's palace, while the stable-keepers are running after it. (2)

Moreover—

The eunuchs, not reckoned among men as they are, have fled away, unabashed; this dwarf here takes shelter in the (loose) vest of the chamberlain.

पर्यन्ताश्रयिभिर्निजस्य सदृशं नाम्नः किरातैः कृतं

कुब्जा नीचतयैव यान्ति शनकैरात्मेक्षणाशङ्किनः ॥ ३ ॥

सुसंगता—(आकर्ष्याग्रतोऽवलोक्य ससंभ्रममुत्थाय सागरिकां हस्ते गृहीत्वा ।) सहि, उट्टेहि उट्टेहि । एसो क्खु दुट्ठवानरो इदो ज्जेव्व आअच्छदि ।

(सखि, उत्तिष्ठोत्तिष्ठ । एष खलु दुष्टवानर इत एवागच्छति ।)

सागरिका—किं दाणि करेम्ह ।

(किमिदानीं कुर्वः ।)

सुसंगता—एहि । इमस्सि तमालविट्ठवन्धआरे पविसिअ एदं अदिवाहेम्ह ।

(एहि । एतस्मिन्स्तमालविट्ठपान्धकारे प्रविश्यैनमतवाहयावः ।)

(परिक्रम्योभे सभयं पश्यन्त्यावेकान्ते पर्यवस्थिते ।)

सागरिका—सुसंगदे, कथं तुए चित्तफलओ उज्झिदो । कदावि को वि तं पेक्खदि ।

(सुसंगते, कथं त्वया चित्रफलक उज्झितः । कदापि कोऽपि तं प्रेक्षते ।)

सुसंगता—अइ सुट्ठिदे, किं अज्ज वि चित्तफलएण करिस्ससि । एसो दधिभक्तलम्पटो एदं पञ्जरं उग्घाडिअ दुट्ठवाणरो अदिक्कन्तो । एस क्खु मेहाविणी उड्डीणा अण्णदो गच्छदि । ता एहि । ल्हुं अणुसरेम्ह । इमस्स आलावस्स गहिदक्खरा कस्स वि पुरदो मन्तइस्सदि ।

(अयि सुस्थिते, किमद्यापि चित्रफलकेन करिष्यसि । एष दधिभक्तलम्पट एतत् पञ्जरमुद्धात्य दुष्टवानरोऽतिक्रान्तः । एषा खलु मेघाविन्युड्डीनान्यतो गच्छति । तदेहि । लघ्वनुसरावः । एतस्यालापस्य गृहीताक्षरा कस्यापि पुरतो मन्त्रयिष्यते ।)

सागरिका—सहि, एव्वं करेम्ह ।

The Kirātas running away to the surrounding boundary have proved true to their designation, and the hump-backs, fearing lest they should be seen (by the monkey) are bowing low and slowly sneaking away. (3)

Sus.—(*Listening—looks before her and getting up in confusion and holding Sāgarikā's hand*). Up, up, my friend, the wild monkey is coming hither.

SĀG.—What shall we do?

Sus.—Come; entering this darkness (shade) of Tamāla boughs we shall escape him.

(*They walk about, both looking on with fear, and stand at a corner of the stage*).

SĀG.—Susaṅgatā, how have you left the drawing! May be, some one will discover it.

Sus.—Ah! unperturbed that you are, what do you still want with the drawing? This ape, so fond of curds and rice, has opened the cage and passed; while the Sārikā Medhāvinī escapes and flies away. Come then, let us quick after her. Having caught the words of our conversation, she will repeat them before some one.

SĀG.—Yes, friend, let us do so.

(सखि, एवं कुर्वः ।)

(इति परिक्रामतः ।)

(नेपथ्ये ।)

ही ही अच्छरीअं अच्छरीअं ।

(ही ही । आश्चर्यमाश्चर्यम् ।)

सागरिका—(विलोक्य सभयम् ।) सुसंगदे, जाणीअदि पुणे वि दुट्टवाणरो ज्जेव्व आअच्छदित्ति ।

(सुसंगते, ज्ञायते पुनरपि दुष्टवानर एवागच्छति ।)

सुसंगता—(दृष्ट्वा विहस्य ।) अइ कादरे, मा भाआहि । भट्टिणो पारेवासवत्ति क्खु एसो अज्जवसन्तओ ।

(अयि कातरे, मा विभीहि । भर्तुः परिपार्श्ववर्ती खल्वेष आर्य-वसन्तकः ।)

(ततः प्रविशति वसन्तकः ।)

वसन्तकः—ही ही अच्छरीअं अच्छरीअं । साहु रे सिरिखण्ड-दास धम्मिअ, साहु ।

(ही ही । आश्चर्यमाश्चर्यम् । साधु रे श्रीखण्डदास धार्मिक, साधु ।)

(सस्पृहमवलोकयति ।)

सुसंगता—सहि, किं एदिणा दिट्ठेण । दूरीभूदा क्खु सारिआ । ता एहि । अणुसेरम्ह ।

(सखि, किमेतेन दृष्टेन । दूरीभूता खलु सारिका । तदेहि । अनुसरावः ।)

(इति निष्क्रान्ते ।)

वसन्तकः—साहु रे सिरिखण्डदास, धम्मिअ, साहु । जेण दिण्णमेत्तेण ज्जेव्व तेण दोहलएण ईदिसी णोमालिआ संवुत्ता जेण णिरन्तरुब्भिण्णकुसुमगुच्छच्छादिदविडवा उवहसन्ती विअ लक्खी-अदि देवीपरिगहिदं माहवीलदं । ता जाव गदुअ पिअवअस्सस्स णिवे-देमि । (परिक्रम्यावलोक्य च ।) एसो क्खु पिअवअस्सो तस्स दोह-

(*Both go round*).

(*Behind*).

How strange, indeed, how strange !

SĀG.—(*Looking, with fear*). Susaṅgatā, do you know, is it the monkey that is coming this way?

SUS.—(*Looks; laughing*). Ah ! timid one ! have no fear ; it is only the venerable Vasantaka, our king's companion.

(*Enter Vasantaka*).

VAS.—Very strange, indeed, very strange ! Very nice, venerable Śrīkhaṇḍadāsa, indeed, very nice.

(*Looks on with eager curiosity*).

SUS.—Friend ! What avails looking at him. The starling has flitted a great distance. Come, let us follow her.

(*Exeunt*).

VAS.—How very nice, venerable Śrīkhaṇḍadāsa, that by the mere administration of that preparation the jasmine was so transformed that, with its branches covered with thick-blossoming flowers, it now seems to smile disdainfully upon the queen's favourite *Mādhavī*. I will go and tell my friend. (*Going round and observing*).

लअस्स लद्धप्पच्चअदाए परोक्खं वि तं गोमालिअं पच्चक्खं विअ कुसु-
मिदं पेक्खन्तो हरिसुप्फुल्ललोअणो इदो ज्जेव्व आअच्छदि । ता जाव
णं उवसप्पामि । (इति राजानं प्रति गतः ।)

(साधु रे श्रीखण्डदास धार्मिक, साधु । येन दत्तमात्रेणैव तेन दोहदेने-
दृशी नवमालिका संवृत्ता येन निरन्तरोद्भिन्नकुसुमगुच्छाच्छादितविटपोप-
हसन्तीव लक्ष्यते देवीपरिगृहीतां माधवीलताम् । तद्यावद्भवा प्रियवयस्यस्य
निवेदयामि । एष खलु प्रियवयस्यस्तस्य दोहदस्य लब्धप्रत्ययतया परोक्षा-
मपि तां नवमालिकां प्रत्यक्षामिव कुसुमितां प्रेक्षमाणो हर्षोत्फुल्ललोचन इत
एवागच्छति । तद्यावदेनमुपसर्पामि ।)

(ततः प्रविशति यथानिर्दिष्टो राजा ।)

राजा—(सहर्षम् ।)

उदामोत्कलिकां विपाण्डुररुचं प्रारब्धजृम्भां क्षणा-
दायासं श्वसनोद्गमैरविरलैरातन्वतीमात्मनः ।

अद्योद्यानलतामिमां समदनां नारीमिवान्यां ध्रुवं

पश्यन्कोपविपाटलद्युतिं मुखं देव्याः करिष्याम्यहम् ॥ ४ ॥

विदूषकः—(सहसोपसृत्य ।) जअटु जजदु पिअवअस्सो । भो
वअस्स दिट्ठिआ वड्ढासि । (' जेण 'दिण्णमेत्तेण ' इति पुनः पठति ।)

(जयतु जयतु प्रियवयस्यः । भो वयस्य, दिष्टया वर्धसे ।)

राजा—वयस्य, कः संदेहः । अचिन्त्यो हि मणिमन्त्रौषधीनां
प्रभावः । तदादेशय मार्गम् । येन वयमद्य तदवलोकनेन चक्षुषः फल-
मनुभवामः ।

विदूषकः—(साटोपम् ।) एटु एटु भवं ।

(एतु, एतु, भवान् ।)

राजा—गच्छाग्रतः ।

(उभौ परिक्रामतः ।)

विदूषकः—(आकर्ण्य सभयं निवृत्य राजानं हस्ते गृहीत्वा ससंभ्रमम् ।)

Ah! Yonder he comes and confident of the efficacy of that preparation, his eyes dialated are sparkling with delight, as if he looked upon the jasmine blossoming in his presence; so I will go to him.

(Advances towards the king).

(Enter King as described).

KING.—*(With joy).*

To-day I shall make the queen's face flushed red with anger by looking at this creeper which puts forth luxuriant blossoms, which is pale white, and is just beginning to bloom, while it waves itself in the ever-swelling breezes, as if at a love-stricken woman, with a heart full of eager longing, with her very pale complexion, and every moment yawning and increasing her distress by frequent heaving of sighs. (4)

VID.—*(Suddenly advancing).* Victory to you, dear friend! Fortune is propitious *(again repeats—Jena Dinṇametteṇa etc.)*.

KING.—I doubt it not, my friend; for inconceivable is the virtue of herbs and charms and gems. So lead the way, and let these eyes this day obtain by the sight the fruit (of their formation).

VID.—*(With importance).* Come, Sir.

KING.—Lead the way.

(Both go round the stage).

VID.—*(Listening and retreating with alarm holds the*

भो, वयस्य, एहि । पलाअम्ह ।
(भो, वयस्य, एहि । पलायावहे ।)

राजा—कमथम् !

विदूषकः—भो, एदस्सि वडलपाअवे को वि भूदो पडिवसदि ।
(भोः, एतस्मिन्वकुलपादपे कोऽपि भूतः प्रतिवसति ।)

राजा—धिङ्मूर्ख, विस्सद्धं गम्यताम् । कुत ईदृशानामत्र संभवः ।

विदूषकः—फुडक्खरं जेव्व मन्तेदि । जइ मम वअणं ण पत्ति-
आअसि ता अग्गदो भविअ सअं जेव्व आअण्णेहि ।

(स्फुटाक्षरमेव मन्त्रयते । यदि मे वचनं न प्रत्याययसि तदग्रतो भूत्वा स्वयमेवाकर्णय ।)

राजा—(तथा कृत्वा श्रुत्वा च ।)

स्पष्टाक्षरमिदं तावन्मधुरं स्त्रीस्वभावतः ।

अल्पाङ्गत्वादिनिर्हादि मन्ये वदति सारिका ॥ ५ ॥

(ऊर्ध्वं निरूप्य निपुणमवलोक्य ।) सारिकैव ।

विदूषकः—(विचार्य ।) कधं । सच्चं जेव्व सारिआ ।

(कथम् । सत्यमेव सारिका ।)

राजा—(विहस्य ।) वयस्य, एवम् ।

विदूषकः—भो वअस्स, तुमं भआलुओ । जेण सारिअं भूदेत्ति मन्तेसि ।

(भो वयस्य, त्वं भयालुः । येन सारिकां भूत इति मन्त्रयसे ।)

राजा—धिङ्मूर्ख, यदात्मना कृतं तन्मयि संभावयसि ।

विदूषकः—भो, जइ एव्वं म क्खु मं णिवारेसु । (सरोपं दण्ड-
काष्ठमुद्यम्य ।) आः दासीए धीए, तुमं जाणासि सच्चं जेव्व बम्हणो
भाअदित्ति । ता चिट्ठ दाव । इमिणा पिसुणजणहिअअकुडिलेण दण्ड-

king by the hand and confusedly). Friend, come, let us fly hence.

KING.—Why?

VID.—Oh! some goblin lives in this Bakula tree.

KING.—Away, simpleton, go on, and have no fear. How can any such being dwell in this place?

VID.—He speaks quite distinctly; if you disbelieve me, advance and listen.

KING.—(*Does so and listens*).

This is a distinct voice, and sweet too, as is natural to a woman; and it is not very loud owing to its small size; meseems, therefore, that it is a starling. (5)

(*Looking up and examining carefully*). Ah! a starling to be sure.

VID.—(*Reflecting*). How! a starling?

KING.—(*Smiling*). Yea, a starling, my friend.

VID.—Friend, you are a coward to fancy a starling to be a goblin.

KING.—Out on you, blockhead! Would you accuse me of what you have done yourself?

VID.—If so, do not come in my way. (*Angrily holding up his staff*). You impertinent thing, you think the Brahmin is really afraid. Wait a moment that with this

अट्टेण पडिपकं विअ कइत्थफलं इमादो वउलपाअवादो आहणिअ तुमं पाडइस्सं । (इति हन्तुमुद्यतः ।)

(भोः, यद्येवं मा खलु मां निवारय । आः दास्याःपुत्रि, त्वं जानासि सत्यमेव ब्राह्मणो विभेतीति । तत्तिष्ठ तावत् । एतेन पिशुन-जनहृदयकुटिलेन दण्डकाष्ठेन परिपक्वमिव कपित्थफलमेतस्माद्वकुलपाद-पादाहत्य पातयिष्ये ।)

राजा—(निवारयन्) मूर्ख, किमप्येषा रमणीयं व्याहरति । तत्किमेनां त्रासयसि । शृणुवस्तावत् ।

(उभावाकर्णयतः ।)

विदूषकः—(आकर्ण्य ।) भो वअस्स, सुदं तुए जं एदाए मन्तिदं । एसा भणादि । सहि को एसो तुए आलिहिदो । सहि, णं पठत्तमहूसवो भअवं अणङ्गो । पुणो वि एसा भणादि । ‘सहि, कीस तुए एत्थ अहं आलिहिदा ।’ ‘सहि किं अआरणे कुप्पसि । जादिसो तुए कामदेवो आलिहिदो तादिसी मए रदी आलिहिदा । ता अण्णधासंभाविणि, किं तुह एदिणा आलविदेण । कधेहि सव्वं वुत्तन्तं ’ । ता भो वअस्स, किं णेदं ।

(भो वयस्य श्रुतं त्वया यदेतया मन्त्रितम् । एषा भणति । सखि, क एष त्वया अलिखितः । सखि, ननु प्रवृत्तमहोत्सवो भगवाननङ्गः । पुनरप्येषा भणति । सखि, किमिति त्वयात्राहमालिखिता । सखि, किमकारणे कुप्यसि । यादृशस्त्वया कामदेव आलिखितस्तादृशी मया रतिरालिखिता । तदन्यथासंभाविनि किं त्वैतेनालपितेन । कथय सर्वं वृत्तान्तम् । तद्भो वयस्य, किं निवदम् ।)

राजा—वयस्य, एवं तर्कयामि । कयापि हृदयवल्लभोऽनुरागा-

१ विदूषकः—एवं भणादि । इमस्स बम्हणस्स भोजणं दिज्जेत्ति ।

राजा—सर्वमप्यौदारिकस्याभ्यवहार एव पर्यवस्यति । तत्सत्यं वद । किमा-लपति सारिका । added in some editions.

staff, crooked like the heart of a wicked person, I will hit you and bring you down from the tree like a ripe wood-apple.

(Prepares to strike).

KING.—*(Restraining).* You fool! She talks something pretty; why do you scare her. Let us hear.

(Both listen).

VID.—*(Listening).* Friend, did you hear what she said? She says 'Friend, who is this you have delineated?' 'Friend! the deity of this festival, Anaṅga'. Again she says, 'Ah! friend, why have you sketched my likeness here', 'Friend, why do you get angry without cause; I have drawn my Ratī to match your Kāmadeva. So that you who misunderstand things, why talk thus? Out with the whole truth'. Hey, sir, what should this mean?

KING.—Friend, I think thus: Some female has been drawing her lover's portrait out of affection for

दभिलिख्य कामदेवव्यपदेशेन सखीपुरतोऽपह्नुतः । तत्सख्यापि प्रत्य-
भिज्ञाय वैदग्ध्यादसावपि रतिव्यपदेशेन तत्रैवालिखितेति ।

विदूषकः—(छोटिकां दत्त्वा ।) भो वअस्स, जुज्जदि वखु एदं ।
(भो वयस्य, युज्यते खल्वेतद् ।)

राजा—भो वयस्य, तूष्णीं भव । पुनरपि व्याहरति । तच्छृणु-
वस्तावत् ।

(उभावपि शृणुतः ।)

विदूषकः—भो वअस्स, एसा भणादि । ‘सहि, मा लज्ज ।
ईदिसस्स कण्णारअणस्स अवस्सं जेव्व ईदिसे वरे अहिलासेण हो-
दव्वं’ । भो, जा एसा आलिहिदा सा वखु कण्णा दंसणीआ ।

(भो वयस्य, एवं भणति । सखि, मा लज्जस्व । ईदृशस्य कन्या-
रत्नस्यावश्यमेवेदृशे वरेऽभिलाषेण भवितव्यम् । भो यैपालिखिता सा
खलु कन्या दर्शनीया ।)

राजा—यद्येवं तदवहितौ शृणुवस्तावत् । अस्यवकाशो नः कुतू-
हलस्य ।

विदूषकः—(पुनराकर्ण्य) भो वअस्स, सुदं तुए जं एदाए म-
न्तिदं । ‘सहि, अदो वि मे अधिअदरं संदावो वट्टदि ।’ ‘सहि,
अवणेहि इमाई णलिणीवत्ताई मुणालिआओ अ । अलं एदिणा ।
कीस अआरणे अत्ताणं आआसेसि’त्ति ।

(भो वयस्य, श्रुतं त्वया यदनया मन्त्रितम् । सखि, अतोऽपि मेऽधिकतरं
संतापो वर्तते । सखि, अपनयेमानि नलिनीपत्राणि मृणालिकाश्च । अलमेतेन ।
किमित्यकारण आत्मानमायासयसीति ।)

राजा—वयस्य, न केवलं श्रुतम् । अभिप्रायोऽपि लक्षितः ।

विदूषकः—भो वअस्स, मा पण्डिअगव्वं उव्वह ।
अहं दे एदाए मुहादो सुणिअ सव्वं वक्खाणइस्सं । अज्ज वि कुर-
कुराअदि जेव्व एसा सारिआ दासीए धीआ । ता सव्वं सुणिअ
विक्खाणइस्सं ।

him, and passing it off on her companion as (the picture of) the God of love; her friend finding her out, has cleverly delineated her in the character of Ratī.

VID.—(*Snapping his fingers*). Very likely, my friend.

KING.—Be still, friend. She speaks again. So let us listen. (*Both listen*).

VID.—Friend, she says 'Friend! do not be ashamed. It is inevitable that a lovely maiden like you should feel attachment for a person of exalted worth'. The maiden that is pictured is very charming.

KING.—If so, let us be more attentive. This engages our curiosity.

VID.—(*Listening again*). Friend, did you hear what she says—'Friend, how my affection grows more than heretofore', 'Friend, take away these leaves and lotus-stalks. Away with them. Why should you trouble yourself in vain'.

KING.—Friend, not only have I heard but also have caught its import.

VID.—Friend, do not you presume upon your scholarship. I will explain all she says, after hearing

(भो वयस्य, मा पण्डितगर्वमुद्वह । अहं त एतस्या मुखतः श्रुत्वा सर्वं व्याख्यास्ये । अद्यापि कुरुकुरायत एवैषा सारिका दास्याःपुत्री । तत्सर्वं श्रुत्वा व्याख्यास्ये ।)

राजा—युक्तमभिहितम् ।

(पुनराकर्णयतः ।)

विदूषकः—भो वयस्स, एसा क्खु सारिआ दासीए धीआ चदुव्वेदी बम्हणो विअ रिचाइं पढिदुं पउत्ता ।

(भो वयस्य, एषा खलु सारिका दास्या दुहिता चतुर्वेदी ब्राह्मण इव ऋचः पठितुं प्रवृत्ता ।)

राजा—वयस्य, कथय । किमप्यन्यचेतसा मया नावधारितं किमनयोक्तमिति ।

विदूषकः—भो वयस्स, एवं भणादि ।

दुल्लहजणअणुराओ लज्जा गरुई परव्वसो अप्पा ।

पिअसहि विसमं पेम्मं मरणं सरणं णवरमेकं ॥ १ ॥

(भो वयस्य एवं भणति ।

दुर्लभजनानुरागो लज्जा गुर्वी परवश आत्मा ।

प्रियसखि विषमं प्रेम मरणं शरणं केवलमेकम् ॥)

राजा—(सस्मितम् ।) वयस्य, एवंविधं भवन्तं ब्राह्मणं मुक्त्वा कोऽन्य एवंविधानामृचामभिज्ञः ।

विदूषकः—तदो किं णु क्खु एदं ।

(ततः किं नु खल्वेतत् ।)

राजा—ननु गाथिकेयम् ।

विदूषकः—किं गाधिआ । तदो किं कहिअं ।

(किं गाथिका । ततः किं कथितम् ।)

राजा—वयस्य, कयापि श्लाघ्ययौवनया प्रियतममनासादयन्त्या जीवितनिरपेक्षयोक्तम् ।

her out. Still does this jade, this starling chatter. So I will explain everything after listening to her.

KING.—Well said.

(Both listen again).

VID.—Friend, this starling—this wretch—has now begun to chant holy mantras like a Brahmin skilled in the four Vedas.

KING.—Friend tell me; I did not hear what she said as I was rather inattentive.

VID.—Friend, this is what she says—

‘I have fixed my heart on a person who is unattainable. I am overcome with shame, I am a slave to other’s will, my love is without return,—death, friend, is my only refuge’.

KING.—*(Smiling)*. With the exception of yourself, my worthy friend, what Brahmin can presume to know such holy mantras?

VID.—Why? What is it, then?

KING.—It is a verse.

VID.—A verse? What does it mean, then?

KING.—Some maiden of commendable youth, has spoken this, who not getting her lover, has become desperate of life.

विदूषकः—(उच्चैर्विहस्य ।) किं एदेहिं वक्कभणिदेहिं । उजुअं जेव्व किं ण भणासि जधा मं जेव्व अणासादअन्तीएत्ति । अण्णधा को अण्णो कुसुमचावव्ववदेसेण णिह्वीअदि । (हस्ततालं दत्त्वोच्चैर्विहसति ।)

(किमेतैर्वक्कभणितैः । ऋजुकमेव किं न भणसि यथा मामेवानासादयन्त्येति । अन्यथा कोऽन्यः कुसुमचापव्यपदेशेन निह्नूयते ।)

राजा—(ऊर्ध्वमवलोक्य ।) धिङ्मूर्ख, किमुच्चैर्विहसता त्वये-यमुन्त्रासिता येनोड्डीयान्यत्र कापि गता ।

(इति निरूपयतः)

विदूषकः—(विलोक्य ।) भो वअस्स, एस क्खु कअलीघरं गदा । ता एहि । अणुसरेम्ह ।

(भो वयस्य, एषा खलु कदलीगृहं गता । तदेहि । अनुसरावः ।)

(इति परिक्रामतः ।)

राजा—

दुर्वीरां कुसुमशरव्यथां वहन्त्या

कामिन्या यदभिहितं पुरः सखीनाम् ।

तद्भूयः शिशुकसारिकाभिरुक्तं

धन्यानां श्रवणमथातिथित्वमेति ॥ ६ ॥

विदूषकः—भो वअस्स, एदं क्खु कअलीघरं । जाव पवि-सम्ह ।

(भो वयस्य, एतत्खलु कदलीगृहम् । यावत्प्रविशावः ।)

(इत्युभौ प्रविशतः ।)

विदूषकः—किं एदाए दासीए धीआए सारिआए । इध दाव मन्दमारुदुव्वेलन्तवालकअलीदलसीदले सिलादले उवविसिअ मुहुत्तअं वीसमम्ह ।

VID.—(*Laughing loudly*). Why such evasive words? Why not say straight, she despairs of getting me, or else, who but yourself could have been delineated as the God of the flowery bow? (*Claps his hands and loudly laughs*).

KING.—(*Looking up*). Peace, simpleton! Why, your boisterous mirth has frightened her, and flying she has gone somewhere else.

(*Both look carefully*).

VID. (*Observing*). Friend, she has gone to the plantain-bower. Come along, we shall follow.

(*They go round the stage*).

Whatever the loving maiden, heavily oppressed by the shafts of Kāma, entrusts to her companion, being overagain repeated by the young parrot or starling, finds an hospitable welcome in the ears of the fortunate alone. (6)

VID.—Friend, here is this plantain-bower. So let us enter. (*Both enter*).

VID.—Why trouble ourselves about that wretched starling? Let us rest on this stone-slab, cool beneath

(किमेतया दास्याःपुत्र्या सारिकया । इह तावन्मन्दमारुतोद्वेलद्वालक-
दलीदलशीतले शिलातल उपविश्य मुहूर्तं विश्राम्यावः ।)

राजा—यदभिरुचितं भवते । (इत्युपविशतः । राजा 'दुर्बारां
(२।३३) इत्यादि पठति ।)

विदूषकः—(पार्श्वतोऽवलोक्य ।) भो वअस्स, एदेण उग्घाडि-
ददुवारेण ताए सारिआए पञ्जरेण होद्वं ।

(भो वयस्य, एतेनोद्घाटितद्वारेण तस्याः सारिकायाः पञ्जरेण
भवितव्यम् ।)

राजा—वयस्य, निरूप्यताम् ।

विदूषकः—जं भवं आणवेदि । (परिक्रम्यावलोक्य च ।) एसो
वि चित्तफलओ । जाव णं गेह्णामि । (गृहीत्वा निरूप्य च सहर्षम् ।) भो
वअस्स दिदिठ्ठा वट्ठसि ।

(यद्भवानाज्ञापयति । एषोऽपि चित्रफलकः । यावदेनं गृह्णामि । भो
वयस्य दिष्टया वर्धसे ।)

राजा—(सकौतुकम् ।) वयस्य, किं मेतत् ।

विदूषकः—भो, एदं तं जं मए भणिदं । तुमं जेव्व एत्थ आ-
लिहिदो । अण्णधा को अण्णो कुसुमचावव्वदेसेण णिह्णवीअदि त्ति ।

(भोः एतत्तद्यन्मया भणितम् । त्वमेवात्रालिखितः । अन्यथा कोऽन्यः
कुसुमचापव्यपदेशेन निह्नूयत इति ।)

राजा—(सहर्षं हस्तौ प्रसार्य ।) सखे, दर्शय दर्शय ।

विदूषकः—ण दे दंसइस्सं । सावि कण्णआ इधजेव्व आलि-
हिदा । ता किं पारितोसिएण विणा ईदिसं कण्णारअणं दंसीअदि ।

(न ते दर्शयिष्ये । सापि कन्येहैवालिखिता । तत्किं पारितोषिकेण
विनेदशं कन्यारत्नं दर्शयते ।)

the leaves of the young Banana trees waving in gentle breezes.

KING.—As you please. (*They sit*).

KING.—(*Sighing, repeats Durvārām Kusuma, etc.*).

VID.—(*Looking at the sides*). That, yonder, seems to be the cage of the starling, the door of which is opened.

KING.—See what it is.

VID.—Just as you desire, Sir. (*Going round and observing*). Here is the picture-board. I will take it. (*Taking it up, and scanning it, expresses joy*). Friend! you are in luck.

KING.—(*With curiosity*). What is that, friend?

VID.—This is just what I said. It is you that is delineated here; who else could have been shown as the god of the flowery-bow?

KING.—(*With joy, stretching his hands*). Friend, show me.

VID.—Well, I won't. That maiden too is painted here. What, is such a jewel of a girl to be seen for nothing?

राजा—(कटकमर्पयन्नेव बलाद्गृहीत्वा विलोक्य सविस्मयम् ।)
वयस्य, पश्य ।

लीलावधूतपद्मा कथयन्ती पक्षपातमधिकं नः ।

मानसमुपैति केयं चित्रगता राजहंसीव ॥ ७ ॥

अपि च ।

विधायापूर्वपूर्णेन्दुमस्या मुखमभूद्ध्रुवम् ।

धाता निजासनाम्भोजविनिमीलनदुःस्थितः ॥ ८ ॥

(ततः प्रविशति सागरिका सुसंगता च ।)

सागरिका—सहि सुसंगदे, ण समासादिदा अम्हेहिं सारिआ ।

चित्तफलअं वि दाव इमादो कअलीघरादो गोण्हिअ लहुं गच्छम्ह ।

(सखि सुसंगते, न समासादितास्माभिः सारिका । चित्रफलकमपि तावदेतस्मात्कदलीगृहाद्गृहीत्वा लघु गच्छावः ।)

सुसंगता—सहि, एवं करेम्ह ।

(सखि, एवं कुर्वः ।)

(इत्युपसर्पतः ।)

विदूषकः—भो वअस्स, कीस उण एसा ओणदमुही आलि-
हिदा । (भो वयस्य, किमिति पुनरेपावनतमुख्यालिखिता ।)

सुसंगता—(आकर्ण्य ।) सहि, जधा वसन्तओ मन्तेदि तथा
तत्केमि भट्टिणा वि इधज्जेव्व होदव्वं । ता कअलीगुम्मन्तरिदाओ
भविअ सुणम्ह ।

(सखि, यथा वसन्तको मन्त्रयते तथा तर्कयामि भर्त्रापीहैव भवि-
तव्यम् । तत्कदलीगुल्मान्तरिते भूत्वा शृणुवः ।)

(इत्युभ आकर्णयतः ।)

राजा—वयस्य, पश्य पश्य । (‘ विधायापूर्वपूर्णेन्दुम् ’ (२।८)
पुनः पठति ।)

KING.—(*Takes it forcibly as he offers him his bracelet and sees; admiringly*). Friend! look—

What lovely damsel is this, portrayed here, who enters our mind, and evinces partiality for us, disdaining the Goddess Lakṣmī by her graces, like a royal swan, flapping her wings, and making the lotuses tremble in her sport as she repairs to the Mānasa lake? (7)

Moreover—

The creator must have with difficulty kept to his seat on the lotus, as, having created her face lovelier than the full moon, he found it closing up its petals. (8)

(*Then enter Sāgarikā and Susaṅgatā*).

SĀG.—Friend Susaṅgatā, we could not secure the starling; let us at least secure the picture from the plantain-bower and go.

SUS.—Well, let us do so. (*Both move forward*).

VID.—But why, dear friend, is this one painted with her head hung down?

SUS.—(*Listening*). Friend, I hear Vasantaka talking, I suspect the king, too, is here. So let us conceal ourselves among the plantain-trees, and observe.

(*Both listen*).

KING.—See, my friend, see. (*Repeats Vidhāyāpūrva etc.*).

सुसंगता—सहि, दिदिठआ वट्ठसि । एसो दे वह्हो तुमंज्जेव्व वण्णेदि ।

(सखि दिष्ट्या वर्धसे । एष ते वह्मभस्त्वामेव वर्णयति ।)

सागरिका—(सलज्जम्) सहि, कीस परिहाससीलदाए इमं जणं लहुं करेसि ।

(सखि, किमिति परिहासशीलतयेमं जनं लघुं करोषि ।)

विदूषकः—(राजानं चालयित्वा ।) णं भणामि । कीस एसा ओणदमुही आलिहिदा ।

(ननु भणामि । किमित्येवावनतमुख्यालिखिता ।)

राजा—वयस्य, ननु सारिकयैव सकलमावेदितम् ।

सुसंगता—(विहस्य ।) सहि, दंसिदं क्खु मेहाविणीए अत्तणो मेहावत्तणं ।

(सखि, दर्शितं खलु मेधाविन्यात्मनो मेधावित्वम् ।)

विदूषकः—अवि सुहअदि लोअणाइं ण वेत्ति सा ।

(अपि सुखयति लोचने न वेति सा ।)

सागरिका—(ससाध्वसं स्वगतम् ।) किं एसो भणिस्सदि त्ति जं सच्चं मरणजीविदाणं अन्तरे वट्ठामि ।

(किमेष भणिष्यतीति यत्सत्यं मरणजीवितयोरन्तरे वर्ते ।)

राजा—वयस्य, किमुच्यते सुखयतीति ।

कृच्छ्रेणोरुयुगं व्यतीत्य सुचिरं भ्रान्त्वा नितम्बस्थले

मध्येऽस्यास्त्रिवलीतरंगविषमे निष्पन्दतामागता ।

मद्दृष्टिस्तृषितेव संप्रति शनैरारुह्य तुङ्गौ स्तनौ

साकाङ्क्षं मुहुरीक्षते जललवप्रस्यन्दिनी लोचने ॥ ९ ॥

SUS.—You are in luck, friend; your lover is describing your own self.

SĀG.—(*Bashfully*). How, in your usual mirthful way, you treat me so lightly?

VID.—(*Shaking the king*). I say, why is she painted with her head hung down?

KING.—Friend, has not the starling told everything?

SUS.—Friend, the starling Medhāvinī has certainly proved her talents.

VID.—Well, and does she please your eyes?

SAG.—(*With fear, to herself*). What will he reply? Certainly I hang between life and death.

KING.—Please my eyes, say you?

My sight, reluctantly passing over her thighs and wandering for a long time over her hips, rests upon her waist with its wavy triple-folds; and now as if athirst, it gradually ascends her heaving breasts and expectantly looks now and again at her eyes which shed drops of (watery) tears. (9)

सुसंगता—सहि, सुदं तुए ।

(सखि, श्रुतं त्वया ।)

सागरिका—(विहस्य) तुमं जेव्व सुणु । जाए आलेखवि-
ण्णाणं वण्णीअदि ।

(त्वमेव शृणु । यस्या आलेख्यविज्ञानं वर्ण्यते ।)

विदूषकः—(फलकं निर्वर्ण्य) भो वअस्स, जस्स उण ईदिसीओ
वि एव्वं पिअसमागमं बहु मण्णन्ति तस्स दे अत्तणो उवरि को परिहवो ।
जेण एत्थ जेव्व ताए आलिहिदं अत्ताणअं ण पेक्खासि ।

(भो वयस्य, यस्य पुनरीदृश्योऽप्येवं प्रियसमागमं बहु मन्यन्ते ।
तस्य त आत्मन उपरि कः परिभवः । येनात्रैव तयालिखितमात्मानं
न प्रेक्षसे ।)

राजा—(निर्वर्ण्य) वयस्य, अनया लिखितोऽहमिति यत्सत्य-
मात्मन्येव बहुमानः । तत्कथं न पश्यामि । पश्य ।

भाति पतितो लिखन्त्यास्तस्या वाष्पाम्बुसीकरकणौघः ।

स्वेदोद्गम इव करतलसंस्पर्शादेष मे वपुषि ॥ १० ॥

सागरिका—(श्रुत्वा स्वगतम् ।) हिअअ, समस्सस समस्सस ।
मणोरधो वि दे दाणिं एत्तिअं भूमिं ण गदो ।

(हृदय, समाश्रयसिंहि समाश्रयसिंहि । मनोरथोऽपि त इदानीमियतीं
भूमिं न गतः ।)

सुसंगता—सहि तुमं जेव्व एक्का सलाहणीआ जाए भट्टा एव्वं
संदोसीअदि ।

(सखि, त्वमेवैका श्लाघनीया यया भर्तैवं संतोष्यते ।)

विदूषकः—(पार्श्वतोऽवलोक्य) एदं अवरं सरसकमलिणीदल-
मुणालविरइदं ताए मअणावत्थासूअअं सअणीअं लक्खीअदि ।

SUS.—Friend, did you hear?

SĀG.—(*Smiling*). You had better listen yourself, whose skill in painting is being described.

VID.—(*Carefully looking at the picture-board*). Friend! how can you insult your own self, that you do not mark your likeness painted just here by her—you whose cherished company is highly prized even by such (exquisitely beautiful) maidens?

KING.—(*Scanning*). Friend, I should certainly be proud of myself, since I am portrayed by her. How then will I not notice? See

These numerous particles of her tear-drops fallen here while she was sketching my likeness, appear like the moist dew starting on my frame through the (thrilling) touch of her hand. (10)

SĀG.—(*On hearing, to herself*). Heart, be of good cheer; even your fancies had not soared so high.

SUS.—Friend, you alone are worthy of praise, that you give such pleasure to our lord.

VID.—(*Looking round*). Friend, here are also other indications of her passion—these succulent lotus-leaves and stalks.

(एतदपरं सरसकमलिनीदलमृणालविरचितं तस्या मदनावस्थासुचकं शयनीयं लक्ष्यते ।)

राजा—वयस्य, निपुणमभिलक्षितम् । तथा हि ।

परिम्लानं पीनस्तनजघनसङ्गादुभयत-

स्तनोर्मध्यस्यान्तः परिमिलनमप्राप्य हरितम् ।

इदं व्यस्तन्यासं श्लथभुजलताक्षेपवलनैः

कृशाङ्गथाः संतापं वदति नलिनीपत्रशयनम् ॥ ११ ॥

अपि च ।

स्थितमुरसि विशालं पद्मिनीपत्रमेत-

त्कथयति न तथान्तर्मन्मथोत्थामवस्थाम् ।

अतिशयपरितापम्लापिताङ्गथा यथास्याः

स्तनयुगपरिणाहं मण्डलाभ्यां ब्रवीति ॥ १२ ॥

विदूषकः—(नाट्येन मृणालिकां गृहीत्वा ।) भो वयस्स, अजं क्व उवलद्धो अवरो ताण्डजेव पीणत्थणकिलिस्सन्तकोमलमुणालहारो । ता पेक्खटु भवं ।

(भो वयस्य, अयं खलूपलब्धोऽपरस्तस्या एव पीनस्तनक्लिश्यमान-कोमलमृणालहारः । तत्प्रेक्षतां भवान् ।)

राजा—(गृहीत्वोरसि विन्यस्य ।) अयि जडप्रकृते,

परिच्युतस्तत्कुचकुम्भमध्या-

त्किं शोषमायासि मृणालहार ।

न सूक्ष्मतन्तोरपि तावकस्य

तत्रावकाशो भवतः कथं स्यात् ॥ १३ ॥

सुसंगता—(आत्मगतम् ।) हृद्धी । गरुआणुराआक्खत्ताहिअओ

KING.—Friend, you have guessed well; for

This couch of lotus-leaves which is ruffled by the tossing of her languid arms, where the two extremities have faded by contact with her heaving breasts and hips and where the middle, not coming in contact with her waist, retains its freshness (greenness), betrays the violence of that delicate maiden's passion. (11)

Moreover—

This big lotus-leaf that reposed on her bosom does not so much betray the condition produced by love in her, whose limbs have grown languid through the violence of her passion, as it reveals the size of her breasts by the circles (formed on it). (12)

VID.—(*Taking up a lotus-stalk*). Here is another—a necklace of tender lotus stalks withered by (contact with) her plump breasts. So have a look at it.

KING. (*Picking it and placing it on his chest*).

Ah dull thing, say, thou wreath of lotus-shoots, art thou withered because thou art no longer cherished between those heaving breasts? Why, there is no room there for even one of thy thin fibres, much less for thee. (13)

SUS.—(*To herself*). O fie! His Grace is violently affected by love, and has commenced to talk incohe-

भट्टा असंबद्धं मन्तिदुं पैउत्तो । ता अदो अवरं उण ण जुत्तं उवेक्खिदुं दाव । भोदु एव्वं दाव । (प्रकाशम् ।) सहि, जस्स किदे तुमं आअदा सो अअं दे पुरदो चिट्ठदि ।

(हा धिक् । गुर्वनुरागाक्षितहृदयो भर्तासंबद्धं मन्त्रयितुं प्रवृत्तः । तदतःपरं पुनर्न युक्तमुपेक्षितुं तावत् । भवतु । एवं तावत् । सखि, यस्य कृते त्वमागता सोऽयं तव पुरतस्तिष्ठति ।)

सागरिका—(सासूयम् ।) सहि, कस्स किदे अहं आअदा ।

(सखि, कस्य कृतेऽहमागता ।)

सुसंगता—(विहस्य ।) अइ अण्णसङ्किदे, णं चित्तफलअस्स । ता गेण्ह एदं ।

(अयि अन्यशङ्किते, ननु चित्रफलकस्य । तद्गृहाणैनम् ।)

सागरिका—(सरोषम् ।) अउसलम्हि तुह ईदिसाणं आलावाणं । ता अण्णदो गमिस्सं । (इति गन्तुमिच्छति ।)

(अकुशलास्मि तवेदशानामालापानाम् । तदन्यतो गमिष्यामि ।)

सुसंगता—(सागरिकां गृहीत्वा) अइ असहणे, इय दाव मुहुत्तअं चिट्ठ । जाव इमादो कअलीघरादो चित्तफलअं गेण्हिअ आअच्छामि ।

(अयि असहने, इह तावन्मुहूर्ते तिष्ठ । यावदेतस्मात्कदलीगृहान्वित्रफलकं गृहीत्वागच्छामि ।)

(सुसंगता कदलीगृहाभिमुखं परिक्रामति ।)

विदूषकः—(सुसंगतां दृष्ट्वा ससंभ्रमम्) भो वअस्स, पच्छादेहि एदं चित्तफलअं । एसा क्खु देवीए परिचारिआ सुसंगदा आअदा ।

(भो वयस्य, प्रच्छादयैतं चित्रफलकम् । एषा खलु देव्याः परिचारिका सुसंगतागता ।)

१ After this some read—कहिं सुणालहारो कहिं तस्स उवालंभो

२ अपेक्खिदुं ३ अइणिउणा क्खु तुमं etc.

rently. It will not be proper, therefore, to ignore him any further. Well, I shall speak thus. (*Aloud*). Well, my friend, what you came for is before you.

SĀG.—(*Angrily*). Why, what did I come for, pray.

SUS.—(*Laughing*). Hey! How you misunderstand? For the picture, was not it? So pick it up.

SĀG.—(*Angrily*). I am not clever at such words of yours, so I will go elsewhere. (*Prepares to go*).

SUS.—(*Holding Sāgarikā*). How now, impatient, stop a moment here, till I come back with the picture-board from the plantain-bower.

(*Susāṅgatā walks towards the plantain-bower*).

VID.—(*Seeing Susāṅgatā confused*). Friend, hide the picture. Here comes the queen's maid Susāṅgatā.

(राजा पटान्तेन फलकमाच्छादयति ।)

सुसंगता—(उपसृत्य) जअदु, जअदु भट्टा ।

(जयतु जयतु भर्ता ।)

(सुसंगतोपविशति ।)

राजा—सुसंगते, कथमिहस्थोऽहं भवत्या ज्ञातः ।

सुसंगता—(विहस्य ।) ण केवलं देवो । चित्तफलएण सह सव्वो वुत्तन्तोवि मए विण्णादो । ता देवीए गदुअ णिवेदइस्सं ।
(इति गन्तुमिच्छति ।)

(न केवलं देवः । चित्रफलकेन सह सर्वो वृत्तान्तोऽपि मया विज्ञातः ।
तदेवैव गत्वा निवेदयिष्ये ।)

विदूषकः—(अपवार्यं सभयम्) भो वअस्स सव्वं संभावीअदि ।
मुहरा क्खु एसा गब्भदासी । ता परितोसेहि णं ।

(भो वयस्य, सर्वं संभाव्यते । मुखरा खल्वेषा गर्भदासी । तत्परि-
तोषयैनाम् ।)

राजा—युक्तमुक्तं भवता । (सुसंगतां हस्ते गृहीत्वा ।) सुसंगते,
क्रीडामात्रमेतत् । अकारणे त्वया देवी न व्यथयितव्या । इदं ते
पारितोषिकम् । (इति कर्णाभरणं समर्पयति ।)

सुसंगता—(प्रणम्य सस्मितम्) अलं संकाए । मएवि भट्टिणो
पसादेण कीलिदं जेव्व । ता किं कण्णाहरणएण । एसोज्जेव्व मे गरुओ
पसाओ जं कीस तुए अहं एत्थ चित्तफलए आलिहिदत्ति कुविदा मे
पिअसही साअरिआ । ता एसज्जेव्व पसादीअदु ।

(अलं शङ्कया । मयापि भर्तुः प्रसादेन क्रीडितमेव । तत् किं कर्णा-
भरणेन । एष एव मे गुरुः प्रसादो यत् कस्मात्त्वयाहमत्र चित्रफलक
आलिखितेति कुपिता मे प्रियसखी सागरिका । तदेवैव प्रसाद्यताम् ।)

राजा—(ससंभ्रममुत्थाय) कासौ कासौ ।

(*The king covers the picture with the end of his mantle*).

SUS.—(*Approaching*). Glory to your Majesty!

KING.—Susāṅgatā, how did you know that I was here?

SUS.—(*Laughing*). That is not all my knowledge; I am acquainted with everything including the picture-board (secret); so I will go and apprise the queen of it.

VID.—(*Aside with alarm*). Ah! Friend, that is quite likely; she is a great tattler, this wench—better appease her.

KING.—You are right. (*Taking Susāṅgatā by the hand*). Susāṅgatā, this is but a matter of sport; do not hurt the queen for nothing. Here is for you. (*Offers his ear-ring*).

SUS.—(*Bowing with a smile*). Have no fear. I, too, presumed upon your kindness, to jest with you. Of what use then is this ear-ring? I shall consider this to be a great favour, if you appease the resentment of my dear friend Sāgarikā who is very angry with me for drawing her picture.

KING.—(*Hastily rising*). Where is she? Where?

सुसंगता—एदु एदु भट्टा ।

(एत्वेतु भर्ता ।)

(सर्व उत्तिष्ठन्ति ।)

विदूषकः—भो, अहं गेण्हामि चित्तफलअं । कदावि एदिणा पुणो वि कज्जं भविस्सदि ।

(भो, अहं गृह्णामि चित्रफलकम् । कदाप्येतेन पुनरपि कार्यं भविष्यति ।)

(सर्वे कदलीगृहान्निष्कामन्ति ।)

सागरिका—(राजानं दृष्ट्वा सहर्षं ससाध्वसं सकम्पं च स्वगतम् ।)
एदं पेक्खिअ अदिसद्वसेण ण सक्कणोमि पदादो पदं वि गन्तुं । ता किं दाणिं एत्थ करिस्सं ।

(एनं प्रेक्ष्यातिसाध्वसेन न शक्नोमि पदात्पदमपि गन्तुम् । तत्किमिदानीमत्र करिष्ये ।)

विदूषकः—(सागरिकां दृष्ट्वा) ही ही भो, अच्छरीअं अच्छरीअं । ईदिसं पि णाम कण्णआरअणं मणुस्सलोए दीसदि । ता तक्केमि पआवदिणो वि एदं णिम्मिअ विम्हओ समुप्पण्णो त्ति ।

(ही ही भोः, आश्चर्यमाश्चर्यम् । ईदृशमपि नाम कन्यारत्नं मनुष्यलोके दृश्यते । तत्तर्कयामि प्रजापतेरप्येतां निर्माय विस्मयः समुत्पन्न इति ।)

राजा—वयस्य, ममाप्येवं मनसि वर्तते ।

दृशः पृथुतरीकृता जितनिजाब्जपत्रत्विष-

श्रतुर्भिरपि साधु साध्विति मुखैः समं व्याहृतम् ।

शिरांसि चलितानि विस्मयवशाद्ध्रुवं वेधसो

विधाय ललनां जगत्त्रयललामभूतामिमाम् ॥ १४ ॥

Sus.—This way, Your Grace, this way. (*All rise*).

VID.—Friend, I shall take the picture; some day we may require it again.

(*All go out from the plantain-bower*).

SĀG.—(*Seeing the king to herself, with joy, nervousness and trepidation*). At his sight I cannot move a single step through nervousness. What shall I do then?

VID.—(*Seeing Sāgarikā*). Ho! What marvel! Even such a jewel of a maiden is to be seen here in this world of mortals! I think that on creating her, Brahmā, too, was astonished (at his own performance).

KING.—Friend, I too think thus—

Having created this damsel, the ornament of the triple world, Brahmā wondering (at his creation) must have surely opened wide his eyes more beautiful than the petals of his own lotus, while his four mouths must at once have exclaimed in concert “Bravo, bravo”! and his (four) heads nodded. (14)

सागरिका—(सासूयं सुसंगतामालोक्य) सहि, ईदिसो चित्तफलओ तुए आणीदो । (इति गन्तुमिच्छति ।)

(सखि, ईदृशश्चित्रफसकस्त्वयानीतः ।)

राजा—

दृष्टिं रुषा क्षिपसि भामिनि यद्यपीमां

स्निग्धेयमेष्यति तथापि न रूक्षभावम् ।

त्यक्त्वा त्वरां ब्रज पदैः स्वलितैरयं ते

खेदं गमिष्यति गुरुर्नितरां नितम्बः ॥ १५ ॥

सुसंगता—भट्टा, अदिकोवणा क्खु एसा । ता हत्थे गेह्णिअ पसादेहि णं ।

(भर्तः, अतिकोपना खल्वेषा । तद् हस्ते गृहीत्वा प्रसादयैनाम् ।)

राजा—(सानन्दम्) यथाह भवती । (सागरिकां हस्ते गृहीत्वा स्पर्शसुखं नाटयति ।)

विदूषकः—भो, एसा क्खु तुए अपुन्वा सिरी समासादिदा ।

(भोः, एषा खलु त्वयापूर्वा श्रीः समासादिता ।)

राजा—वयस्य, सत्यम् ।

श्रीरेषा पाणिरप्यस्याः पारिजातस्य पल्लवः ।

कुतोऽन्यथा स्रवत्येष स्वेदच्छद्मामृतद्रवम् ॥ १६ ॥

सुसंगता—सहि, अदक्खिणां सि दाणिं तुमं । जा एव्वं भट्टिणा हत्थे अवलम्बिदा अज्ज वि कोवं ण मुञ्जेसि ।

(सखि, अदक्षिणांसीदानीं त्वम् । यैवं भर्त्रा हस्तेऽवलम्बिताद्यापि कोपं न मुञ्चसि ।)

सागरिका—(सभ्रमङ्गम् ।) अइ सुसंगदे, अज्ज वि ण विरमेसि ।

SĀG.—(*Indignantly, looking at Susaṅgatā*). Friend, this is the picture you have brought! (*Prepares to go*).

KING.—Lovely maid! although you turn your eyes upon your friend in anger, yet such is their (native) tenderness, they cannot assume a harsh expression. Go not in haste lest your plump hips should suffer pain by your faltering steps. (15)

Sus.—She is very angry, sir, I assure you; take her hand and pacify her.

KING.—(*With joy*). As you say. (*Holds Sāgarikā's hand and gesticulates pleasure at the touch*).

VID.—Ah! friend, you have attained glory unprecedented.

KING.—You say rightly, friend.

She is Lakṣmī herself, and her hand, too, is the new shoot of the Pārijāta tree; else how could it distil these dew-drops of ambrosia? (16)

Sus.—Friend, how uncourteous you are, that you remain inexorable whilst held thus by His Grace's hand!

SĀG.—(*Frowning*). Will you not forbear even now, Susaṅgatā?

(अयि सुसंगते, अद्यापि न विरमसि ।)

राजा—अयि प्रसीद । न खलु सखीजने युक्तमेवंविधं कोपानुबन्धं कर्तुम् ।

विदूषकः—भोदि, बुभुक्षितो बम्हणो विअ किं कुप्पसि ।

(भवति, बुभुक्षितो ब्राह्मण इव किं कुप्यसि ।)

सागरिका—सहि, तुए सह ण बोलइस्सं ।

(सखि, त्वया सह न व्याहरिष्यामि ।)

राजा—अयि कोपने, नैतद्युक्तं समानप्रतिपत्तिषु सखीषु ।

विदूषकः—एसा क्खु अवरा देवी वासवदत्ता ।

(एषा खल्वपरा देवी वासवदत्ता ।)

(राजा सचकितं सागरिकाया हस्तं मुञ्चति ।)

सागरिका—(ससंभ्रमम्) सुसंगदे, किं दाणिं एत्थ करिस्सं ।

(सुसंगते, किमिदानीमत्र करिष्ये ।)

सागरिका—सहि एतया तमालवीधिआए अन्तरिदाओ भविअ णिक्कमम्ह ।

(सखि, एतया तमालवीथिकयान्तरिते भूत्वा निष्क्रामावः ।)

(इति निष्क्रान्ते ।)

राजा—(पार्श्वतोऽवलोक्य सविस्मयम् ।) कासौ देवी वासवदत्ता ।

विदूषकः—भो, ण जाणामि क सा । मए एसा क्खु अवरा देवी वासवदत्ता अदिदीहरोसदाए त्ति भणिदं ।

(भोः, न जानामि क सा । मया एषा खल्वपरा देवी वासवदत्ता-
तिदीर्घरोषतयेति भणितम् ।)

राजा—धिङ्मूर्ख,

प्राप्ता कथमपि दैवात्कण्ठमनोतैव सा प्रकटरागा ।

रत्नावलीव कान्ता मम हस्ताद्धंशिता भवता ॥ १७ ॥

KING.—Be pleased, dear, you should not persist in your anger towards a friend.

VID.—Why, like a hungry brahmin, should you thus be out of humour, lady?

SĀG.—Friend, I shan't talk with you.

KING.—Resentful girl, it is not fair to your friends who deserve equal respect.

VID.—Ah! this is certainly another Vāsavadattā.

(The king lets go Sāgarikā's hand in alarm).

SĀG.—*(Perplexed).* Susaṅgatā, what shall I do now?

SUS.—Friend, let us go unperceived behind this Tamāla row.

(They go away).

KING.—*(Looking round, with astonishment).* Where is she, the queen Vāsavadattā?

VID.—Well, I do not know. I (only) said she was another Vāsavadattā in testiness of temper.

KING.—Out on thee, fool!

How rudely hast thou snapped my love from my hand before I could clasp her, who was somehow, through my good fortune, given to me, and who betrayed her passion, as though a string of splendid gems, lustrous with its rays, should be snatched away before it is put in the neck. (17)

(ततः प्रविशति वासवदत्ता काञ्चनमाला च ।)

वासवदत्ता—हञ्जे कञ्चनमाले, अध कोत्तिअदूरे दाणि सा अज्ज-
उत्तेण परिगहिदा णोमालिआ ।

(हञ्जे काञ्चनमाले, अथ कियद्दूर इदानीं सार्यपुत्रेण परिगृहीता
नवमालिका ।)

काञ्चनमाला—एदं कअलीघरं अदिकमिअ दीसदिज्जेव्व । ता एदु
भट्टिणी ।

(एतत्कदलीगृहमतिक्रम्य दृश्यत एव । तदेतु भट्टिनी ।)

(इति परिक्रामतः ।)

राजा—वयस्य, केदानीं प्रियतमा द्रष्टव्या ।

काञ्चनमाला—भट्टिणि, जधा समीवे भट्टा मन्तेदि तथा तक्केमि
भट्टिणीं जेव्व पडिवालअन्तो चिट्ठदि । ता उवसण्णदु भट्टिणी ।

(भट्टिनि, यथा समीपे भर्ता मन्त्रयते तथा तर्कयामि भट्टिनीमेव प्रति-
पालयंस्तिष्ठति । तदुपसर्पतु भट्टिनी ।)

वासवदत्ता—(उपसृत्य ।) जअदु जअदु अज्जउत्तो ।

(जयतु जयत्वार्यपुत्रः ।)

राजा—(अपवार्य ।) वयस्य, प्रच्छादय चित्रफलकम् ।

(विदूषको गृहीत्वा कक्षे निक्षिपति ।)

वासवदत्ता—अज्जउत्त, कुसुमिदा णोमालिआ ।

(आर्यपुत्र, कुसुमिता नवमालिका ।)

राजा—(सविस्मयम् ।) देवि, प्रथममप्यागतैरस्माभिस्त्वं चिरय-
सीति कृत्वा न दृष्टा । तदेहि । सहितावेव तां पश्यावः ।

वासवदत्ता—(निर्वर्ण्य ।) अज्जउत्तमुहरागादो जेव्व मए
जाणिदं जधा कुसुमिदा णोमलिअत्ति । ता ण गमिस्सं ।

(*Enter Vāsavadattā and Kāñcanamālā*).

VĀSAVA.—Well, Kāñcanamālā, how far from hence is my lord's favourite jasmine?

KĀÑC.—It can be seen after passing this plantain-bower. So pray, come mistress.

(*They walk about*).

KING.—Friend! Where shall I look for my love?

KĀÑC.—Mistress, since I hear His Majesty talking near, I think he is waiting for Your Grace; will it please you to approach him?

VĀSAVA.—(*Approaching*). Glory to my lord!

KING.—(*Aside*). Friend, hide the picture.

(*Vidūṣaka takes it and holds it under his arm*)

VĀSAVA.—Has the jasmine budded yet, my lord?

KING.—My queen, although we preceded you here, yet thinking you were late, we did not see it. So come, we shall see it together.

VĀSAVA.—(*Carefully observing*). I see by your countenance that it has flowered; so I will not go.

(आर्यपुत्रमुखरागत एव मया ज्ञातं यथा कुसुमिता नवमालिकेति । तत्र गमिष्यामि ।)

विदूषकः—भोदि, जइ एव्वं ता जिदं अम्हेहिं । (इति बाहू प्रसार्य नृत्यति । कक्षात्पतितं फलकं दृष्ट्वा विषादं नाटयति ।)

(भवति, यद्येवं तज्जितमस्माभिः ।)

(राजापवार्याङ्गुल्या विदूषकं तर्जयति ।)

विदूषकः—(अपवार्य ।) भो मा कुप्प । अहं जेव्व एत्थ जाणिस्सं ।

(भोः, मा कुप्य । अहमेवात्र ज्ञास्यामि ।)

काञ्चनमाला—(फलकं गृहीत्वा ।) भट्टिणि, पेक्ख दाव किं एत्थ चित्तफलए आलिहिदं ।

(भट्टिनि, प्रेक्षस्व तावत्किमत्र चित्रफलकं आलिखितम् ।)

वासवदत्ता—(निर्वर्ण्य स्वगतम् ।) अअं अज्जउत्तो । इअं उण साअरिआ । (प्रकाशं राजानं प्रति ।) अज्जउत्त, किं णेदं ।

(अयमार्यपुत्रः । इयं पुनः सागरिका । आर्यपुत्र, किं निवदम्)

राजा—(सवैलक्ष्यमपवार्य ।) वयस्य किं ब्रवीमि ।

विदूषकः—भो मा चिन्तेहि । अहं उत्तरं दाइस्सं । (प्रकाशम् ।) भोदि, मा अण्णधा संभावेहि । अण्णा किल दुक्खं आलिहिअदित्ति मम वअणं सुणिअ पिअवअस्सेण एदं आलेक्खविण्णाणं दंसिदं ।

(भो मा चिन्तय । अहमुत्तरं दास्ये । भवति, मान्यथा संभावय । आत्मा किल दुःखमालिख्यत इति मम वचनं श्रुत्वा प्रियवयस्येनेदमालेख्य-विज्ञानं दर्शितम् ।)

राजा—यथाह वसन्तकस्तथैव तत् ।

वासवदत्ता—(फलकं निर्दिश्य ।) अज्जउत्त, एसा वि जा अवरा तुह समीवे आलिहिदा ता किं वसन्तअस्स विण्णाणं ।

VID.—Madam, if that is so, we have conquered!
(*Stretches out his arms and dances; looks dejected on finding the picture-board drop from under his arm. The king aside chides him with his finger*).

VID.—(*Aside*). Do not get angry; I will manage it.

KAN̄C.—(*Picking up the picture*). See, Mistress, who is drawn here on the picture-board?

VASAVA.—(*Looking at it and to herself*). This is my lord; but this here is Sāgarikā. (*Aloud to the king*). Pray what is this, my lord?

KING.—(*Embarrassed; aside*). Friend, what shall I say?

VID.—Oh, don't get anxious, I shall answer. (*Aloud*). Madam, do not misunderstand: I was observing that it would be very difficult to draw one's likeness, on which my dear friend was pleased to give me this specimen of his skill.

KING.—It is as Vasantaka tells you.

VASAVA.—(*Pointing to the picture-board*). And my lord, this female painted near your likeness—I suppose this is a specimen of Vasantaka's skill?

(आर्यपुत्र, एषापि यापरा तव समीप आलिखिता तर्कि वसन्तकस्य विज्ञानम् ।)

राजा—(सवैलक्ष्यस्मितम् ।) देवि, अलमन्यथाशङ्कया । इयं हि कापि कन्यका स्वचेतसैव परिकल्प्य लिखिता । न तु दृष्टपूर्वा ।

विदूषकः—सच्चं । सवामि बम्हसुत्तेण जइ कदा वि अम्हेहिं ईदिसी दिदठपुब्बा ।

(सत्यम् । शपामि ब्रह्मसूत्रेण यदि कदाप्यस्माभिरीदृशी दृष्टपूर्वा ।)

काञ्चनमाला—(अपवार्य) भट्टिणि, घुणक्खरं पि कदावि संवददि । ता अलं कोपेण ।

(भट्टिनि, घुणाक्षरमपि कदापि संवदति । तदलं कोपेन ।)

वासवदत्ता—(अपवार्य) अइ उज्जुए, एदस्स वक्कभणिदाइं ण जाणासि । वसन्तओ क्खु एसो । (प्रकाशम् ।) अज्जउत्त, मम उण एदं चित्तं पेक्खन्तीए सीसवेअणा समुप्पण्णा । ता सुहं चिट्ठदु अज्जउत्तो । अहं गमिस्सं । (इत्युत्थाय गन्तुमिच्छति ।)

(अयि ऋजुके, एतस्य वक्कभणितानि न जानासि । वसन्तकः खल्वेषः । आर्यपुत्र, मम पुनरेतच्चित्रं प्रेक्षमाणायाः शीर्षवेदना समुत्पन्ना । तत्सुखं तिष्ठत्वार्यपुत्रः । अहं गमिष्यामि ।)

राजा—(पटान्तेन गृहीत्वा ।) देवि,

प्रसादेति त्रूयामिदमसति कोपे न घटते

करिष्याम्येवं नो पुनरिति भवेदभ्युपगमः ।

न मे दोषोऽस्तीति त्वमिदमपि च ज्ञास्यसि मृषा

किमेतस्मिन्वक्तुं क्षममिति न वेद्मि प्रियतमे ॥ १८ ॥

वासवदत्ता—(सविनयं पटान्तमाकर्षन्ती ।) अज्जउत्त, मा अण्णधा संभावेहि । सच्चं मं सीसवेअणा बाधेदि । ता गमिस्सं ।

KING.—(*With an embarrassed smile*). Do not misunderstand, my queen. This damsel here is a mere fancy portrait: she was never seen before.

VID.—True: I will swear this by my Brahmanical cord, that the original was never before seen by us.

KĀNC.—(*Aside*). Mistress, even worm-worked letters sometimes have meaning; so there is no need to be angry.

VĀSAVA.—(*Aside*). My honest girl, you do not understand his prevarications. You must remember, he is Vasantaka. (*Aloud*) My lord, looking at this picture has given me a headache. Be at ease, my lord, I will go. (*Rises and prepares to go*).

KING.—(*Holding her by the hem of her garment*). My queen,

If I ask you to forgive me, it is not proper, if you are not offended; and how can I promise to do so no more, since such a promise means an admission (of my guilt)? Nor can I say that I have committed no fault, since you will scarce believe my assertions: so what can I say to you, dearest? I really am at a loss! (18)

VĀSAVA.—(*Gently detaching the hem of her garment*).

(आर्यपुत्र, मान्यथा संभावय । सत्यं मां शीर्षवेदना वाघते
तद्रमिष्यामि ।)

(इति निष्क्रान्ते ।)

विदूषकः—भो, दिट्टिआ वड्डसि । क्वेमेण अम्हाणं अदिक्कन्ता
अआलवादावली ।

(भोः, दिष्ट्या वर्धसे । क्षेमेणास्माकमतिक्रान्ताकालवातावली ।)

राजा—धिङ्मूर्ख, अलं परितोषेण । आभिजात्यान्निगूढो न लक्षि-
स्त्वया देव्याः कोपानुबन्धः । पश्य ।

भ्रूभङ्गे सहसोद्गतेऽपि वदनं नीतं परां नम्रता-
मीषन्मां प्रति भेदकारि हसितं नोक्तं वचो निष्ठुरम् ।
अन्तर्बाष्पजडीकृतं प्रभुतया चक्षुर्न विस्फारितं
कोपश्च प्रकटीकृतो दयितया मुक्तश्च न प्रश्रयः ॥ १९ ॥

तदेहि । देवीसकाशमेव गच्छावः ।

(इति निष्क्रान्तौ ।)

इति कदलीगृहं नाम द्वितीयोऽङ्कः ।

You mistake, my lord, I assure you my head aches so; on that account I take my leave.

(*Exeunt*).

VID.—You are lucky; this untimely wind-storm has left us unscathed.

KING.—Away block-head, we have no occasion to rejoice. You could not discover the queen's intense anger so politely disguised by her.

See—

Although she suddenly frowned, yet she hung down her head; she looked on me with an affected (sarcastic) smile, and yet she gave utterance to no angry words; and such was her self-control that her eye, heavy with suppressed tears, was not opened wide by her; thus she showed her resentment while at the same time she treated me with politeness. (19)

So now, come, let us follow the queen. (*Exit*).

HERE ENDS THE SECOND ACT, STYLED
"THE PLANTAIN-BOWER".

तृतीयोऽङ्कः ।

(ततः प्रविशति मदनिका ।)

मदनिका—(आकाशे ।) कोसम्बिए, अवि दिट्ठा तुए भट्टिणो सआसे कञ्चणमाला ण वेत्ति । (आकर्ष्य ।) किं भणासि—‘ को वि कालो ताए आअच्छिअ गदाए ’ त्ति । ता कहिं दाणिं पेक्खिस्सं । (अग्रतोऽवलोक्य ।) कधं । एसा क्खु कञ्चणमाला इदोज्जेव्व आअच्छदि । ता जाव णं उवसप्पामि ।

(कौशाम्बिके, अपि दृष्ट्वा त्वया भर्तुः सकाशे काञ्चनमाला न वेति । किं भणसि—‘ कोऽपि कालस्तस्या आगत्य गतायाः ’ इति । तत्कुत्रेदानीं प्रेक्षिष्ये । कथमेषा खलु काञ्चनमालेत एवागच्छति । तद्यावदेनामुपसर्पामि ।)

(ततः प्रविशति काञ्चनमाला ।)

काञ्चनमाला—(सोत्प्राप्तम् ।) साहु रे वसन्तअ, साहु । अदि-सइदो तुए अमच्चजोअन्धराअणो वि इमाए संधिविगहचिन्ताए ।

(साधु रे वसन्तक, साधु । अतिशयितस्त्वयामात्ययौगन्धरायणोऽप्यनया संधिविग्रहचिन्तया ।)

मदनिका—(सस्मितमुपसृत्य ।) हला कञ्चणमाले, किं अज्ज-वसन्तएण किदं जेण सो एव्वं सलाहीअदि ।

(हला काञ्चनमाले, किमार्यवसन्तकेन कृतं येन स एवं श्लाघ्यते ।)

काञ्चनमाला—हला मअणिए किं तुह एदिणा पुच्छिदेण पओ-अणं । ण तुमं इमं रहस्सं रक्खिदुं पारेसि ।

(हला मदनिके किं तवैतेन पृष्ठेन प्रयोजनम् । न त्वमिदं रहस्यं रक्षितुं पारयसि ।)

मदनिका—सवामि देवीए चरणेहिं जइ कस्स वि पुरदो पआसेमि ।

Act Third

(*Enter Madanikā*).

MADA.—(*Off the stage*). Ho ! Kauśāmbikā ! Did you see Kāñcanamālā with the king or not? (*Listening*). What say you? 'It is a long time since she came and went out again'. Where, then, shall I look for her? (*Looking before her*). Oh ! Here comes Kāñcanamālā; so I shall go to her.

(*Enter Kāñcanamālā*).

KĀÑC.—(*Sarcastically*). Bravo, Vasantaka, bravo ! You prove a deeper politician than the prime minister Yaugandharāyaṇa by these your plans of peace and war.

MADA.—(*Smilingly approaching*). How now, Kāñcanamālā, what has Vasantaka done to merit your praises?

KĀÑC.—Why should you ask such a question? You are not able to keep the secret.

MADA.—I swear by the feet of the queen, I will not mention it to any one.

(शपामि देव्याश्चरणैर्यदि कस्यापि पुरतः प्रकाशयामि ।)

काञ्चनमाला—जइ एवं ता सुणु । अज्जक्खु मए राअउलादो पडिणिवत्तन्तीए चित्तसालिआदुवारे वसन्तअस्स सुसंगदाए समं आलावो सुदो ।

(यद्येवं तच्चृणु । अद्य खलु मया राजकुलात्प्रतिनिवर्तमानया चित्र-
शालिकाद्वारे वसन्तकस्य सुसंगतया सहालापः श्रुतः ।)

मदनिका—(सकौतुकम् ।) सहि कीदिसो ।

(सखि कीदृशः ।)

काञ्चनमाला—जधा—‘सुसंगदे, णहि साअरिअं वज्जिअ पिअवअस्सस्स अण्णं किं पि अस्सत्थदाए कारणं । ता एत्थ पडिआरं चिन्तेहि ’ त्ति ।

(यथा—‘सुसंगते, नहि सागरिकां वर्जयित्वा प्रियवयस्यस्यान्य-
त्किमप्यस्वस्थतायाः कारणम् । तदत्र प्रतिकारं चिन्तये’ति ।)

मदनिका—तदो सुसंगदाए किं भणिदं ।

(ततः सुसंगतया किं भणितम् ।)

काञ्चनमाला—एवं भणिदं—‘अज्ज क्खु देवीए चित्तफल-
अवुत्तन्तसङ्किदाए साअरिअं मम हत्थे समप्पअन्तीए जं णेक्खं मे पसादीकिदं तेण जेव्व विरइददेवीवेसं साअरिअं गेण्हिअ अहं पि कञ्चणमालावेसधारिणी भविअ पदोसे इध आगमिस्सं । तुमं पि चित्त-
सालिआदुआरे मं पडिवालइस्ससि । तदो माहवीलदामण्डवे ताए सह भट्टिणो समागमो भविस्सदि ’ त्ति ।

(एवं भणितम्—‘अद्य खलु देव्या चित्रफलकवृत्तान्तशङ्कितया सागरिकां मम हस्ते समर्पयन्त्या यन्त्रेपथ्यं मे प्रसादीकृतं तेनैव विरचित-
देवीवेषां सागरिकां गृहीत्वाहमपि काञ्चनमालावेषधारिणी भूत्वा प्रदोष इहागमिष्यामि । त्वमपि चित्रशालिकाद्वारे मां प्रतिपालयिष्य-

KĀÑC.—If so, you shall hear. As I was returning from the palace to-day, I overheard Vasantaka and Susaṅgatā in conversation behind the door of the picture-gallery.

MADA.—(*With curiosity*). Friend! What was it!

KĀÑC.—It was this:—‘Susaṅgatā, Sāgarikā alone is the cause of my friend’s uneasiness; so do you devise a remedy’.

MADA.—And what was Susaṅgatā’s reply?

KĀÑC.—She said:—‘The queen having suspected (what was going forward) from the picture-episode, has placed Sāgarikā under my charge, and presented to me (her own) garments; so disguising Sāgarikā as the queen with those very garments, and disguising myself as Kāñcanamālā I shall come here at sunset. Do you wait for me at the entrance of the picture-gallery. Then will His Majesty meet her at the Mādhavī bower’.

सि । ततो माधवीलतामण्डपे तथा सह भर्तुः समागमो भविष्यति ।
इति ।)

मदनिका—सुसंगदे, हृदासा क्खु तुमं जा एव्वं परिअणवच्छलं
देविं वञ्चेसि ।

(सुसंगते हताशा खलु त्वं यैवं परिजनवत्सलां देवीं वञ्चयसे ।)

काञ्चनमाला—हला तुमं दाणिं कहिं पट्टिदा ।

(हला, त्वं इदानीं कुत्र प्रस्थिता ।)

मदनिका—अस्सत्थसरीरस्स भट्टिणो कुसलवुत्तन्तं जाणिदुं गदा
तुमं चिरअसित्ति उत्तम्मन्तीए देवीए पेसिदग्धिह ।

(अस्वस्थशरीरस्य भर्तुः कुशलवृत्तान्तं ज्ञातुं गता त्वं चिरयसीत्यु-
त्ताम्यन्त्या देव्या प्रेषितास्मि ।)

काञ्चनमाला—अदिउजुआ सा देवी जा एव्वं पत्तिआअदि ।
(परिक्रम्यावलोक्य च ।) एसोक्खु भट्टा अस्सत्थदामिसेण अत्तणो
मअणावत्थं पच्छादअन्तो दन्ततोरणवलहीए उवारि उवविट्ठो चिट्ठदि ।
ता एहि । एदं वुत्तन्तं भट्टिणीए णिवेदेग्धिह ।

(अतिऋजुका सा देवी यैवं प्रत्याय्यते । एष खलु भर्तास्वास्थ्यमिषेणा-
त्मनो मदनावस्थां प्रच्छादयन् दन्ततोरणवलम्ब्या उपर्युपविष्टस्तिष्ठति । तदेहि ।
एतं वृत्तान्तं भट्टिन्यै निवेदयावः ।)

(इति निष्क्रान्ते ।)

इति प्रवेशकः ।

(ततः प्रविशति मदनावस्थां नाटयन्नुपविष्टो राजा ।)

राजा—(निःश्वस्य ।)

सन्तापो हृदय स्मरानलकृतः संप्रत्ययं सह्यतां

नास्त्येवोपशमोऽस्य तां प्रति पुनः किं त्वं मुधा ताम्यसि ।

MADA.—Susaṅgatā, how ungrateful thus to deceive Her Grace who is so kind to her attendants !

KĀÑC.—Well, and where are you going ?

MADA.—I was sent to look for you by the queen who got anxious that you were so long in bringing news about His Majesty's illness.

KĀÑC.—Her Majesty is too simple that she should believe it. (*Going about and observing*). Here is the king, disguising his passion under cover of illness, sitting on the terrace over the ivory gate. Come along, let us carry this news to the queen. (*Exeunt*).

END OF THE PRAVEŚAKA.

(*Enter king seated, gesticulating love-longing*).

KING.—(*Sighing*).

Endure, my heart, the fever love has kindled, for it cannot be allayed; why then sigh for her in vain !

यन्मूढेन मया तदा कथमपि प्राप्तो गृहीत्वा चिरं

विन्यस्तस्त्वयि सान्द्रचन्दनरसस्पर्शो न तस्याः करः ॥ १ ॥

अहो महदाश्चर्यम् । तथा हि ।

मनश्चलं प्रकृत्यैव दुर्लक्ष्यं च तथापि मे ।

कामेनैतत्कथं विद्धं समं सर्वैः शिलीमुखैः ॥ २ ॥

(ऊर्ध्वमवलोक्य ।) भोः कुसुमधन्वन् ,

बाणाः पञ्च मनोभवस्य नियतास्तेषामसंख्यो जनः

प्रायोऽस्मद्विध एव लक्ष्य इति यल्लोके प्रसिद्धिं गतम् ।

दृष्टं तत्त्वयि विप्रतीपमधुना यस्मादसंख्यैरयं

विद्धः कामिजनः शरैरशरणो नीतस्त्वया पञ्चताम् ॥ ३ ॥

(विचिन्त्य ।) न तथाहमेतदवस्थमात्मानमनुचिन्तयामि यथान्तर्गूढ-
कोपसंभाराया देव्या लोचनगोचरगतां तामेव तपस्विनीं सागरिकाम् ।
तथाहि ।

ह्रिया सर्वस्यासौ हरति विदितास्मीति वदनं

द्वयोर्दृष्ट्वालापं कलयति कथामात्मविषयाम् ।

सखीपु स्मेरासु प्रकटयति वैलक्ष्यमधिकं

प्रिया प्रायेणास्ते हृदयनिहितातङ्कविधुरा ॥ ४ ॥

कथं तद्वार्तान्वेषणाय गतश्चिरयति वसन्तकः ।

(ततः प्रविशति दृष्टो वसन्तकः ।)

वसन्तकः—(सपरितोषम् ।) ही ही भोः । कोसम्बीरज्जलाहेण

वि ण तादिसो पिअवअस्सस्स परितोसो आसि जादिसो मम सआ-
सादो पिअवअणं सुणिअ भविस्सदित्ति तक्केमि । ता जाव गदुअ
पिअवअस्सस्स णिवेदइस्सं । (परिक्रम्यावलोक्य च ।) कथं एसो पि-
अवअस्सो जधा इमं जेव्व दिसं अवलोअअन्तो चिट्ठदि तथा तक्केमि

Fool that I was, I could somehow grasp her hand but could not manage that it should rest long on thee, with its touch cool as thick sandal paste. (1)
Oh wonder !

For—

The mind from its natural unsteadiness should be a difficult mark to hit; and yet how does it happen that Kāma has lodged his shafts in mine, all in the same moment? (2)

(*Looking up*). Lord of the flowery bow,

It is well-known that the number of Love's arrows is fixed at five, and that innumerable are the persons who may be struck by them—persons mostly such as I am; but now the usual state of things seems to be reversed by thee in this, that this helpless lover singly is pierced with thy countless darts and is about to perish. (3)

(*Reflecting*). Yet I think less of my sad state than of poor Sāgarikā whom the queen, who had smothered her great wrath, had observed. For

She shrinks from every gaze, fearing that her secret is discovered; if she observes two persons in conversation, she fancies herself the subject; and if her companions laugh, she feels greatly embarrassed. Ah! My love is mostly unhappy with the malady lodged in her heart. (4)

How long does Vasantaka, who had gone to obtain some tidings of her, delay !

(*Enter Vasantaka pleased*).

VAS.—(*With satisfaction*). Ha, ha ! I fancy, my

मं.जेव्व पडिवालेदि । ता जाव णं उवसप्पामि । (इत्युपसृत्य ।) भो वअस्स, दिट्ठिआ वड्डुसि समीहिदकज्जसिद्धीए ।

(ही ही भोः । कौशाग्नीराज्यलाभेनापि न तादृशः प्रियवयस्यस्य परितोष आसीद्यादृशो मत्सकाशादद्य प्रियवचनं श्रुत्वा भविष्यतीति तर्कयामि । तद्यावद्भूत्वा प्रियवयस्यस्य निवेदयिष्ये । कथमेष प्रियवयस्यो यथेमामेव दिशमवलोकयंस्तिष्ठति तथा तर्कयामि मामेव प्रतिपालयति । तद्यावदेनमुपसर्पामि । भो वयस्य, दिष्ट्या वर्धसे त्वं समीहित-कार्यसिद्धया ।)

राजा—(सहर्षम् ।) वयस्य, अपि कुशलं प्रियायाः सागरिकायाः ।

विदूषकः—(सगर्वम् ।) भो वअस्स, अइरेण सअं जेव्व पेक्खिअ ज्ञाणिस्ससि ।

(भो वयस्य, अचिरेण स्वयमेव प्रेक्ष्य शास्यसि ।)

राजा—(सपरितोषम्) वयस्य, दर्शनमपि भविष्यति प्रियायाः ।

विदूषकः—(साहंकारम् ।) भोः, कीस ण भविस्सदि । जस्स दे उवहसिदबिहप्फदिवुद्धिविभवो अअं अमच्चो ।

(भोः, किमिति न भविष्यति । यस्य त उपहसितवृहस्पतिबुद्धिविभवोऽयममात्यः ।)

राजा—(विहस्य ।) न खलु किञ्चिन्न संभाव्यते त्वयि । तत्कथय । विस्तरतः श्रोतुमिच्छामि ।

विदूषकः—(कर्णे ।) एव्वं एव्वं ।

(एवमेवम् ।)

राजा—(सपरितोषम् ।) साधु वयस्य साधु, इदं ते पारितोषिकम् । (इति हस्तादवतार्य कटकं ददाति ।)

friend will be better pleased to-day than when he obtained the kingdom of Kauśāmbī, when he hears the agreeable news I bring. So I will approach and apprise my dear friend of it. (*Going round and observing*). Since my friend is looking in this very direction I believe he is expecting me. So I will go to him. (*Approaching*) friend, you are in luck, now that your desires are accomplished.

KING.—(*With joy*). Friend! Is my dear Sāgarikā all right?

VID.—(*Proudly*). In a little time you will see (her) and judge for yourself.

KING.—(*With satisfaction*). Friend! May I hope to see her soon?

VID.—(*With importance*). Well, why not? With such a counsellor as I—who laughs at the wisdom of Bṛhaspati?

KING.—(*Laughing*). There is nothing you cannot manage; come, tell me, I long to hear the particulars.

VID.—(*Whispers in his ear*). Thus, it will be thus.

KING.—(*With satisfaction*). Bravo, dear friend, well done! Here is your reward. (*Takes off from his hand and offers him a bracelet*).

विदूषकः—(कटकं परिधायात्मानं निर्वर्ण्य ।) भोदु एव्वां दाव ।
इमं सुद्धसुवण्णकडअमण्डिदहत्थं अत्तणो बम्हणीए गदुअ दंसइस्सं ।
(भवतु एवं तावत् । इमं शुद्धसुवर्णकटकमण्डितहस्तमात्मनो ब्राह्मण्यै
गत्वा दर्शयिष्यामि ।)

राजा—(निवारयन् ।) सखे, पश्चादर्शयिष्यसि । ज्ञायतां तावत्
किमवशिष्टमह इति ।

विदूषकः—(विलोक्य ।) भोः, पेक्ख । एसो क्खु गरुआणु-
राआक्खित्तहिअओ संज्ञावहूदिण्णसंकेदो विअ अत्थगिरिसिहरकाणणं
अणुसरदि भअवं सहस्सरस्सी ।

(भोः, प्रेक्षस्व । एष खलु गुर्वनुरागाक्षितहृदयो संध्यावधूदत्तसंकेत
इवास्तगिरिशिखरकाननमनुसरति भगवान्सहस्ररश्मिः ।)

राजा—(विलोक्य सहर्षम् ।) सखे, सम्यगुपलक्षितम् । पर्यवसि-
त्तमहः । तथाहि ।

अध्वानं नैकचक्रः प्रभवति भुवनभ्रान्तिदीर्घं विलङ्घ्य

प्रातः प्राप्तुं रथो मे पुनरिति मनसि न्यस्तचिन्तातिभारः ।

संध्याभृष्टावशिष्टस्वकरपरिकरस्पष्टहेमारपङ्क्ति-

र्व्याकृष्यावस्थितोऽस्तक्षितिभृति नयतीवैष दिक्चक्रमर्कः ॥ ५ ॥

अपि च ।

यातोऽस्मि पद्मनयने समयो ममैष

सुप्ता मयैव भवती प्रतिबोधनीया ।

प्रत्यायनामयमितीव सरोरुहिण्याः

सूर्योऽस्तमस्तकनिविष्टकरः करोति ॥ ६ ॥

VID.—(*Putting it on and looking at himself*). Well, I shall go and show this hand thus bedecked with a bracelet of pure gold to my wife.

KING.—(*Restraining him*). Friend, you will show it afterwards; first know how much of the day remains.

VID.—(*Observing*). See my friend, this Lord of a thousand rays, with a heart filled with eager longing, is approaching the garden on the peak of the setting-mountain as though he has made an appointment to meet his beloved—the evening:

KING.—(*Looking—with delight*). Well observed, friend. The day is at an end; for

The Sun, inwardly burdened with the thought that his one-wheeled chariot having traversed the long way that makes a circuit of the world, would not be able to resume its course in the morning, now having dragged with him the wheel of the quarters, has rested on the Western mountain, while the golden spokes (of his chariot wheel) are clearly visible in the remaining mass of his rays which are wiped out by the evening twilight. (5)

Moreover—

‘I am gone, my lotus-eyed beloved, my hour is come and I and none else, shall waken you from sleep’—thus it seems, does the Sun soothe the lotus as he rests his rays on the summit of the Western hill. (6)

तदुत्तिष्ठ । तत्रैव माधवीलतामण्डपे गत्वा प्रियतमासंकेतावसरं प्रति-
पालयावः ।

विदूषकः—सोभणं भणिदं । (इत्युत्तिष्ठति । विलोक्य ।) भो
वअस्स, पेक्ख पेक्ख । एसो क्खु बहलीकिदविरलवणराइसणिवेसो
गहिदघणपङ्कपीवरवणवराहमहिसकसणच्छवी ओसरदि पुञ्चदिसं पच्छा-
दअन्तो तिमिरसंघादो ।

(शोभनं भणितम् । भो वयस्य, प्रेक्षस्व प्रेक्षस्व । एष खलु बहली-
कृतविरलवनराजिसंनिवेशो गृहीतघनपङ्कपीवरवनवराहमहिषकृष्णच्छविर-
पसरति पूर्वदिशं प्रच्छादयंस्तिमिरसंघातः ।)

राजा—(सहर्षं समन्ताद्विलोक्य ।) वयस्य, सम्यगुपलक्षितम् ।
तथाहि ।

पुरः पूर्वामेव स्थगयति ततोऽन्यामपि दिशं

क्रमात्क्रामन्नद्रिदुमपुरविभागांस्तिरयति ।

उपेतः पीनत्वं तदनु भुवनस्येक्षणपथं

तमःसंघातोऽयं हरति हरकण्ठद्युतिहरः ॥ ७ ॥

तदादेशय मार्गम् ।

विदूषकः—एदु एदु पिअअवस्सो ।

(एत्वेतु प्रियवयस्यः ।)

(इति परिक्रामतः ।)

विदूषकः—(निरूप्य ।) भो वअस्स, एदं क्खु समासणं बह-
लपादवदाए पिण्डीकदन्धआरं विअ मअरन्दुज्जाणं । ता कधं एत्थ
मग्गो लक्खीअदि ।

(भो वयस्य, एतत्खलु समासन्नं बहलपादपतया पिण्डीकृतान्धकारमिव
मकरन्दोद्यानम् । तत्कथमत्र मार्गो लक्ष्यते ।)

राजा—(गन्धमाघ्राय) वयस्य, गच्छाग्रतः । ननु सुपरिज्ञात
एवात्र मार्गः । तथाहि ।

So get up, let us away to the Mādhavi bower, and wait the hour appointed by my fair.

VID.—Quite right. (*Rises; observing*). Mark, dear friend. Here thick glooms rise, spreading above the east, having a dusty hue like that of the buffalo or wild boar besmeared with thick mire, and thickening into a compact mass the sparsely planted groves of trees.

KING.—(*With joy—looking around*). Well-observed my friend. For

This deepening gloom, that steals the hue of Śiva's neck, first obscures the East, and then gradually spreading over other regions, conceals from the eye the divisions of mountains, trees, and towns; and becoming intenser as it proceeds, it deprives the world of sight. (7)

So lead the way.

VID.—Come, dear friend, come.

(*They go round the stage*).

VID.—(*Observing*). Friend, here we approach the Makaranda garden, which by its countless trees, appears like darkness enmassed. How, then, shall one find out the way here?

KING.—(*Smelling the scent*). Friend, go on; the path can well be found; thus

पालीयं चम्पकानां नियतमयमसौ सुन्दरः सिन्दुवारः

सान्द्रा वीथी तथेयं वकुलविटपिनां पाटला पङ्क्तिरेषा ।

आघ्रायाघ्राय गन्धं विविधमधिगतैः पादपैरेवमस्मि-

न्यक्तिं पन्थाः प्रयाति द्विगुणतरतमोनिहूतोऽप्येष चिह्नैः ॥८॥

(इति परिक्रामतः ।)

विदूषकः—भो वअस्स, एदं कखु निवडन्तमत्तमहुअरवहल-
कुसुमामोदवासिददिसामुहं मसिणमरअदमणिसिलाकुट्टिमसुहाअन्तचर-
णसंचारसूइदं तं जेव्व माहवीलदामण्डवं संपत्तमह । ता इधज्जेव्व
चिद्धु भवं जाव अहं देवीवेसधारिणि साअरिअं गेह्मिअ लहुं आअ-
च्छामि ।

(भो वयस्य, एतं खलु निपतन्मत्तमधुकरव्रहलकुसुमामोदवासितदिशामुखं
मसृणमरकतमणिशिलाकुट्टिमसुखायमानचरणसंचारसूचितं तमेव माधवी-
लतामण्डपं संप्राप्तौ स्वः । तदिहैव तिष्ठतु भवान्यावदहं देवीवेषधारिणीं
सागरिकां गृहीत्वा लब्ध्वागच्छामि ।)

राजा—वयस्य, तेन हि त्वर्यताम् ।

विदूषकः—वअस्स, मा उत्तम्म । एसो आअदोम्हि । (इति
निष्क्रान्तः ।)

(वयस्य, मोत्ताम्य । एष आगतोऽस्मि ।)

राजा—यावदहमप्यस्यां मरकतशिलावेदिकायामुपविश्य प्रियायाः
संकेतसमयं प्रतिपालयामि । (उपविश्य साचिन्तम् ।) अहो, कोऽपि
कामिजनस्य स्वगृहिणीसमागमपरिभाविनो जनमभिनवं प्रति पक्षपातः ।
तथाहि ।

प्रणयविशदां दृष्टिं वक्त्रे ददाति न शङ्किता

घटयति घनं कण्ठाश्लेषे रसान्न पयोधरौ ।

वदति बहुशो गच्छामीति प्रयत्नधृताप्यहो

रमयतितरां संकेतस्था तथापि हि कामिनी ॥ ९ ॥

This is the Campaka grove; while this other is the beautiful Sindhuvāra; here is the thick row of the Bakula, and this one is a line of Pātala trees; thus by the signs of these trees thus recognized by their various odours, the walk can well be tracked out, although concealed by intense gloom. (8)

(They walk about).

VID.—^६Friend, we have approached the Mādhavī bower, where the air is redolent of the rich fragrance of flowers round which the bees are crowding; and which is now indicated by the easy tread of the feet on the smooth emerald pavement. Do you remain here, while I come quick with Sāgarikā, dressed as the queen.

KING.—Be quick, then, my friend.

VID.—Do not be impatient, my friend; I am back already. *(Exit).*

KING.—In the meanwhile, I shall sit here on this dais of emerald slab, and wait for the hour of my beloved's coming. *(Sits down; reflecting).* Oh, what great partiality the lover feels for his new beloved, that blunts the keenness of the enjoyment of his wife's company! Thus

The timid damsel will not look in her lover's face with eyes that speak her love, nor will she affectionately meet his embrace with an eager pressure of her breasts; and though made to tarry with effort, she will repeatedly murmur 'Let me go'; and with all this how great the joy she gives when come to the trysting place! (9)

अये, कथं चिरयति वसन्तकः । तत्किं नु खलु विदितः स्यादयं
वृत्तान्तो देव्या ।

(ततः प्रविशति वासवदत्ता काञ्चनमाला च ।)

वासवदत्ता—हञ्जे कञ्चनमाले, सच्चञ्जेव्व मम वेषं कदुअ
साअरिआ अज्जउत्तं अहिसरिस्सदि ।

(हञ्जे काञ्चनमाले, सत्यमेव मम वेषं कृत्वा सागरिकार्यपुत्रमभिस-
रिष्यति ।)

काञ्चनमाला—कथं अण्णधा भट्टिणीए णिवेदीअदि । अधव्वा
चित्तसालिआदुवारे ठिदो वसन्तओ जेव्व दे पच्चअं उप्पादइस्सदि ।

(कथमन्यथा भट्टिन्यै निवेद्यते । अथवा चित्रशालिकाद्वारे स्थितो
वसन्तक एव ते प्रत्ययमुत्पादयिष्यति ।)

वासवदत्ता—तेण हि तहिं जेव्व गच्छम्ह ।

(तेन हि तत्रैव गच्छावः ।)

काञ्चनमाला—एदु भट्टिणी ।

(एतु भट्टिनी ।)

(इति परिक्रामतः ।)

(ततः प्रविशति कृतावगुण्ठनो वसन्तकः ।)

विदूषकः—(कर्णं दत्त्वा ।) जधा चित्तसालिआदुवारे पदसहो
सुणीअदि तथा तक्केमि आअदा साअरिआत्ति ।

(यथा चित्रशालिकाद्वारे पदशब्दः श्रूयते तथा तर्कयाम्यागता
सागरिकेति ।)

काञ्चनमाला—भट्टिणि, इयं सा चित्तसालिआ । ता जाव वस-
न्तअस्स सण्णं देमि । (इति छोटिकां ददाति ।)

How long Vasantaka delays! Is it that the queen knows of our design?

(*Enter Vāsavadattā and Kāñcanamālā*).

VĀSAVA.—Can it be true, Kāñcanamālā, that Sāgarikā will meet my lord, disguised in my attire?

KĀÑC.—Can one tell a lie to your Grace? But this Vasantaka standing at the door of the picture-gallery will dispel your doubts.

VĀSAVA.—If it be so, let us thither.

KĀÑC.—This way, mistress. (*They go round*).

(*Enter Vasantaka disguised*).

VID.—(*Listening*). Since I hear the tread of feet at the entrance to the picture-gallery, I think Sāgarikā is come.

KĀÑC.—Mistress, this is the picture-gallery. So I shall make a sign to Vasantaka. (*Snaps her fingers*).

(भट्टिनि, इयं सा चित्रशालिका । तद्यावद्वसन्तकस्य संज्ञां ददामि ।)

विदूषकः—(सहर्षमुपसृत्य सस्मितम् ।) सुसंगदे, सरिसो क्खु तुए किदो कच्चनमालाए वेसो । अध साअरिआ दाणिं कहिं ।

(सुसंगते, सदृशः खलु त्वया कृतः काञ्चनमालाया वेषः । अथ सागरिकेदानीं क ।)

काञ्चनमाला—(अङ्गुल्या दर्शयन्ती ।) णं एसा ।

(नन्वेषा ।)

विदूषकः—(दृष्ट्वा सविस्मयम् ।) एसा फुडं जेव्व देवी वासव-
दत्ता ।

(एषा स्फुटमेव देवी वासवदत्ता ।)

वासवदत्ता—(साशङ्कमात्मगतम् ।) कथं जाणिदम्हि ।

(कथं ज्ञातास्मि ।)

विदूषकः—भोदि साअरिए, इदो एहि ।

(भवति सागरिके, इत एहि ।)

(वासवदत्ता विहस्य काञ्चनमालामवलोकयति ।)

काञ्चनमाला—(अपवार्याङ्गुल्या विदूषकं तर्जयन्ती ।) हदास,
सुमारिस्ससि एदं वअणं ।

(हताश, स्मरिष्यस्येतद्वचनम् ।)

विदूषकः—तुवरदु तुवरदु साअरिआ । एसोक्खु पुव्वदिसादो
उगगच्छदि भअवं मिअलञ्छणो ।

(त्वरतु त्वरतु सागरिका । एष खलु पूर्वदिशात उद्गच्छति भग-
वान्मृगलाञ्छनः ।)

(सर्वे परिक्रामन्ति ।)

राजा—(सोत्कण्ठमात्मगतम् ।) अये, उपस्थितप्रियासमागमस्यापि
किमिदमत्यर्थमुत्ताम्यति मे मनः । अथवा ।

VID.—(*Approaching with joy—smiling*). Susāṅgatā, your attire certainly looks like that of Kāñcanamālā. But where is Sāgarikā?

KĀÑC.—(*Pointing with her finger*). Why, here she is.

VID.—(*Looking—with surprise*). Why, this is queen Vāsavadattā herself!

VĀSAVA.—(*Alarmed, to herself*). How, am I recognized?

VID.—Come, Sāgarikā, this way.

(*Vāsavadattā smiles, and looks at Kāñcanamālā*).

KĀÑC.—(*Aside, chiding Vidūṣaka with her finger*). Ah! rogue, you will have cause to remember your words.

VID.—Haste, haste, Sāgarikā! the deer-marked deity rises in the East.

(*All go round the stage*).

KING.—(*Longingly—to himself*). Why is my heart so agitated when I expect to meet my beloved soon? Or,

तीव्रः स्मरसंतापो न तथादौ बाधते यथासन्ने ।

तपति प्रावृषि नितरामभ्यर्णजलागमो दिवसः ॥ १० ॥

विदूषकः—(आकर्ण्य ।) भोदि साअरिए, एसो क्खु पिअव-
अस्सो तुमंज्जेव्व उद्दिसिअ उक्कण्ठाणिन्भरं मन्तेदि । ता णिवेदेमि से
तुह आगमणं ।

(भवति सागरिके, एष खलु प्रियवयस्यस्त्वामेवोद्दिश्योत्कण्ठानिर्भरं
मन्त्रयते । तन्निवेदयाम्यस्मै तवागमनम् ।)

(वासवदत्ता शिरःसंज्ञां ददाति ।)

विदूषकः—(राजानमुपसृत्य ।) भो वअस्स, एसा क्खु मए
आणीदा । साअरिआ ।

(भो वयस्य, एषा खलु मयानीता सागरिका ।)

राजा—(सहर्षं सहस्रोत्थाय ।) वयस्य, कासौ कासौ ।

विदूषकः—(सभ्रूभङ्गम् ।) णं एसा ।

(नन्वेष्टा ।)

राजा—(उपसृत्य ।) प्रिये सागरिके,

शीतांशुर्मुखमुत्पले तव दृशौ पद्मानुकारौ करौ

रम्भागर्भनिभं तवोरुयुगलं बाहू मृणालोपमौ ।

इत्याहादकराखिलाङ्गि रभसान्निःशङ्कमालिङ्ग्य मा-

मङ्गानि त्वमनङ्गतापविधुराण्येहोहि निर्वापय ॥ ११ ॥

वासवदत्ता—(अपवार्य ।) कञ्चणमाले, एव्वं सअं मन्तेदि
अज्जउत्तो । पुणो वि मं कहं आलविस्सदित्ति अहो अच्छरीअं ।

(काञ्चनमाले, एवं स्वयं मन्त्रयत आर्यपुत्रः । पुनरपि मां कथ-
मालपिष्यतीत्यहो आश्चर्यम् ।)

काञ्चनमाला—(अपवार्य ।) भट्टिणि, एव्वं णेदं । किं उण
साहसिआणं पुरिसाणं ण संभावीअदि ।

Is it that the fever of love torments more when it approaches its gratification, than at first, as in the rainy season, the day is hottest when the rains are about to descend? (10)

VID.—(*Listening*). Lady Sāgarikā, here is my friend talking about you, filled as he is with eager longing; so I will announce to him your arrival.

(*Vāsavadattā nods assent*).

VID.—(*Approaching the king*). Here I have brought Sāgarikā, my friend.

KING.—(*With joy, suddenly rising*). Where is she friend, where?

VID.—(*Knitting his eye-brows*). Why! here she is.

KING.—(*Approaching*). My beloved Sāgarikā,

Thy countenance is lovely as the moon, thy eyes are two lotus buds, thy hands resemble two lotuses, thy thighs are like the interior of the plantain, while thy arms are like the (soft) lotus-shoots; come thou, whose whole form gives such joy, quickly come to my arms without reserve, and allay the feverish pangs of my body which are inflicted by the bodiless God. (11)

VĀSAVA.—(*Aside*). Kāñcanamālā, my Lord speaks thus himself; I wonder what he will say to me afterwards.

KĀÑC.—(*Aside*). It is so, indeed madam; but there

(भट्टिनि, एवमिदम् । किं पुनः साहसिकानां पुरुषाणां न संभाव्यते ।)

विदूषकः—भोदि साअरिए, वीसद्धा भविअ पिअवअस्सं आल-
चेहि । अज्ज दाव ताए णिच्चरुद्धाए देवीए वासवदत्ताए दुव्वअणेहि
कडुइदा कण्णा संपदं सुहावीअन्तु तुह मउमहुरवअणेहिं ।

(भवति सागरिके, विश्रब्धा भूत्वा प्रियवयस्यमालप । अद्य तावत्तस्या
नित्यरुष्टाया देव्या वासवदत्ताया दुर्वचनैः कटुकितौ कर्णौ सांप्रतं सुखाय्येतां
तव मृदुमधुरवचनैः ।)

वासवदत्ता—(अपवार्य सरोषस्मितम् ।) हज्जे कञ्चणमाले, अहं
ईदिसी कडुभासिणी । अज्जवसन्तओ उण पिअंवदो ।

(हज्जे काञ्चनमाले, अहमीदृशी कटुभाषिणी । आर्यवसन्तकः पुनः
प्रियंवदः ।)

काञ्चनमाला—(अपवार्याङ्गुल्या तर्जयन्ती ।) हदास, सुमरिस्ससि
एदं वअणं ।

(हताश, स्मरिष्यस्येतद्वचनम् ।)

विदूषकः—(विलोक्य ।) भो वअस्स, पेक्ख पेक्ख । एसोक्खु
कुविदकामिणीकवोलसण्णिहो सव्वं जेव्व दिसं पआसअन्तो उदिदो भअवं
मिअलञ्छणो ।

(भो वयस्य, प्रेक्षस्व प्रेक्षस्व । एष खलु कुपितकामिनीकपोलसंनिभः
सर्वामेव दिशं प्रकाशयन्नुदितो भगवान्मृगलाञ्छनः ।)

राजा—(निरूप्य सस्पृहम् ।) प्रिये, पइय पइय ।

आरुह्य शैलशिखरं त्वद्वदनापहृतकान्तिसर्वस्वः ।

प्रतिकर्तुमिवोर्ध्वकरः स्थितः पुरस्तान्निशानाथः ॥ १२ ॥

१ अज्ज वि दाव ते णिच्चरुद्धाए देवीए वासवदत्ताए दुव्वअणेहिं कडुइदाइं
सोत्ताइं । सम्पदं सुहावेदु तुह महुरवअणोवण्णासो ।

is nothing that may not be expected of these adventurous men.

VID.—Lady Sāgarikā, take courage, and speak to His Majesty. The harsh words of the ever angry queen Vāsavadattā are grating in these ears to-day; let them be now regaled with the melody of your sweet voice.

VĀSAVA.—(*Aside, with an angry smile*). Hey, Kāñcanamālā! I am accustomed to speak harshly! The worthy Vasantaka is on the other hand a sweet talker!

KĀÑC.—(*Apart, chiding with her finger*). Wretched fellow, you will have cause to recollect this.

VID.—(*Observing*). Friend, mark; the moon rises pallid as the resentful maiden's cheek, and illumines all directions.

KING.—(*Observes—with longing*). See love,

The lord of night whose splendour is obscured by the loveliness of your face, ascends and stands upon the mountain's crest, throwing up his rays (hands) as to retaliate. (12)

ननु प्रिये, दर्शितमनेनोद्गच्छता जडत्वम् । कुतः ।

किं पद्मस्य रुचं न हन्ति नयनानन्दं विधत्ते न किं

वृद्धिं वा झषकेतनस्य कुरुते नालोकमात्रेण किम् ।

वक्त्रेन्दौ तव सत्ययं यदपरः शीतांशुरुज्जृम्भते

दर्पः स्यादमृतेन चेदिह तवाप्यस्त्येव बिम्बाधरे ॥ १३ ॥

वासवदत्ता—(सरोषमवगुण्ठनपटमपनीय ।) अज्जउत्त, सच्चं जेव्व अहं साअरिआ । तुमं उण साअरिआक्खित्तहिअओ सव्वं जेव्व साअरिआमअं पेक्खसि ।

(आर्यपुत्र, सत्यमेवाहं सागरिका । त्वं पुनः सागरिकाक्षितहृदयः सर्वमेव सागरिकामयं प्रेक्षसे ।)

राजा—(दृष्ट्वा सबैलक्ष्यमपवार्य ।) कथं देवी वासवदत्ता । वयस्य, किमेतत् ।

विदूषकः—(सविषादम् ।) भोः किं अवरं । अम्हाणं जीविद-संसओ जादो एसो ।

(भोः किमपरं । अस्माकं जीवितसंशयो जात एषः ।)

राजा—(उपविश्याञ्जलिं वद्ध्वा ।) प्रिये वासवदत्ते, प्रसीद प्रसीद ।

वासवदत्ता—(अश्रूणि विधारयन्ती ।) अज्जउत्त, मा एव्वं भण । अण्णगदक्खु एदे अक्खरा ।

(आर्यपुत्र, मैवं भण । अन्यगतानि खल्विमान्यक्षराणि ।)

विदूषकः—(आत्मगतम् ।) किं दाणिं एत्थ करिस्सं । भोदु । एव्वं दाव । (प्रकाशम् ।) भोदि, महाणुभावा खु तुमं । ता खमीअदु दाव एक्को अवराहो पिअवअस्सस्स ।

Why! darling, he has proved his dullness by rising now; for

Does not thy countenance shame the beauty of the lotus, or delight the eye, or by mere glance cause the fish-bannered one (Love, the ocean) to swell up? Why should this other moon show himself whilst this moon—thy face is visible? And if he is proud of (his store of) nectar, thy lips, too, contain ambrosia. (13)

VĀSAVA.—(*Angrily, throwing off her veil*). Believe me still to be Sāgarikā, my good lord; your heart is so fascinated by her, you fancy you behold Sāgarikā in everything.

KING.—(*Looking—aside, embarrassed*). How! the queen Vāsavadattā! What is this, friend?

VID.—(*Disconcerted*). What else! Our life is in jeopardy—that is what it is.

KING.—(*Sitting—with folded hands*). Forgive me, dearest Vāsavadattā, forgive.

VĀSAVA.—(*Checking her tears*). Address not this to me, my lord—the words are appropriate to another.

VID.—(*To himself*). What is to be done now? Well, thus. (*Aloud*). Nay, Madam! You are of too generous

(किमिदानीमत्र करिष्ये । भवतु । एवं तावत् । भवति, महानुभावा खलु त्वम् । तत्क्षम्यतां तावदेकोऽपराधः प्रियवयस्यस्य ।)

वासवदत्ता—अज्ज वसन्तअ, णं पढमसंगमे विग्घं करन्तीए मएज्जेव्व एदस्स अवरद्धं ।

(आर्य वसन्तक, ननु प्रथमसंगमे विघ्नं कुर्वत्या मयैवैतस्यापराद्धम् ।)

राजा—एवं प्रत्यक्षदृष्टव्यलीकः किं विज्ञापयामि ।

आताम्रतामपनयामि विलक्ष एव

लाक्षाकृतां चरणयोस्तव देवि मूर्ध्ना ।

कोपोपरागजनितां तु मुखेन्दुविम्बे

हर्तुं क्षमो यदि परं करुणा मयि स्यात् ॥ १४ ॥

(इति पादयोः पतति ।)

वासवदत्ता—(हस्तेन वारयन्ती ।) अज्जउत्त, उट्ठेहि उट्ठेहि । णिल्लज्जो क्खु सो जणो जो अज्जउत्तस्स ईदिसं हिअअं जाणिअ पुणोवि कुप्पादि । ता सुहं चिट्ठदु अज्जउत्तो । अहं गमिस्सं । (इति गन्तुमिच्छति ।)

(आर्यपुत्र, उत्तिष्ठोत्तिष्ठ । निर्लज्जः खलु स जनो य आर्यपुत्रस्येदृशं हृदयं ज्ञात्वा पुनरपि कुप्यति । तत्सुखं तिष्ठत्वार्यपुत्रः । अहं गमिष्यामि ।)

काञ्चनमाला—भट्टिणि, करेहि पसादं । एवं चरणपण्डितं महाराजं चज्झिअ गदाए देवीए पच्छादावेण होदव्वं ।

(भट्टिनि, कुरुष्व प्रसादम् । एवं चरणपण्डितं महाराजमुज्झित्वा गताया देव्याः पश्चात्तापेन भवितव्यम् ।)

वासवदत्ता—अवेहि अपण्डिते, किं एत्थ पसादस्स पच्छादावस्स वा कारणं । ता गमिस्सं ।

(अपेक्ष्यपण्डिते, किमत्र प्रसादस्य पश्चात्तापस्य वा कारणम् । तद्-मिष्यामि ।)

a spirit not to forgive this one offence of my dear friend.

VĀSAVA.—Worthy Vasantaka, the offence is mine, who have interrupted this first interview.

KING.—How can I beg to be forgiven, when thou hast thyself witnessed my misdemeanour?

In my shame, I bow me to thy feet and rub away the crimson of lac-dye with my forehead; but I can hope to remove the hue which the eclipse of anger brings to thy moonlike countenance only if thou relentest, my queen. (14)

(Falls at her feet).

VĀSAVA.—*(Preventing with her hand).* Rise my lord, rise! That wife must be shameless indeed, who with such evidence of her lord's affection, can presume to be offended. Be happy, I take my leave. *(Going).*

KĀNC.—Nay, madam, be merciful; I am sure, if you quit His Majesty when he thus falls at your feet, you will hereafter repent it.

VĀSAVA.—Away, fool! I know no reason for mercy nor repentence; so I will go.

(इति निष्क्रान्ते ।)

राजा—देवि प्रसीद प्रसीद ।

विदूषकः—भो, उद्वेहि । गदा देवी । ता कीस एत्थ अरण्ण-
रुदिदं करोसि ।

(भोः, उत्तिष्ठ । गता देवी । तत्किमत्रारण्यरुदितं करोषि ।)

राजा—(मुखमुन्नमय्य ।) कथमकृतवैव प्रसादं गता देवी ।

विदूषकः—कधं ण किदो पसादो । अज्जवि अक्खदसरीरा चिट्ठम्ह ।

(कथं न कृतः प्रसादो । अत्राप्यक्षतशरीरौ तिष्ठावः ।)

राजा—धिङ्मूर्ख, किमेवमुपहससि माम् । ननु त्वत्कृत एवा-
यमापतितोऽस्माकमनर्थः । कुतः ।

समारूढां प्रीतिः प्रणयबहुमानादनुदिनं

व्यलीकं वीक्ष्येदं कृतमकृतपूर्वं खलु मया ।

प्रिया मुञ्चत्यद्य स्फुटमसहना जीवितमसौ

प्रकृष्टस्य प्रेम्णः स्खलितमविषह्यं हि भवति ॥ १५ ॥

विदूषकः—भो, रुद्धा देवी ण जाणीअदि किं करिस्सदित्ति ।
साअरिआए उण दुक्करं जीविदंत्ति तक्केमि ।

(भोः, रुष्टा देवी । न ज्ञायते किं करिष्यतीति । सागारिकायाः पुन-
र्दुष्करं जीवितमिति तर्कयामि ।)

राजा—वयस्य, अहमप्येवं चिन्तयामि । हा प्रिये सागारिके ।

(ततः प्रविशति वासवदत्तावेषधारिणी सागारिका ।)

सागारिका—(सोद्वेगम् ।) दिट्ठिआ इमिणा विरइददेवीवेसेण
इमादो चित्तसालादो णिक्कमन्ती केणावि ण लक्खिदम्हि । ता किं दाणिं
करिस्सं । (इति सास्त्रं चिन्तयति ।)

(दिष्टधानेन विरचितदेवीवेषेणास्याः संगीतशालाया निष्क्रामन्ती
केनापि न लक्षितास्मि । तत्किमिदानीं करिष्ये ।)

(*Exeunt both*).

KING.—Forgive, my queen, forgive.

VID.—Get up—the queen is gone; what is the use of weeping in a wood?

KING.—(*Raising his head*). What, gone, without relenting?

VID.—How without relenting? For our limbs are whole.

KING.—Out, simpleton! How can you jest with me so? Why, you were yourself the cause of this untoward accident that has happened to us. For

An ever-growing regard was inspired by love mutually cherished; but now the impression of this my first inconstancy surely may render my beloved unable to endure existence. For great affection renders any offence quite unbearable. (15)

VID.—Well, sir, it is by no means certain what the angry queen will do; but Sāgarikā, I fear, will certainly find life insupportable.

KING.—I too think so. Alas! dear Sāgarikā!

(*Enter Sāgarikā disguised as Vāsavadattā*).

SĀG.—(*Excitedly*). I have luckily not been observed by any one as I passed the music-hall in this disguise of the queen. But alas! what shall I do now! (*Tearfully reflects*).

विदूषकः—भोः किं मूढो भविअ चिट्ठसि । चिन्तेहि दाव एत्थ पडिआरं ।

(भोः, किं मूढो भूत्वा तिष्ठसि । चिन्तय तावदत्र प्रतीकारम् ।)

राजा—वयस्य, तदेव चिन्तयामि । देवीप्रसादं मुक्त्वा नान्यमुपायं पश्यामि । तदेहि । तत्रैव गच्छावः ।

(इति परिक्रामतः ।)

सागरिका—(साखं विमृश्य ।) वरं दाणिं सअं जेव्व अत्ताणअं उव्वन्धिअ उवरदा भविस्सं ण उण जाणिदसंकेदवुत्तन्ताए देवीए सुसंगदाए सह परिभूदम्हि । ता जाव अहं असोअपादवं गदुअ जधा-समीहिदं करिस्सं । (इति परिक्रामति ।)

(वरमिदानीं स्वयमेवात्मानमुद्वध्योपरता भविष्यामि न पुनर्विदित-संकेतवृत्तान्तया देव्या सुसंगतया सह परिभूतास्मि । तद्यावदहमशोकपादपं गत्वा यथासमीहितं करिष्ये ।)

विदूषकः—(आकर्ण्य ।) चिट्ठ दाव चिट्ठ । पदसद्वो सुणीअदि । जाणामि कदावि गहिदपच्छादावा पुणावि देवी आअदा भवे ।

(तिष्ठ तावत्तिष्ठ । पदशब्दः श्रूयते । जानामि कदापि गृहीतपश्चात्तापा पुनरपि देव्यागता भवेत् ।)

राजा—वयस्य, महानुभावा खलु देवी । कदाचिदेवमपि स्यात् । तत्त्वरितं निरूपय ।

विदूषकः—जं भवं आणवेदि । (इति निष्क्रामति ।)

(यद्भवानाज्ञापयति ।)

सागरिका—(उपसृत्य ।) ता जाव इमाए माहवीलदाए पासं विरइअ असोअपादवे अप्पाणअं उव्वन्धिअ वावादेमि । (इति लता-पाशं रचयन्ती ।) हा ताद, हा अम्ब, एसा दाणिं अहं अणाधा अस-रणा विवज्जामि मन्दभाइणी । (इति कण्ठे लतापाशमर्पयति ।)

VID.—Sir, why stand like one bewildered? Surely some remedy must be devised.

KING.—Friend, I was thinking it out; but I see nothing left but to appease the queen. So come, let us go to her. (*They walk about*).

SĀG.—(*In tears—reflecting*). It were far better that I should hang myself and put an end to life, than that I together with Susāṅgatā be disgraced by the queen who will know of this assignation. So now I shall go to this Aśoka tree, and do what is in my mind.

VID.—(*Hearing*). Wait awhile; I hear steps; perhaps the queen repents and comes back.

KING.—Friend, she is a woman of a generous spirit—it may be so; quick, ascertain.

VID.—As you desire, sir. (*Goes*).

SĀG.—(*Approaching*). So now making a noose of this Mādhavī creeper I will suspend myself to this Aśoka and die. (*Preparing a noose of the creeper*). Alas !

(तद्यावदेतया माधवीलतया पाशं विरच्याशोकपादप आत्मानमुद्रध्य व्यापादयामि । हा तात हा अभ्य, ऐपेदानीमहमनाथाशरणा विपद्ये मन्दभागिनी ।)

विदूषकः—(विलोक्य ।) का उण एसा । कथं देवी वासवदत्ता । (ससंभ्रममुच्चैः ।) भो वअस्स, परित्ताहि परित्ताहि । एसाक्खु देवी वासवदत्ता अप्पाणअं उव्वन्धिअ वावादेदि ।

(का पुनरेषा । कथं देवी वासवदत्ता । भो वयस्य, परित्रायस्व परित्रायस्व । एषा खलु देवी वासवदत्तात्मानमुद्रध्य व्यापादयति ।)

राजा—(ससंभ्रममुपसृत्य ।) कासौ कासौ ।

विदूषकः—भो, णं एसा ।

(भो नन्वेषा ।)

राजा—(उपसृत्य कण्ठात्पाशमपनयन् ।) अयि साहसकारिणि, किमिदमकार्यं क्रियते ।

मम कण्ठगताः प्राणाः पाशे कण्ठगते तव ।

अतः स्वार्थप्रयत्नोऽयं त्यज्यतां साहसं प्रिये ॥ १६ ॥

सागरिका—(राजानं दृष्ट्वा ।) अयि कथं एसो भट्टा । (सहर्ष-मात्मगतम् ।) जं सच्चं एणं पेक्खिअ पुणोवि मे जीविदाहिलासो संवुत्तो । अधवा एणं पेक्खिअ कदत्था भविअ सुहेण विअ जीविदं परिच्चइस्सं । (प्रकाशम् ।) मुञ्चदु भट्टा । पराहीणो क्खु अअं जणो । ण उण ईदिसं अवसरं मरिदुं पावेदि । (इति पुनः कण्ठे पाशं दातु-मिच्छति ।)

(अयि, कथमेष भर्ता । यत्सत्यमेतं प्रेक्ष्य पुनरपि मे जीविताभिलाषः संवृत्तः । अथवैनं प्रेक्ष्य कृतार्था भूत्वा सुखेनैव जीवितं परित्यज्यामि । मुञ्चतु भर्ता । पराधीनः खल्वयं जनः । न पुनरीदृश-

father, ah! dear mother, here helpless, unfriended, I terminate my miserable existence. (*Fastens the noose around her neck*).

VID.—(*Looking*). But who is this? How! queen Vāsavadattā! (*In confusion, aloud*). Help, help, my friend, here is queen Vāsavadattā putting an end to her life by suspending herself.

KING.—(*Advancing hastily*). Where, where is she?

VID.—Why, here; behold!

KING.—(*Advances; tearing off the noose*). Desperate woman! what horrid act is this?

My own life trembles in my throat, when the noose rests in thine; so I (only) endeavour to preserve myself; do you forgo such desperate thought. (16)

SĀG.—(*Seeing the king*). How! the king! (*With joy to herself*). Truly his presence inspires the love of life; or rather my wish is accomplished now that I see him; so I shall die content. (*Aloud*). Let me go, sir, I am a dependent; I may not find again a similar opportunity

मवसरं मर्तुं प्राप्नुते ।)

राजा—(निरुप्य सहर्षम् ।) कथं प्रिया मे सागरिका । (इति कण्ठात्पाशमाक्षिप्य ।)

अलमलमतिमात्रं साहसेनामुना ते

त्वरितमयि विमुञ्च त्वं लतापाशमेनम् ।

चलितमपि निरोद्धुं जीवितं जीवितेशे

क्षणमिह मम कण्ठे बाहुपाशं निधेहि ॥ १७ ॥

(इति कण्ठे बाहुं कृत्वा स्पर्शं नाटयन् ।)

सखे, इयमनभ्रा वृष्टिः ।

विदूषकः—भो, एवञ्च णेदं । जइ अआलवादावली विअ देवी आअच्छिअ अण्णधा ण करिस्सदि ।

(भोः, एवं न्विदम् । यद्यकालवातावलीव देव्यागत्यान्यथा न करिष्यति ।)

(ततः प्रविशति वासवदत्ता काञ्चनमाला च)

वासवदत्ता—कञ्चणमाले, तं तथा चरणणिवडिदं अञ्जउत्तं अवधीरिअ आअच्छन्तीए मए अदिणिद्धुरं किदं । ता दाणिं सअं जेव्व गदुअ अञ्जउत्तं अणुणइस्सं ।

(काञ्चनमाले, तं तथा चरणनिपतितमार्यपुत्रमवधीर्यागच्छन्त्या मया-तिनिष्ठुरं कृतम् । तदिदानीं स्वयमेव गत्वार्यपुत्रमनुनेष्ये ।)

काञ्चनमाला—को अण्णो देविं वज्जिअ एवञ्च भणिदुं जाणादि । वरं सो एव्व देवो दुज्जणो होदु । ण उण देवी । ता एदु देवी ।

(कोऽन्यो देवीं वर्जयित्वैवं भणितुं जानाति । वरं स एव देवो दुर्जनो भवतु । न पुनर्देवी । तदेतु देवी ।)

(इति परिक्रामतः)

राजा—अयि मुग्धे, किमद्यापि मध्यस्थतया वयं विफलमनोरथाः क्रियामहे ।

to end my life. (*Desires to fasten the noose round her neck*).

KING.—(*Observing, with joy*). How! my own Sāgarikā! (*Snatching the noose from her neck*).

No more of this extreme rashness; away with this (fatal) noose of the creeper; and to arrest my fleeting life, twine round my neck the noose of these (dear) arms. (17)

(*Puts her arm in his neck, and gesticulates pleasure of its touch*).

My friend, it is a shower without a cloud.

VID.—Very true, if the queen does not return like a sudden squall, and spoil our fine weather.

(*Enter Vāsavadattā and Kāñcanamālā*).

VĀSAVA.—I was very cruel to disrespect my lord and leave him as he cast himself at my feet. I will therefore go to him myself, and conciliate him.

KĀÑC.—Who would think thus but Your Grace? Better the king fail in decorum than Your Majesty; so come, queen. (*They walk about*).

KING.—Come, simple girl, why should you even now trifle with our hopes by your coldness?

काञ्चनमाला—(कर्णं दत्त्वा ।) भट्टिणि, जधा समीवे भट्टा
मन्तेदि तधा तक्केमि तुमंज्जेव्व अणुणेदुं आअच्छदित्ति ।

(भट्टिनि, यथा समीपे भर्ता मन्त्रयते तथा तर्कयामि त्वामेवानुनेतु-
मागच्छतीति ।)

वासवदत्ता—(सहर्षम् ।) ता अलक्खिदा जेव्व पिट्टदो गदुअ
कण्ठे गेह्मिअ पसादइस्सं ।

(तदलक्षितैव पृष्ठतो गत्वा कण्ठे गृहीत्वा प्रसादयिष्ये ।)

विदूषकः—भोदि साअरिए, वीसद्धा भविअ पिअवअस्सं
आलवेहि ।

(भवति सागरिके, विस्त्रब्धा भूत्वा प्रियवयस्यमालप ।)

वासवदत्ता—(आकर्ष्य सविषादम् ।) कञ्चणमाले, साअरिआ वि
एत्थ चिट्ठदि । ता सुणम्ह दाव । पच्छा उवसप्पिस्सं । (इति तथा करोति ।)

(काञ्चनमाले, सागरिकाप्यत्र तिष्ठति । तच्छृणुवस्तावत् । पश्चा-
दुपसर्पिष्यामि ।)

सागरिका—भट्टा, किं एदिणा अलिअदाक्खिण्णेण । जीविदादोवि
अधिअवल्लहाए देवीए पुणोवि अत्ताणअं अवराहिणं करोसि ।

(भर्तः, किमेतेनालीकदाक्षिण्येन । जीवितादप्यधिकवल्लभाया देव्याः
पुनरप्यात्मानमपराधिनं करोषि ।)

राजा—अयि, मिथ्यावादिनी खत्वसि । कुतः ।

श्वासोत्कम्पिनि कम्पितं कुचयुगे मौने प्रियं भाषितं

वक्त्रेऽस्याः कुटिलीकृतभ्रुणि तथा यातं मया पादयोः ।

इत्थं नः सहजाभिजात्यजनिता सेवैव देव्याः परं

प्रेमाबन्धविवर्धिताधिकरसा प्रीतिस्तु या सा त्वयि ॥ १८ ॥

वासवदत्ता—(सहसोपसृत्य सरोषम् ।) अज्जउत्त, जुत्तं एदं ।
सरिसं एदं ।

KĀÑC.—(*Listening*). Mistress, as his Majesty's voice is heard near by, so I think he is coming to pacify your anger.

VĀSAVA.—(*With joy*). So, unseen, I will approach him from behind, and casting my arms round his neck, will please him.

VID.—Take courage, Sāgarikā, and speak to my friend.

VĀSAVA.—(*Listening — dejectedly*). Kāñcanamālā, Sāgarikā, too, is here; so we shall listen, and then I shall advance.

(*She does so*).

SĀG.—Why, sir, will you thus pretend regard you do not feel? You are only risking the displeasure of the queen who is dearer to you than your life.

KING.—You utter what is not quite true.

For when her bosom heaves with sighs, I tremble; when she is sulien, I comfort her; when her brows are bent (in anger) I fall prostrate at her feet; thus this respect (I give her) is due to the queen's high birth—but the regard that springs from vehement affection and ever grows, that is yours alone. (18)

VĀSAVA.—(*Suddenly coming forward and angrily*). That is proper, my lord, I quite believe you.

(आर्यपुत्र, युक्तमेतत् । सदृशमेतत् ।)

राजा—(दृष्ट्वा सधैलक्ष्यम् ।) देवि, न खल्वकारणे मामुपालब्धु-
मर्हसि । त्वामेव मत्वा वेषसादृश्याद्विप्रलब्धा वयमिहागताः । तत्क्षम्य-
ताम् । (इति पादयोः पतति ।)

वासवदत्ता—(सरोषम् ।) अज्जउत्त, उट्ठेहि उट्ठेहि । किं
अज्जवि सहजाभिजादाए सेवाए दुक्खं अणुभवीअदि ।

(आर्यपुत्र, उत्तिष्ठोत्तिष्ठ । किमद्यापि सहजाभिजातायाः सेवया दुःख-
मनुभूयते ।)

राजा—(स्वगतम्) किमेतदपि श्रुतं देव्या । तत्सर्वथा देवीप्र-
सादनं प्रति निराशीभूताः स्मः । (इत्यधोमुखस्तिष्ठति ।)

विदूषकः—भोदि, तुमं किल अत्ताणअं उव्वन्धिअ वावादेसित्ति
वेससारिस्समोहिदेण मए पिअवअस्सो एत्थ आणीदो । जइ मम वअणं
ण पत्तिआअसि ता पेक्ख इमं लदापासं । (इति लतापाशं दर्शयति ।)

(भवति, त्वं किलात्मानमुद्रुध्य व्यापांदयसीति वेषसादृश्यमोहितेन
मया प्रियवयस्योऽत्रानीतः । यदि मम वचनं न प्रत्याययसि तत्प्रेक्षस्वेमं
लतापाशम् ।)

वासवदत्ता—(सकोपम् ।) हज्जे कञ्चणमाले, एदेणज्जेव्व
लदापासेण वन्धिअ गेह्ण एणं वम्हणं । एदं अ दुट्ठकणअं अगगदो
करेहि ।

(हज्जे काञ्चनमाले, एतेनैव लतापाशेन बद्ध्वा गृहाणैनं ब्राह्मणम् । एतां
च दुष्टकन्यकामग्रतः कुरु ।)

काञ्चनमाला—जं भट्ठिणी आणवेदि । (लतापाशेन वसन्तकं
बद्ध्वा ।) हदास, अणुभव दाव अत्तणो दुण्णअस्स फलं । साअरिए,
तुमंपि अगगदो होहि ।

KING.—(*Looking, embarrassed*). Queen, it is not proper you should rate me without cause; I have been attracted hither by the semblance of (her) dress and took (her) to be yourself,—so pardon. (*Falls at her feet*).

VĀSAVA.—(*Angrily*). Rise, my lord, rise—why should you trouble yourself even now, by this regard (you show) to a person of noble family?

KING.—(*To himself*). What! Has the queen overheard this? So there is no chance of appeasing the queen. (*Stands with his face lowered*).

VID.—Madam, it was I who brought my dear friend to this spot, deceived by the semblance of your dress into believing that you were attempting to destroy yourself, by hanging; if you doubt me see this noose. (*Shows her the noose*).

VĀSAVA.—(*Angrily*). Kāñcanamālā, girl, with this very noose, do you secure this Brahmin; and make this hussy go on before us. .

KĀÑC.—As your Majesty commands. (*Ties Vasantaka with the noose*). Now sir, see what is the conse-

(यद्ब्रह्मिण्याज्ञापयति । हताश, अनुभव तावदात्मनोऽविनयस्य फलम् ।
सागरिके, त्वमप्यग्रतो भव ।)

सागरिका—(स्वगतम् ।) हृद्धी अकिदपुष्णाए मए मरिदुं वि
अत्तणो इच्छाए ण पारिदं ।

(हा धिक् अकृतपुण्यया मया मर्तुमप्यात्मन इच्छया न पारितम् ।)

विदूषकः—(सविषादम् । राजानमवलोक्य ।) भो वअस्स, सुमरेहि
मं अणाधं देवीए बन्धणादो विवज्जन्तं । (इति राजानमालोकयति ।)

(भो वयस्य, स्मर मामनाथं देव्या बन्धनाद्विषयमानम् ।)

(सर्वानादाय निष्क्रान्ता वासवदत्ता ।)

राजा—(सखेदम् ।) कष्टं भोः, कष्टम् ।

किं देव्याः कृतदीर्घरोषमुषितस्निग्धस्मितं तन्मुखं

त्रस्तां सागरिकां रुसंभृतरुषा किं तर्ज्यमानां तथा ।

वद्ध्वा नीतमितो दसन्तकमहं किं चिन्तयामीत्यहो

सर्वाकारकृतव्यथः क्षणमपि प्राप्नोमि नो निर्वृतिम् ॥ १९ ॥

तत्किमिदानीमिह स्थितेन प्रयोजनम् । देवीं प्रसादयितुमभ्यन्तरं
प्रविशामि ।

(इति निष्क्रान्तः)

इति संकेतकं नाम तृतीयोऽङ्कः ।

quence of your wicked ingenuity. Sāgarikā, do you go ahead.

SĀG.—(*Apart to herself*). Alas, sinful that I am, I could not even perish when I sought to die.

VID.—(*Distressed—Looking towards the king*). Think of me, friend, who am thus helpless and dying in the queen's captivity. (*Looks at the king*).

(*Exit Vāsavadattā with them all*).

KING.—(*In despair*). How unlucky this!

Shall I now think of the queen's countenance, the sweet smile from which is now clouded by her rage; or of Sāgarikā who must be frightened by the dread resentment (of the queen); or shall I think of Vasantaka who is carried off a captive? I am bewildered in every way and cannot find comfort. (19)

Of what use is it to stay here? I will go inside to pacify the queen's anger. (*Exit*).

END OF THE THIRD ACT, ENTITLED
"THE ASSIGNATION".

चतुर्थोऽङ्कः ।

(ततः प्रविशति रत्नमालामादाय सास्त्रा सुसंगता ।)

सुसंगता—(सकरुणं ।) हा पिअसहि साअरिए, हा लज्जालुए, हा सहीजणवच्छले, हा उदारसीले, हा सोम्मदंसणे, कहिं दाणिं तुमं मए पेक्खिदव्वा । (इति रोदिति । ऊर्ध्वमवलोक्य निःश्वस्य च ।) अयि देव्हदअ, जइ सा असामण्णरूवसोहा तादिसी तुए णिम्मिदा ता कीस उण ईदिसं अवत्थन्तरं पाविदा । इयं अ रअणमाला जीविदणिरासाए ताए कस्सवि वम्हणस्स हत्थे पडिवादेसुत्ति भणिअ मम हत्थे समप्पिदा । ता जाव कं पि वम्हणं अण्णेसामि । (परिक्रम्यावलोक्य च ।) एसोक्खु अज्जवसन्तओ इदो जेव्व आअच्छदि । ता जाव एदस्स जेव्व पडिवादइस्सं ।

(हा प्रियसखि सागरिके, हा लज्जालुके, हा सखीजनवत्सले, हा उदारशीले, हा सौम्यदर्शने, कुत्रेदानीं त्वं मया प्रेक्षितव्या । अयि दैव-हतक, यदि सासामान्यरूपशोभा तादृशी त्वया निर्मिता तत्किमिति पुनरीदृशमवस्थान्तरं प्रापिता । इयं च रत्नमाला जीवितनिराशया तथा कस्यापि ब्राह्मणस्य हस्ते प्रतिपादयेत्युक्त्वा मम हस्ते समर्पिता । तद्याव-त्कमपि ब्राह्मणमन्विष्यामि । एष खल्वार्यवसन्तक इत एवागच्छति । तद्यावदेतस्यैव प्रतिपादयिष्यामि ।)

(ततः प्रविशति लृष्टो वसन्तकः ।)

विदूषकः—ही ही भो अज्जक्खु पिअवअस्सेण पसादिदाए तत्तभोदीए वासवदत्ताए बन्धणादो मोआविअ सहत्थदिण्णेहिं मोदएहिं उदरं मे पूरिदं । अण्णं च । एदं पट्टंसुअज्जुअलं कण्णाभरणं अ दिण्णं । ता जाव पिअवअस्सं पेक्खामि । (इति परिक्रामति ।)

(ही ही भोः, अद्य खलु प्रियवयस्येन प्रसादितया तत्रभवत्या

Act Fourth

(*Enter Susāṅgatā weeping, with a diamond necklace in her hand*).

Sus.—(*Mournfully*). Alas ! My dear friend Sāgarikā, my timid, my tender, my generous friend ! where, lovely maiden, shall I look for you ? (*Weeps. Looking up and sighing*). Accursed destiny, didst thou create her with such unrivalled charms, only to consign her to a hapless fate ? Despairing of her life, she gave me this necklace of jewels and asked me to give it to some Brahmin. So I will find out some Brahmin. (*Going about and observing*). Here comes worthy Vasantaka ; so I will present it to him.

(*Enter Vidūṣaka in joy*).

Vid.—Ha ! ha ! Appeased by my excellent friend the queen Vāsavadattā released me from captivity, and regaled me with cakes from her own hands. She also

वासवदत्तया बन्धनान्मोचयित्वा स्वहस्तदत्तैर्मोदकैरुदरं मे पूरितम् ।
अन्यच्च । एतत्पट्टांशुकयुगलं कर्णाभरणं च दत्तम् । तद्यावत् प्रियवयस्यं
प्रेक्षे ।)

सुसंगता—(रुदती सहसोपसृत्य ।) अञ्ज वसन्तअ, चिट्ठ दाव
तुमं मुहुत्तअं ।

(आर्य वसन्तक, तिष्ठ तावत्त्वं मुहूर्तम् ।)

विदूषकः—(दृष्ट्वा) कथं सुसंगदा । सुसंगदे, एत्थ किंणि-
मित्तं रोदीअदि । णक्खु साअरिआए अच्चाहिदं किंपि संवुत्तं ।

(कथं सुसंगता । सुसंगते, अत्र किंनिमित्तं रुद्यते । न खलु सागारि-
काया अत्याहितं किमपि संवृत्तम् ।)

सुसंगता—एदंज्जेव्व णिवेदइस्सं । सक्खु तवस्सिगी देवीए
चज्जइणिं पेसिदत्ति प्पवादं कदुअ उवट्ठिदे अद्धरत्ते ण जाणीअदि कहिं
णीदत्ति ।

(एतदेव निवेदयिष्यामि । सा खलु तपस्विनी देव्योज्जयिनीं प्रेषितेति
प्रवादं कृत्वोपस्थितेऽर्धरात्रे न ज्ञायते कुत्र नीतेति ।)

विदूषकः—(सोद्वेगम् ।) हा भोदि साअरिए, अदिणिग्घिणं
देवीए किदं । तदो तदो ।

(हा भवति सागरिके, अतिनिर्धृणं देव्या कृतम् । ततस्ततः ।)

सुसंगता—इयं च रअणमाला ताए जीविदणिरासाए अञ्जवस-
न्तअस्स हत्थे पडिवादेसुत्ति भणिअ मम हत्थे समप्पिदा । ता गेण्हदु
अञ्जो एदं ।

(इयं च रत्नमाला तया जीवितनिराशयार्यवसन्तकस्य हस्ते प्रतिपा-
दयेत्युक्त्वा मम हस्ते समर्पिता । तद् गृह्णात्वार्य एताम् ।)

विदूषकः—(सकरुणम् ।) भोदि, ण मे ईदिसे पत्थावे हत्थो एदं
गेह्हिदुं पसरदि ।

presented me with this dress and these ear-rings. Now then, I shall seek my dear friend.

SUS.—(*Weeping—advancing all of a sudden*). Worthy Vasantaka, wait a moment.

VID.—(*Looking*). How, Susaṅgatā! Susaṅgatā, why do you weep? Nothing wrong, I hope, has happened to Sāgarikā.

SUS.—I want to speak to you about the same; the queen caused it to be known that she was sent to Ujjayinī, and nobody knows whither the poor maid was taken away at midnight.

VID.—(*Moved*). Alas! poor Sāgarikā! The queen has been very cruel indeed. What next?

SUS.—And despairing of life she left with me this jewel-necklace begging me to present it to you, worthy Vasantaka. Do you, worthy sir, accept it.

VID.—No, I have not the heart to stretch my hand

(भवति, न म ईदृशे प्रस्तावे हस्त एतां ग्रहीतुं प्रसरति ।)

(इत्युभौ रुदतः ।)

सुसंगता—(अञ्जलिं वद्ध्वा ।) ताए जेव्व अणुगहं करन्तो अङ्गीकरेदु एदं अज्जो ।

(तस्या एवानुग्रहं कुर्वन्नङ्गीकरोत्वेतामर्यः ।)

विदूषकः—(विचिन्त्य ।) अधवा उवणेहि । जेण इमाएज्जेव्व साअरिआविरहदुक्खिदं पिअवअस्सं विणोदइस्सं ।

(अथवा उपनय । येनैतयैव सागरिकाविरहदुःखितं प्रियवयस्यं विनोदयिष्यामि)

(सुसंगतोपनयति ।)

विदूषकः—(गृहीत्वा निरूप्य सविस्मयम् ।) सुसंगदे, कुदो उण ताए ईदिसस्स अलंकारस्स समागमो ।

(सुसंगते, कुतः पुनस्तयेदृशस्यालंकारस्य समागमः ।)

सुसंतता—अज्ज मएवि कोदूहलेण सा पुच्छिदा जेव्व आसी ।

(आर्य मयापि कौतूहलेन सा पृष्ठैवासीत् ।)

विदूषकः—तदो ताए किं भणिदं ।

(ततस्तथा किं भणितम् ।)

सुसंगता—तदो सा उद्धं पेक्खिअ दीहं णिस्ससिअ 'सुसंगदे, किं तुह इमाए कधाए 'त्ति भणिअ रोदिदुं पउत्ता ।

(ततः सोर्ध्वं प्रेक्ष्य दीर्घ निःश्वस्य 'सुसंगते, किं तवैतया कथया ' इत्युक्त्वा रोदितुं प्रवृत्ता ।)

विदूषकः—णं कधिदं जेव्व सामणजणदुह्लेण इमिणा परिच्छदेण । सव्वधा महाहिजणसंभवाए ताए होदव्वं । सुसंगदे, पिअवअस्सो दाणिं कहिं ।

(ननु कथितमेव सामान्यजनदुर्लभेनानेन परिच्छदेन । सर्वथा महा-

१ महाहिजणाए, महाभिजणसमुप्पणाए, महाकुलप्पसूदाए.

to accept it in this sad state. (*Both weep*).

SUS.—(*Folding her hands*). Do accept this, worthy Sir, to oblige her.

VID.—(*Reflecting*). Or, bring it, for with this I shall relieve the sorrow into which the loss of Sāgarikā has plunged him.

(*Susaṅgatā offers it*).

VID.—(*Takes it; looking at it attentively, with surprise*). Susaṅgatā, where could she have procured such a valuable necklace?

SUS.—Worthy Sir! I too asked her, out of curiosity.

VID.—And what did she reply?

SUS.—Then she looked up and sighed and said 'Ah Susaṅgatā, of what avail to tell my sad story?' and then burst into tears.

VID.—Why, this ornament, which cannot belong to ordinary persons, is a proof that she belongs to some distinguished family. Where is the king, Susaṅgatā?

भिजनसंभवया तया भवितव्यम् । सुसंगते प्रियवयस्य इदानीं कुत्र ।)

सुसंगता—अज्ज, एसो कखु भट्ठा देवीभवणादो णिक्कमिअ फडिअसिलामण्डवं गदो । ता गच्छ अज्जो । अहंवि देवीए वासवदत्ताए पासवत्तिणी भविस्सं ।

(आर्य, एष खलु भर्ता देवीभवनान्निष्क्रम्य स्फटिकशिलामण्डपं गतः । तद्गच्छत्वार्यः । अहमपि देव्या वासवदत्तायाः पार्श्ववर्तिनी भविष्यामि ।)

(इति निष्क्रान्तौ ।)

इति प्रवेशकः ।

(ततः प्रविशत्यासनस्थो राजा ।)

राजा—(विचिन्त्य ।)

सव्याजैः शपथैः प्रियेण वचसा चित्तानुवृत्याधिकं

वैलक्ष्येण परेण पादपतनैर्वाक्यैः सखीनां मुहुः ।

प्रत्यासत्तिमुपागता न हि तथा देवी रुदत्या यथा

प्रक्षाल्यैव तयैव वाष्पसलिलैः कोपोऽपनीतः स्वयम् ॥ १ ॥

(सोत्कण्ठं निःश्वस्य ।) इदानीं देव्यां प्रसादितायां सागरिकाचिन्तैव केवलं मां बाधते । कुतः ।

अम्भोजगर्भसुकुमारतनुस्तदासौ

कण्ठग्रहे प्रथमरागघने विलीय ।

सद्यः पतन्मदनमार्गणरन्ध्रमार्गै-

र्मन्ये मम प्रियतमा हृदयं प्रविष्टा ॥ २ ॥

(विचिन्त्य ।) योऽपि मे विश्वासस्थानं वसन्तकः सोऽपि देव्या संयतः । तत्कस्याग्रतो बाष्पमोक्षं करिष्ये । (इति निःश्वसिति ।)

(ततः प्रविशति वसन्तकः ।)

Sus.—Worthy Sir, here the king now leaves the queen's apartments, and goes to the crystal alcove. Do you go to him—I shall go to queen Vāsavadattā.

(*Exeunt*).

END OF THE PRAVEŚAKA.

(*Enter king, seated*).

KING.—(*Reflecting*).

It was not so much by my false oaths, my tender words, my coaxing, my depths of dejections and prostrate supplication, or the advice of her friends, that the queen was appeased, as that she herself, weeping, removed her anger by wiping it away with her tears. (1)

(*With longing; sighing*). Now the queen appeased, I feel anxiety only on Sāgarikā's account. For

She, with her form delicate as the inside of a lotus, dissolving in the close embrace of fresh passion, has found a passage through the openings made by Love's quick-piercing darts, and is lodged (deep) in my heart. (2)

(*Reflecting*). And the friend to whom I could confide (my secret sorrows) is the prisoner of the queen; in whose presence, then, can I now give vent to my tears? (*Sighs*).

(*Then enter Vasantaka*).

विदूषकः—(राजानं दृष्ट्वा ।) एसो क्खु पिअवअस्सो णिरन्त-
रुक्कण्ठापरिक्खामं पि सलाहणिअं तणुं समुन्वहन्तो उदिदो दुदिआ-
चन्दो विअ अधिअदरं सोहदि । ता जाव णं उवसप्पामि । (उपसृत्य)
सोत्थि भवदे । भो, दिट्ठिआ वड्डसि । देवीहत्थगदेणवि मए पुणोवि
एदेहिं अच्छीहिं जं दिट्ठोसि ।

(एष खलु प्रियवयस्यो निरन्तरोत्कण्ठापरिश्रामामपि श्लाघनीयां तनुं
समुद्रहन्नुदितो द्वितीयाचन्द्र इवाधिकतरं शोभते । तद्यावदेनमुपसर्पामि ।
स्वस्ति भवते । भोः, दिष्ट्या वर्धसे । देवीहस्तगतेनापि मया पुनरप्येताभ्या-
मक्षिभ्यां यद्दृष्टोऽसि ।)

राजा—(दृष्ट्वा सहर्षम् ।) अये, वसन्तकः प्राप्तः । सखे, परिष्व-
जस्व माम् । (विदूषकः परिष्वजते ।) वेपेणैव निवेदितस्ते देव्याः प्रसादः ।
तत्कथ्यतामिदानीं सागरिकायाः कां वार्तेति ।

(विदूषकः सबैलक्ष्यमधोमुखस्तिष्ठति ।)

राजा—वयस्य, किं न कथयसि ।

विदूषकः—अपिअन्ति णिवेदिदुं ण पारेमि ।

(अप्रियमिति निवेदयितुं न पारयामि ।)

राजा—(सोद्वेगं ससंभ्रमम् ।) वयस्य, कथमप्रियम् । व्यक्तमेवो-
त्सृष्टं जीवितं तया । हा प्रिये सागरिके । (इति मोहं नाटयति ।)

विदूषकः—(ससंभ्रमम् ।) समस्ससदु समस्ससदु पिअवअस्सो ।
(समाश्वसितु समाश्वसितु प्रियवयस्यः ।)

राजा—(समाश्वस्य सात्त्वम् ।)

प्राणाः परित्यजत काममदक्षिणं मां

रे दक्षिणा भवत मद्रचनं शृणुध्वम् ।

VID.—(*Secing the king*). Yonder is my friend, emaciate with constant love-longing, but graceful still, radiant as the moon of the second day; so I will go to him. (*Advancing*) Health to your grace! fortune favours you, for though I was in the clutches of Her Majesty, yet these my eyes have again seen you.

KING.—(*Observing; with joy*). Ah, Vasantaka comes. Friend embrace me. (*Vidusaḥa embraces*). Your dress declares you restored to the good graces of the queen. So tell me, what news of Sāgarikā?

(*Vidusaḥa hangs down his head embarrassed*).

KING.—Friend, why don't you speak?

VID.—I cannot utter such unpleasant tidings.

KING.—(*With alarm and confused*). Unpleasant do you say? Alas! it is too plain, she has put an end to her life! Dear Sāgarikā! (*Faints*).

VID.—(*Hurriedly*). Courage, my friend, take courage.

KING.—(*Sighing, in tears*).

Leave me, life, leave this uncourteous person; be civil and obey my words. If you haste not, you

शीघ्रं न यात यदि तन्मुषिताः स्थ मूर्ढा

याता सुदूरमधुना गजगामिनी सा ॥ ३ ॥

विदूषकः—भो, मा अण्णधा संभावेहि । सक्खु देवीए उज्जइणि पेसिदत्ति सुणीअदि । अदो मए अप्पिअंत्ति भणिदं ।

(भो, मान्यथा संभावय । सा खलु देव्योज्जयिनीं प्रेषितेति श्रूयते । अतो मयाप्रियमिति भणितम् ।)

राजा—अहो निरनुरोधा मयि देवी । वयस्य, केन तवैतदा-
ख्यातम् ।

विदूषकः—भो, सुसंगदाए । अण्णं च । मम हत्थे ताए केणवि कज्जेण इअं रअणमाला पेसिदा ।

(भोः, सुसंगतया । अन्यच्च । मम हस्ते तया केनापि कार्येण्यं रत्नमाला प्रेषिता ।)

राजा—किमपरं मां समाश्वासयितुम् । तद्वयस्य, उपनय ।

(विदूषक उपनयति ।)

राजा—(गृहीत्वा रत्नमालां निर्वर्ण्य हृदये निधाय ।) अहह ।

कण्ठाश्लेषं समासाद्य तस्याः प्रभ्रष्टयानया ।

तुल्यावस्था सखीवेयं तनुराश्वास्यते मम ॥ ४ ॥

वयस्य, त्वमेव परिधत्स्व । येन वयमेनामपि तावद्दृष्ट्वा धृतिं करिष्यामः ।

विदूषकः—भो, जं भवं आणवेदि । (इति कण्ठे परिदधाति ।)

(भोः, यद्भवानाज्ञापयति ।)

राजा—(सासं निःश्वस्य ।) वयस्य, दुर्लभं पुनर्दर्शनं प्रियायाः ।

विदूषकः—(सभयं दिशोऽवलोक्य ।) भो, मा एव्वं एत्थ उच्चं मन्तेहि । कदावि कोवि इध संचरदि ।

will be deceived, for already is that graceful maid far off. (3)

VID.—Do not misunderstand. She is reported to have been sent to Ujjayinī by the queen; and hence I said it was an unpleasant tidings.

KING.—Ah! how cruel is the queen to me! Friend, who told you so?

VID.—Why, Susaṅgatā; and moreover she sent me this necklace through some purpose.

KING.—What else? To comfort me. So bring it friend. (*Vidūṣaka brings*).

KING.—(*Taking the necklace and examining it and placing it on his heart*). Ha!

This my body, which is like a friend that shares a similar fortune with it, is soothed by this (necklace) which having once hung upon her neck, is now far removed from her. (4)

Do you wear it, my friend, that as it meets my gaze I may acquire fortitude.

VID.—As you command. (*Wears it in his neck*).

KING.—(*Tearfully sighing*). Friend, I may never again behold my love.

VID.—(*Looking about in alarm*). Do not speak so loud; some one may be passing this way.

(भोः, मैवमत्रोच्चैर्मन्त्रयस्व । कदापि कोप्यत्र संचरति ।)

(ततः प्रविशति खड्गहस्ता वसुंधरा ।)

वसुंधरा—(उपसृत्य ।) जअदु जअदु भट्टा । एसोक्खु रुम-
ण्णदो भाइणेओ विजअवम्मा पिअं किपि णिवेदिदुकामो दुआरे
चिट्ठदि ।

(जयतु जयतु भर्ता । एष खलु रुमण्वतो भागिनेयो विजयवर्मा प्रियं
किमपि निवेदयितुकामो द्वारे तिष्ठति ।)

राजा—वसुंधरे, अविलम्बितं प्रवेशय ।

वसुंधरा—जं देवो आणवेदि । (निष्क्रम्य विजयवर्मणा सह पुनः
प्रविश्य च ।) विजअवम्म, एसक्खु भट्टा । उवसप्पदु अज्जो णं ।

(यद्देव आज्ञापयति । विजयवर्मन्, एष खलु भर्ता । उपसर्पत्वार्यं
एनम् ।)

विजयवर्मा—(उपसृत्य ।) जयतु जयतु देवः । देव, दिष्ट्या
वर्धसे रुमण्वतो विजयेन ।

राजा—(सपरितोषम् ।) विजयवर्मन्, अपि जिताः कोसलाः ।

विजयवर्मा—देवस्य प्रभावेण ।

राजा—साधु रुमण्वन्, साधु । अचिरान्महत्प्रयोजनमनुष्ठितम् ।
विजयवर्मन्, तत्कथय कथाम् । अतिविस्तरतः श्रोतुमिच्छामि ।

विजयवर्मा—देव, श्रूयताम् । इतो देवादेशात्कतिपयैरेवाहो-
भिरनेककरितुरगपत्तिदुर्निवारेण महता बलसमूहेन गत्वा रुमण्वान्
विन्ध्यदुर्गावस्थितस्य कोसलनृपतेर्द्वारमवष्टभ्य सेनाः समावेशयितुमा-
रब्धवान् ।

राजा—ततस्ततः ।

(Enter Vasundharā, sword in hand).

VASUN.—(*Advancing*). Glory to Your Majesty! So please Your Majesty, the nephew of Rumaṇvat, Vijayavarman, desirous of communicating to you some agreeable tidings, is at the door.

KING.—Usher him in (our presence) without delay.

VASUN.—As Your Majesty commands. (*Leaves the stage and again entering with Vijayavarman*). Vijayavarman, here is His Majesty; approach him, worthy sir.

VIJ.—(*Advancing*). Glory to Your Majesty! Your Majesty's fortune is propitious in the triumphs of Rumaṇwat.

KING.—(*Pleased*). Vijayavarman, are the Kosalas subdued?

VIJ.—By Your Majesty's prowess.

KING.—Bravo, Rumaṇvat, bravo! You have speedily achieved an arduous labour. Vijayavarman, give me a description; I desire to hear the details.

VIJ.—May it please Your Majesty to listen. On receiving Your Majesty's commands, Rumaṇvat marched with a large and irresistible army of foot and horse and elephants, and blockading the entrance of the strong position in the Vindhya mountains where the king of Kosala had taken shelter, began surrounding it.

KING.—What next?

विजयवर्मा—ततः कोसलेश्वरोऽप्यतिदर्पात्परिभवमसहमानो हास्तिकप्रायमशेषमात्मसैन्यं सज्जीकृतवान् ।

विदूषकः—भो, लहुं आचक्ख । वेवदि मे हिअअं ।

(भोः, लघ्वाचक्ष्व । वेपते मे हृदयम् ।)

राजा—ततस्ततः ।

विजयवर्मा—देव, कृतनिश्चयश्चासौ

योद्धुं निर्गत्य विन्ध्यादभवदभिमुखस्तत्क्षणं दिग्विभागा-

न्विन्ध्येनेवापरेण द्विपपतिपृतनापीडबन्धेन रुन्धन् ।

वेगाद्वाणान्विमुञ्चन्समदगजघटोत्पिष्टपत्तिर्निपत्य

प्रत्यैच्छद्वाञ्छिताप्तिद्विगुणितरभसस्तं रुमण्वान्क्षणेन ॥ ५ ॥

अपि च ।

अस्त्रव्यस्तशिरस्त्रशस्त्रकषणैः कृतोत्तमाङ्गे क्षणं

व्यूढासृक्सरिति स्वनत्प्रहरणे वर्मोद्वमद्वह्निनि ।

आहूयाजिमुखे स कोसलपतिर्भग्रे^१ प्रधाने बले

एकेनैव रुमण्वता शरशतैर्मत्तद्विपस्थो हतः ॥ ६ ॥

विदूषकः—जअदु भवं । जिदं अग्हेहिं । (इति नृत्यति ।)

(जयतु भवान् । जितमस्माभिः ।)

राजा—साधु कोसलपते, साधु । मृत्युरपि ते श्लाघ्यः । यस्य हि रिपवोऽपि पुरुषकारमेवं वर्णयन्ति । ततस्ततः ।

विजयवर्मा—देव, ततो रुमण्वानपि कोसलेषु मद्भातरं ज्यायांसं जयवर्माणं स्थापयित्वा प्रहारव्रणितहास्तिकप्रायमशेषसैन्यमनुवर्तमानः शनैः शनैरागच्छत्येव ।

राजा—वसुंधरे, उच्यतां यौगन्धरायणः । प्रदर्श्यतां मत्प्रसादस्य विभव इति ।

VIJ.—Impatient of this insult, the Kosala monarch proudly prepared all his troops, which were mainly composed of elephants, for an engagement.

VID.—Quick, sir. Out with it. My heart is in a flutter.

KING.—Proceed.

VIJ.—And with one resolve, he issued from the Vindhya mountains, and desiring to give battle, came down upon us so that the points of the horizon were crowded with the array of mighty elephants, like another chain of Vindhya mountains; and now Rumaṇvat, with his vehemence doubled by getting what he desired, speedily discharging arrows fell upon the enemy so that the wild elephants crushed the infantry beneath them. (5)

Moreover—

Heads were cleft, by the blows of weapons on helmets severed by arrows; torrents of blood were formed; weapons clanged, and fire flashed from armours; when his main host had been broken, Rumaṇvat challenged in the van of his army, the lord of Kosala, who rode on a maddened elephant, and alone slew him with a hundred arrows. (6)

VID.—Victory to Your Majesty! We have triumphed! (*Dances*).

KING.—Bravo, king of Kosala! Even death for thee is glorious when even thy enemies must thus applaud your prowess. What further?

VIJ.—Your Majesty, Rumaṇvat has appointed my elder brother to govern the country of Kosala, and is slowly proceeding hither with all his army mainly of elephants that is now wounded with strokes (of weapons).

KING.—Vasundharā, tell Yaugandharāyaṇa to bestow the largess of our favour.

वसुंधरा—जं देवो आणवेदि । (इति विजयवर्मणा सह निष्क्रान्ता ।)

(यदेव आज्ञापयति ।)

(ततः प्रविशति काञ्चनमाला ।)

काञ्चनमाला—आणत्तम्हि देवीए । जघा हञ्जे कञ्चणमाले गच्छ ।
एदं इन्दजालिअं अज्जउत्तस्स दंसेहित्ति । (परिक्रम्यावलोक्य च ।)
एसक्खु भट्टा । ता जाव णं उवसप्पामि । (उपसृत्य ।) जअदु अजदु
भट्टा । भट्टा, देवी विण्णवेदि । एसक्खु उज्जइणीदो संवरसिद्धि णाम
इन्दजालिओ आअदो । ता पेक्खदु णं अज्जउत्तोत्ति ।

(आज्ञप्तास्मि देव्या । यथा हञ्जे काञ्चनमाले गच्छ, एतमैन्द्रजालिक-
मार्यपुत्रस्य दर्शयेति । एष खलु भर्ता । तद्यावदेनमुपसर्पामि । जयतु जयतु
भर्ता । भर्तः, देवी विज्ञापयति । एष खलूज्जयिनीतः शंवरसिद्धिर्नामैन्द्र-
जालिक आगतः । तत्प्रेक्षतामेनमार्यपुत्र इति ।)

राजा—अस्ति नः कौतुकमैन्द्रजालिके । तच्छीघ्रं प्रवेशय ।

काञ्चनमाला—जं भट्टा आणवेदि । (इति निष्क्रम्य पिच्छिकाह-
स्तेनैन्द्रजालिकेन सह प्रविश्य ।) एदु एदु अज्जो । (ऐन्द्रजालिकः परिक्रा-
मति ।) एसो भट्टा । ता उवसप्पदु अज्जो ।

(यद्भर्ताज्ञापयति । एतवेत्वार्यः । एष भर्ता । तदुपसर्पत्वार्यः ।)

ऐन्द्रजालिकः—(उपसृत्य पिच्छिकां भ्रमयन् ।)

पणमह चलणे इन्दस्स इन्दआलम्मि लद्धणामस्य ।

तह जेव्व सम्बरस्स माआसुपरिट्ठिदजसस्स ॥ ७ ॥

देव,

किं धरणिए मिअद्धो आआसे महिअरो जले जलणो ।

मज्झह्मिं पओसो दाविज्जउ देहि आणात्ति ॥ ८ ॥

(प्रणमत चरणे इन्द्रस्येन्द्रजाले लब्धनाम्नः ।)

VASU.—As Your Majesty commands. (*Exit with Vijayavarman*).

(*Enter Kāñcanamālā*).

KĀÑC.—I have been asked by the queen to take this magician into the presence of His Majesty. (*Walking about and observing*). Here is His Majesty, I will approach him. (*Approaching*). Glory to Your Majesty. My lord the queen sends you word that Śambarasiddhi, the magician, is arrived from Ujjayini; will Your Majesty be pleased to see him?

KING.—I take pleasure in magic—so do you quickly bring him here.

KĀÑC.—As Your Majesty commands. (*Going out and returning with the magician who carries a bunch of peacock's feathers in his hands*). Come, worthy sir.

(*The Magician advances*).

Here is his Majesty, so do you approach him.

MAGICIAN.—(*Advances; waving the feathers*).

Reverence to Indra's feet, the God who has made a name in the magician's craft; as also to the feet of Śambara who has established his fame in magic. (7)

तथैव शम्भरस्य मायासुप्रतिष्ठितयशसः ।

देव,

किं धरण्यां मृगाङ्क आकाशे महीधरो जले ज्वलनः ।

मध्याहे प्रदोषो दृश्यतां देह्याज्ञतिम् ॥)

विदूषकः—भो वअस्स, अवहिदो होहि । भो, ईदिसो से अव-
ट्ठम्भो जेण सज्जं संभावीअदि ।

(भो वयस्य, अवहितो भव । भोः, ईदृशोऽस्यावष्टम्भो येन सर्वं
संभाव्यते ।)

ऐन्द्रजालिकः—देव,

किं जप्पिएण बहुणा जं जं हिअएण महसि संदट्ठुं ।

तं तं दंसेमि अहं गुरुणो मन्तप्पहावेण ॥ ९ ॥

(देव,

किं जल्पितेन बहुना यद्यद्ब्रूदयेन वाञ्छसि संदष्टुम् ।

तत्तद्दर्शयाम्यहं गुरोर्मन्त्रप्रभावेण ॥)

राजा—भद्र, तिष्ठ तावत् । काञ्चनमाले, उच्यतां देवी । युष्मदीय
एवायमैन्द्रजालिकः । विजनीकृतश्चायमुद्देशः । तदागच्छ । सहितावेव
पश्याव इति ।

काञ्चनमाला—जं भट्टा आणवेदि । (इति निष्क्रम्य वासवदत्तया
सह प्रविशति ।)

(यद्ब्रूतांशपयति ।)

वासवदत्ता—कञ्चनमाले, उज्जइणीदो आअदोत्ति अत्थि मे
तस्सि इन्द्रजालिए पक्खवादो ।

(काञ्चनमाले, उज्जयिनीत आगत इत्यस्ति मे तस्मिन्नैन्द्रजालिके
पक्षपातः ।)

काञ्चनमाला—णादिउलवहुमाणो क्खु एसो देवीए । ता एदु
भट्टिणी ।

My Lord, would you see the moon upon the earth, a mountain in mid air, fire in water, or night at Moon? Command. (8)

VID.—My good friend be attentive—such the airs he gives himself that, may be, he is capable of all this.

MAG.—My Lord, what need of idle words?

By the force of my master's spells I will place before your eyes whatever your heart desires to see. (9)

KING.—My good friend, wait. Kāñcanamālā, tell the queen that as the magician is her servant, and as this place is now quite lonely, I desire her to come here and witness his performance together.

KĀÑC.—As Your Majesty commands. (*Goes out and returns with Vāsavadattā*).

VĀSAVA.—Kāñcanamālā, as this magician comes from Ujjayinī, I feel a liking for him.

KĀÑC.—It is Your Grace's pride of your family

(शातिकुलबहुमानः खल्वेष देव्याः । तदेतु भट्टिनी ।)

(इति परिक्रामतः ।)

काञ्चनमाला—भट्टिणि, एसो भट्टा । ता उवसप्पदु देवी ।

(भट्टिनि, एष भर्ता । तदुपसर्पतु देवी ।)

वासवदत्ता—(उपसृत्य ।) जेतु अञ्जउत्तो ।

(जयत्वार्यपुत्रः ।)

राजा—देवि, बहुतरमनेन गर्जितम् । तदिहस्थावेव पश्याव-
स्तावत् ।

(वासवदत्तोपविशति ।)

राजा—भद्र, प्रस्तूयतां बहुविधमिन्द्रजालम् ।

ऐन्द्रजालिकः—जं देवो आणवेदि । (इति बहुविधं नाट्यं कृत्वा
पिच्छिकां भ्रामयन् ।)

हरिहरवम्हप्पमुहे देवे दंसेमि देवराअं अ ।

गअणम्मि सिद्धविज्जाहरवहुसत्थं अ णच्चन्तं ॥ १० ॥

(यद्देव आज्ञापयति ।)

हरिहरब्रह्मप्रमुखान्देवान्दर्शयामि देवराजं च ।

गगने सिद्धविद्याधरवधूसार्थं च नृत्यन्तम् ॥)

(सर्वे सविस्मयं पश्यन्ति ।)

राजा—(ऊर्ध्वं दृष्ट्वासनादतरवन् ।) आश्चर्यामाश्चर्यम् ।

विदूषकः—अच्छरीअं अच्छरीअं ।

(आश्चर्यमाश्चर्यम् ।)

राजा—देवि, पश्य ।

एष ब्रह्मा सरोजे रजनिकरकलाशेखरः शंकरोऽयं

दोर्भिर्देत्यान्तकोऽसौ सधनुरासिगदाचक्रचिह्नैर्चञ्चतुर्भिः ।

that makes you feel thus. So may it please Your Grace to advance. (*They go round the stage*).

KĀÑC.—Mistress, here is my Lord; so may you go to him.

VĀSAVA.—(*Advancing*). Victory to my lord !

KING.—Madam, much has he bragged of his skill; so let us from this place behold (his cunning).

(*Vāsavadattā takes a seat*).

KING.—Now, Sir, display your various tricks.

MAG.—Your Majesty shall be obeyed. (*Making various gesticulations and waving the feathers*).

Here will I show Hari, Hara, Brahmā and other Gods and Indra their (mighty) monarch; as also, the host of heavenly damsels-Siddhas and Vidyā-dharas dancing in the heavens. (10)

(*All behold with wonder*).

KING.—(*Looking up, and descending from his seat*).
Most Wonderful !

VID.—Extraordinary indeed !

KING.—See love,

That is Brahmā (throned) upon the lotus; that Śankara with the crescent moon, his crest; that Hari, the destroyer of demons, in whose four hands,

एषोऽप्यैरावतस्थस्त्रिदशपतिरमी देवि देवास्तथान्ये

नृत्यन्ति व्योम्नि चैताश्चलचरणरणन्नूपुरा दिव्यनार्यः ॥ ११ ॥

वासवदत्ता—अच्छरीअं अच्छरीअं । (आश्चर्यमाश्चर्य ।)

विदूषकः—(अपवार्य ।) हा दासीए पुत्त इन्द्रजालिअ, किं एदेहिं देवेहिं अच्छराहिं च दंसिदाहिं । जइ दे इमिणा परितुट्ठेण कज्जं ता दंसेहि साअरिअं ।

(आः दास्याःपुत्र, ऐन्द्रजालिक, किमेतैर्देवैरसरोभिर्वा दर्शिताभिः । यदि त एतेन परितुष्टेन कार्यं तद्दर्शय सागरिकाम् ।)

(ततः प्रविशति वसुंधरा ।)

वसुंधरा—(राजानमुपसृत्य ।) जअदु जअदु भट्टा । अमच्चो जोअन्धराअणो विण्णवेदि । एसक्खु विक्रमवाहुणा पधाणो अमच्चो वसुभूदी कञ्चुइणा सह अणुप्पेसिदो । ता अरिहदि देवो इमस्सि जेव्व सुन्दरमुहुत्तए पेक्खिदुं । अहंपि कज्जसेसं समाविअ आअदो-ज्जेवत्ति ।

(जयतु जयतु भर्ता । अमात्यो यौगन्धरायणो विज्ञापयति । एष खलु विक्रमवाहुना प्रधानोऽमात्यः वसुभूतिः कञ्चुकिना सहानुप्रेषितः । तदर्हति देवोस्मिन्नेव सुन्दरमुहूर्ते प्रेक्षितुम् । अहमपि कार्यशेषं समाप्यागत एवेति ।)

वासवदत्ता—अज्जउत्त, चिट्ठदु दाव पेक्खणं । अअं माउल-कुलादो अज्ज प्पधाणो अमच्चो वसुभूदी आअदो । तं दाव पेक्खदु अज्जउत्तो ।

(आर्यपुत्र, तिष्ठतु तावत्प्रेक्षणम् । अयं मातुलकुलादय प्रधानोऽमात्यो वसुभूतिरागतः । तं तावत्प्रेक्षतामार्यपुत्रः ।)

राजा—यथाह देवी । (ऐन्द्रजालिकं प्रति ।) भद्र, विश्रम्यता-मिदानीम् ।

the bow, the sword, the mace and the disc are borne. That mounted on Airāvata is the king of heaven; while yonder appear the rest of the Gods; and here, dancing in mid air are the lovely nymphs of heaven, whose anklets ring responsive to their moving feet. (11)

VĀSAVA.—Most strange !

VID.—(*Aside*). Thou, son of a slave, conjuror ! what do we want with these Gods and nymphs ! if you desire to please him (the king), show Sāgarikā.

(*Enter Vasundharā*)

VASUN.—(*Advancing to the king*), Victory to your Majesty ! The minister Yaugandharāyaṇa begs to inform you that the king Vikramabāhu has sent to you along with (your) chamberlain, his prime minister Vasubhūti; be pleased to receive him at this auspicious hour; he will also, wait upon you, as soon as he will have finished what remains yet to be done.

VĀSAVA.—Suspend this spectacle, my Lord. Vasubhūti, the principal minister, comes to-day from my maternal uncle; so be pleased to see him first.

KING.—As you desire. (*To the magician*). Sir, be pleased to repose now.

ऐन्द्रजालिकः—जं देवो आणवेदि । (निष्कामन् ।) एको सण
खेडणओ अवस्स जेव्व देवेण पेक्खिदब्बो ।

(यदेव आज्ञापयति । एकं पुनः खेलनमवश्यमेव देवेन प्रेक्षितव्यम् ।)

राजा—भद्र, एवं द्रक्ष्यामः । (इति निष्क्रान्त ऐन्द्रजालिकः ।)

वासवदत्ता—कञ्चनमाले, देहि से पारितोसिअं ।

(काञ्चनमाले, देह्यस्य पारितोषिकम् ।)

काञ्चनमाला—जं देवी आणवेदि । (निष्क्रान्ता ।)

(यदेव्याज्ञापयति ।)

राजा—वसन्तक, प्रत्युद्गम्य प्रवेश्यतां वसुभूतिः ।

विदूषकः—जं भट्टा आणवेदि । (इति निष्क्रान्तः ।)

(यद्वर्ताज्ञापयति ।)

(ततः प्रविशति वसन्तकेनानुगम्यमानो वसुभूतिर्वाभ्रव्यश्च ।)

वसुभूतिः—(समन्तादवलोक्य ।) अहो वत्सेश्वरस्यानुभावः ।

तथाहि ।

आक्षिप्तो जयकुञ्जरेण तुरगान्निर्वर्णयन्वल्लभान्

संगीतध्वनिना हृतः क्षितिभृतां गोष्ठीषु तिष्ठन्क्षणम् ।

सद्योविस्मृतसिंहलेन्द्रविभवः कक्षाप्रदेशेऽप्यहो

द्वाःस्थेनैव कुतूहलेन महता ग्राम्यो यथाहं कृतः ॥ १२ ॥

वाभ्रव्यः—वसुभूते, अद्य खलु चिरात्स्वामिनं द्रक्ष्यामीति यत्स-
त्यमानन्दातिशयेन किमप्यवस्थान्तरमनुभवामि । कुतः ।

विवृद्धिं कम्पस्य प्रथयतितरां साध्वसवशा-

दविस्पष्टां दृष्टिं तिरयति पुनर्वाष्पपटलैः ।

स्वलद्वर्णां वार्णां जडयतितरां गद्गदतया

जरायाः साहाय्यं मम हि परितोषोऽद्य कुरुते ॥ १३ ॥

MAG.—Your commands shall be obeyed, my Lord.
(*Going*). But Your Majesty will still have to witness
one more spectacle.

KING.—We will see that, sir. (*Exit Magician*).

VĀSAVA.—Kāñcanamālā, make him a present.

KĀÑC.—I shall, madam. (*Exit*).

KING.—Vasantaka, go, receive Vasubhūti and con-
duct him (hither).

VID.—As my lord commands. (*Exit*).

(*Enter Vasubhūti and Bābhavya followed by Vasantaka*).

VASU.—(*Looking round*). Ah! what greatness be-
longs to the king of Vatsa! Thus

Here I am attracted by the victory-elephant; there
I see the king's favourite horses; now I feel charm-
ed by music, and a moment this royal assemblage
arrests me: thus for the moment I forget the
splendour that belongs to the king of Simhala even
while I am only in the court-yard of the palace, and
the magnificence of the entrance makes a rustic of
me (betrays me into rustic admiration). (12)

BĀBH.—Vasubhūti, the idea of seeing my master
after so long an absence fills me with excessive joy and
I feel quite a strange experience.

My delight to-day seems to promote my old-age :
for through fear it makes (my limbs) tremble more,
and with blinding tears obscures my dim sight;
while through emotion, my words already broken
in utterance, come out but slowly. (13)

विदूषकः—(अग्रे भूत्वा ।) एदु एदु अमच्छो ।

(एत्वेत्वमात्यः ।)

वसुभूतिः—(विदूषकस्य कण्ठे रत्नमालां दृष्ट्वापवार्य) बाभ्रव्य,
जाने सैवेयं रत्नमाला या देवेन राजपुत्र्यै प्रस्थानसमये दत्तेति ।

बाभ्रव्यः—अमात्य, अस्ति सादृश्यम् । तत्किं वसन्तकादव-
गच्छामि प्रभवमस्याः ।

वसुभूतिः—बाभ्रव्य, मा मैवम् । महति राजकुले रत्नबाहु-
ल्यान् दुर्लभो भूषणानां संवादः ।

विदूषकः—(राजानमुद्दिश्य ।) एसो क्खु महाराओ । ता उवस-
प्पदु अमच्छो ।

(एष खलु महाराजः । तदुपसर्पत्वमात्यः ।)

वसुभूतिः—(उपसृत्य) जयतु जयतु देवः ।

राजा—(उत्थाय ।) आर्य, अभिवादये ।

वसुभूतिः—आयुष्मान् भव ।

राजा—आसनमासनमार्याय ।

विदूषकः—(आसनमादाय ।) भो, एदमासणं । ता उवविसदु
अमच्छो ।

(भोः, एतदासनम् । तदुपविशत्वमात्यः ।)

(वसुभूतिरुपविशति ।)

बाभ्रव्यः—देव, बाभ्रव्यः प्रणमति ।

राजा—(पृष्ठे हस्तं दत्त्वा ।) बाभ्रव्य, इत आस्यताम् ।

विदूषकः—अमच्च, एसा देवी वासवदत्ता पणमदि ।

(अमात्य, एषा देवी वासवदत्ता प्रणमति ।)

VID.—(*In advance of them*). Come on, minister, come.

VASU.—(*Seeing the necklace in Vidūṣaka's neck, aside*). Bābhavya, I think I know that necklace; it is the same that was presented by the king to the princess on her departure.

BĀBH.—Ah, minister, it is like it; shall I ask Vasantaka where he got it?

VASU.—No, no; it is not very surprising that owing to abundance of jewels in the possession of royal families, there should be jewels of a similar appearance.

VID.—(*Showing the king*). Here is His Majesty; so advance, minister.

VASU.—(*Advancing*). Victory to Your Majesty.

KING.—(*Rising*). Worthy sir, I pay you reverence.

VASU.—May you live long!

KING.—A seat for the minister.

VID.—(*Bringing a seat*). Here is a seat; so let the worthy minister occupy it.

(*Vasubhūti sits down*).

BĀBH.—My lord, Bābhavya pays his respects to you.

KING.—(*Putting his hand on his back*). Bābhavya, sit here.

VID.—Minister, here is queen Vāsavadattā, paying her respects to you.

वासवदत्ता—अज्ज, पणमामि ।

(आर्य, प्रणमामि ।)

वसुभूतिः—आयुष्मति, वत्सराजसदृशं पुत्रमाप्नुहि ।

(सर्व उपविशन्ति ।)

राजा—आर्य वसुभूते, अपि कुशलं तत्रभवतः सिंहलेश्वरस्य ।

वसुभूतिः—(ऊर्ध्वमवलोक्य निःश्वस्य च ।) देव, न जाने किं विज्ञापयामि मन्दभाग्यः । (अधोमुखस्तिष्ठति ।)

वासवदत्ता—(सविषादमात्मगतम् ।) हृद्धी हृद्धी । किं दाणिं वसुभूदी कधइस्सदि ।

(हा धिक् हा धिक् । किमिदानीं वसुभूतिः कथयिष्यति ।)

राजा—वसुभूते, कथय । किमेवं मां पर्याकुलयसि ।

वाभ्रव्यः—(अपवार्य ।) अमात्य, चिरमपि स्थित्वा यत्कथनीयं तदिदानीमेव कथ्यताम् ।

वसुभूतिः—(साक्षम्) देव, न शक्यं निवेदयितुम् । तथाप्येष कथयामि मन्दभाग्यः । यासौ सिंहलेश्वरेण स्वदुहिता रत्नावली नामायुष्मती वासवदत्तां दग्धामुपश्रुत्य देवाय पूर्वप्रार्थिता सती दत्ता ।

राजा—(अपवार्य ।) देवि, किमिदमलीकं त्वन्मातुलामात्यः कथयति ।

वासवदत्ता—अज्जउत्त, अहं पि ण जाणामि को एत्थ अलिअं मन्तेदित्ति ।

(आर्यपुत्र, अहमपि न जानामि कोऽत्रालीकं मन्त्रयत इति ।)

विदूषकः—तदो ताए किं संवुत्तं ।

(ततस्तस्याः किं संबुत्तम् ।)

वसुभूतिः—सा च युष्मदन्तिकमानीयमाना यानभङ्गात् सागरे निमग्ना ।

VĀSAVA.—I salute you, worthy sir.

VASU.—May you, long-lived one, may you have a son like Vatsarāja.

(All take their seats).

KING.—Worthy Vasubhūti, how is it with the king of Sindhala?

VASU.—*(Looking up and sighing)*. My lord, luckless that I am, I know not what reply to offer.

(Lowers his face).

VĀSAVA.—*(In distress, to herself)*. Alas, what can he have to communicate?

KING.—Speak, Vasubhūti; why do you thus throw us in painful suspense?

BĀBH.—*(Apart)*. Minister, why not tell now what must be told even after a long time?

VASU.—*(In tears)*. Sir, it is very difficult to narrate; however, luckless that I am, I proceed to relate it. The princess Ratnāvalī, the daughter of the king of Sindhala, who was formerly solicited (by you) for bride, was offered to you by him, when he learnt that queen Vāsavadatāt was burnt.

KING.—*(Aside)*. What (strange) untruths these, my queen, your uncle's minister relates?

VĀSAVA.—I too cannot judge my lord, who is telling a falsehood here.

VID.—What happened to her then?

VASU.—While she was being conducted hither, the vessel wrecked, and she was drowned.

(इति रुद्रन्नधोमुखस्तिष्ठति ।)

वासवदत्ता—(सास्रम् ।) हा हृदमिह मन्दभाङ्गी । हा बहि-
णिए रअणावलि, कहिं दाणिं सि । देहि मे पडिवअणं ।

(हा हतास्मि मन्दभागिनी । हा भगिनि रत्नावलि, केदानीमसि ।
देहि मे प्रतिवचनम् ।)

राजा—समाश्वसिहि समाश्वसिहि । दुरवगाहा गतिर्देवस्य ।
यानभङ्गपतितोत्थितौ नन्वेतावेव ते निदर्शनम् । (इति वसुभूतिबाभ्रव्यौ
दर्शयति ।)

वासवदत्ता—अज्जउत्त, जुज्जदि एदं । परं कुदो मम एत्तिअं
भाअधेअं ।

(आर्यपुत्र, युज्यत एतत् । परं कुतो ममैतावद्भागधेयम् ।)

(नेपथ्ये महान्कलकलः ।)

हर्म्याणां हेमशृङ्गाश्रियमिव निचयैरर्विषामादधानः

सान्द्रोद्यानद्रुमाग्रग्लपनपिशुनितात्यन्यतीव्राभितापः ।

कुर्वन्क्रीडामहीघ्नं सजलजलधरश्यामलं धूमपातै-

रेष प्लोषार्तयोषिज्जन इह सहसैवोत्थितोऽन्तःपुरेऽग्निः ॥ १४ ॥

अपिच । देवीदाहप्रवादोऽयं योऽभूलावाणके पुरा ।

करिष्यन्निव तं सत्यं मन्ये वह्निः समुत्थितः ॥ १५ ॥

(सर्वे संभ्रान्ताः पश्यन्ति ।)

राजा—कथमन्तःपुरेऽग्निः । (ससंभ्रममुत्थाय ।) कष्टम् । देवी
वासवदत्ता दग्धा । हा प्रिये वासवदत्ते ।

वासवदत्ता—अज्जउत्त, परित्ताअदु, परित्ताअदु ।

(आर्यपुत्र, परित्रायतां परित्रायताम् ।)

राजा—अये, कथमतिसंभ्रमादिहस्थापि देवी नोपलक्षिता ।
(देव्याः पाणिं गृहीत्वालिङ्ग्य ।) देवि, समाश्वसिहि समाश्वसिहि ।

(Weeps and hangs down his head).

VĀSAVA.—*(In tears).* Alas! how unhappy I am! sister Ratnāvalī, where art thou, give me reply.

KING.—Be composed; inscrutable are the ways of fate. These that have escaped from the wreck, themselves prove so.

(Points to Vasubhūti and Bābhavya).

VĀSAVA.—My lord, you are right; but whence can I be so very fortunate?

(Behind the scenes; a great noise).

The inner apartments have all of a sudden caught fire; the enmassed flames seem to give the palace the splendour of a golden turret; and the intolerable heat is indicated by the burning of the tops of the closely planted garden-trees; the pleasure-mound is dark with rising smoke, as with watery clouds; while the females are distressed by the (fierce) blaze. (14)

Moreover—

This fire now rises to make the former false report that at Lāvāṇaka the queen was burnt, a (pitiable) truth. (15)

(All bewildered look).

KING.—What! fire in the inner apartments? *(Starting up wildly).* Alas! Vāsavadattā burnt to death! my love, my Vāsavadatta!

VĀSAVA.—Help, help, my lord.

KING.—How, in my bewilderment, I did not mark that the queen was here! *(Taking the queen's hand and embracing her).* Be calm, my queen.

वासवदत्ता—अञ्जउत्त, मए अत्तणो किदे ण भणिदं । किं उण एसक्खु मए णिग्धिणाए इध संजमिदा साअरिआ विवज्जदि । ता परित्ताअटु अञ्जउत्तो ।

(आर्यपुत्र, मयात्मनः कृते न भणितम् । किं पुनरेषा खलु मया निर्धु-
णयेह सयमिता सागरिका विपद्यते । तत्परित्रायतामार्यपुत्रः ।)

राजा—कथं देवि, सागरिका विपद्यते । एष गच्छामि ।

वसुभूतिः—देव, किमकारणमेव पतङ्गवृत्तिः क्रियते ।

वाभ्रव्यः—देव, युक्तमाह वसुभूतिः ।

विदूषकः—(राजानमुत्तरीये गृहीत्वा ।) भो मक्खु साहसं करेहि ।

(भोः, मा खलु साहसं कुरु ।)

राजा—(उत्तरीयमाकर्षन् ।) अरे धिङ्मूर्ख, सागरिका विपद्यते,
किमद्यापि प्राणा धार्यन्ते । (ज्वलनप्रवेशं नाटयित्वा धूमाभिभवं नाटयन् ।)

विरम विरम वहे मुञ्च धूमानुबन्धं

प्रकटयसि किमुच्चैरर्चिषां चक्रवालम् ।

विरहहुतभुजाहं यो न दग्धः प्रियायाः

प्रलयदहनभासा तस्य किं त्वं करोषि ॥ १६ ॥

वासवदत्ता—कथं मम दुःखकारिणीए वअणादो एव्वं अञ्ज-
वसिदं अञ्जउत्तेण । ता अहंपि अञ्जउत्तं जेव्व अणुगमिस्सं ।

(कथं मम दुःखकारिण्या वचनादेवमध्यवसितमार्यपुत्रेण । तद-
हमप्यार्यपुत्रमेवानुगमिष्यामि ।)

विदूषकः—(परिक्रामन्नग्रतो भूत्वा ।) भोदि, अहंवि दे पधो-
वदेसओ होमि ।

(भवति, अहमपि ते पथ्युपदेशको भवामि ।)

वसुभूतिः—कथं प्रविष्ट एव ज्वलनं वत्सराजः । तन्ममापि दृष्ट-
राजपुत्रीविपत्तेर्युक्तमिहैवात्मानमाहुतीकर्तुम् ।

VĀSAVA.—My lord, I think not of myself, but poor Sāgarikā whom I so cruelly held bound in fetters, will die; save her, my lord.

KING.—How, dear, Sāgarikā will die? Here I fly (to her rescue).

VASU.—My lord, why without cause, do you act the moth?

BĀBH.—My lord, Vasubhūti advises well.

VID.—(*Catching hold of the king's upper garment*). Forbear, do not risk your life.

KING.—(*Pulling off his garment*). Fool, Sāgarikā perishes; of what use is life to me now? (*Acts rushing into the fire, and being overpowered by smoke*).

Stay, fire, stay : withhold thy constant smoke. Why in vain dost thou raise aloft thy circling flames? What harm canst thou do to me whom the fire of severance from my beloved, fierce as the fire of doom, could not consume? (16)

VĀSAVA.—How has my lord done this through the words of me that have inflicted this anguish! so I, too, will follow my lord.

VID.—(*Going about, in advance of them*). Madam, I, too, will lead the way.

VASU.—How, Vatsarāja has already entered the flames! and it is but proper, that after having witnessed the dire fate of the Princess, I, too, offer up my life.

बाभ्रव्यः—(सास्रम् ।) हा महाराज, किमिदमकारणमेव भरत-कुलं संशयतुलमारोपितम् । अथवा किं प्रलापेन । अहमपि भक्तिसदृश-माचरामि ।

(इति सर्वेऽग्निप्रवेशं नाटयन्ति ।)

(ततः प्रविशति निगडसंयता सागरिका ।)

सागरिका—(समन्तादवलोक्य ।) हृद्धी हृद्धी । आसमन्तदो प्पज्ज-लिदो हुदवहो । अज्ज हुदवहो दिट्ठिआ करिस्सदि मे दुक्खावसाणं ।

(हा धिक्, हा धिक् । आसमन्ततः प्रज्वलितो हुतवहः । अद्य हुतवहो दिष्टथा करिष्यति मे दुःखावसानम् ।)

राजा—अये, इयमासन्नहुतवहा सागरिका वर्तते । तत्त्वरितमेनां संभावयामि । (त्वरितमुपसृत्य ।) अयि प्रिये, किमद्यापि मध्यस्थतया वर्तसे ।

सागरिका—(राजानं दृष्ट्वात्मगतम् ।) कथं अज्जउत्तो । ता एदं पेक्खिअ पुणोवि मे जीविदासा संवुत्ता । (प्रकाशम् ।) परित्ताअदु परित्ताअदु भट्टा ।

(कथमार्थपुत्रः । तदेनं प्रेक्ष्य पुनरपि मे जीविताशा संवृत्ता । परि-त्रायतां, परित्रायतां भर्ता ।)

राजा—भीरु, अलं भयेन ।

मुहूर्तमपि सद्यतां बहुल एष धूमोद्गमो

हहा धिगिदमंशुकं ज्वलति ते स्तनात्प्रच्युतम् ।

मुहुः स्वलसि किं कथं निगडसंयतासि द्रुतं

नयामि भवतीमितः प्रियतमेऽवलम्बस्व माम् ॥ १७ ॥

(कण्ठे गृहीत्वा निमीलिताक्षः स्पर्शमुखं नाटयन् ।) अहो, क्षणाद-पगतोऽयं मे संतापः । प्रिये, समाश्रसिहि समाश्रसिहि ।

व्यक्तं लग्नोऽपि भवतीं न धक्ष्यति हुताशनः ।

यतः संतापमेवायं स्पर्शस्ते हरति प्रिये ॥ १८ ॥

BĀBH.—(*In tears*). Ah! my lord, how could you thus causelessly put the race of Bharata in danger—but how will my talk help me—I will give proof of my devotion. (*All act entering the flames*).

(*Enter Sāgarikā in chains*).

SĀG.—(*Looking around her*). Alas, alas! this blaze encompasses me on every side : fortunately this fire to-day will end my sorrows.

KING.—Ah! Sāgarikā is now close to the fire; so I will quickly go to her rescue. (*Hastily approaching*). How, my love, wouldst thou still be cold to me?

SĀG.—(*Seeing the king, to herself*). How, my lord—The sight of him inspires me with hope of life. (*Aloud*). Preserve me, sire.

KING.—Have no fear, timid one.

Endure but a moment, this thick-rising smoke; alas! the scarf that slips from your bosom is on fire; how you stumble every now and then? Why you are in fetters! I will quickly take you hence, dearest, do you cling to me. (17)

(*Embracing her, and closing his eyes, acts the pleasure of touch*). How in a moment is the heat allayed! Be of good cheer, my love.

Clearly the fire will not consume you, love, although it may cling to you : for, your very touch abates its heat. (18)

(अक्षिणी समुन्मील्य दिशोऽवलोक्य च ।) अहो महदाश्चर्यम् ।

कासौ गतो हुतवहस्तदवस्थमेत—

दन्तःपुरम् (वासवदत्तां दृष्ट्वा ।) कथमवन्तिनृपात्मजेयम् ।

वासवदत्ता—(राज्ञः शरीरं परामृशन्ती सहर्षम् ।) दिट्ठिआ

अक्खदसरीओ अज्जउत्तो ।

(दिष्टयाक्षतशरीर आर्यपुत्रः ।)

राजा—वाभ्रव्य एष-

वाभ्रव्यः—देव, इदानीं प्रत्युज्जीवितोऽस्मि ।

राजा—वसुभूतिरयं ।

वसुभूतिः—विजयतां महाराजः ।

राजा—वयस्यः ।

विदूषकः—जअटु जअटु भवं ।

(जयतु जयतु भवान् ।)

राजा—(विचिन्त्य सवितर्कम् ।),

स्वप्ने मतिभ्रममिति किं न्विदमिन्द्रजालम् ॥ १९ ॥

विदूषकः—भो, मा संदेहं करोहि । इन्द्रजालं क्खु एदं । भणिदं

तेण दासीए पुत्तेण इन्द्रजालिएण जह अवस्सं जेव्व एको मे खेडणओ देवेण पेक्खिदव्वोत्ति । तं जेव्व एदं ।

(भोः, मा संदेह कुरु । इन्द्रजालं खल्वेतत् । भणितं तेन दास्याः पुत्रेणैन्द्रजालिकेन यथावश्यमेवैकं मम खेलनकं देवेन प्रेक्षितव्यमिति । तदेवैतत् ।)

राजा—देवि, त्वद्वचनादियमस्माभिरिहानीता सागरिका ।

वासवदत्ता—(सस्मितम् ।) अज्जउत्त, जाणिदं मए ।

(आर्यपुत्र, ज्ञातं मया ।)

(*Opening his eyes and looking in different directions*).

Why, how very strange! where indeed is the fire—there stands the palace as it was; (*Seeing Vāsavadattā*). Ha, here is the daughter of Avantī's monarch.

VĀSAVA.—(*Feeling the king's body, in joy*). Why, by my good luck, my lord escapes unharmed.

KING.—Here is Bābhavya.

BĀBH.—My lord, surely I now revive.

KING.—This here is Vasubhūti.

VASU.—Victory to my Lord!

KING.—Friend!

VID.—May you prosper!

KING.—(*Reflecting, with surmise*).

Or does my mind wander in a dream or is it magic? (19)

VID.—Make no doubt, friend, it is magic. Did not that son of a slave—the conjurer say Your Majesty would have to witness one more trick of his? And so this is it.

KING.—Here, madam, is Sāgarikā, brought in obedience to your commands.

VĀSAVA.—(*Smilingly*). I know, my lord.

वसुभूतिः—(सागरिकां दृष्ट्वा अपवार्य ।) बाभ्रव्य, सदृशीयं राज-
पुत्र्या ।

बाभ्रव्यः—अमात्य, ममाप्येतदेव मनसि वर्तते ।

वसुभूतिः—(राजानमुद्दिश्य ।) देव, कुत इयं कन्यका ।

राजा—देवी जानाति ।

वसुभूतिः—देवि, कुतः पुनरियं कन्यका ।

वासवदत्ता—अमच्च एसाक्खु साअरादो पाविदत्ति भणिअ अमच्च-
जोअन्धराअणेण मम हत्थे णिक्खित्ता । अदोज्जेव्व साअरिअत्ति सहा-
वीअदि ।

(अमात्य, एषा खलु सागरात्प्राप्तेत्युक्त्वामात्ययौगन्धरायणेन मम हस्ते
निक्षिप्ता । अत एव सागरिकेति शब्दयते ।)

राजा—(स्वगतम् ।) यौगन्धरायणेन न्यस्तेयम् । कथमसौ
मामनिवेद्य किञ्चित्करिष्यति ।

वसुभूतिः—(अपवार्य ।) बाभ्रव्य, यथा सुसदृशी वसन्तकस्य
कण्ठे रत्नमाला अस्याश्च सागरात्प्राप्तिः, तथा व्यक्तं सिंहलेश्वरस्य
दुहिता रत्नावलीयम् । (इत्युपसृत्य प्रकाशम् ।) आयुष्मति रत्नावलि,
त्वमीदृशीमवस्थां गतासि ।

सागरिका—(वसुभूतिं दृष्ट्वा सास्त्रम् ।) कथं अमच्चो वसुभूदी ।

(कथममात्यो वसुभूतिः ।)

वसुभूतिः—हा हतोऽस्मि मन्दभाग्यः । (इति भूमौ पतति ।)

सागरिका—हा ताद, हा अम्ब, कहिं सि । देहि मे पडिवअणं ।
(इति वसुभूतेरुपरि पतन्ती मोहमुपगता ।)

(हा तात, हा अम्ब, कुत्रासि । देहि मे प्रतिवचनम् ।)

वासवदत्ता—(ससंभ्रमम् ।) अज्ज कञ्चुइ, इयं सा मे वहिणिआ
रअणावली ।

VASU.—(*Seeing Sāgarikā, aside*). Bābhravya, she is like the Princess.

BĀBH.—So it struck me, minister.

VASU.—(*To the king*). My lord, whence is this maiden?

KING.—The queen knows.

VASU.—Madam, whence indeed is this maiden?

VĀSAVA.—Yaugandharāyaṇa presented her to me, saying that she was from the sea : it was hence that she is designated Sāgarikā (the ocean-maid).

KING.—Presented by Yaugandharāyaṇa ! How would he do anything without my knowledge?

VASU.—(*Aside*). Bābhravya, the likeness of the necklace in Vasantaka's neck, and the recovery of the damsel from the sea, surely leave no doubt that this is the daughter of the king of Siṃhala, Ratnāvalī. (*Advancing, aloud*). Lady, Ratnāvalī, do I find you in this condition !

SĀG.—(*Observing Vasubhūti, in tears*). How, the minister Vasubhūti !

VASU.—Ha, I am a dead man. (*Falls to the ground*).

SĀG.—Father, ah, mother, where indeed shall I find you ! Do give me reply. (*Falls on Vasubhūti's person, and faints*).

VĀSAVA.—(*In confusion*). Worthy chamberlain, is this my sister Ratnāvalī?

(आर्य कञ्चुकिन्, इयं सा मे भगिनी रत्नावली ।)

वाभ्रव्यः—देवि, इयमेव सा ।

वासवदत्ता—(रत्नावलीमालिङ्ग्य ।) बहिणि ए समस्सस समस्सस ।

(भगिनि समाश्वसिहि, समाश्वसिहि ।)

राजा—कथमुदात्तवंशप्रभवस्य सिंहलेश्वरस्य विक्रमवाहोरात्मजेयम् ।

विदूषकः—(स्वगतम् । रत्नमालां स्पृशन् ।) पढमं जेव्व मए भणिदं णक्खु ईदिसो सामण्णजणस्स परिच्छदो भोदित्ति ।

(प्रथममेव मया भणितं न खल्वीदृशः सामान्यजनस्य परिच्छदो भवतीति ।)

वसुभूतिः—(उत्थाय ।) राजपुत्रि, समाश्वसिहि समाश्वसिहि ।

नन्वियं ज्यायसी ते भगिनी दुःखमास्ते । तत्परिष्वजस्वैनाम् ।

रत्नावली—(समाश्वस्य वासवदत्तां दृष्ट्वा स्वगतम् ।) कदावराहक्खु

अहं देवीए ण सक्कोमि मुहं दंसिटुं । (इत्यधोमुखी तिष्ठति ।)

(कृतापराधा खल्वहं देव्या न शक्नोमि मुखं दर्शयितुम् ।)

वासवदत्ता—(साखं ब्राह्म प्रसार्य ।) एहि अदिणिटटुरे, दाणिं पि दाव सिणेहं दंसेहि । (इति कण्ठे गृह्णाति ।)

(एह्यतिनिष्ठुरे, इदानीमपि तावत् स्नेहं दर्शय ।)

(रत्नावली स्खलितं नाटयति ।)

वासवदत्ता—(अपवार्य ।) अज्जउत्त, लज्जेमि अहं इमिणा अत्तणो णिसंसत्तणेण । ता आवणेहि से बन्धणं ।

(आर्यपुत्र, लज्जेऽहमेतेनात्मनो नृशंसत्वेन । तदपनयास्या बन्धनम् ।)

राजा—(स्परितोषम् ।) यथाह देवी । (इति सागरिकाया बन्धन-मपयनति ।)

BĀBH.—Yes, madam, it is she.

VĀSAVA.—(*Embracing Ratnāvalī*). Revive, dear sister, revive.

KING.—What! She is the daughter of the high-born Vikramabāhu, the monarch of Simhala?

VID.—(*To himself, putting his hand on the necklace*). I was saying from the very first, that this ornament was the property of no ordinary person.

VASU.—(*Rising*). Princess, be of good cheer : see how your elder sister grieves; do embrace her.

RATNĀ.—(*Reviving, seeing Vāsavadattā, to herself*). I have offended Her Majesty, how shall I look her in the face again! (*Hangs down her head*).

VĀSAVA.—(*In tears, spreading out her arms*). Ah, how cruel, come dear, and give me proof of your affection even now. (*Embraces her*).

(*Ratnāvalī acts stumbling*).

VĀSAVA.—(*Aside*). My lord, I am ashamed of this my cruelty; undo these bonds.

KING.—(*Pleased*). As you say, madam.

(*Removes the fetters*).

वासवदत्ता—अञ्जसत्त, अमच्चजोअन्धराअणेण एत्तिअं कालं
दुञ्जणीकिदम्हि । जेण जाणन्तेणवि ण मे णिवेदिदं ।

(आर्यपुत्र, अमात्ययौगन्धरायणेनैतावन्तं कालं दुर्जनीकृतास्मि । येन
जानतापि न मे निवेदितम् ।)

(ततः प्रविशति यौगन्धरायणः ।)

यौगन्धरायणः—

देव्या मद्वचनाद्यदाभ्युपगतः पत्युर्वियोगस्तदा

सा देवस्य कलत्रसंघटनया दुःखं मया स्थापिता ।

तस्याः प्रीतिमयं करिष्यति जगत्स्वामित्वलाभः प्रभोः

सत्यं दर्शयितुं तथापि वदनं शक्नोमि नो लज्जया ॥ २० ॥

अथवा किं क्रियते । ईदृशमत्यन्तमाननीयेष्वपि निरनुरोधवृत्ति
स्वामिभक्तिव्रतम् । (निरूप्य ।) अयं देवः । यावदुपसर्पामि । (उपसृत्य ।)
जयतु जयतु देवः । देव, क्षम्यतां यन्मयानिवेद्य कृतम् ।

राजा—कथय किमनिवेद्य कृतम् ।

यौगन्धरायणः—करोत्वासनपरिग्रहं देवः । सर्वं विज्ञापयामि ।

(सर्वं उपविशन्ति ।)

यौगन्धरायणः—देव, श्रूयताम् । येयं सिंहलेश्वरस्य दुहिता सा
सिद्धेनादिष्टा । यथा योऽस्याः पाणिग्रहणं करिष्यति स सार्वभौमो
राजा भविष्यतीति । ततस्तत्प्रत्ययादस्माभिः स्वामिनोऽर्थे बहुशः
प्रार्थ्यमानेनापि सिंहलेश्वरेण देव्या वासवदत्तायाश्चित्तखेदं परिहरता
यदा न दत्ता—

राजा—तदा किम् ।

यौगन्धरायणः—तदा लावाणकेन वह्निना देवी दग्धेति प्रसि-
द्धिमुत्पाद्य तदन्तिकं बाभ्रव्यः प्रहितः ।

VĀSAVA.—My lord, Yaugandharāyaṇa is the cause why I acted as a wicked woman so long—for he knew the truth and yet spoke not a syllable to me.

(*Enter Yaugandharāyaṇa*).

When through my advice, the queen agreed to be severed from her lord, I caused her grief by giving the king another wife; but she will be pleased that the king (by these means) obtains the sovereignty of the world;—however—I am ashamed to face her. (20)

But how could I help it? Duty to a master is to be performed without consideration for such persons highly to be respected. (*Looking*). Here is His Majesty; so I will approach. (*Approaching*). Victory to my lord. Pardon me, sire, if I have accomplished any object without consulting you.

KING.—Tell me, what have you done without consulting me.

YAU.—Please Your Majesty to be seated; I will tell everything. (*All take their seats*).

YAU.—May it please you to hear, my lord. It was announced by a (holy) seer that whoever would marry the princess of Siṃhala, should become the Emperor of the world; and believing it, we repeatedly solicited the king of Siṃhala to give her hand to our sovereign, but unwilling to be the cause of queen Vāsavadattā's uneasiness, the monarch declined and—

KING.—What happened then?

YAU.—We then raised a report that queen Vāsavadattā had perished in a fire at Lāvāṇaka, and Bābhavya was dispatched to him.

राजा—यौगन्धरायण, ततः परं श्रुतं मया । अथेयं देवीहस्ते किमित्यनुचिन्त्य स्थापिता ।

विदूषकः—भो, अणाचक्खिदं वि एदं जाणीअदि जेव्व जधा अन्तेउरगदा सुहेण दे दंसणपधं गमिस्सदित्ति ।

(भोः, अनाख्यातमप्येतज्जायत एव यथान्तःपुरगता सुखेन ते दर्शनपथं गमिष्यतीति ।)

राजा—यौगन्धरायण, गृहीतस्तेऽभिप्रायो वसन्तकेन ।

यौगन्धरायणः—यदाज्ञापयति देवः ।

राजा—ऐन्द्रजालिकवृत्तान्तोऽपि मन्ये त्वत्प्रयोग एव ।

यौगन्धरायणः—अन्यथान्तःपुरे वद्धाया अस्याः कुतो देवेन दर्शनम् । अदृष्टायाश्च वसुभूतिना कुतः परिज्ञानम् । (विहस्य ।) परिज्ञातायाश्च भगिन्याः संप्रति यथा करणीयं तत्र देवी प्रमाणम् ।

वासवदत्ता—(सस्मितम् ।) अज्ज, फुडं जेव्व किं ण भणासि जधा पडिवादेहि से रअणावलित्ति ।

(आर्य, स्फुटमेव किं न भणसि यथा प्रतिपादयास्मै रत्नावलीमिति ।)

विदूषकः—भोदि, सुट्ठु तुए जाणिदो अमच्चस्स आसओ ।

(भवति सुष्ठु त्वया ज्ञातोऽमात्यस्याशयः ।)

वासवदत्ता—(हस्तं प्रसार्य ।) एहि रअणावलि एहि । एत्ति-अपि दाव मम बहिणिआणुरुवं भोदु । (इति रत्नावलीं स्वकीयैराभरणैरलंकृत्य हस्ते गृहीत्वा राजानमुपसृत्य ।) अज्जउत्त एदं रअणावलिं पडिच्छ ।

(एहि, रत्नावलि, एहि । एतावदपि तावन्मे भगिन्यनुरूपं भवतु । आर्यपुत्र, एतां रत्नावलीं प्रतीच्छ ।)

राजा—(सहर्षं हस्तौ प्रसार्य ।) को देव्याः प्रसादं न बहु मन्यते ।

(इति सागरिकां गृह्णाति ।)

वासवदत्ता—अज्जउत्त, दूरेक्खु एदाए णादिकुलं । ता तथा

KING.—Yaugandharāyaṇa, I have heard what ensued. But what was the purpose in keeping the princess with the queen?

VID.—Sir, I can guess without his telling us : once in the inner apartments, she would easily be seen by you.

KING.—I hope, Vasantaka has stated your purpose correctly, Yaugandharāyaṇa.

YAU.—Your Majesty has said.

KING.—I suppose, too, that you had to do with the conjurer's spectacle.

YAU.—Otherwise how could the damsel, confined as she was in the inner apartment, be seen by you; and if unseen, by what chance was Vasubhūti to recognize her? (*Smiling*). Now it remains for Her Grace to say how to dispose of the sister she has acknowledged.

VĀSAVA.—(*Smiling*). Worthy sir, you might as well speak out, and say that Ratnāvalī should be made over to him.

VID.—Your Grace has very accurately conceived the minister's design.

VĀSAVA.—(*Spreading out her arms*). Come, Ratnāvalī, come; let me at least do this as becomes a sister. (*Puts on Ratnāvalī her own ornaments and taking her by the hand and advancing to the king*). Accept Ratnāvalī, my Lord.

KING.—(*In joy spreading his hands*). Who would not prize the queen's favour. (*Takes Ratnāvalī's hand*).

VĀSAVA.—My lord, far away are her relations; so

करेसु जधा बन्धुजणं ण सुमेरेदि । (इति समर्पयति ।)

(आर्यपुत्र, दूरे खल्वेत स्या ज्ञातिकुलम् । तत्तथा कुरु यथा बन्धुजनं न स्मरति ।)

राजा—यथाज्ञापयति देवी ।

विदूषकः—ही ही भो, जअटु जअटु भवं । पुहविक्खु दाणिं हत्थगदा पिअवअस्सस्स ।

(ही ही भोः, जयतु जयतु भवान् । पृथ्वी खल्विदानीं हस्तगता प्रियवयस्यस्य ।)

वसुभूतिः—देवि, स्थाने देवीशब्दमुद्वहसि ।

वाभ्रव्यः—इदानीं सफलपरिश्रमोऽस्मि संवृत्तः ।

यौगन्धरायणः—देव, किं ते भूयः प्रियमुपकरोमि ।

राजा—किमतःपरमपि प्रियमस्ति । यतः ।

नीतो विक्रमबाहुरात्मसमतां प्राप्तेयमुर्वीतले

सारं सागरिका संसागरमहीप्राप्त्येकहेतुः प्रिया ।

देवी प्रीतिमुपागता च भगिनीलाभाज्जिताः कोसलाः

किं नास्ति त्वयि सत्यमात्यवृषभे यस्मै करोमि स्पृहाम्॥२१॥

तथापीदमस्तु । (भरतवाक्यम् ।)

उर्वीमुद्रामसस्यां जनयतु विसृजन्वासवो वृष्टिमिष्टा-

मिष्टैश्चैविष्टपानां विदधतु विधिवत्प्रीणनं विप्रमुख्याः ।

आकल्पान्तं च भूयात्समुपचितसुखः संगमः सज्जनानां

निःशेषं^१ यान्तु शान्तिं पिशुनजनगिरो दुर्जया वज्रलेपाः॥२२॥

(इति निष्क्रान्ताः सर्वे ।)

इत्यैन्द्रजालिको नाम चतुर्थोऽङ्कः ।

treat her that she may not have occasion to remember them. (*Offers her*).

KING.—I shall obey you, madam. .

VID.—Ha, ha! Victory to Your Majesty; the world is now in the possession of my dear friend.

VASU.—Madam, you justly possess the title of Queen.

BĀBH.—Now have my labours not been in vain.

YAU.—What else shall we do to gratify Your Majesty?

KING.—What else is there that is dearer to us than this? For

Vikramabāhu is now my equal; Sāgarikā, the essence of the world, the source of the possession of the earth and ocean, is mine; my queen now rejoices to obtain a sister. The Kosalas are subdued. With you as my excellent counsellor, what, indeed, do I not possess, for which I could entertain a wish? (21)

Yet this be my prayer. (*Benediction*).

May Indra pour down the wished for rain, and render the earth bountiful of crops; may the presiding Brahmins secure the favour of the Gods through sacrifices duly offered; may the association of the good endure unto the world's end and yield ever-increasing delight, and may the words of carping persons, hard and indelible like cement, be utterly brought to naught. (22)

(*Exeunt Omnes*).

END OF THE FOURTH ACT, STYLED
"THE MAGIC ILLUSION".

RATNĀVALĪ

NOTES

Act First

The Nāṭyaśāstra prescribes an elaborate series of preliminaries (पूर्वङ्ग) which have to be performed before the commencement of the drama proper. It consists of several Aṅgas or parts, such as प्रत्याहार which announces the beginning of the performance, the अवतरण when the musicians enter and take their places, the आरम्भ, when the chorus try their voices, the आश्रवण when the musicians try their instruments, and so on up to the Nāndī and the रङ्गद्वार. A नान्दी is defined in the साहित्यदर्पण as follows,—

आशीर्वचनसंयुक्ता स्तुतिर्यस्मात्प्रयुज्यते । देवद्विजनृपादीनां तस्मान्नान्दोति संज्ञिता ॥ माङ्गल्यशङ्खचन्द्राब्जकोककैरवशंसिनी । पदैर्युक्ता द्वादशभिरष्टाभिर्वा पदैस्त ॥ According to this definition, a नान्दी is a verse or verses recited in praise of a deity, Brahmin, king or the like, and is accompanied by a benediction consisting of 12 inflected words or 8 lines or quarter verses. Obviously enough, the opening verses in the Ratnāvalī do not strictly conform to this definition; and moreover, there is also a conflict of views among the theorists of the drama, as to the very nature of the Nāndī (*Vide Keith's Sanskrit Drama*, p. 341-44; *Vide साहित्यदर्पण VI. 24-25 and the commentary that follows*). विश्वनाथ has pointed out, that this definition of the नान्दी does not hold good with respect to the opening verse of the विक्रमोर्वशीयम्, वेदान्तेषु यमाहुरेक ... etc. which according to his view, is in reality a part of पूर्वङ्ग—the रङ्गद्वार. It is also said that 'The poet should compose beginning with the रङ्गद्वार' (रङ्गद्वारमारम्भ कविः कुर्यात्). In the works attributed to भास,

in the old mss. of the विक्रमोर्वशीयम् and in many South Indian plays, we find that the play begins with the stage direction नान्द्यन्ते ततः प्रविशति सूत्रधारः, and then a verse or verses follow; so that, it is not possible to decide whether the verses that usually open a Sanskrit drama are to be regarded as the Nāndī or the रंगद्वार. It is only on the authority of अभिनवगुप्त who permits of a greater variety of forms of the नान्दी, that these introductory verses can be called a नान्दी.

P. 1. St. 1. The first benedictory stanza describes the nervous excitement of Pārvatī, as she was offering a handful of flowers on the head of God Śiva. Standing on the tips of her toes, but unable to sustain in that position for a longer time, owing to the weight of her bosom, she naturally attracted the attention of Lord Śiva, who thus with his ardent passionate glances added more to her embarrassment and nervous bashfulness. The handful of flowers, that originally was intended by her to be offered on the head of God Śiva, accordingly, failed to reach its proper destination, and fell down, with each single flower scattered about, loosened and disunited.

Construe—तदाराधने पादाग्रस्थितया मुहुः स्तनभरेण नम्रतामानीतया शम्भोः सस्पृह...पथं यान्त्या...गिरिजया शिरसि ईहितः क्षिप्तः अन्तरे विश्लिष्यन् कुसुमाञ्जलिः वः पातु ।

तदाराधने—While propitiating the favour of Lord Śiva; Pārvatī, the daughter of Himālaya, was sent by him, at the instance of Nārada to wait upon God Śiva, and thus win him as her husband. Cf. कुमारसं० I. 50-60 पादाग्र—Who had to stand on tip-toe, to be able to reach the high and lofty head of Śiva. स्तनभरेण...नम्रतां—but who was brought to a stoop by the burden of her breasts. For this idea of the breasts giving a slight bent to the whole stature of women, Cf....स्तोकनम्रा स्तनाभ्याम्। मेघ० II. 22,

इमां तटाशोकलतां च तन्वीं स्तनाभिरामस्तवकाभिनम्राम् । रघु० XIII. 32. सस्पृह...यान्त्या—Who was being looked upon by the three wistful and passionate eyes of Śambhu; who became an object of the three longing eyes of Śambhu. सस्पृहं लोचनत्रयं तस्य पन्थाः—सस्पृह...पथः—Note the change of पथिन् to पथ at the end of तत्पुरुष Compounds, acc. to the Sūtra ऋक्पूरुषःपथामानक्षे । ह्रामत्या—Who in her mind felt extremely abashed, being intently looked at by Śiva. Some have given सपुलकस्वेदोद्गम as the reason for her 'Shame'. It is not so. It is rather the effect of her bashful nervousness that she began to tremble and perspire. सपुलक-म्पया. Solve it as पुलकानां स्वेदस्य चोद्गमेन उत्कम्पेन च सहिता—It need not be separated into two कर्मधारय Comp. viz. सपुलकस्वेदोद्गमा उत्कम्पा च, as some have done. Her hair stood on their ends, perspiration made its appearance and she began to tremble. The horripilation, perspiration and tremor of limbs are the सात्त्विक भावः, caused by the emotion of love, that arose in her, in response to the loving glances of Śiva. Its first effect was the feeling of bashfulness, followed immediately by the others. Cf. रोमोद्गमः प्रादुरभूदु-मायास्विन्नाङ्गुलिः पुंगवकेतुरासीत् । कुमार. VII. 77. विश्लिष्यन्—1. Getting loose and disunited. 2. Missing its aim, failing to reach its proper destination. It is better to accept the first rendering. The offering of flowers would have remained in one united cluster, had it been properly thrown on his head. It failed to reach its aim, and thus dropped down in the middle, in a disunited state. Hence it is better to construe as क्षिप्तः कुसुमाञ्जलिरन्तरे विश्लिष्यन् वः पातु । By वः we are to understand 'all the people'—युष्मानस्मानन्यांश्च । as Nigudkar Śāstri has pointed out, 'त्यदादीनि सर्वैर्नित्यम्' इत्येकशेषः ।

अपि च...These serve as link—words between stanzas and generally indicate a change in thought and meter. अथवा and किञ्च are also similarly used.

St. 2. In the next stanza, we get the description of the condition of Pārvatī at the time of her first union with Śiva.

Construe—नवे सङ्गमे औत्सुक्येन कृतत्वरा सहभुवा हिया व्यावतमाना बन्धुवधूजनस्य तैस्तैर्वचनैः पुनराभिमुख्यं नीता अग्रे वरं दृष्ट्वा आत्तसाध्वसरसा संरोहत्पुलका हसता हरेण श्लिष्टा गौरी वः पातु ।

औत्सुक्येन...हिया—Who hastened to meet her lord out of curiosity, but withdrew through bashfulness, natural to her—सहभुवा—meaning inborn, natural, can be taken to qualify both हिया and औत्सुक्य, according to देहलीदीपन्याय. The other variant व्यावर्त्यमाना, the Present Pass. Part. of the causal of व्या+वृत्, would mean, 'forced to withdraw, by the feeling of bashfulness'. In that case, the instrumental will not have the sense of हेतु but of करण. तैस्तै... पुनः—With those various words of persuasion, repeated often and often, to encourage her to meet her lord. तद् is प्रसिद्धार्थपर—those words, as it is customary to use on such occasion. Cf. सा रम्या नगरी प्रसिद्धाविभवा सामन्तचक्रं च तद्. The repetition should better indicate अभीक्ष्ण्य (frequency) than वीप्सा (repetition), 'words of encouragement *frequently* uttered'.

बन्धुवधूजनः—1. The wives of their kinsmen, बन्धूनां वधूजनः । 2. Female friends, बन्धुरूपो वधूजनः । आभिमुख्यं नीता—Made to face her lord, led into his presence—आभिमुख्यं an abstract noun from अभिमुख.

वरः—The husband. आत्तसाध्वसरसा—आत्तः साध्वसमेव रसः (sentiment, feeling,) यया—overpowered with the feeling of dread. संरोहत्...का—With her hair standing on their ends. Cf. सपुलकस्वेदोद्गमोत्कम्पया Thus for the first time of her meeting with her lord, she was the victim of a conflict of feelings and emotions. If her eagerness encouraged her to take a step, she withdrew it out of natural bashfulness; but while the persuasive words of

her friends again infused courage in her to go to him, a sight of his frightened her, though at the same time the feeling of love was manifest in the horripilation that she felt all over the body. This embarrassment, however, evoked laughter in Śiva, who fully realising her humourous situation, extended his arms to embrace her. श्लिष्टा—Embraced. The stanza is found quoted in दशरूप with a different reading in line 4 ...श्लिष्टा शिवा पातु वः । With this *v. l.* the गौरी in line 3 would be redundant.

St. 3. The third stanza describes the scene of confusion due to the destruction of दक्ष's sacrifice at the hands of God Śiva. Once upon a time, दक्ष, one of the 10 sons of Brahmā, celebrated a great sacrifice, but did not invite his daughter सती nor her husband शिव—the chief of the Gods. सती, however, went to the sacrifice; but being greatly insulted, threw herself into the fire and perished. Cf. कुमार. I. 21. अथावमानेन पितुः प्रयुक्ता दक्षस्य कन्या भवपूर्वपत्नी । सती सती योगविसृष्टदेहा तां जन्मने शैलवधूं प्रपदे ॥ When शिव heard this, he was extremely provoked, and according to one account, himself went to the sacrifice, completely destroyed it and pursued दक्ष, who assumed the form of a deer, and at last decapitated him. Cf. शा. I. 6. मृगानुसारिणं साक्षात् पश्यामीव पिनाकिनम् ॥ According to another account, शिव, when provoked, tore off a hair from his matted locks and dashed it with great force against the ground, when lo! a powerful demon started up and awaited his orders. He was told to go, and destroy दक्ष's sacrifice; whereupon the mighty demon attended by several demi-gods, went to the sacrifice, routed the god and priests, and beheaded दक्ष himself.

Construe—त्रयोऽपि अमी बह्व्यः क्रोधेद्भिः दृष्टिपातैः मुहुरूपशमिताः, त्रासार्ता ऋत्विजः चपलगणहतोष्णीषपट्टाः अधः पतन्ति । दक्षः स्तौति, अस्य पत्नी करुणं विलपति देवैश्चापि विद्रुतम् । इति मखमथनविधौ देव्यै शंसन् आत्तहासः शिवः वः पातु ।

त्रयोऽपि वह्नयः—The three sacrificial fires : गार्हपत्य, आहवनीय and दक्षिण. क्रोधेर्द्धः दृष्टिपातैः उपशमिताः—Quenched or extinguished with glances blazing with indignation. *Lit.* enkindled with wrath. Even the Fire-god was threatened into extinction by the eyes of God Śiva, flashing fire. त्रासार्ताः ऋत्विजः The priests afflicted (आर्त) with terror (त्रास). ऋत्विज्-ऋतौ यजत्यसौ—‘who offers oblations at a proper time *i.e.* a priest.’—चपलगण... पट्टाः—चपलगणैः हृता उष्णीषपट्टा येषाम्—Whose turbans (उष्णीष) were snatched away by the wanton (चपल) attendants of God Śiva. गण—A troop of demi-gods considered as Śiva’s attendants and under the special superintendence of Gaṇeśa. चपल—1. Actively busy, quick. 2. Wanton, mischievous. अधः पतन्ति—They fall down; it seems they were accommodated on elevated seats, by the side of the three fires. *Cf.* रघु० XI. 25. संभ्रमोऽभवदधोऽढकर्मणां ऋत्विजां च्युतविकङ्कनस्तुचाम्। कर्ण—Piteously, *V. L.* कृपणं—Miserably, mean-mindedly. विदुतं... देवैः—The Gods have bolted away. A passive impersonal construction. मखमथनविधौ—At the destruction (मथन) of the sacrifice (मख). आत्तहासः—Indulging in laughter. आत्तः गृहीतः हासो येन-सः *V. L.* अट्टहासः—अट्टः हासः यस्य with a boisterous loud laugh; also अट्टहासैः.

After this some of the editions give the following stanza, which does not seem to be genuine, as it is missing in many of the manuscripts. संप्राप्तं मकरध्वजेन मथनं त्वत्तो मदर्थं पुरा तद्युक्तं बहुमार्गाणां मम पुरो निलज्ज वोढुं तव। तामेवानुनयस्वभाव-कुटिलां हे कृष्ण-कण्ठ-ग्रहं मुञ्चेत्याह रूषा यमद्वितनया लक्ष्मीश्च पायात्स वः॥ It invokes God Śiva and Viṣṇu as well, in terms equivocal. It breaks the uniformity of the invocation by introducing a prayer to Viṣṇu. The verse alludes to a love-quarrel between Śiva and Pārvatī, and Viṣṇu and Lakṣmī, in which both the wives refuse to be reconciled with their husbands, seeing their faithlessness towards

them. संप्राप्तं...पुरा. In the case of Pārvatī (1) For my sake even the God of love obtained destruction (मथने) at your hands. This refers to the burning of मदन, when he was sent by the gods, to inspire love in शिव. Cf. कु० III. 70-72. मकरध्वजः—Cupid; fish-bannered god. Cf. मीनकेतनः. In the case of लक्ष्मी (2) Formerly, for my sake, even the ocean (मकरध्वज) came to be churned by you. To obtain nectar, the Gods and the demons churned the ocean, with the mountain मन्दर as the churning rod, and the big serpent वासुकि as the rope. They got 14 jewels, of which लक्ष्मी was one. तद्युक्तं etc.—It is a question asked in the case of Pārvatī. Is it proper for you, therefore, oh, shameless one, to bear on your head in my presence, this Ganges, running in many courses. बहुमार्गगा—When the river Ganges, implored by भगीरथ, fell on the head of God Śiva, it had thus one more course besides the one in the heaven, and later on, it went to the nether worlds as well. Hence it is also called त्रिपथगा. Sanskrit poets very often indulge in the description of the feeling of jealousy that this river Ganges, situated on the head of God Śiva, excited in the mind of Pārvatī. Cf. सुद्राक्षस I. 1.—धन्या केथं स्थिता ते शिरसि शशिकला किं तु नामैतदस्याः । नामैवास्यास्तदेतत् परिचितमपि ते विस्मृतं कस्य हेतोः ॥ नारो पृच्छामि नेन्दुं कथयतु विजया न प्रमाणं यदीन्दुर्देव्या निहोतु-मिच्छोरिति सुरसरितं शाक्यमव्याद्वभोर्वः ॥ Cf. मेघदूत. I. 52. जहोः कन्या...गौरीवक्त्रभ्रुकुटिरचनां या विहस्येव फेनैः । शंभोः केशग्रहणमकरो-दिन्दुलग्नोर्मिहस्ता ॥. Another aspect of the same scene is described in Harṣa's Priyadarśikā (Act I. 1) सेर्या पादन-खेन्दुदर्पणगते गङ्गां दधाने हरे । In the case of लक्ष्मी-बहुमार्गगा—'Leading a wanton life' refers to the harlot कुब्जा, the slave of कंस, whose duty it was to carry daily to him, perfumes and unguents. When Kṛṣṇa, on his way to Kāṁsa's palace, met her on the street, he demanded that the perfumes should be applied to his person,

which she readily accepted. Mightily pleased with this act, the deformed, hump-backed (त्रिवका) slave, was transformed by him into a lovely lady, who being at once enamoured of him, requested him, to accept her as his mistress; and the request was granted. Hence the taunt of Lakṣmī to Viṣṇu. तमिवा...कण्ठग्रहं—In the case of Lakṣmī.

Construe—तमिवानुनयस्व भावकुटिलां (कुब्जां) हे कृष्ण, कण्ठग्रहं मुञ्च—Leave off your hold on my neck. O, Kṛṣṇa, go and console her alone, of wicked intentions. (2) In the case of पार्वती—

Construe—तमिवानुनय स्वभावकुटिलां, हे कृष्णकण्ठ, ग्रहं मुञ्च—Leave off thy hold of me, oh blue-necked one, go and console the Ganges, of a crooked zigzag course.

P. 4. St. 4. The stanza is to be found in almost all the manuscripts and hence its genuine character cannot be doubted. It is more a भरतवाक्य than a benedictory stanza. उडुपतिः—The lord of the Stars *i.e.* the Moon. उडुनां नक्षत्राणां पतिः। द्विजवृषभाः—The best of the Brahmins, the pre-eminent Brahmins. Words, like व्याघ्र, वृषभ used as the last member in such कर्मधारय compounds always indicate excellence or pre-eminence. स्युस्तरपदे व्याघ्रपुंगवर्ष. भकुंजराः। सिंहशार्दूलनागाद्याः पुंसि श्रेष्ठार्थवाचकाः। निरुपद्रवाः Freed from harm; implying previous trouble. See introduction. समृद्धसस्या—Rich in or abounding in harvest. *Cf.* उर्वामुद्दामसस्यां जनयतु etc. in IV. 22 *ibid.* or क्षीरिण्यः सन्तु गावो भवतु वसुमती सर्वसंपन्नसस्था Mr. X. 61. प्रतपतु चन्द्रवपुर्नरेन्द्रचन्द्रः—May the moonlike preeminent King, possessed of a moonlike form, shine. This is certainly tautologous unless we take चन्द्रवपुः predicatively, *i.e.* चन्द्रवपुर्भूत्वा प्रतपतु.

Considering such verses as नान्दी, on the authority of अभिनवगुप्त and मातृगुप्ताचार्य who defines it as आशीर्नमस्क्रियारूपः श्लोकः काव्यार्थसूचकः, some ingenious Sanskrit commentators often make an attempt to detect in them references to

the story of the play. Accordingly in our drama, such a commentator may see reference to the worship of कामदेव by वासवदत्ता and सागरिका, to the confusion at the time of the first interview between the king वत्सराज and सागरिका, and also to the interruption caused by वासवदत्ता and the excitement and perplexity created by the fire that the magician exhibited. The last stanza may very well refer to the भरतवाक्य of the drama.

सूत्रधारः—The principal stage-manager who arranges the cast of characters, and instructs them and takes a prominent part in the प्रस्तावना or the prelude. According to मातृगुप्ताचार्य he must have the following accomplishments—

चतुरातोद्यनिष्णातोऽनेकभूषासमावृतः । नानाभाषणतत्त्वज्ञो नीतिशास्त्रार्थ-
तत्त्ववित् ॥ नानागतिप्रचारज्ञो रसभावविशारदः । नाट्यप्रयोगनिपुणो नानाशिल्प-
कलान्वितः ॥ छन्दोविधानतत्त्वज्ञः सर्वशास्त्रविचक्षणः । तत्तद्गीतानुगलयकलाताला-
वधारणः ॥ अवधानप्रयोक्ता च योक्तृणामुपदेशकः । एवंगुणगणोपेतः सूत्रधारोऽ
भिधीयते ॥ Originally the duty of the सूत्रधार was to dispose of the preliminaries (पूर्वरङ्ग) including the नान्दी and leave the stage; after him would enter another actor, (called स्थापक) who would introduce the drama to the audience, by informing them of its name, author, and the story as well. Cf. दशरूप—III. 2. पूर्वरङ्गं विधायादौ सूत्रधारे विनिर्गते । प्रविश्य तद्वदपरः काव्यमास्थापयेन्नटः ॥ ...सूचयेद् वस्तु बीजं वा सुखं पात्रमथपि च ॥ But afterwards, as विश्वनाथ remarks in his साहित्यदर्पण, both these functions came to be performed by the Sūtradhāra himself, and we do not find any mention made of the स्थापक in most of the known plays, excepting in कर्पूरमञ्जरी.

अतिविस्तरः—Prolivity. V. L. अतिप्रसङ्गेण, अद्याहं etc.—This portion of the Induction recurs with slight verbal differences in the other two plays of Harṣa, the Priyadarśikā and Nāgānanda. The opening of the Nāgānanda

alludes to the festival of Indra. वसन्तोत्सवः—The festivities that hailed the advent of spring were formerly celebrated on the full-moon day of the month of Caitra, but now take place on the full-moon day of Phālguna and identified with the *Holi* celebrations.

Formerly Dramatic performances were exhibited only on such special occasions, as religious festivals or the celebrations in honour of the birth of a son to the king, and so on. राजसमूहः—On the group of eighteen vassal princes owing their allegiance to king श्रीहर्ष, see introduction.

नाना...गत—Coming from the various parts (देश) of the quarters. पादपद्मोपजीविना-पादपद्मे उपजीवति सः Dependent on, paying their homage to, *lit.*—Living upon the lotus-like feet of the Lord. अपूर्व...कृता—It admits of two-fold interpretation, depending upon what the word अपूर्व will qualify. 1. अपूर्वस्य वस्तुनो रचनयालंकृता—Graced by the arrangement (into a dramatic form) of a novel story, unknown before. Such a claim is not possible since we see, from the introduction that the story of उदयन and वासवदत्ता was known to the people from a very long time. 2. अपूर्वया वस्तुरचनयालंकृता—Graced by a novel treatment of the story which here as also in the parallel passage of the Priyadarśikā alludes apparently to the inventions introduced by the author in the original story as related in the Brhatkathā of Guṇādhya. रत्नावली—By transference of epithets the play receives its name after the heroine, who is known, however, by the name सागरिका, almost throughout the play. It is only in the concluding portion, that one comes to know her as रत्नावली Cf. also the name of his other drama viz. प्रियदर्शिका given after its heroine. नाटिका—A heroic comedy in four acts, whereas the Nāṭaka or drama proper is in five or more acts and has a wider range of subject and treatment.

Vide Intr. नाटिका...श्रुता—The construction is rather loose. We should expect कृतेत्यस्माभिः श्रुतम् । unless it is construed या नाटिका कृतेति श्रुता सा न दृष्टा । श्रोत्रपरम्परा—By hearsay. *Lit.* A series or succession of ears. तत्तस्यै...नाटयितव्या—The drama should be represented on the stage, by you, out of high respect for that King, who delights the hearts of all the people (स...हृदी) and with a view to show us favour (अनुग्रहबुद्ध्या). *Cf.* विक्रमो० I-2 प्रणयिषु वा दाक्षिण्यादथवा सद्रस्तुपुरुषबहुमानात् । यथावत्—यथा अर्हति इति as is proper. आवर्जित—*Lit.* made to be inclined towards, won, attracted. सामाजिक one who sits in an assembly (समाज) the audience.

St. 5. गुणग्राहिणी—Appreciative of the merits. लोके हारि च—The adventures of King Udayana formed the theme of the opening portion of the Brhatkathā.

वस्त्वैकै...गणः—Construe thus—इह एकैकमपि वस्तु वाञ्छित-फलप्राप्तेः पदम् । किं पुनः अयं सर्वोऽपि मद्भाग्योपचयात् समुदितः गुणानां गणः—When even one merit of these four would have been the source (पदं) of the accomplishment of the fruit of my desires, how much more will it be, when through an excess or accumulation of my good luck (मद्भाग्योपचय) all these excellences are combined together. This stanza constitutes technically the Prarocanā, and recurs verbatim in Priyadarśikā I. 3 and likewise in Nāgānanda I. 3 with the substitution of Bodhisatva as the hero in place of Vatsarāja.

संगीतक—Concert, music, consisting of three parts, viz. dancing, singing and the accompaniment of a musical instrument. *Cf.* मुद्रा० तद्यावदिदानीं गृहं गत्वा गृहिणामाहूय गृहजनेन सह संगीतकमनुतिष्ठामि । Sometimes, it is actually performed—as in Śāk. I. Prologue. आर्यपुत्र—A mode of addressing a husband in dramas.

According to the rules of dramaturgy the women and the minor characters in the drama, are to use the

Prakrit dialect, शौरसेनी, if it is prose; स्त्रीणां तु प्राकृतं प्रायः शौरसेन्यधमेषु च ॥ दश० In poetry, however, महाराष्ट्री is to be used. Cf. कुसुमाउहपिअदूअओ etc. *ibid.* I.

P. 6. नियोगः—Order, duty assigned. रत्ना...त्सुकः—Eager to see the representation of रत्नावली.

नेपथ्यम्—Dress, costume, decoration. It also means ‘The tiring room, where the actors attire themselves.’ सोद्वेगम्—The नटी is distressed over the fact that her only daughter being betrothed to a man living in a distant land, perhaps the celebration of marriage may be fraught with difficulties. She is anxious and restless on that account. Her husband calms her apprehensions, however, saying, if fate is propitious, all the impediments will be smoothed over and the pair would be united in marriage. निश्चिन्तः—Freed from anxiety. तत्कि...नृत्यसि—It seems, in the music he was to sing to the accompaniment of a musical instrument and नटी was to supplement it with her dancing. Hence she says, ‘You should better dance, than ask me to do so, as you are free from anxiety.’ दत्ता i.e. वाग्दत्ता—Betrothed, is intended or promised to be given. दूरेदेशस्थित—Living in a far distant land. कथं भविष्यति—*Lit.* even my own self does not appear, to me i.e. I am not cognisant of my own self even, much less would I dance. दूर...गेन—You should not feel sorry only for the fact that he is far away from us. This is no sufficient reason to be restless.

St. 6. Construe—अभिमुखीभूतः विधिः अन्यस्मादपि द्वीपात् जलनिधेमध्यात् दिशोऽप्यन्तात् आनीय अभिमतं ज्ञादिति घटयति—अभिमतं here means अभिमतं जनम्—This stanza is a veiled allusion to the incident in the drama, in which Ratnāvalī, the daughter of the king of Simhala destined by her father to be the queen of Udayana, is rescued from ship-wreck and ultimately united to the king of the Vatsas.

नेपथ्ये—Behind the curtain. In the tiring room. साधु...साधु—These are the words of यौगंधरायण, the minister of उदयन. Notice the very skilful way in which the poet has introduced the character of यौगंधरायण. गृहीतयौगंधरायण-भूमिकः—Assuming the role of यौगंधरायण. भूमिका—The character to be represented in the drama.

प्रस्तावना—or the prologue, called also आमुखं is an introductory dialogue between the सूत्रधार and नटी or one of the actors; after giving an account of the author and his qualifications, it introduces the audience to the incidents of the drama. Cf. दश० III. 8. सूत्रधारो नटीं ब्रूते मार्षं वाथ विदूषकम् । स्वकार्यं प्रस्तुताक्षेपी चित्रोक्त्या यत् तदामुखम् । प्रस्तावना वा ॥ or Cf. also—नटी विदूषको वाऽपि पारिपाश्वर्क एव वा । सूत्रधारेण सहिताः संलापं यत्र कुर्वते ॥ चित्रैर्वाक्यैः स्वकार्योत्थैः प्रस्तुताक्षेपिभिर्मित्यः । आमुखं तत्तु विज्ञेयं नाम्ना प्रस्तावनापि सा ॥. Of this, there are three forms according to दशरूपक (or 5 according to साहित्य-दर्पण), of which कथोद्धात or उद्धातक is one, in which, a character enters taking up the remark of the सूत्रधार, or the meaning of such a remark, which corresponds with some incident connected with himself. Cf. स्वेतिवृत्तसमं वाक्यमर्थं वा यत्र सूत्रिणः । गृहीत्वा प्रविशेत् पात्रं कथोद्धातो द्विधैव सः ॥ द० III. 10 or सूत्रधारस्य वाक्यं वा समादायार्थमस्य वा । भवेत् पात्रप्रवेशश्चेत् कथोद्धातः स उच्यते ॥ The prelude of रत्नावली, therefore, is a कथोद्धात type of induction.

P. 8. यौगंधरायणः—The faithful and trusted minister of the King of Kausāmbī, he had planned to bring about the marriage of his lord कत्तराज with the princess of the King of Ceylon or सिंहलेश्वर. The prophets had declared that this princess would secure for her husband the sovereignty of the whole world. Cf. Act IV. इयं सिंहलेश्वर-दुहिता सिद्धेनादिष्टा यथा योऽस्याः पाणिं ग्रहीष्यति स सार्वभौमो राजा भविष्यति । Believing in this prophecy, the minister had very often asked the King of Ceylon, to give his

daughter to king वत्सराज in marriage, but every time he refused, on the ground that he would not create a rival for his niece वासवदत्ता. यौगंधरायण thus resorted to quite a different plan. Bringing about a temporary separation between वासवदत्ता and वत्सराज, he got it declared that वासवदत्ता was burnt in the conflagration at लावाणक, where she stayed for a time. The report was conveyed to the lord of Ceylon, coupled with renewed request for his daughter, at the hands of the chamberlain वाञ्छव्य. The King promised at last to offer his daughter, and sent her to Kauśāmbī accompanied by his own trusted minister वसुभूति. On their voyage, however, they met with a shipwreck; the minister वसुभूति and the chamberlain वाञ्छव्य, were separated from the princess रत्नावली, who got hold of a plank and was rescued ultimately, and brought to Kauśāmbī by a native merchant who recognised her as the princess रत्नावली on the strength of the pearl necklace that she had on her person, and handed her over to the minister यौगंधरायण. He gave her in charge of वासवदत्ता to serve her as her maid servant, without letting her know who she was, and thus she remained there with her. The Chamberlain, too, along with the minister वसुभूति, was rescued from the shipwreck and they joined the general समुत्पत् who was marching against the Kosalas. यौगंधरायण thus almost succeeded in the plans, and in this opening scene, he is represented as taking a review of all the events, that occurred. The only reason of his uneasiness is that he has done all this without the King's cognisance, and hence he fears the King's wrath, when he will have come to know everything.

एवमेतत्...हः—Yes it is so. What the सूत्रधार has said, is too true. Because he would succeed only for the fact that fate was favourable. सिद्धा...प्राथिता—Solicited in marriage on account of the implicit faith in the

declaration of the seer or prophet. Cf. मृच्छ०। सिद्धादेशेन समादिष्टो राजा भविष्यति ।.

प्रवहण...स्थिता—Who caught hold of the plank (फलक) immediately she came up to the surface of the ocean, though drowned by shipwreck (प्रवहणभङ्ग). कौशाम्बीय—Belonging to कौशाम्बी or the capital of उदयन. तद...संभावनम्—Finding her (in that state); or treating with proper respect, when found in that state. रत्न...नं च—And bringing her over to this place, after her recognition on the strength of the token of the pearl-necklace (रत्नमाला); रत्नमालाचिह्न—रत्नमाला चिह्नं यस्याः सा—Possessed of pearl-necklace as the sign of recognition. अभ्युदयाः स्पृशन्ति. *Lit.* Thus prosperity in every respect touches our lord i.e. comes to our lord. सगौरवं निक्षिपता—While entrusting her with respect (गौरवं). The queen was specially instructed to treat her with uncommon regard, unlike the other maid-servants. कथं...उत्तीर्य—Having some how managed to reach the shore in safety. समण्वतो...मिलित—Was united with समण्वत् who figures here as a general, but, occupies the position of minister in the Priyadarśikā. v. l. समण्वता मिलितः—Is better. कोसलोच्छित्तये—For the destruction (उच्छित्तिः) of the कोसल King; for the expression Cf. कलिङ्गोच्छित्तये in प्रियदर्शिका I.

निष्पन्नप्रायं—प्रायेण निष्पन्नं—Mostly accomplished; the main objection on the part of सिंहलेश्वर is removed, and through luck even the other superhuman obstacles, too, are got over, by the rescue of रत्नावली on the one hand and वसुभूति and बाभ्रव्य on the other. Being kept in the charge of वासवदत्ता, she is sure to attract the notice of the king, who may perchance be enamoured of her. Lastly वसुभूति and बाभ्रव्य will come over to कौशाम्बी to identify रत्नावली, when even the queen's objections will be removed. Thus he has almost succeeded in his plans, the only source of uneasiness being that his plans were

executed without the King's knowledge. न धृतिमावहति. Does not give me delight, does not satisfy me. धृतिः—delight, satisfaction. Cf. रघु. III. 10. धृतेश्च धीरः सदृशीर्व्यधत्त सः। Cf. also विक्रमो II. 8. चक्षुर्वैप्राति धृतिं तद्रूपालोकदुर्ललितम् ।

St. 7. Construe—अस्मिन् स्वामिनो वृद्धिहेतौ प्रारम्भे इत्थं दैवेन दत्तहस्तावलम्बे सति सिद्धेर्भ्रान्तिर्नास्ति इति सत्यम् । तथापि स्वेच्छाचारी भर्तुर्भात एवास्मि । वृद्धि...प्रारम्भे—In this task (प्रारंभ) calculated to bring about our lord's prosperity. दैवेन...दत्त...लम्बे—Destiny co-operating. Thus supported by good luck. *Lit.* When fate offered the support of its hand. भ्रान्तिः—Illusion, error. स्वेच्छाचारी—स्वेच्छया चरति सः। Behaving at my will, on my initiative without the king's knowledge, or approval. कलकलः—Noise. It is the noise of the people that are assembled to take part in the celebrations of the vernal festival. चर्चरीध्वनिः—The noise of clapping; or of a song, sung to the accompaniment of the clapping of hands. अभि...मधुरः—Rendered melodious by the mellow-drum being beaten. मदन...प्रमोद...तुम्—To behold the rejoicing of the people, greatly enhanced (महीयस्) by the Madana-festival.

St. 8. To witness the celebrations, the king has ascended the terrace of the palace. The verse describes him, identifying him with the God of Love himself, in epithets of double meaning.

Construe—विश्रान्तविग्रहकथः जनस्य चित्ते वसन् प्रियवसन्तकः... निजमहोत्सवदर्शनाय पर्यत्सुकः कुसुमचाप इव वस्सेश्वरोऽभ्युपैति—Here comes the king to behold the frolic merriment of the people, as if he is the God of Love incarnate eagerly longing to see the celebration of his own festival. विश्रान्त...कथः—In the case of the king (1) In whose case all talk about war (विग्रह) has ceased. (2) About whom, all talk about the body (विग्रह) has ceased. विश्रान्ता विग्रहस्य कथा यस्य. Cf. वेणीसंहार I. रक्तप्रसाधतभुवः क्षतविग्रहाश्च स्वस्था भवन्तु कुरुराजसुताः सभृत्याः ॥ रतिमान् (1) Full of affection (रतिः)

(2) accompanied by रति, his wife. जनस्य चित्ते वसन्—By his affectionate treatment of his subjects, he has a firm hold over them all—hence being in the hearts of the people. (2) dwelling actually in the hearts of persons; Cf. his epithets मनसिज, मानसजन्मा, मनोभूः. प्रियवसन्तक (1) To whom his friend वसन्तक i.e. विदूषक is dear; (2) to whom the spring season is dear. Cf. कुमार III. 21. मधुश्च ते मन्मथसाहचर्यादसावनुक्तोऽपि सहाय एव IV. 24. क नु ते हृदयंगमः सखा कुक्षुमायोजितकार्मुको मधुः ॥ The name of the jester is taken from the Udayana legend and appears also in the Priyadarśikā.

P. 10. विष्कम्भकः—It is an explanatory scene, so called from its concisely compressing (वि+स्कम्भ्) into a short space those subordinate parts of the plot, not enacted before the audience, but a knowledge of which is essential to the comprehending of the action of the remainder of the play. Cf. वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः। संक्षिप्तार्थस्तु विष्कम्भो मध्यपात्रप्रयोजितः ॥ दश० I. 116. It is a monologue, performed by one person, or a dialogue, performed by two or more, of the same or different classes according as it is शुद्ध or संकीर्ण. Cf. एकानेककृतः शुद्धः संकीर्णो नीचमध्यमैः ॥ or मध्येन मध्यमाभ्यां वा पात्राभ्यां संप्रयोजितः। शुद्धः स्यात् स तु संकीर्णो नीचमध्यमकल्पितः ॥ Thus we see that only the middling or inferior characters can enact a विष्कम्भक, and again it may be a soliloquy, by one character, as we have in our drama or even a dialogue by two, as in विक्रमोर्वशीयम् III. It may occur at the beginning of any of the acts, even the first, as in the present case, just after प्रस्तावना. Cf. आदौ विष्कम्भकं कुर्यादङ्गं वा कार्ययुक्तिः। अपेक्षितं परित्यज्य नीरसं वस्तुविस्तरम्। यदा संदर्शयेच्छेषं कुर्याद् विष्कम्भकं तदा ॥ दश० 30, 32, 33. This preliminary introductory scene is later linked up with the main action of the play through the reappearance of Yaugandharāyaṇa after the recognition scene in the fourth act of the play, where he explains his motive in

not disclosing the identity of Sāgarikā with Ratnāvalī. In Priyadarśikā also, we find the विष्कम्भक scene connected with the main story in the same manner.

गृहीत...वेषः—Wearing a dress suited to the spring festival.

The hero of the play is श्रीरललित. Free from anxiety, having entrusted the responsibilities of government to the care of the minister, hence fond of singing and other delicate arts; given much to pleasure, and with the predominant sentiment of love in him, he is of an extremely gentle spirit. This trait of his character is reflected in this stanza.

St. 9. Construe—निर्जितशत्रु राज्यं योग्यसचिवे समस्तो भरो न्यस्तः। सम्यक्...प्रशमिता...प्रजाः । प्रद्योतस्य सुता, वसन्तसमयस्त्वं च...इति सकलैः र्थजातं सति कामः नाम्ना धृतिमुपेतु । अयं पुनः मम महानुत्सव इति मन्ये । निर्जितशत्रु राज्यं. The enemies of the empire are vanquished. योग्य...भरः—The burden of the government is reposed on the competent minister योगन्धरायण. सम्यक्...प्रजाः The subjects with all the disturbances (उपसर्ग) removed, are fondled or nursed with careful protection. Note V. L. सम्यक्कलालनपालिताः—Protected with careful nursing. The general sentiment of satisfaction with the state of the kingdom is also to be found expressed in the प्रियदर्शिका I. 6 and नागानन्द 1. 7. प्रद्योतस्य...त्सवः—Freed thus from the responsibilities of government, and all the subjects being contented, I am here in the company of Pradyota's daughter, who is as beautiful as Ratī, at this vernal season, with yourself as my friend, hence I think these festivities are being held in my honour, though the God of love may derive consolation (धृति करोतु) from the fact that his name is attached to it, the festival being called मदनमहोत्सव. वसन्तसमयस्त्वं च can also be interpreted to mean 'and you are here, my friend,

serving me as Vasanta does Kāmā. वसन्तस्य इव समयः आचारः यस्य । वसन्तोत्सव—Wilson has the following note on this:—
 “This वसन्तोत्सव or मध्वत्सव or कामोत्सव is a festival on the 13th and 14th of Caitra, at which कामदेव the god of love was formerly worshipped. The season was one of much merriment, and the genial influence of returning spring, was hailed with music and jollity. Part of the amusement of the people consisted in throwing over each other, by means of syringes, water or fine powder, coloured with saffron or with other yellow or red unguents, and scented with perfumes. A more elegant missile, commonly used in some places, is rose leaves, large baskets and trays of which are prepared for that purpose...It seems to have merged in the फाल्गुनोत्सव or Holi, celebrated a month before, when the like merriment and the affusion of coloured powder or water takes place.’ अहं पुनर्जा...सन्त्यते—विदूषक maintains, on the other hand, that with those high compliments at the hands of such a great personage as the king himself, who has included him amongst those that render this festival as his own, he has come to think that the festival is neither that of Kāmadeva nor of the king, but of himself. सश्रीकत्वं—The splendour, beauty. श्रिया सहितः सश्रीकः, तस्य भावः—सश्रीकत्वम् ।, मधु...कौतूहलस्य—मधुमत्तस्य कामिनीजनस्य स्वयंग्राहः—स्वयंग्राहेण गृहीतः (नागरजनः), शृङ्गकजलप्रहारेण नृत्यन् नागरजनः तेन जनेन जनितं कौतूहलं यस्मिन्-सः (उत्सवः) तस्य-
 कौतूहलस्य—That excites curiosity at the sight of these gallants, set to dance at the rude touch of water (poured) from syringes, and that (gallants) are seized (as partners) by the self-choice स्वयंग्राह) of young women intoxicated with drink. The idea is that women, in their intoxication rushing after the gallants, have seized them, and with the saffron water, poured at them through syringes, drenched them wet, while, these men run here and

there, to escape from the discharge of water. शृङ्गकं—
A syringe.

P. 12. समन्ततः संवृतः... शोभिनः—संवृतः मर्दलः उद्दामश्च चर्चरीशब्दः
तेन शब्देन मुखरं रथ्यामुखं सुखेन शोभते स शोभी तस्य—Which has
streets (*Lit.* the opening of streets) resounding (मुखरं)
with the voice of singing (चर्चरी) rendered louder
with the sounding drums (मर्दल) on all sides. प्रकीर्णः... दिशामुखस्य-
प्रकीर्णः पटवासपुञ्जैः पिङ्गरीक्रियमाणानि दिशामुखानि यस्मिन्—खस्य
(खस्य) Rendering the faces of the quarters dusty by
heaps of perfumed powder (पटवास) scattered all over.
परां... रोहति Reaches the extreme limits, knows no bound.

St. 10. He describes the lovely golden appearance
of the capital.

Construe—कीर्णैः कैङ्किरातैः शेखरैः एषा वेषा... कोशा शात... जनेन
एकपीता विभाति—। एषा... विभाति—The city appears all yellow
(एकपीता). वेषाभिलक्ष्यः... कोशा—वेषणाभिलक्ष्यः स्वविभवः वेन विजिताः
अशेषाः वित्तेशस्य कोशाः यया—Outvying or surpassing all
the treasures of the God of wealth i.e. Kubera, by
its wealth discernible (अभिलक्ष्य) by its external appear-
ance or by the attire of the people (वेष). शात... जनेन—
With her people as if dressed in (*Lit.* decked in) liquid
gold; शातकुम्भं—gold. कीर्णैः... गौरैः—With streams of scented
powder (पिष्टातक), scattered all over, and rendered
yellow by (its intermixture with) saffron-dust, (कुङ्कुमक्षौद्र),
thus imitating the appearance of day-break (कृतदिवसमुखैः).
The heaps of पिष्टातक or Abir and saffron-dust white and
red in colour respectively, when scattered all about,
looked like the day-dawn, tinged red with the twilight
rays. हेमा... कैङ्किरातैः—By the lustre of the golden
ornaments and by the chaplets (शेखर) of *Asoka* flowers
(कैङ्किरातैः), bending down their tufts (शिखा) with the
burden of the pollen. कैङ्किरात—Belonging to *किङ्किरात* i.e.
Asoka tree. Some take it to mean 'Amorous persons,

gallants' (किङ्किरात—Cupid). In that case, they interpret the verse as follows:—"With its amorous persons (कैङ्किरात) who look bright, being tinted with saffron dye (कुं...गौरैः) who shine with ornaments of gold, whose crests worn on the heads are bent down owing to their burden (*V. L.* भरनमितशिरः-शेखरैः noted below), and who have as it were, caused the appearance of dawn on account of the streams of scented powder scattered about". This is not preferable, however, since the uniformity of yellowness that the city presents is not simply brought about by its men, but by the whole atmosphere, every nook and corner of it appearing yellow, either with such perfumed powders, or with yellow flowers, or again with golden decorations, and so on. The whole city appears to be one yellow golden mass. Hence the first interpretation is better.

St. 11. The women are dancing here in the courtyard, and such is their boisterous dance that the whole paved floor in front is reddened with the vermilion, trickling down from their cheeks, along with drops of perspiration due to their exertion.

Construe—सर्वतः धारा...प्लुते सद्यः...क्रीडे प्राङ्गणे जनेन उद्दाम...
रणैः चरणन्यासैः पुरः कुट्टिमं क्षण सैन्दूरीक्रियते। धारा...प्राङ्गणे—In the courtyard of the palace, which is inundated with a continuous (संतत) flood of water discharged from the fountains (धारायंत्र), and wherein sports are carried on in the mud (कर्दम) caused immediately by the thick (सान्द्र) treading of the people. पुरःकुट्टिमम्—The paved floor in the front. The two words can be taken as compounded. उद्दाम...रणैः चरणन्यासैः—By the foot-prints tinged red on account of the red dye of vermilion, trickling down (along with drops of sweat) from the temples of young boisterous (उद्दाम) and intoxicated (प्रमदा) maidens. सैन्दूरीक्रियते—made to consist of red led (सिन्दूर Cf. Mar.

शैदूर). For a moment, it seems to be paved red with vermillion.

सुविद...मनोहरं (°विलसितम्). Charming with the hissing sound (सीत्कार) made by the courtezans when the water is poured over them from syringes, filled by clever amorous (सुविदग्ध) persons. सीत्कारः—The hissing sound, due to some pain. वारविलासिनी—A courtesan, harlot. विलसितम्—Graceful sport, merriment.

St. 12. The King compares this scene presented by the frolic of courtezans, accompanied with their amorous companions, to the nether world.

Construe—प्रकीर्ण...न्धकारेऽस्मिन् मणिविभूषणरश्मिजालैः मनाग् दृष्टः उद्यतफणाकृतिशृङ्गकोऽयं भुजङ्गलोकः मामद्य पातालं संस्मरयति। अयं संस्मरयति—This group of amorous persons (भुजङ्ग) reminds me of the Pātāla or the nether world. भुजङ्गः—1. Paramour, 2. Snake. प्रकीर्ण...रश्मिजालैः—(1) In this gloom caused by the perfumed powders scattered about, though it was not possible to make out one person from another, the amorous persons could be slightly (मनाक्) discerned by the lustrous rays shooting forth from the jewelled ornaments (मणिविभूषणः)—(2) In the nether world, too, which is shrouded in darkness, the serpents are to be marked out by the rays of lustre emitted by the jewels on their heads, which they are supposed to possess. संस्मरयति—The causal स्मरयति from स्मृ, has a particular sense of 'recollecting with regret, making one yearn after a thing in one's memory'. (आध्यानं, उत्कण्ठापूर्वकं स्मरणं). This sense does suit here as the king had visited the nether world; hence this must not be regarded as a discrepancy, as some have done it. For his visit to the nether world *vide* introduction. It is also alluded to in Act IV of प्रियदर्शिका. उद्यत...शृङ्गकः (भुजङ्गलोकः)—(1) Holding aloft the syringes, shaped like the hoods of serpents. The amorous persons, as we

know, were discharging water on the courtezans through such horney syringes. (2) The serpents possessed of syringes in the form of their hoods.

P. 14. मदन...नयं नृत्यन्ती—Dancing to represent the gesticulations (अभिनय) indicative of the spring festival, in a way unsteady or uneven (विसंगुलं), because of the influence of love. मदनलीलां नाटयन्त्यौ—Representing the working of love. द्विपदीखण्डः—A line or portion of द्विपदी. It is a kind of Prakrit metre, a metre of two Pādas, as the name indicates, each पाद of 26 मात्राs, being equally divided into two equal parts, of 13 mātrās each. The lines rhyme in pairs, except in 14. a. e.g.

कु	सु	मा	उ	ह	पि	अ	दू	अ	ओ
ॐ	ॐ	—	ॐ	ॐ	ॐ	ॐ	—	ॐ	—
1	1	2	1	1	1	1	2	1	2 = 13 (मात्राs).

This differs however from the famous Prakrit द्विपदी or दुवई or दोवई as it is called for according to पिङ्गल, it consists of two पादs, each पाद having 28 मात्राs each, with a big pause at the end of 16 मात्राs. He says

आइग इंदु जत्थ हो पढमहिदिज्जइ वेवि धणुहरं
तह पाइक्कुअलु परिट्टवहु, विविहचित्तसुदरं ॥

e.g. सरसइ लइ पसाउ तहि पुहविहि, करहि कइत्त कइअणा
महुअर चरण अंत लइ दिज्जहु, दोअइ भणहु वुहअणा ॥

St. 13. कुसुमायुध...दूतकः—(The breeze) the favourite messenger of the God of Love. It is so called because it inspires the feelings of love in the minds of people. The termination क is very often added to words in the Prakrit without any change of meaning however (स्वाथं). सुकु...चूतकः—That has caused the mango trees to blossom (सुकुलायित made to possess blossom)—To have this sense, it is usually explained as सुकुलैरयिताः i.e. गमिताः. United with. It can be taken as P. P. of the denom. of सुकुल; but it will not then yield the sense intended. V. L.

मुकुलीकृत—'Formed into blossoms' is also a good one. शिथिलित...ग्रहणकः—Who slackens the hold of pride in the case of these women. It rouses in them longings for enjoyment and pleasure in the vernal season. Cf. राजशेखर, विद्वशालभञ्जिका—ये दोलकैलिकाराः किमपि मृगदशां मानतन्तु-
च्छिदो ये । सद्यः शृङ्गारदीक्षाव्यतिकरगुरवो ये च लोकत्रयेऽपि । ...वान्ति स्वैरं
समीरा स्मरविजयमहासाक्षिणो दाक्षिणात्याः ॥ I. 27 or माणं दोखण्डअन्ता
रइरहसअरा चोलसीमन्तिणीणं । कर्पूरमंजरी I. 15. दक्षिणपवनः—The
southern breeze; when spring sets in, breezes from the Malaya mountain begin to blow, and they are often
described by classical poets with fondness. Cf. कुमार०
III. 25...दिग्दक्षिणा गन्धवहं मुखेन व्यलीकनिःश्वासमिवोत्सर्ज।

विरह...शोकः etc.—The adjectives in the nom. qualify युवतीसार्थः—Whose pangs due to separation have increased at the advent of spring. This idea is very fairly expressed in the following:—जे लङ्कागिरिमेहलाहि खलिआ संभोअ-
खिण्णोरईकाइप्फुल्लफणावलीकवलणे पत्ता दरिदत्तणं । ते एण्हि मलआणिला
विरहिणीणीसाससंपक्किणो जाआ झत्ति सिसुत्तणे वि बहला ताइण्णपुण्णा विअ ॥
कर्पूरमंजरी. I. 20. *V. L.* विअसि°—i.e. विकसितबकुलाशोककः The
women that made the बकुल and the अशोक trees respec-
tively, to blossom, by supplying them their दोहद. The first reading is better, since generally the yearnings of
these trees are satisfied when these women are in the company of their lovers, enjoying their own pleasures.
Here however, they are not yet being united with them, they are pining for them and as such the trees अशोक and
बकुल may not get their longings at their hands. Hence the first reading that describes their state at this time
is to be preferred. कांक्षित...मेलकः—Soliciting or yearning for a union or meeting (मेलकः) with their lovers.
प्रतिपालनासमर्थः—Unable to wait any longer. ताम्यति—Pines. *V. L.* भम्मइ—i.e. भ्राम्यति—Wander i.e. unable to wait any
longer, go out, of themselves, to meet their lovers.

St. 15. इह...वापैः—Already are the hearts rendered soft and yielding (मृदु) by spring. लब्धप्रस्रैः—That have got their access. The metre of this verse is गीति with both of its पादs like those of an आर्या. निर्भरः क्रीडारसः—Intense passion for sport.

St. 16. Describes the influence of frolic on the women.

Construe—स्तस्तः केशपाशः...विरचितां स्रग्दामशोभां त्यजति । क्षीबायाः पादलम्बौ नूपुरौ द्विगुणतरं क्रन्दतः । व्यस्तोऽयमस्याः क्रीडन्त्याः हारः कम्पानुबन्धादनवरतं उरो हन्ति । स्तस्तः केशपाशः—The long tresses loosened (स्तस्तः) and dishevelled (आकुल) discard the decorative fillet of wreath (स्रग्दामशोभा *Lit.* the beauty of the chaplet worn). The wreath of flowers, tied over the hair, is gone away. केशपाशः—The termination पाश is added in the sense of excellence. Excellent i.e. long luxuriant growth of hair. क्षीबायाः...पादलम्बौ—And here the two anklets, clinging to the feet (पादलम्बौ) of this intoxicated woman (क्षीबायाः) shriek with redoubled vehemence. They are as if extremely pained by the violent dancing of this maddened tipsy girl. कम्पानुबन्धाद् व्यस्तः (हारः)—The necklace, tossed about by the unceasing heaving of her bosom. अनवरतम्—Incessantly, continuously. स्तनभरविनमन्मध्यमङ्गलानपेक्षम्—स्तनभरेण विनमत् मध्यम्—तस्य भङ्गे अनपेक्षा यस्मिन् कर्मणि तत् यथा तथा (क्रीडन्त्याः). Regardless of the collapse of her waist bending under the weight of her breasts. पीडयेव हन्ति—Strikes her bosom, as if on account of the injury, it feels, while she is thus sporting carelessly.

P. 16. बद्धपरिकर—That have girded up their garb. मानयिष्ये—Honour, I shall dance in honour of. Similarly in the marriage scene in the fourth act of Rājasekhara's विद्धशालभञ्जिका the Vidūṣaka expresses his desire to join the dancing girls 'भो एदाणं मज्जे अहं वि गाइस्सं णच्चिस्सं अ ।'

खण्डः—(1) Line, portion of a song, (2) Granulated sugar. किं एतेन...The word खण्ड which he understands in the latter sense, has excited his appetite for those sweet eatables. This illustrates विदूषक's extraordinary addiction to the pleasures of eating. Cf. ही ही भोः, एष खण्ड-मोदकसश्रीक उदितो राजा द्विजातीनाम् । वि० III. किं मोदकखण्डिकायाम् । तेन हि सुगृहीतोऽयं क्षणः । शा० II. योऽहं तत्रभवतश्चाद्दत्तस्य क्रुद्धयाहोरात्रं प्रयत्नसिद्धिद्वारसुरभिगन्धिभिर्मोदकैरेवाशितः... । मृच्छ. I. हताश—*Lit.* Oh thou, with frustrated hopes. Accursed man, villain.

P. 18. नर्तितोऽस्मि...पलायितोऽस्मि—'I have danced—no, no, I may rather say, I sported for a while and then ran away'. He cannot say, he danced amongst them, because he was:bullied by the two maid servants, to escape from whose persecution he had to run away, giving them the slip. देवां आज्ञापयति etc. They are embarrassed at the slip of the tongue they committed while uttering the Queen's message. The Queen '*commanding*' the king was to them certainly an awkward thing. ननु आज्ञापयति etc. The King:however relishes this in his gallant mood, especially in the exuberance of his spirits, due to spring festival, but his friend विदूषक cannot appreciate this, and hence he begins cursing her. दास्याःपुत्रि—'Oh the girl of a slave woman'. दास्याःपुत्र and दास्याःपुत्री are frequently used in Sanskrit plays as terms of opprobrium. For the compound *vide* Pāṇini. 6-3-21. एवं भट्टिनी...The message referred to the worship of the God of Love that the queen वासवदत्ता was going to perform, in the company of her lord. रक्ता...संस्थापित—Installed at the foot of the Red Aśoka tree. निर्वर्तयितव्या—To be brought about, or accomplished.

P. 20. ननु वक्तव्य...मापतितम् । He is overjoyed at having to accompany his beloved to attend the worshipping ceremony of the God of Love. He looks upon it as

another occasion of festival, in addition to the one that was already being celebrated. स्वस्तिवायनं—Prā. सोय्तिवाअण also corresponds to the Sanskrit expression स्वस्तिवाचन which primarily designates the pronouncing of the benediction by a Brāhmaṇa at a religious ceremony; and secondarily the gift which accompanies it. We, however, prefer वायन to वाचन as the former is much more common and is preserved in the popular word वाण. It is probably a Sanskritized form of a cognate Prakrit work. (Cf. विक्रमोर्वशीय; S. P. Pandit's edition प्रियदर्शिका Act II. Gadre's ed.). Gadre observes that the gift is what is called वाण in Marathi. 'It generally consists of a small basket (*Śūrpa*) containing a bodice-piece (*Khaṇa*) red powder (*kuṅkū*, *piñjara*) turmeric, bangles, a comb, a wooden casket and some money. This is given on various occasions as a free gift to Brahmanas by women having their husbands living. The gift is calculated to secure for the woman perpetual *Saubhāgya* "absence of widowhood". मलय...वितानं—मलयमास्तान्दोलितस्य मुकुलायमानसहकारस्य मञ्जरारेणवः—तासां पटलेन प्रतिबद्धं वितानं यस्मिन् तत् (*उद्यानम्). The मकरन्द garden in which a silken canopy (वितानं) is spread out by the heap of pollen falling from the blossoms of budding (मुकुलायमान) mango trees, set in motion by the southern breeze coming from the Malaya mountain. मलय—It is a mountain in the South, to the east of Travancore, famed specially for its abundant growth of sandal trees and cardamoms. The breezes coming from the mountain are generally described as cool and fragrant and thus calculated to enhance the feeling of love in the minds of lovers. Cf. कुसुमायुध etc. above.

P. 22. मत्तमधुकर...सुखावहं—मत्तैः मधुकरनिकरैः मुक्तः झङ्कारः—तेन मिलितः कोकिलानां आलापः यस्मिन् तत्—'लापं संगीतं—तेन सुखावहं (*उद्यानं) extremely delightful by reason of the musical

notes of the cuckoos, blended with the hum of the clusters (निकर) of intoxicated bees. आग...दर—Respectfully receiving you as it were. Like a host, the garden seems to be welcoming the royal guest.

St. 17. The trees in the garden appear like intoxicated persons. Construe—उद्यः...न्तिभिः किसलयैस्ताम्रां त्रिविधं बिभ्रतः कलैर्मृङ्गालीविस्तैः अविशदव्याहारलीलामृतः चलैः शाखासमूहैः भ्रान्तिं प्राप्य घूर्णन्तः मधुप्रसङ्गं प्राप्य मत्ता इवामी दुमाः (भ्रान्ति) ।

मधुप्रसङ्गं प्राप्य—Having come under the intoxication of spring (मधु), as of wine (मधु). The effects of the intoxication of wine are generally, red complexion, indistinct utterances, and the reeling of the body. All of these are to be seen even amongst these trees as well. उद्य...बिभ्रतः—Possessing red complexion, on account of the delicate foliage manifesting coral-like lustre. (उद्यती विद्रुम—(coral) कान्तिः येषां). मृङ्गाली...मृतः—Displaying the fun of indistinct utterances, by means of the inarticulate humming of the rows of bees (मृङ्गाली) घूर्णन्त...समूहैः—With its branches moving round with violent motion of Malaya breezes, they are reeling (घूर्णन्तः) constantly. भ्रान्तिं प्राप्य—Revolving round and round. V. L. भ्रान्ति.

St. 18. The trees like Bakula, Campaka and Aśoka have put forth their blossoms immediately when their cravings were being satisfied.

Construe—मूले गण्डूषसेकासवः वकुलैः पुष्पवृष्ट्या वास्यत इव । तरुण्याः मध्वाताम्रे मुखशशिनि (सति) चिरादद्य चम्पकानि भ्रान्ति । अशोकपादाहतिषु च नूपुराणां निर्भरं रसितमाकर्ष्य भृङ्गसार्थैः झङ्कारस्यानुगीतैरनुरणनमारभ्यत इव । मूल...पुष्पवृष्ट्या—The Bakula tree, according to the convention of the poets, desires for a mouthful of wine to be discharged at it; and when this longing is fulfilled it would put forth its flowers. Here however, so soon as the mouthful of wine was thrown at its

basin, it was found perfumed as it were, by a shower of flowers, falling in it. 'The mouthful of wine sprinkled at its root is as it were rendered fragrant (वास्यते) by a shower of Bakula flowers'. It can also be taken as locative absolute to correspond with the one in the second line. मूले गण्डूषसेकासवे (सति) वकुलैः पुष्पवृष्ट्या वास्यत इव । when the Bakula trees have obtained a sprinkling of a mouthful of wine at their roots, they are covered over with clusters of flowers वास्यते-आच्छाद्यते are covered over, dressed or clothed in. The first interpretation however, is easy and preferable. मध्वा...भान्ति—The Campaka craves to hear the loud laughter of a beautiful damsel ! The moment, therefore, such a moon-like face (blooming with a smile) and tinged red with the intoxication of wine, was before them, they at once shone with blossoms. आकर्ष्या...भृङ्गसार्यैः—The Aśoka trees, in their turn, desire to be kicked by the feet of damsels, before they give their own blossoms. When the sonorous sound of the tinkling anklets, while the kicks were being administered to these trees, was being heard, it at once put forth its flowers; the bees crowded over the blossoms, to sip the honey, and began to hum in response to the musical tinkling of the anklets. पादाहतिः—Striking with the foot, a kick. निर्भरं रसितं—The loud ringing noise : *V. L.* रणतां नूपुराणां—'Of the tinkling anklets', to be connected with झङ्कारस्य. In that case आकर्ष्य is left without any object. झङ्कारस्यानुगोतैः... भ्यत इव—They had commenced as it were to respond to (अनुरणनं) *Lit.* to imitate the tinkling sound of the anklets, by means of their harmonious humming (झङ्कार) serving an accompaniment to the tinkling. *Cf.* for these ideas:—

असूत सद्यः कुसुमान्यशोकः स्कन्धात् प्रभृत्येव सपल्लवानि ।

पादेन नापैक्षत सुन्दरीणां संपर्कमासिञ्जितनूपुरेण ॥ Ku. III. 26.

कुसुमं कृतदोहदस्त्वया यदशोकोयमुदीरयिष्यति । RV. III. 61.

सुवदनावदनासवसंभृतस्तदनुवादिगुणः कुसुमोद्गमः ।

मधुकरैरकरोन्मधुलोपैर्वकुलमाकुलमायतपाङ्क्तिभिः ॥ R. IX. 33.

For such poetical conventions Cf.

स्त्रीणां स्पर्शात् प्रियङ्गुर्विकसति वकुलः सीधुगण्ड्वषसेकात्

पादाघातादशोकस्तिलककुरवकौ वीक्षणालिङ्गनाभ्याम् ।

मन्दारो नर्मवाक्यात् पटुमृदुहसनाच्चम्पको वक्त्रवातात्

चूतो गीतान्नमेव विकसति च पुरो नर्तनात् कर्णिकारः ॥

P. 24. निरन्तरो...शोभिनी—Lovely with their growth of blossoms. निरन्तर—Leaving no interval or space.—Thick, close. भट्टिन्या परिगृहीता—Favoured by, looked upon as a favourite. अकाल...श्रद्धालु—Believing in (श्रद्धालु) an untimely growth of blossoms, desirous of seeing the blossoms put forth even though it is not the season.

P. 26. उपकरणानि—Materials. निरूप्यात्मगतम्—‘Looking about, to herself’. अहो प्रमादः परिजनस्य-रत्नावली—Was transferred to the keeping of वासवदत्ता, with the intention, that when in her attendance, she may be seen by the king who then may fall in love with her. Cf. भो अनाख्यातमप्यतेज्ज्ञायत एव यथान्तःपुरंगता सुखेन ते नयनपथं गमिष्यतीति ॥ The queen however, is trying her best to hide the girl from the king’s sight, lest she should share her love. On this occasion, when the king was to come to attend the worship, सागरिका through negligence was suffered to accompany the queen, who, when she realised that mistake, wanted to send her away, under the pretext that she need not be there, as all the servants were given a holiday on account of this festival. Curious to see the form of worship, she however, lingers behind and is thus afforded an opportunity of seeing the king, just in the act of being worshipped, by the queen. She thought, it was the God of Love incarnate, being thus worshipped, by her. Hence she, too, gives him her offering of flowers from afar. Only later on, when he

is extolled by the bards, she realises that her God of Love was none else but the king himself, to whom she is betrothed by her father ! This fact coupled with the effects of the first sight of the king has at once given rise to the feeling of love for him, which developed later, as we find it in Act II. दर्शन...रक्ष्यते—Is kept off from the sight with care मदन...परिहीने परिजने. Absent on account of the Cupid's festival. *V. L.* °पराधीने solely given up to, absorbed, or also मदपराधीनपरिजने given to intoxication.

P. 28. St. 19. The queen with her delicate frame and slender waist is thought of to be the bow of the God of love, lying by his side. कुसुम... मूर्तिः—With a form delicate like flowers. दधती...मध्यम्—Whose waist was rendered slenderer because of the vow (and fasts) she was observing (नियम—observance of a fast vow). पार्श्वस्था—Lying by his side. The queen, too, was standing near Madana whom she was to worship. स्वहस्त... स्थासकैः—Decorating him with flowers and saffron unguent and sandal paste offered with her own hands. *V. L.* °चन्दन-वासोभिः...प्रद्युम्नः—Another epithet of the God of Love. He was the son of Kṛṣṇa and Rukmīṇī. After Kāma was burnt to ashes by the wrath of God Śiva, who was moved however, by the lamentation of Ratī, he was again reborn as प्रद्युम्न, by his favour.

P. 30. St. 20. The king describes वासवदत्ता as she appeared lovelier like a creeper while worshipping the God of Love.

Construe—प्रत्य...कान्ता मकरकेतनं अर्चयन्ती...प्रभवा लतेव विभ्राजसे । प्रत्यग्र...कान्तिः—With your complexion extremely brightened (विविक्त—rendered clearer) because of the fresh bath that you took (प्रत्यग्रमज्जन), (2) Whose body is specially clean on account of the fresh sprinkling of

water (मज्जनसेचन). कौसुम्भ...न्ता—(1) With the fringes of your garment (अंशुकान्ताः) brilliant and beautiful owing to the red dye of Kusumbha or saffron, (2) The creeper, that appears lovely (कान्ता) on account of the bright beautiful red tints (अंशु) like those of a flower. विभ्राजसे—Shine, look lovely. बाल...प्रभवा लता—Like a creeper originating with or growing on a tree of fresh tender foliage (बालप्रवाल). बालप्रवालः विटपी (tree) प्रभवः यस्याः।.

St. 21. The hand of the queen, resting on the Aśoka tree, while worshipping, appears like a delicate sprout of the tree, freshly put forth.

Construe—एष अशोकः स्मर...व्यापृतेन हस्तेन स्पृष्टः उद्भिः ..लय इव लक्ष्यते।. स्मर...व्यापृत—Engaged in the worship of मदन (स्मर). उद्भिज्ज...लयः—उद्भिज्जः अपरः मृदुतरः किसलयः यस्य—Which has put forth as it were, a new tender shoot, lovelier than those it already has.

St. 22. Moreover, even Cupid will be grieved to find himself Bodiless, unable thus to enjoy the delightful touch of your hand.

Construe—अद्य अनङ्गः अनङ्गत्वं ध्रुवं निन्दिष्यति यद् etc.। अनङ्गत्वम्—Bodilessness. In spite of the concrete image having no tangible body himself, he is deprived of the pleasure, of the soft and agreeable touch of her hand, and so 'he will sigh to be material'.

P. 30. मयातिचिरं कृतम्—I was delayed. I came late to witness the worship. अपवारितशरीरा—Concealing myself. कथं प्रतीच्छति—When she was away collecting the flowers, the worship of the image of Cupid was already finished, and the queen had commenced worshipping her husband. Coming back सागरिका observes the king for the first time being thus worshipped by the queen, and thinks him to be the God of Love incarnate, personally come over to accept the homage of his votaries.

Hence she says, 'how is it, here is Madana, in person, accepting the worship'. Later on, she, too, throws an offering of flowers, in his worship, though from a distance, and offers him her prayer, as well. In Rājasekhara's विद्वशालभञ्जिका the heroine मृगांकावली is deceived by the hand-maid विचक्षणा into believing that the hero was Cupid himself come to the pavilion, 'सहि मिअंकावलि इह वासहरे मअरद्धओ ओदरदि । तं च दठूण कंठाहि कट्टिदेण हारकुसुमदामेण तुए अच्चिदव्वो जेण दे तादिसो कंतो होदिति ।'.

अमोघदर्शनः—'May your sight be fruitful' (अमोघ—not futile), as does the sight of a deity which never fails to fulfil the desires. दृष्टं यद् द्रष्टव्यम्—I have seen a sight worth seeing; (द्रष्टव्यं) or I saw what I wanted to see viz. the worship of कामदेव. After this some read—एतावान् पुनर्विशेष इह स्वयमेव कुसुमायुधः पूजां प्रतीच्छति । अस्माकं तातस्यान्तःपुरे पुनश्चित्रगतोऽर्च्यते ।. 'While at my father's place, the effigy alone of God Cupid is worshipped, here I see Cupid presenting himself in person, to receive the worship'. A few moments afterwards, however she realises the incarnation of Cupid to be the king himself. In Act II, when questioned by सुसंगता as to whose portrait सागरिका has drawn she says it was none else but Cupid, thus pretending to hold in the belief, in which she was first startled. वैतालिकः—Bard.

P. 34. It was customary for kings, to patronise such poetical bards whose duty was to declare the particular hours of the day, in terms of eulogy of the king—Cf. शाकु० V. 7. 8, विक्रमो० II. 1.

St. 23. The bard proclaims the hour of the evening while informing the king of the fact that the feudatory princes have gathered in the assembly-hall and are soliciting an interview with his Majesty.

Construe—अस्ता...सि रवौ नभसः पारं प्रयाते, सायंतने समये आस्थानीं समं संपतन् एष नृपजनः इन्दोरिव दशां प्रीत्युत्कर्षकृतः उदयनस्य तव

सरोरुहद्युतिमुषः पादानासेवितुं उद्बोक्षते ।. अस्ता...रवौ—The sun having reached the extremity of the sky, spreading all his radiance round about the setting mountain. अस्ते (अस्ताचले अपास्ताः समस्ताः भासः येन—'Casting off his rays on the setting mountain'. सायंतने समये—At the hour of evening. सायं भवः—सायंतन—Belonging to. Cf. सायंतने सवनकर्मणि संप्रवृत्ते—शा० III. 25. आस्थानीं समं संपतन् (नृपजनः)—The princes gathering together (समं) in the audience hall or palace-chamber (आस्थानीं). उदयन—(1) The king's name, (2) The rising moon. ऊर्ध्वमयनमस्य । दशां प्रीत्युत्कर्षकृतः उदयनस्येन्दोरिव (पादान्)—The feet of you, Udayana, who give excessive delight to the eyes, as the moon, rising (उदयन) is a source of great pleasure to the eye. सरो...मुषः पादान् सेवितुमुद्बोक्षते—The princess look up expectantly to your feet to pay homage to them, the feet that surpass the loveliness—Lit. rob the splendour of the lotus—सरोरुहस्य—द्युतिं मुष्णन्ति—तान् पादान् । (2) As they eagerly look up to the rays (पादान्) of the moon, that eclipse or cause to fade the bloom of the (day) lotus. The lotuses blooming with the sunrise close in the evening. The princes waiting to serve the king are described as being as if ready to worship the rising moon.

तत् परप्रेषण...संवृत्तम्—She is delighted to find that her god of love is none else but the king himself, to whom she is betrothed. She consoles herself therefore with the idea that her life, though contaminated (दूषितं) with this menial service (प्रेषण) of the queen's, is exalted (बहुमतं) now by the sight of her future husband. उत्सवापहृतचेतोभिः—Our mind being diverted by the festival. संध्यातिक्रमः—Passing away of the evening. संध्या may also mean 'evening prayers'. It would then mean 'transgression of the duty of saying evening prayers'.

St. 24. उदय—The eastern direction with its brightened (परिपाण्डु *lit.* white) horizon, indicates the presence

of the Moon, the lord of Night (निशानाथ) though screened by the rising mountain (उदयतटान्तरितं). निशानाथ—The word is not happy in this context, since the moon is already suggested to be the lord of the eastern direction. परिपाण्डुना...रमणी—Just as the love-smitten woman, with her *pale* face (परिपाण्डु) suggests the fact that she is pining for her lover, whose image is seated in her heart. आवासाभ्यन्तरं—Inside the palace (आवासः). सस्पृहम्—Longingly. न पारितः...अयं जनः—Could not even sufficiently see this person.

P. 36. St. 25. The king describes the closing of the day-lotuses, as if caused by the beautiful face of the queen and the cessation of the humming of bees as due to the songs of the attendant damsels.

Construe—देवि, पश्य शशिनः शोभातिरस्कारिणा त्वन्मुखपङ्कजेन विनिर्जितानि अब्जानि सहसा विच्छायातां गच्छन्ति । तव परिवारवारवनितागीतानि च श्रुत्वा भृङ्गाङ्गनाः संजातलज्जा इव शनैः मुकुलान्तरेषु लीयन्ते ।

त्वन्मु...रिणा—By the lotus of your face, obscuring (तिरस्कारिणा eclipsing) the splendour of the moon. पश्याब्जा...नाम्—The lotuses are humbled and thus have lost their lustre (विच्छाय—विगता छाया यस्य तत्): परिवार...गीतानि—The songs of the courtesan girls in your retinue. लीयन्ते...संजात लज्जा इव—As if put to shame (by the melodious songs of these damsels) the female bees hide themselves in the interior of the flowers.

Act Second

P. 38. सारिका...हस्ता—Carrying the cage of the starling in her hand. *Lit.* with her hand engrossed in or occupied with the cage of the starling. सारिकापञ्जरेण व्यग्रो हस्तो यस्याः सा. We learn in the first act that सागरिका had rid herself of the cage of the Sārikā, which she handed over to her friend सुसंगता. *Cf.* सारिका उण मए सुसंगदाए हत्थे समप्पिदा । सारिका—The Indian starling or *Maina* imitates man's voice, much more accurately than a parrot, so that often times it is troublesome with its prattle! *Cf.* Bāṇa's description of the राजकुल in कादम्बरी—अन्तःपुरेण...शुकसारिकाप्रकाशितसुरतविश्रम्भालापलज्जितावरोधजनेन. *Cf.* मेघ. II. पृच्छन्ती वा मधुरवचनां सारिकां पञ्जरस्थाम् । कञ्चिद्भर्तुः स्मरसि रसिके त्वं हि तस्य प्रियेति ॥ and for the mischief that this talking bird does in our drama *Cf.* अमर. दम्पत्योर्निशि जल्पतोर्गृहशुकेनाकर्णितं यद्वचस्तत्प्रातर्गुरुसंनिधौ निगदतः श्रुत्वैव तारं वधूः । कर्णालम्बितपद्मरागशकलं विन्यस्य चञ्च्वाः पुरो ब्रौडार्ता प्रकरोति दाडिमफलव्याजेन वाग्बन्धनम् ॥

हस्ते...निक्षिप्य—Leaving the bird in my charge. भर्तु-वृत्तान्तः—She was sent by the queen to ascertain how the king was going to effect the blossoming of his creeper नवमालिका, especially because this was not the season, when such creepers put forth flowers. विस्मया...या—With her mind engrossed in wonder (*Lit.* Snatched away by surprise). कुत्र...कुतः अतिक्रामसि—Where and why are you thus passing away? मामवधीर्य—Disregarding me; note the form अवधीर्य, as absolutive from the denominative of धीर with the prep. अव. Some, however, consider अवधार as a root of the 10th class in which case, the form will be अवधीरयित्वा. श्रीपर्वत or श्रीशैल—is a place of pilgrimage near the Kṛṣṇā river. In the vicinity is a temple of मल्लिकार्जुन, one of the famous twelve Jyotirlingas, and is famed as a place where miraculous powers are attained.

Cf. मालतीमा. I. सेदानो सौदामिनी समासादिताश्चर्यमन्त्रसिद्धिप्रभवा
श्रीपर्वते कापालिकव्रतं धारयति ।

P. 40. धार्मिक—One leading a religious life; a pious man, sage. अकालकुसु...दोहदं—Having learnt the recipe of producing untimely blossoming of the creepers. For a similar device, *Cf.* विद्धशाल० Act II. केनचित् कर्पूरद्वीपादा-
गतेन नरेन्द्रेण सिद्धौषधैर्माधवीलतामण्डपो माजिष्ठस्तबकालंकृतः कृतः । pp. 50, 51 Arte's ed. also Act III. p. 110. दोहद—Originally means 'the longing of a pregnant woman'. As with women, the plants also, according to the convention of Sanskrit classical poets, entertain various cravings, which have to be fulfilled before they put forth their blossoms. Vide note on I. 18. कु...शोभिता—Rendered lovely by the exuberance of blossoms. गृहीत...वर्तिका—Carrying brushes (वर्तिका), a picture board and a casket of painting materials (समुद्रक) in her hands. समुद्विग्रेव—As if vexed and annoyed.

प्रवेशकः—A *pravesaka* also is an introductory scene serving the same purpose as the विष्कम्भक, (Vide note on it pp. 17-18) only with this difference, that the characters that take part in the Pravesaka are exclusively those of the inferior class who speak the Prakrit dialect and that it must come between two acts, thus unlike विष्कम्भक, making its existence impossible in the first act. *Cf.* तद्वदे-
वानुदात्तोक्त्या नीचपात्रप्रयोजितः । प्रवेशोऽङ्कद्वयस्यान्तः शेषार्थस्योपसूचकः ॥
दश० I. 118 or प्रवेशकोऽनुदात्तोक्त्या नीचपात्रप्रयोजितः । अङ्कद्वयान्तर्विशेषः
शेषं विष्कम्भके यथा ॥ सा० द०

मदनावस्थां नाटयन्ती—Acting or gesticulating love-sick-
ness. The soliloquy that follows is highly poetical and beautiful. She has already understood the vast gulf between the king and herself, that is brought about by her present circumstances, and as such she thinks it impossible for her to win the king's love. She blames

her heart, therefore, cherishing vain hopes, and pining for what she knows to be an unattainable object.

P. 42. प्रसीद—Be composed, be calm. किम...न्धेन—Why should you persist in entertaining hopes for a person, who is inaccessible to you, since it will only result in giving you pain. आयास...फलकं—आयास एव फलं यस्य सः—With its only reward of trouble. अनुबन्धः—Continuity, uninterrupted succession; hence persistence. Such an idea of a lover finding the person beyond reach is quite common to Sanskrit literature. Cf. मालविका० II. 4. दुल्लहो पिओ तस्सि भव हिअअ गिरासं...। or प्रियदर्शिका III. हिअअ। दुल्लहजणं पत्थअन्तो तुमं कीस मं दुक्खिदं करेसि। also मालविका० III. हिअअ गिरवल्म्बादो मणोरहादो विरम। किं मं आआसेसि।

येनैव...मूढता—And oh the stupidity of trying to see the very person that inspires such painful agitation! नृशंस...लज्जसि—O cruel heart, art thou not ashamed of thy ungratefulness, in deserting this person brought up with thee ever since birth, and seeking another grown familiar with a moment's sight? The heart is thus not only stupid but cruel and ungrateful. For a similar idea Cf. नागानन्द II. अयि हिअअ तथा तस्सि जणे लज्जाए मं परंमुहीकरिअ दाणि अप्पणा तहि गदोसित्ति अहो दे अप्पंभरित्तणं। सहसंवर्धित can be taken as a compound of the सुष्ठुपा class. अथवा...सितम्। Or it is no use blaming this feeble helpless heart that is threatened into this act by the terror of Cupid's shafts. It is this God of Love, therefore, who deserves the blame. Note the variant अज्ज ववसिदं (अथ व्यवसितम्।) 'has acted to-day'. The word अथ however, has no special significance, and it is almost redundant. Our reading अथवसितं 'undertaken to do' is better. Perhaps, the original reading अज्जवसिदं itself seems to have been separated into two words अज्ज वसिदं, later on modified to अज्ज ववसिदं to give some meaning. One of the editions does

give अज्जवसिदं as the reading which cannot be translated into अध्यवसितं the correct original Prakrit form for it being अज्जवसिदं । निर्जित...लज्जसि—And oh, mighty God of Love, lord of the flowery bow, having vanquished the gods as well as the demons, how dost thou not blush to strike at a maiden? It is no point of valour and chivalry to attack a weak defenceless maiden. For this idea Cf. राजशेखर. विद्धशाल० III. अइ तिहु अणेक्खाणुक्क वम्मह (मन्मथ)...सरेहि महिलाअणं विणिहन्तो ण लज्जसि p. 99, Arte's ed. also नागानन्द II. भअवं कुसुमाउह जेण तुमं रुवसोहाए णिज्जिदोसि तस्स तुए न किपि किदं । मम उण अणवरद्धाएवि अवलेत्ति करिअ पहरन्तो ण लज्जेसि ।

अथवा अनङ्गोसि—But after all, you are bodiless. Gifted with no form, and thus with no sense, you are not expected to feel ashamed at what you are doing. Feeling of shame in striking at a helpless girl like me, is far from you, being *formless*; and hence you, too, do not deserve my reproaches. This is also interpreted to mean (1) Being bodiless and thus having no heart, you cannot be expected to feel *pity* for me or (2) Having no body, he i.e. Madana refuses to recognise the difference between a male and a female body! Hence he is not answerable for his perversity. We cannot, however, prefer these interpretations. The particle अथवा modifies the sense of the previous sentence, in which सागरिका reproaches मदन for his not *being ashamed* to waste his might on a weak girl. 'But after all' she says 'this is excusable in him, bodiless as he is and thus wanting in such chivalrous feelings'. सर्वथा...उपस्थितम्—After all it is my ill luck that has brought me to this state. Cf. ममैव जन्मान्तरपातकानां विपाकविस्फूर्जथुरप्रसह्यः । R. XIV. In every way, it is her misfortune that has played the mischief; and thus there is now no other way out, no other alternative excepting death, that is impending, because of

this bad indication (दुर्निमित्त) viz. the heart's fondness for another person, her love for the king. याव... करिष्यामि—Before the worst has taken place, however; before I have done what now I intend to do as the only last alternative viz. suicide, let me at least have the pleasure of gratifying my fondness, by having a full uninterrupted gaze of this pictured object of my soul's desires. सावष्टम्भ... भूत्वा—Resolutely concentrating her mind. अतिसाध्वसेन—Through extreme nervousness or mental excitement. अग्र-हस्तः—'The fore-part of the hand, often used for a finger or fingers, taken collectively'. It also means 'the right hand' अथाग्रहस्ते मुकुली-कृतांगुली कुमार० V. 63. Note the solution of the compound which is कर्मधारय—viz. अग्रश्चासौ हस्तश्च। यथातथा somehow, just as I can do in this excited condition. Cf. मालतीमाधव I. 35. कदलीगृहम्—Plantain bower. गुर्वनु... हृदया whose heart is distressed by excessive love. दृष्टिपथं परिहृत्य—Avoiding the range of her sight. स्वैरम्—Slowly, stealthily. साधु... अभिरमते—Well done, oh, सागरिका, you certainly deserve to be congratulated on having cherished love for the king; but why? (अथवा) it is but natural for you to do so. Will ever a royal swan sport in any other lake excepting the one that is fully replenished with lotuses! Cf. for a more beautiful expression of this sentiment—सागरं वर्जयित्वा कुत्र वा महानद्यवतरति। क इदानीं सहकारमन्तरेणातिमुक्तलतां पल्लवितं सहते। शा० III or शशिनमुपगतेयं कौमुदी मेघमुक्तं जलनिधिमनुरूपं जहकन्यावतीर्णा ॥ रघु० VI 85.

P. 44. किं पुनः—But then, yet again, but why. It has almost lost the sense of interrogation, and is more an interjection. 'I have drawn the picture. *But why!* my sight is not able etc.' निपतद्... प्रभवति—'But my eyes, bedimmed with drops of tears trickling down are unable to see the picture'. She has finished the picture. But the emotion of love brought tears in her eyes, and thus

veiled the picture from her sight. This is a common sentiment amongst classical poets. Cf. मेघदूतः II तामालिख्य प्रणयकुपितां धातुरागैः शिलायामात्मानं ते चरणपतितं यावदिच्छामि कर्तुम् । अतैस्तावन्मुहुष्परितैर्दृष्टिरालुप्यते मे क्रूरस्तास्मिन्नपि न संहते सङ्गमं नौ कृतान्तः ॥ or शा० VI. प्रजागरात् खिलीभूतस्तस्याः स्वप्ने समागमः । बाष्पस्तु न ददात्येनां द्रष्टुं चित्रगतामपि ॥ or मालती० I. 35 वारंवारं तिरयति दृशद्युद्धतो वाष्पपूरः तत्संकल्पोपहितजडिमि स्तम्भमभ्येति गात्रम् । सद्यः स्विद्यन्मयमविरतोत्कम्पलोलाङ्गुलीकः पाणिर्लेखाविधिषु नितरां वर्तते किं करोमि ॥

उत्तानीकृत्य—Lifting up her face. प्रच्छादयन्ती—While *in the act of* concealing the board. क एष...खितः—As if सुसंगता did not recognise the person whose portrait was drawn! She was trying by this, to extract the truth from her own lips. Note the wily tricky nature of सुसंगता highly touched with the sense of humour. प्रवृत्त... अनङ्गः—This is Cupid drawn just as he was seen by me, especially at a time when his festivals have commenced. She is, in fact, telling a half truth, since the king did represent to her the God of Love, whose worship she witnessed. Moreover, the festivities in honour of this god, are a sufficient reason for her, why at all she should draw the picture. Hence the additional epithet. प्रवृत्तमहोत्सवः—Note also the variant प्रवृत्तमदनमहोत्सवे भगवाननङ्गः । The use of the synonyms मदन and अनङ्ग seems to be redundant. शून्यम्—Incomplete, defective, wanting something. The picture of Cupid alone, unaccompanied by his beloved रति is certainly unfinished. Hence सुसंगता completes it with the picture of सागरिका, which represents to her रति, by the side of the king, as मदन. रतिसनाथ—Accompanied by, united with; सनाथ originally meaning, ‘possessed of a lord or protector’, is found commonly used as the last member of a compound simply in the sense of सह. Cf. शा० I लतासनाथ इव प्रतिभाति ।

रतिव्यपदेशेन—Under the pretext (व्यपदेश) of drawing रति. अकारणे—Without cause.

P. 46. यादृशो...लिखिता—I portrayed my Rati just in the way in which you portrayed your कामदेव. 'I have given your Kāmdeva, my Rati, that is all'. अन्यथा-संभाविनि—This admits of two-fold interpretation—(1) Oh thou, who art representing facts otherwise, by giving them a different garb. It is clearly the picture of our king, which you want me to understand as that of Cupid. (2) You, who misunderstand me, misreading my motive, and suspecting me *to do otherwise*, when I really most sympathise with you in your feelings. Cf. शा० I. अलमस्मानन्यथा संभाव्य । Both the interpretations are equally good, in the present context of the word, though the first would pointedly refer to what has already passed between them, while the second one, is a very good introduction of herself to सागरिका, who can now very well confide to her her secret love for the king, without fear of betrayal. Note also V. L. असद्भाविनि—'Thinking improperly'. अलं एतेनाल्पितेन—Enough with equivocal language. ईदृशस्य...भवितव्यम्—An impersonal construction, with *Pot. Part.* It has then the sense of 'must necessarily cherish love for, is sure to fall in love with' etc. Cf. further मेधाविन्या...कारणेन भवितव्यम्, which has also an additional sense of *futurity*—'This starling मेधाविनी *will surely be* the source of mischief' etc. आलापस्य गृहीताक्षरा—i.e. गृहीतालापाक्षरा—The word आलाप is left out of the compound, though it ought to be in it. Such a case is of common occurrence in Kālidāsa's writings, where महर्षिनाथ has always noted it with an explanatory gloss.—सापेक्षत्वेऽपि गमकत्वात् समासः—Note V. L. आलापस्य गृहीतार्था—Grasping the contents of the conversation i.e. only the words and not the sense. We find later on, that the apprehensions of सुसंगता did prove true.

सा...हस्तं दत्त्वा—Placing her hand on सागरिका's heart, by way of composing her and calming her agitation.

दीर्घिका—A well; an artificial pond. मृणाल-ली-लिका—Tender lotus-fibre. They are supposed to be of a great cooling efficacy in allaying the fever of passion.

P. 48. St. 1. दुल्लहजण etc.—It is vain, says सागरिका, to try to offer her relief, when she clearly sees, that all this is sure to result in death. Death is the only best alternative for her under these circumstances, since such is the rugged uneven course (विषमं) of her love. In the first place, her love is fixed on an object that is beyond her reach; and overpowered with a heavy sense of shame, she cannot express it even; while herself she is fully under the bondage of the queen. In this state, there is only one resort (शरणं) open for her; and that is death. परवश आत्मा—Also interpreted to mean, 'the soul is enslaved by passion'. णवरं—(or णवरि) a Prakrit particle meaning केवलम्. It is wrong to try to translate the word as नवरम्, and explain it as नास्ति वरं यस्मात्—'The only best', as some have done. दुल्लहजणअणुराओ—This also is split by some into two words as दुल्लहजणे अणुराओ to get an emphatic sense. No doubt in taking दुल्लहजणअणुराओ as a compound expression, there is the fault अविमृष्ट-विधेयांश, but the manner of splitting the expression as suggested is not possible. In Prakrit the combination of the two vowels, being optional, we can have दुल्लहजणाणुराओ as well as दुल्लहजणअणुराओ. ए will not combine with अ in the way, in which it is combined to give दुल्लहजणअणुराओ ।

The stage direction नेपथ्ये कलकलः seems to be rather defective, as the verses that follow do not form part of the noise, behind the scenes. Generally such verses are, however, introduced with the stage direction, नेपथ्ये alone. In this case, therefore, we should better have had नेपथ्ये कलकलानन्तरम् । The noise is due to the fright caused by the monkey that has escaped from the stable.

The two verses that follow give the description of the escaped monkey and of the fright caused by it in its wanton course.

St. 2. Construe—कण्ठे कनकमयं शृङ्खलादाम कृत्वा अथः अवशेषं कर्षन्, हेला...वालः द्वाराणि क्रान्त्वा अंगनानां दत्तातङ्कः अश्वपालैः सभ्रमाद-
नुसृतसरणिः अयं प्लवङ्गः मंदुरायाः प्रभ्रष्टः नृपतेर्मन्दिरं प्रविशति ।. प्रभ्रष्टो...
मंदुरायाः—Here is the monkey (प्लवङ्गः) escaped from the stables, entering the royal palace. The monkeys, especially male ones, used to be kept in the stables, as a safeguard against evil spirits. Compare the description of a similar scene of confusion at the palace in Bāṇa's कादम्बरी — अश्वमन्दुरापरिभ्रष्टागतैरवलुप्तभवनदाडिमिकलैः... अभिभूतकुब्ज-
चामनकिरातकरतलाच्छिन्नानि भूषणानि विकिरद्भिः कपिभिराकुलीकृतेन ।.
कण्ठे-कर्षन्—Breaking asunder (कृत्वा) the golden chain, that lay on his neck (कण्ठे = कण्ठेस्थितं) and dragging under him the remnant of it. It can also be interpreted to mean “Putting on his neck (कण्ठे कृत्वा) the golden chain, (which he had cut) and dragging” etc. Note also the V. L. कृत्तावशेष-कृत्तादवशेषं—The remnant of what was cut. हेला...
चक्रवालः—With circles of small tinkling bells (किंकिणी) jingling on his feet, as he passed in his wanton sportive movements (हेलाचल). दत्तातङ्क...अश्वपालैः—Striking terror (आतंक) in women, he is followed on his way (सरणिः) by the horse-keepers in great confusion.

St. 3. Construe—वर्षधरैर्मनुष्यगणनाभावात् त्रपामपास्य नष्टम्, ...चामनः...कंचुकस्यान्तर्विशति...किरातैः नात्रः सदृशं कृतं...कुब्जाः आत्मे-
क्षणाशंकिनः नीचतयैव यान्ति ।. नष्टं...त्रपाम्—The eunuchs (वर्षधर) leaving aside all shame, as they are, not being reckoned amongst men, have fled away. The eunuchs were not *ashamed* to fly away in terror. In fact, they are lost to such a feeling, being neither men nor women. अन्तः...
चामनः—The dwarf through terror thrusts himself into the gown of the chamberlain, for shelter.

P. 50. पर्यन्ता...कृतम्—The Kirātas, resorting to the adjoining places of the harem, have acted just as befits their name. किरात—A hunter, mountaineer, living in the borderland of the mountains. By etymology also it would mean किरं पर्यन्तदेशं अतति सः—Wandering in the adjoining places. कुब्जा...शंकिनः—And deformed or crooked-bodied persons also, afraid of being detected by the monkey walk away slowly stooping down. (नञ्चतया) नञ्चता would also suggest their mean-minded, low-spirited nature.

तमाल...अन्धकारे—In this darkness made by the branches of the palm tree. अतिवाह्यावः—Allow him to pass; avoid his gaze. सुस्थित—Sitting at ease, easy going, not caring for the future. सुसंगता has used the word ironically. The *Mainā* has slipped from the cage; and hence, instead of running after it, she is here minding her picture! किमद्यापि—Why, even now, when you know that *Sārikā* has fled away, you would busy yourself with the picture! दधिभक्तलम्पटः—Addicted to or greedy of rice mixed with curds. Perhaps this was the food of सारिका. Smelling of some of its remnant in the cage, he broke it open, and thus the *Mainā* slipped away!

P. 52. ज्ञायते पुनरपि...आगच्छति—This was her first sight of विदूषक. The ugly figure of his, quaintly dressed, was thus easily mistaken to be that of the wicked monkey! Cf. विक्रमोर्वशीयम् Act V. नन्वाश्रमवासपरिचित एव शाखामृगः। also Act II. अहो अलेख्यवानर इव...आर्यमाणवकस्तिष्ठति।

P. 54. निरन्तरो...लताम्—The jasmine, with its twigs covered with bunches of flowers that are closely (निरन्तरं) spread over, seems to be laughing to scorn the *Mādhavī* creeper, the Queen's favourite. दोहदस्य...तया—Out of confidence he entertains for the recipe. परोक्षा...प्रेक्षमाणः—As it were, visualising before him his favourite creeper as it has blossomed; he has drawn as it were before his

mind's eye a picture of the flowered creeper, though at this moment, it is out of his sight; हर्षोत्फुल्लोचनः—With his eyes, dilated with delight.

St. 4. The verse describes the blossoming creeper, in equivocal terms by which it is compared to a passionate lady.

Construe—उद्दामोत्कलिकां ... श्वसनोद्गमैरात्मनः आयासमातन्वतीं उद्यानलतां, समदनां नारीमिवाद्य पश्यन् ध्रुवं देव्या मुखं कोपविपाटलद्युति करिष्यामि । अद्य...पश्यन्—While looking at this flowered creeper that resembles a woman overpowered by passion, I shall certainly render the face of the queen flushed red with jealous anger, as would happen if I would gaze at another woman, say for instance सागरिका. Thus all the adjectives apply equally well to the creeper, as to the woman in love. उद्दामोत्कलिकाम्—(1) The creeper whose buds are bursting forth with exuberance; possessed of a luxuriant blossom. उद्दामाः उद्गताः च कलिकाः यस्याः । (2) The woman who is overcome with a violent love-sickness (उद्दामा उत्कलिका यस्याः) विपाण्डुरङ्गम्—Possessed of bright loveliness, due to blossoms (2) of a pale complexion, because of her lovelorn state. प्रारब्धजृम्भां—(1) That has commenced putting forth its blossoms. (2) Who has begun to yawn, perhaps because of the exhaustion brought on by the pangs of separation. आयासं ...त्मनः—Manifesting various movements (आयास-विक्षेपः—tossing) when set in motion by breezes of wind. (2) Causing torment to herself by the incessant heavy sighs of grief. समदनां—(1) Resorting to the tree called मदन (2) Full of passion. अचिन्त्या etc.—The efficacy of gems, spells and drugs is unthinkable or incomprehensible. After this some editions read the following verse—

कण्ठे श्रीपुरुषोत्तमस्य समरे दृष्ट्वा मणिं शत्रुभि-

र्नष्टं मन्त्रबलाद्वसन्ति वसुधामूले भुजङ्गा हताः ।

पूर्वं लक्ष्मणवीरवानरभटा ये मेघनादाहताः

पीत्वा तेऽपि महौषधेर्गुणनिधेर्गन्धं पुनर्जीविताः ॥

“Beholding the gem कौस्तुभ hanging on his neck, his enemies disappeared on the battlefield; the serpents live in the netherworld, put down by the power of charms; and formerly also, the warrior लक्ष्मण and the chieftains of monkeys when they were struck down by मेघनाद were brought to life, the moment they inhaled the fragrance of the great herb, the store of great efficacy”.

साटोपम्—Haughtily, arrogantly. आकर्ण्य...निवृत्य—‘Hearing takes back’. What he hears is the prattle of the Sārikā. He suspects an evil spirit and wants to bolt away. Cf. विद्धशाल० I. विदूषकः—(पुरतः सरन् भीत्या स्फोटनं नाटयित्वा) भो ओसर, ओसर। भूदंतरं क्खु एदं। Arte’s edition, p. 38. स्फुटाक्षरम्—In distinct syllables.

St. 5. The clearness and the melody of the voice, though unresounding because of the demunitive size, is the reason for the inference that the prattle must have originated with the Sārikā. अनेन पिशुन...कपित्थफलं—Like the wood apple brought down with the stroke of this staff, crooked like the heart of a villain. Cf. for this मृच्छ० I. ता एदिणा अम्हारिसज्जणभाअधेअकुडिलेण दंडकट्टेण दुट्ठस्स विअ सुक्खाणवेणुअस्स मत्थअं दे पहारेहि कुट्ठस्सं। or in III. दासीए पुत्त दुट्ठ पारावअ चिट्ठ चिट्ठ। जाव एदिणा दण्डकट्टेण सुपक्वं विअ चूअफलं इमादो पासादादो भूमीए पाडस्सं। or in IX. चिट्ठ रे कुट्ठिणिपुत्ता चिट्ठ जाव एदिणा तव हिअअकुडिलेण दण्डकट्टेण मत्थअं दे सदखण्डं करेमि ॥ Rājasekhara plays upon the idea in a variety of ways. Cf. ता इमिणा परिकुविवदेवीभूलदाभंगकुडिलेण दंडकट्टेण गाढं ताडयिस्सं। (विद्ध० I. p. 38 Arte’s ed.) ता तुम्हारिसज्जणहिअअकुडिलेण दंडकट्टेण। (II. p. 51) ता इमिणा तुम्हारिसचेडीज्जणचित्तवुत्तिकुलेण दंडकट्टेण। मालविका IV. इमिणा मुअङ्गकुडिलेण दंडकट्टेण,...भीसअम्हि। कयापि...पहुतः—Some woman

drew the picture of her heart's lover, and then passed it off as that of the God of Love. *Lit.* concealed its identity from her friend, under the pretext of the God of Love. तत्सख्याऽपि—Her friend, too, recognised her trick, and with cleverness (वैदग्ध्यं) portrayed her by his side, as Madana's bride रति. छोटिका—The sound produced by snapping the thumb and the forefingers together (Marathi चुटकी). कुरकुरायते—ति—Mutters, talks in an indistinct voice. A denom. from कुर an imitation of an indistinct sound. Cf. M. IV. इयमपरा संमाननालब्धप्रसरेव गर्भदासी अधिकं कुरकुरायते मदनसारिका। चतुर्वेदी ब्राह्मण इव etc. Like a Brahman well-versed in the recitation of all the four Vedas, it has commenced singing hymns (ऋचः). चतुर्वेदी—चतुरो वेदान् वेद इति । Cf. द्विवेदी, त्रिवेदी. एवंविधं... He makes this remark ironically. Though a Brahmin by birth, he knows very little of the scriptures, and leads a life far removed from that of a pious Brahmin. गाथिका or गाथा—A verse, stanza. It is a Prakrit metre, very much akin to the आर्या of Sanskrit poetry. The whole work of हाल viz. गाथासप्तशती is written in this metre. The Vidūṣaka mistakes the verse for a verse from the R̥gveda. Such is his knowledge of his holy books! श्लाघ्ययौवना—Possessed of commendable youthful charms. जीवितनिरपेक्षा—Indifferent to her life. वक्रभणितं—Round about expression, evasive or equivocative talk, circumlocution. ऋजुक...सादयन्त्येति—Why not say straight or directly, 'not having obtained me' etc. The विदूषक would always have a very high opinion of the personal charms and accomplishments of his friend. To him, therefore, none but his friend would represent the God of Love in the picture. Cf. शा० II. राजा—मादव्य, अनवाप्तचक्षुःफलोऽसि । येन त्वया दर्शनीयं न दृष्टम् । on which विदूषक remarks ननु भवानेवाग्रतो मे वर्तते ।

St. 6. The king ponders over what he has just now heard from the *Mainā*, and thinks himself a very fortunate person, since it is the lot of very few to get to hear such consoling words. दुर्वारा...मेति.

Construe—यत् कामिन्या...उक्तं...तद् भूयः शिशु...भिरुक्तं धन्यानां श्रवण...तिथित्वमेति । The words uttered before her friends by the love-sick beloved oppressed by irresistible (दुर्वारा) distress, visit the ears of (*Lit.* come as guests to the ears श्रवणपथातिथित्वं) of blessed persons alone, when repeated by young children, parrots or *Mainās*. The reading शुक्लशिशु°—‘Young parrots’ is not happy.

P. 66. मन्द...शीतले (शिलातले)—Cooled by tender plantain-leaves fluttering (उद्वेष्टत्) in the breezes. उद्घाटित—Opened.

P. 68. कटकं—A golden ornament.

St. 7. Beholding the very picture of his beloved which was referred to by the *Sārikā* in her prattle, he remarks thus, in paranomastic attributes, in which he has compared his beloved to the female royal swan. लीलावधूतपद्मा—In the case of सागरिका who has easily (लीलाया) discarded i.e. eclipsed or thrown into the back-ground even the Goddess *Lakṣmī* (पद्मा); or sportively fluttering a lotus in her hand. Cf. हस्ते लीलाकमलमलके etc. मेघ. II. सुसंगता might have drawn her picture, investing her with a lotus in her hand, as was the fashion of the day. She was to represent रति in the picture, i.e. an ideal type of beauty. Hence a lotus in her hand, though unsuited to her humble position as the queen's maid-servant, finds its scope in her portrait. Therefore the second interpretation also is equally good. (2) In the case of राजहंसी—‘Shaking off the lotuses in her sportive movement in the pond’. कथयन्ती नः—Indicating special love (partiality) for us. Perhaps the picture represented her, as looking at the king, with loving longing sideglances.

though she is looking down. (अवनतमुखी आलिखिता).

(2) Displaying a rapid motion of her wings. (पक्षयोःपातः).

मानसमुपैति—Goes over to the lake मानस. (2) Finds a place

in the heart. चित्रगता—(1) Drawn in the picture.

(2) Possessed of a graceful gait. (चित्रं गतं यस्याः).

St. 8. Further on, in his enthusiasm to describe the beauty in the picture, he says, even the Creator of such a lovely form, might have come to grief, when he actually began to suffer the consequences. For in the presence of this uncommon full moon of her face, his seat of the lotus, for instance, closed and thus became a source of uneasiness and trouble to him. अपूर्व—Extraordinary, uncommon, unprecedented. The absence of the spots, and its everlasting full form are the points of dissimilarity between the face and the ordinary moon. निजासना...दुःस्थितः—Rendered uneasy by the closing up of his seat of the lotus, because of the constant presence of this full moon. The lotuses blooming with sunrise, close with the advent of the moon. The points of contrast are well brought out by Rājaśekhara in a verse in his विद्वशालभञ्जिका when he describes the heroine's countenance thus—अनाकाशे कोयं गलितहरिणः शीतकिरणः ॥.

कदलीगुल्म—Screened by the thicket of plantain trees P. 70 दिष्ट्या वर्धसे—I congratulate you now; since here he is describing your own self in the picture. किमिति परिहास... लघुं करोषि—Why do you play with me, make light of me (इमं जनं) in your fondness for fun. Some take the words इमं जनं to refer to the king, and translate thus 'why do you belittle this person i.e. the king'. But generally, the words अयं जनः, इमं जनं, etc. point to the person who speaks. Cf. शा० IV. अयं जनः कस्य हस्ते समर्पितः । Ibid V. न युक्तं...इमं जनं समयपूर्वं प्रतार्येदशैरक्षरैः प्रत्याख्यातुम् । She cannot be sure of the fact that the king really loves her to describe her this

way. Cf. Further किमेष भणिष्यतीति यत्सत्यं मरणजीवितयोरन्तरे वर्ते। Hence she cannot raise such hopes about the king, fearing to find them shattered the next moment. Therefore, she tells her friend, not to play with her, in her joking mood. Moreover, when she has entertained love for him, she is inwardly conscious of the fact, that though apparently a maid-servant, she is none else, but a royal princess. With this consciousness, therefore, she would not even think that the king is in any way lowered by his love for her. We should therefore, accept the first interpretation. दर्शितं मेधाविन्या...नित्वम्—The *Mainā* मेधाविनी has at last shown the significance of her name i. e. shown herself very clever and intelligent.. She is मेधाविनी not only in name, but in deed. Cf. अतः खलु प्रियंवदासि त्वम्। शा० I. चतुरिका खलु त्वम्। ना० II. रदनिका खल्वहं संयतमुखी। मृ. I. परहृदयग्रहणपण्डिता मदनिका खलु त्वम्। मृ० II. किमेष...अन्तरे वर्ते—‘I stand on the borderline between life and death. विदूषक has asked him whether the picture delights his eyes or not. A reply to it will at once decide whether I am to live any more, which is possible only if the king loves me, or whether I have to face death, in my disappointment in love, when the king has said otherwise. Thus at this critical moment in my life, I am extremely nervous hear what he says now’. Cf. शा० III.

पृष्टा जनेन समदुःखसुखेन बाला। नेयं न वदयति मनोगतमाधिहेतुम्।

दृष्टो विदूष्य बहुशोऽप्यनया सत्पृणम्। अत्रान्तरे श्रवणकातरतां गतोऽस्मि ॥

St. 9. The verse describes the delightful experience of the king, when he sees her beloved in the picture. The imagery, though implied, is that of a traveller, who crossing vast tracts of land, roaming about in circuitous paths, and climbing steep hills, finds himself wearied and fatigued, and feeling thirsty looks longingly for places of water. The same was the state of his sight as well.

Construe—कृच्छ्रेणोरुगं व्यतीत्य...भ्रान्त्वा...त्रिवली—मे मध्ये निष्पंदतामागता मदृष्टिस्तुङ्गौ स्तनौ आरुह्य संप्रति तृषितेव...लोचने ईक्षते । कृच्छ्रे...व्यतीत्य—Passing over the thighs, with great difficulty as one would when crossing vast (उद्ग) tracts of land, stretched out before him. सुचिरं...नितम्बस्थले—Having roamed about for a pretty long time, over the hips—भ्रान्त्वा may also imply the idea of *being made dizzy or giddy* when the sight is fixed on one particular spot; or it may also suggest the idea of *revolving*, because of the rotundity of the hips, as they are painted in the picture. मध्ये...मागता—Made motionless, when it reached the waist undulating (विषम i. e. difficult to cross) with the waves of the three wrinkles; as one would feel giddy at having to swim over the rough surface of the sea, broken by heaving billows. मदृष्टि...लोचने—And then, having ascended the lofty breasts slowly, my sight, as if grown thirsty by the exhaustion, is now longingly (साकांक्षं) or expectantly looking often at the eyes that are shedding down drops of tears, like one, who having climbed over the steep hills with a slow step, gets thirsty and looks eagerly for springs of water.

P. 72. त्वमेव...वर्ण्यते—Asked by her friend to take note of what the king has said, सागरिका fully realising that it is his love for her that makes him praise the picture, would like, however, to pass it off as words of eulogy in praise of the skill that सुसंगता exhibited in thus graphically representing her in the picture. आत्मन उपरि...परिभवः—Why should you thus slight yourself, why should you be regardless of yourself, union with whom even thus i.e. in the picture, is so highly thought of by such lovely maidens? you are praising her picture alone, while you do not perceive how very handsome you, too, appear in this picture. अनया...बहुमानः—I do highly regard myself,

with this flattering thought that I am here portrayed by her—or portrayed by her side (अनया सह).

St. 10. While drawing the picture, she was in tears. The traces of some of those drops falling on the picture as well, have the appearance of small drops of sweat over his body, that perspired having as it were come into contact with her fingers.

Construe—तस्याः लिखन्त्याः वाष्पाम्बुशीकरकणौघः वपुषि मे पतितः सन्...संस्पर्शात् स्वेदोद्गम इव भाति । वाष्प...घः—The stream of the trickling particles of tears. Cf. शा० VI.

स्विन्नाङ्गुलिविनिवेशो रेखाप्रान्तेषु दृश्यते मलिनः ।

अश्रु च कपोलपतितं दृश्यमिदं वर्तिकोच्छ्वासात् ॥

मनोरथो...गतः—Even your (हृदयस्य) fervent desires of love had not reached this stage or climax. Thinking him to be a दुर्लभजन, she had thought of death as the only alternative. At best, she thought of receiving from him some sort of response for her love. Such an intensity of feeling was a thing beyond her expectation. तुमं जेव संदोसोअदि you alone deserve to be praised since you have thus delighted our King. Cf. उत्तर० धन्या सा चार्यपुत्रेण बहु मन्यते या चार्यपुत्रेण बहुमन्यमाना आशानिबन्धनं जाता जीवलोकस्य । निपुणं... cleverly observed viz. that it is indicative of her distressed state of love (मदनावस्थासूचक).

P. 74. St. 11. In the verse he shows how the bed of lotus leaves, besides showing the contour of the well proportioned shape of her body, does speak of the violence of the love of सागरिका, by its various indications. परिम्लान...तः—The two sides of the bed, the upper and the lower were found extremely faded and pallid, being crushed under her prominent breasts and hips; तनो...हरितं—But in the middle, having received no contact of the slender waist, that thus left an interval between the bed and her body, it remained as fresh and green, as it was

before. इदं...वलनै...शयनम्—Thus this bed, disordered by the tossing movements of the languid and loose arms because of uneasiness, indicates extreme distress of love of the slender-bodied one.

St. 12. The same strain continues further.

Construe—इदं पद्मिनीपत्रं...अवस्थां तथा न कथयति यथा... मण्डलाभ्यां...परिणाहं ब्रवीति । This lotusleaf also, that lay on her bosom, is no doubt extremely faded and as such betrays the internal fervour of her love (मन्मथोत्थामवस्थाम्). Besides this, however, it much more exhibits the fine extensive rotundity (परिणाह) of the pair of her breasts, by means of the two circles of the extremely pallid portions of the leaf. अतिशयम्लापित—extremely faded by the intense fervour of love. पीन...हारः—A wreath of delicate lotus fibres growing pallid by contact with her heavy breasts. जडप्रकृते—With reference to हार. (1) Oh thou, of dull wit. (2) Oh thou, of watery origin or source. ल and ड in Sanskrit are interchanged for each other (डलयोः सावर्ण्यम्). In the romantic fervour, with which he has placed it on his own bosom, he remonstrates with the wreath for having slipped off from her breasts.

St. 13. परिच्युत...हार—Is it that thou art withering because thou art displaced from between those palpitating orbs? Is it that, grieved with the separation of these breasts, thou art pining and withering? न सूक्ष्म...स्यात्,—Thou must have known, however, that in the intervening space between the two breasts, closely associating together in friendly contiguity, there will not be room even for the minutest fibre of thyself, how much less then for thee. Cf. कुमार ० I. 40.

अन्योन्यमुत्पीडयदुत्पलाक्ष्याः स्तनद्वयं पाण्डु तथा प्रवृद्धम् ।

मध्ये यथा श्याममुखस्य तस्य मृणालसूत्रान्तरमप्यलभ्यम् ॥

भर्ता...असंबद्धं...प्रवृत्तः Cf. शा० VI गृहीतोऽनेन पन्था उन्मत्तानाम् ।

P. 76. यस्य...तिष्ठति—Here is before you what you have come for; slyly implying both the king and the चित्रफलक (masc.) सोऽयं referring to both. कस्य कृते...गता—Engrossed with thoughts about the king, she thinks the remark refers to him, who was uppermost in her mind. Hence, by way of chiding her for having boldly said this, she asks her upbraidingly 'Well, what did I come for?' the expected reply being, according to her 'for the king'. सुसंगता however is too clever for her to be thus outwitted. She takes advantage of the apparent misunderstanding and at once retorts—'Well, my dear friend, for the picture-board; though thou didst suspect something else (अन्यशंकिते)'. अकुशलास्मि etc. Greatly vexed to find herself thus outwitted, she gets angry, in her girlish nature and wants to go away, since she is not clever enough to understand such enigmatical words or words of double meaning. Cf. for a similar use of such double meaning expression—मालविका० बकुलावलिका—एष उपोदरागः उपभोगक्षमः पुरतस्ते वर्तते । मालविका (सहर्षम्) किं भर्ता । बकु०—मा तावद् भर्ता । एष अशोकशाखावलम्बी पल्लवगुच्छः मा० III. विदू० भो विस्रब्धो भूत्वा त्वमिमां यौवनवतीं पश्य । देवी—काम । वि०—भवति, तपनीयाशोकस्य कुसुमशोभाम् ॥ असहना. Impatient, not able to bear such a jest and hence immediately flying into anger. Cf. नदीभावेनेयं ध्रुवमसहना सा परिणता । वि० IV. also विक्रमोर्वशीयम्—I उर्वशी णं समदुक्खगदो पिबदीव मं लोअणेहि । चित्रलेखा—(सस्मितम्) अइ, को । उर्वशी—णं सहीजणो । सुसं...दृष्ट्वा etc. It seems विदूषक has not yet learnt that सुसंगता, though the Queen's maid servant, has interested herself in the aspirations of सागरिका, and so would try to secure her welfare.

P. 78. सुसंगतोपविशति—The stage direction is not needed there. It is wrongly printed. न केवलं देवः—Pretending to be a partisan of the Queen, she shows as if she disapproves of the whole affair. She is indeed a bold maid-

servant, to talk thus even to the king. The gallant king, however, allows her to take liberties with him. गर्भदासी—one born of a slave. मुखरा—Talkative, garrulous. प्रसादेन क्रीडितमेव—Encouraged by your favour, I, too, said this in joke. एष एव—Observe the skilful way in which she introduces सागरिका. 'I would ask for this much favour alone. My friend सागरिका, who is angry with me for having drawn her picture by the side of yours and demands the reason of doing so, should be pacified by you, that is all'.

P. 80. गृह्णामि चित्र...भविष्यति—विदूषक no doubt with great prudence and foresight has picked up the picture with him, but later on, instead of serving any purpose, it only renders the king's position more awkward and embarrassing. ईदृश...दृश्यते—It is possible that such a lovely form of a girl be found on this mortal world! Cf. शां० I. मानुषीषु कथं वा स्यादस्य रूपस्य संभवः । न प्रभातरलं ज्योतिरुदेति वसुधातलात् ॥.

St. 14. The king amplifies graphically the very idea contained in the preceding remark of विदूषक viz. even the creator must have been astonished at this lovely creation of his.

Construe—जगत्...ललनां विधाय, वेधसः विस्मयवशात् दशः जित...षः पृथुतरीकृताः । चतुर्भिरपि मुखैः...साध्विति समं व्याहृतं । शिरांसि चलितानि । दशः...कृताः—His eyes surpassing the lustre (त्विष्) of the leaves of his own lotus were dilated or opened wide, through surprise. चतुर्भिः—All the four mouths joined in one simultaneous uproar of 'Bravo, bravo' and his heads shook. जगत्रय...भूता—This maiden, the embellishment or the ornament (ललाम or 'मं) of the three worlds. जगत्रयस्य ललामभूता—A सुसुपा compound.

P. 82. ईदृशः—Promising to bring the picture-board for her, she brought the very person in the picture. Hence the apparent reproach.

St. 15. The king notices her angry mood, of which he was already apprised by सुसंगता and most gallantly tries to console her.

Construe—भामिनि, यद्यपि रुषा दृष्टिं क्षिपसि, तथापि स्निग्धेयं रूक्षभावं नैष्यति । त्वरां त्यक्त्वा व्रज । स्खलितैः पदैरयं ते गुरुः नितम्बः नितरां खेदं गमिष्यति ।, दृष्टि... रूक्षभावम्—Though you may turn your eyes in anger, they do not leave off their native softness and cannot assume a harsh (रूक्ष) expression. Natural softness will never be displaced by harshness. स्निग्ध—Oily, रूक्ष dry, two opposite terms. भामिनि—Oh, proud, haughty woman. स्खलितै...नितम्बः—With such stumbling steps, your heavy hips will ache. Note also the *V. L.* खेदं करिष्यति—‘Your heavy hips will cause you pain, i.e. you will suffer the pain and not the hips’. Cf. for the idea अहो कोपेऽपि कान्तं मुखम् ॥. एषा...समासादिता—‘Certainly you have obtained an uncommon beauty (श्रीः)’. He would also suggest another meaning; ‘Certainly in सागरिका you have acquired the Goddess of Lakṣmī (लक्ष्मी) incarnate though unlike her in many respects’.

St. 16. The king understands him in the latter sense implied by his words, and tries to explain how really सागरिका differs from लक्ष्मी, in combining in her the excellences of Lakṣmī and the Pārijāta tree as well. पाणिर...पल्लवः...द्रवम्—Her hand is the delicate offshoot of the tree पारिजात. How else, is it possible that it will shed down drops of ambrosia in the guise of perspiration? The touch of the king’s hand, sent a thrill through her body, rousing her feeling of love, and as a consequence she began to perspire. Cf. सपुलकस्वेदोद्गमोत्कम्पया I. (1) The drops of sweat are thus identified with those of nectar, when she herself and her delicate hand are likened to the Goddess of Lakṣmī and the tender shoot of the tree पारिजात. Both Lakṣmī and Pārijāta, along with nectar as well, are amongst the fourteen jewels that were

churned out of the ocean, and as such, though a relation of fraternity exists amongst the three, the goddess **Lakṣmī** does not possess the merits of **Pārijāta** or of nectar. In the case of सागरिका, however, while herself she is as beautiful as **Lakṣmī**, her hands are equally delicate like the tender twigs of **Pārijāta**; (Cf. कोमलविटपानुकारिणौ बाहू। शाकुन्तल. I.) and in addition, here are cool drops of nectar, trickling down from her hand. In her thus are centred all the excellences of the three viz. लक्ष्मी, पारिजात, and अमृत, and hence though she is like लक्ष्मी, in beauty, she differs from her in many respects. कुतोऽन्यथा—This would imply that the tree पारिजात is the source of nectar, which oozes down from the tips of its leaves. पारिजात, being one of the five कल्पद्रुमस that grace the paradise of Indra, is calculated to drop nectar, the moment one desires for it.

अदक्षिणा—Uncivil, impolite. Out of bashfulness natural to a girl, she could not throw off her reserve in the presence of the king. सुसंगता, however, in her mischievous nature, teases her the more, in urging her to accept of the king's advances of love. V. L. अतिकोपना. अतिनिष्ठुरा—‘Hot tempered, hard-hearted’. सभ्रूमङ्गम्—With a frown.

P. 84. अद्यापि...विरमसि—Have you not sufficiently teased me? Will you not stop now? कोपानुबन्धः—Persistence in anger. वृमुक्षितः कुप्यसि—Even his similes and standards of comparison have reference to eating. Cf. विक्रमो० II. सर्वत्रौदरिकस्याभ्यवहार्यमेव विषयः। बोलइस्सं-बोल्, बोल्ल्. A deśi word having the sense of ‘To speak’, is handed down even to our vernacular; Cf. बोलणें. समानप्रतिपत्ति—*Lit.* of the same mode of behaviour. (प्रतिपत्तिः). एषा... वासवदत्ता—विदूषक, when he saw how stubborn and unyielding सागरिका was, he burst into this utterance ‘certainly, meseems, she is another वासवदत्ता, in her persisting attitude of anger’. The king and all others, however, are

startled at these words, which they take to mean 'Here is come another person and that is the Queen वासवदत्ता'. They are bewildered to find themselves thus detected by the Queen. Hence the confusion that arises, as a consequence of which, the king drops down the hand of सागरिका, who in her turn is hastening to search out a hiding place for herself. सचकितं—With a start. तमालवीथिका—An avenue of Tamāla trees. न जानामि...भणितं—Realising what an amount of mischief he wrought by his remark, he explains himself, why he was led to style her as वासवदत्ता. The reason was her persistent angry mood (अतिदीर्घरोषता).

St. 17. The king is grieved to find what bliss he lost, on account of the folly of his friend.

Construe—कथमपि दैवात् प्राप्ता प्रकटरागा सा कान्ता कण्ठमनीतैव रत्नावलीव मम हस्ताद् भवता भ्रंशिता । रत्नावलीव.—He likens her to a necklace of gems, and the words used are thus of double meaning. प्रकटरागा—In the case of सागरिका—(1) who manifested her love (राग). In the case of रत्नावली (2) whose red lustre (राग) is manifest. प्राप्ता...भवता—In the case of सागरिका—she who was obtained luckily, with great difficulty, was made to slip off from my hands by you, without having been embraced by me (कण्ठमनीता), like the necklace, that was found fortunately through good luck, but was lost without having been even once put on the neck. There is a dramatic irony, here, in the use of the word रत्नावली, which besides its usual meaning, also signifies the real name of सागरिका, of which the king and the other persons addressed are not cognisant.

P. 86. As if her approach was hinted at by विदूषक, she is actually coming to have a sight of the flowered Jasmine, that was favoured by the king. It seems, both the king and the queen had struck a wager amongst themselves to be won by the person, whose favourite

plant would flower first. The king was toiling hard at his own Jasmine; and by means of a supernatural recipe that he obtained from the sage Śrīkhaṇḍdāsa, he could be able to see his own creeper putting forth untimely blossoms. कुसुमिता नवमालिका—It is a question asked. 'Has the Jasmine flowered?' प्रथम...पश्यावः—The king had really first entered the garden with Vidūṣaka who brought the good news of the blossoming of the creeper. In the meantime, his attention was attracted by the prattling starling, and later on by the portrait of सागरिका and himself, and in the end, he was engaged in a conversation with सागरिका and सुसंगता, who brought him to her, to appease her wrath. He could not see the Jasmine, therefore, though he was eager to behold it. Naturally when the queen came, for the same purpose, he offered to accompany her, apparently with a view to see the Jasmine, but really to take away the queen from the place, in the vicinity of which, सागरिका hid herself, along with सुसंगता. आर्य...नवमालिका—'Your flushed face (मुखराग) is a sufficient indication of the fact that the creeper has flowered. I need not, therefore, go over to the place, in person'. She, on her turn, wanted to avoid giving them an occasion to exult at her cost in the triumph of having won the wager, and to avoid being herself equally disappointed for having lost it. Hence she proposes not to go. On the other hand, the flushed face of the king, which वासवदत्ता fancies to be due to his triumphant delight, was caused by the influence of passion, awakened in his heart, by the company of सागरिका.

P. 88. जितमस्माभिः etc.—While dancing in his exuberance of joy, he lets down the picture-board, that he had hidden in his armpit. काञ्चनमाला picks it up and shows it to the queen. अहमेवात्र ज्ञास्ये—'I shall know,

what to do in the matter'. He assures the king, who was chiding him for having dropped the picture, that he will be equal to the task of managing to give a satisfactory explanation of the portraits drawn, if he be questioned in the matter by the queen. Thus further, when the king was actually asked by the queen to say what all this meant, he says भो मा चिन्तय, अहमुत्तरं दास्यामि । आत्मा आलिख्यते—It is with great difficulty that one can delineate one's own self (आत्मा). The explanation was absolutely got up and false. आलेख्यविज्ञानं—Skill in the art of painting. एषा... वसन्तकस्य विज्ञानम्—वासवदत्ता puts this question, in the most ironical tone. If this first portrait (of the king) is the king's workmanship, is it that this one painted by his side, is due to the skill of his friend वसन्तक ?

P. 90. सवैलक्ष्यस्मितम्—With a smile on his face, blended with embarrassment. The king is extremely embarrassed to find himself thus detected and questioned. He persists, however, in the false explanation that विदूषक had commenced to offer. स्वचेतसैव परिकल्प्य—Drawn by fancying her in imagination. *Lit.* imagining her in the mind.

घुणाक्षरमपि...संवदति—घुणाक्षरम् *Lit.* means the incision made in the surface of a wood, corresponding by accident with some particular letters of the language. Hence any accidental coincidence. She means to suggest, in her simple way, that such a picture drawn out of mere fancy may accidentally represent the face of a particular girl like सागरिका. It is mere chance, however, that such a semblance occurs. It may be that the king did not see her at all, and hence may not have her before his mind's eye when he delineated this portrait. अयि ऋजुके—etc. The queen is, however, more shrewd than her handmaid. She sees through the whole thing,

as she was, from the very beginning taking particular care to see that सागरिका is not seen by the king, who will, she knows be easily enamoured of her. She is not at all satisfied with the explanation विदूषक offered in the defence of his friend. Hence she says, 'Oh, simpleton ऋजुके (*Lit.* straightforward), you cannot understand his crooked expression. He is Vasantaka, i.e. not an ordinary fellow; but a great schemer". Cf. for a similar idea—विदूषकः—अथ किं निमित्तं पुनरीदृशे प्रनष्टचन्द्रालोके दुर्दिनान्धकारे आगता भवती। चेटी-आर्यं, ऋजुको ब्राह्मणः। वसन्तसेना ननु निपुण इति भग। मृच्छ० V. मम पुन...समुत्पन्ना—Her headache, if really she did suffer from such a thing, was due to the jealous anger that she felt at the sight of the picture. In her courteous nature, however, she would not give vent to such a feeling, in the presence of her husband, and hence she wants to go away from his presence, lest she should do something for which she would feel sorry afterwards. Hence perhaps, that the excuse of a head-ache is put forward by her.

St. 18. The king, however, tries to appease her anger though he is at a loss to find proper words with which to address her.

Construe—(यद्यहं) प्रसीदेति ब्रूयाम् इदमस्ति कोपे न घटते; पुनरेवं नो करिष्यामीत्ययमभ्युपगमो भवेत्। न मे दोषोऽस्तीति (यदि ब्रूयाम्) इदमपि च मृषा त्वं ज्ञास्यसि। (अतः) एतस्मिन् किं वक्तुं क्षममिति, प्रियतमे न वेद्यि। प्रसीदे...घटत—'you are not angry; to request you, therefore, to be calm is not suited (घटते) at all'. 'The king was fully inwardly conscious, that वासवदत्ता was extremely offended, though she totally suppressed the feeling (Cf. V. 19) afterwards. He did not want her, however, to know that he had observed her anger, since that would go to prove that she was justified in getting angry for the reason that was calculated to provoke her and pro-

voke her rightly. To hide his own offence, therefore, he denies the very existence of wrath in the mind of the Queen, though he has full well marked how angry she was. भवेत्...अभ्युपगमः—That would mean the acknowledgement of my guilt. न...मृषा—You have now come to disbelieve me; and as such even if I protest saying that I was not at fault, you will think it a lie (मृषा). वक्तुं...क्षमम्—Fit to be spoken at this occasion (एतस्मिन्). मान्यथा...वाधते—The Queen too equally well retorts one falsehood with another. ‘Do not misunderstand me also; I, too, am really suffering from head-ache’.

P. 92. क्षेमेणास्माक...वातावली—विदूषक is glad that the Queen, such a very great source of unhappiness, has passed away, without doing them any harm (क्षेमेण). अकालवातावली—An untimely whirlwind. आभिजात्यान्निगूढः—(Anger) concealed through courtesy or modesty *Lit.* High birth.

St. 18. He describes how she attempted to suppress her feeling of indignation.

Construe—सहसोद्वतेऽपि भ्रूमङ्गे वदनं परां नम्रतां नीतम्। मां प्रति भेदकारि ईषद् हसितम्। निष्ठुरं वचो नोक्तम्। अन्तर्बाष्पजङ्गीकृतं चक्षुः प्रभुतया न विस्फारितम्। कोपश्च दयितया प्रकटीकृतः प्रश्रयश्च न मुक्तः। सहसो...नीतम्—To hide her suddenly knitted brows, she hung her head down. मां...हसितम्—Her smile slightly visible on the face, was however heart-breaking. अन्त...विस्फारितम्—Her eyes languid and dulled with a suppressed flow of tears (अन्तर्बाष्पजङ्गीकृतं) did not glow forth. *Lit.* dilate through wrath, because of her self-control over her-self. कोप...प्रश्रयः—Thus without in the least waxing hot and giving up her polite behaviour, she did at the same time betray her indignation. प्रश्रयः—Modesty, decorum, politeness.

Act Third

P. 94. मदनिका—Another hand-maid of the queen, who came to inquire after Kāñcanamālā, the first maid-servant, who delayed to come with the information about the king's illness. आकाशे or आकाशभाषितम् is a conversation with imaginary persons. *Lit.* carried on in the air, as the person addressed is not actually on the stage. *Cf.* दश० 1. 28.

किं ब्रवीष्येवमित्यादि विना पात्रं ब्रवीति यत् ।

श्रुत्वेवानुक्तमप्येकस्तत् स्यादाकाशभाषितम् ॥

सोत्प्रासम्—Ironically, sarcastically. अति...चिन्तया—‘You have proved superior even to the great politician Yaugandharāyaṇa, with your own contemplation and negotiations of peace and war. ‘संधि (peace) and विग्रह (war) are the principal expedients (उपाय) six in number, that the king has to use, in foreign politics. The four remaining are—यानं (marching, expedition) आसनं (blockading) द्वैधम् (duplicity) and आश्रयः (searching a refuge, like a fort, or a powerful king). Here she means, that वसन्तक, whom ironically she calls अमात्यवसन्तक, has proved himself a greater politician than यौगन्धरायण himself. She refers to the recent stratagem of विदूषक in arranging a secret interview between the king and सागरिका, about which, he busied himself so much. अतिशयितः—Excelled, surpassed.

P. 96. शपे देव्याश्चरणैः etc.—Note the construction with the use of the verb शप्. *Cf.* II. सत्यं शपामि ब्रह्मसूत्रेण यदि कदाप्यस्माभिरीदृशी दृष्टपूर्वा । ‘I swear by the feet of her Majesty’ etc. प्रकाशयामि—Expose, reveal. सागरिकां वर्जयित्वा—Excepting Sāgarikā. *Cf.* शा० III. सागरं वर्जयित्वा कुत्र वा महानद्यवतरति । अस्वस्थता—Uneasiness, indisposition. प्रतीकारः—Remedy. चित्रफल...शङ्किता—Grown suspicious on account

of the picture-board incident. साग...समर्पयन्त्या—It seems she was handed over to the vigilant watch of सुसंगता herself, her secret help-mate in these affairs! नेपथ्यं प्रसादीकृतं—The costume of the queen was given to सुसंगता as a present by her, perhaps for her treacherous readiness to accept the charge of सागरिका! अहमपि...धारिणी भूत्वा—When सागरिका is dressed as the queen, very naturally सुसंगता, too, is to accompany her in the dress of Kāñcana-mālā. प्रदोषे—At evening time. प्रास्मभो दोषायाः.

P. 98. हताशा...वञ्चयसि—An accursed (हताशा) woman thou art, Oh सुसंगता, in thus beguiling even the queen, who is so very much affectionate (वत्सल) towards us, her servants. सुसंगता has certainly proved treacherous to the cause of the Queen, though perhaps, she is loyal to the King. उताम्यन्त्या—Getting restless, anxious, impatient. अतिक्लृप्त...प्रत्याय्यते—The Queen is certainly too simple and is thus easily convinced (प्रत्याय्यते) of the reality of his illness; she believes that he is really indisposed, because thus crossed by her. अस्वस्थता मिषेण—under the guise or pretext (मिष) of indisposition. दन्ततोरणवलभी—The topmost room of the palace, possessing an ivory arch (दन्ततोरण); दन्त i.e. गजदन्तः ivory. तोरण—Also means 'an outer gate, or a portal; perhaps, the door had panels of ivory.

The King, we know, is now love-sick. He bewails the sad lot of the heart that was refused the cool touch of the hand of Sāgarikā, on account of his friend's folly, and that thus must endure the torments of love, for long.

St. 1. Construe—हे हृदय, स्मरानलकृतोऽयं सन्तापः संप्रति सह्यताम्। अस्य उपशमः नास्त्येव। तां प्रति पुनः मुधा किं त्वं ताम्यसि। यत् i.e. (यस्मात्) मूढन मया तदा कथमपि प्राप्तः सान्द्र...स्पर्श...करः चिरं गृहीत्वा (अपि) त्वयि न विन्यस्तः। स्मरानलकृतः संतापः—The torment

Lit. heat caused by the fire of Love. उपशमः—Pacification; allaying mitigation. तां...ताम्यसि—When such is the case, when there is no hope of allaying the pangs, why should you in vain pine (ताम्यसि) for her? कथमपि...चिरं—(hand). Obtained somehow, and hence held by me long. Holding her hand in mine, for a long time, I was a fool in not allowing the heart to feel the pleasure of its touch.

P. 100. विन्यस्त...करः—I failed at the right moment, to place on you, (i.e. on the heart,) her cooling hand, possessed of the agreeable touch like that of thick sandal paste, which if kept, would have, with its balm-ing influence, alleviated the affliction. Cf. असावस्याः स्पर्शो वपुषि बहलश्चन्दनरसः उ० I.

St. 2. Then, in his fancy he begins to wonder, how his mind, fickle and unsteady as it was, should prove a target, not only for one but for all the five shafts of Love.

Construe—प्रकृत्यैव मनश्चलं दुर्लक्ष्यं च । तथापि एतन्मे (मनः) कामेन सर्वैः शिलीमुखैः समं कथं विद्धम् । दुर्लक्ष्यम्—Difficult to be aimed at, because most unsteady. Some take it to mean 'difficult to be seen, being *atomic* according to Naiyāyikas'. The first sense, however is preferable. तथा...शिलीमुखैः—How could it be successfully pierced at by all the five arrows hitting it equally well (समम्). समम् (1) equally well; all the five arrows falling at the target, one after the other, hit it equally well. (2) Simultaneously. All the five shafts of Cupid were shot by him, at one and the same time, and they succeeded in hitting it *all at once*. Both the interpretations are good.

As is wont with such lovers, he goes on pointing out the incongruous or contradictory aspect of the nature and the actions of Cupid. Cf. शा० III. In this case, for instance, when the people say that Cupid has

only five darts to strike at a countless horde of lovers, he has found it quite the contrary. पञ्चत्व and असंख्यत्व have now changed their abodes, now referring to the lovers and arrows respectively; for it is an innumerable number of shafts that pierce through the lovers' hearts and reduce them to *five* (i.e. kill them). He shows an apparent contradiction in the words and the number of the arrows and of the people, playing upon the idiom पञ्चतां नी i.e. to kill. *Lit.* to reduce to the five elements (आकाश, वायु, तेजस्, आपः, पृथिवि) of which man is constituted.

Construe—मनोभवस्य पञ्च बाणाः नियताः। तेषां (बाणानां) प्रायः अस्मद्विध एव असंख्यो जनो लक्ष्य इति यत् लोके प्रसिद्धिं गतं तत्त्वयि विपरीतं अधुना दृष्टम्। यस्मात् अयं अशरणः कामिजनः असंख्यैः शरैः विद्धः त्वया पञ्चतां नीतः (दृश्यते।). मनोभवः—Mind-born i.e. Cupid. नियताः—Fixed, limited. The arrows of god Cupid are restricted to the number 5, and they are of the nature of the blossoms of the various trees. *Cf.* अरविन्दमशोकं च चूतं च नवमल्लिका। नीलाः ललं च पद्मैः पञ्चबाणस्य सायकाः। असंख्यः—Innumerable, countless. लक्ष्यं A target, an object to be aimed at. लोके प्रसिद्धिं गतम्—That is what is abroad in the public. They are however falsely informed in this way, since the experience of lovers like us, who find things otherwise, belies this statement. For they find, the arrows are countless, while the number of lovers, smitten with these is ultimately reduced to *five*, suggesting that they are being killed. दृष्टं...विपरीतम्—In you, however, quite the reverse of this is found. अशरणः—न विद्यते शरणं (रक्षिता or गृहं) यस्य—सः. Helpless, miserable, pitiable.

न तथाह...सागरिकम्—But I cannot think of myself so much as of the sad lot and the regrettable situation in which poor (तपस्विनी) Sāgarikā must have been placed, under the constant and vigilant watch of the Queen, who had smothered her anger. I must care for her more,

and try to soothe her lot than mind my own self. एतदवस्थम्—एषा अवस्था यस्य—Reduced to this condition. अन्तर्गूढ...रा—अन्तर्गूढः कोपसंभारः यस्याः—who suppressed her pent-up anger. The queen behaves with an outward show of cordiality towards her, while at heart she is burning with jealousy in her mind. लोचन...गता—लोचनयोः गोचरं गता—fallen within the range of her eyes.

St. 4. He describes her pitiable plight while thus in the custody of the Queen.

Construe—सर्वस्य हिया असौ विदितास्मीति वदनं हरति। द्वयोरालापं दृष्ट्वा आत्मविषयां कथां कलयति। सखीषु स्मेरासु (सतीषु) आधिकं वैलक्ष्यं प्रकटयति। प्रायेण प्रिया हृदयनिहितातङ्कविधुरा आस्ते। सर्वस्य हिया (असौ) Feeling ashamed of all the people who have come to know of her secret love (विदिता), the love of a handmaid for the king. सर्वस्याग्रे—Before i.e. in the presence of all. This gives better sense. She felt abashed in their presence; वदनं हरति—averts her face. द्वयो...षयाम्—when she sees two persons talking, she imagines (कलयति) their conversation to refer to herself (आत्मविषया—आत्मा विषयः यस्याः). Note the word दृष्ट्वा. She *sees* their talk but cannot hear it, being at a distance. स्मेर—Smiling, laughing. वैलक्ष्य...टयति—She manifests greater embarrassment and confusion, when friends smile at her, because she thinks they are contemptuously laughing at her, when they see her in that situation, her secret love thus exposed. हृदय...विधुरा—(Thus she must be) greatly distressed (विधुरा) by the anguish (आतङ्क *Lit.* malady) rankling in her heart. She must have been greatly disturbed in her present condition. तद्वार्तान्वेषणम्—Finding out information about her. चिरयति—Tarries, delays. A denom from चिरं।

दृष्टः—Delighted. Not only was he successful in the mission, entrusted to him, by the king, viz. getting information about Sāgarikā, but he went further in

arranging a meeting of the two lovers. He was, therefore, sure of taking the king by surprise, when he would inform him that he may even hope to see her.

P. 102. कौशाम्बी...नापि—Even with the acquisition of the kingdom of Kausāmbī. समी...द्वया—With the success in the task intended to be performed or undertaken. साहंकारम्—With importance, with a feeling of pride for what he has achieved. उपहसि...विभवः—Who can laugh to scorn even the high talents of बृहस्पति, the preceptor of the gods. न...त्वयि—Two negatives give an affirmative sense. ‘There is *nothing* that is *not* possible in you’. कटक—A golden ornament, bracelet.

P. 104. शुद्ध...हस्त-शुद्धसुवर्णकटकेन मण्डितश्चासौ हस्तश्च—The hand decorated with a bracelet of pure gold. किमवशिष्टमहः—*Lit.* How much of the day has remained? What time of the day is this? गुर्वनु...सहस्ररश्मिः—It was evening time, when the sun was about to set. He thinks him to be a lover, who with his heart overpowered by passion, has made an appointment with the twilight bride, and is thus plunging in the thickets over the setting mountain, to reach the rendezvous. गुर्व हृदयः—The red glow of the setting sun is identified with the flush of passion, that pervades the face of a lover. अनुरागः—1. Love, 2. Redness. संध्या...संकेतः—संध्या एव बधूः, तस्यै दत्तः संकेतः येन सः—Who gave an appointment to the twilight bride. By this, विदूषक has reminded the king of the engagement, he has made with his beloved, and he would suggest, that he too should follow the example of the god, and go to the rendezvous to meet his love. पर्यवसितम्—Ended, terminated.

St. 5. The king, too, describes the setting sun. The idea worked out in the verse in this. The sun has traversed the whole length of the way and in the evening, when he rests on the setting mountain, he feels

anxious lest his one wheeled chariot will not be ready to resume its journey, next morning. Fearing such a calamity, he seizes the golden wheel of the directions (दिक्चक्रम्) that it may serve as a second wheel to his chariot, and carries it off with him to his resting-place, the setting mountain.

Construe—एकचक्रो मे रथः भुवनभ्रान्तिदीर्घं अध्वानं विलङ्घ्य प्रातः पुनः प्राप्तुं न प्रभवति इति मनसि न्यस्तचिन्तातिभारः एषः अर्कः अवस्थितः सन् सन्ध्या...पङ्क्तिः दिक्चक्रं व्याकृष्य अस्तक्षितिभृति नयतीव । एकचक्रः—The Sun's chariot has only one wheel, and is yoked to seven horses driven by the charioteer अरुण, who has no legs. Cf. रथस्यैकं चक्रं भुजगयमिताः सप्ततुरगाः । निरालम्बो मार्गश्चरणरहितः सारथिरपि । रविर्यात्येवान्तं प्रतिदिनमपारस्य नभसः । क्रियासिद्धिः सत्त्वे भवति महतां नोपकरणे ॥ भुवन...विलङ्घ्य—Having travelled over the way, long on account of the circuit of the world. प्रातः प्राप्तुं न प्रभवति—Will not be able to reach the starting place in time, being already wearied and tired. मनसि न्यस्तचिन्तातिभारः—With a heavy burden of anxiety placed over his mind. सन्ध्यामृष्टा...पङ्क्तिः—सन्ध्यया ये आमृष्टाः—तेभ्यः अवशिष्टानां स्वरूपाणां परिकरेण स्पष्टा (i.e. प्रकटीकृता) हेमाराणां पङ्क्तिः येन—Who caused the row of golden spokes (हेमार) to glitter with the cluster (परिकर) of his rays, that remained after some of them being wiped out (आमृष्ट) by the evening twilight. V. L. संध्या...पङ्क्तिः—which qualifies दिक्चक्रम्. It would then mean '(the wheel) whose golden spokes glittered by the cluster of rays etc.' This reading is better. अस्त...भृति अवस्थितः—Resting on the setting mountain (क्षितिभृत्). दिक्चक्रं व्याकृष्य नयतीव—He has as it were snatched away the wheel, pulling it out with his hands (स्वरूपा) and now carries it off to his place of sojourn.

St. 6. This verse, a fine specimen of Sanskrit poetry, describes the setting sun as a lover, who takes

leave of his beloved, before he has started off on his journey. The lotus plant, that opens up its lotuses by sunrise and closes them with the setting of the sun, is regarded the spouse of the bright god. The poet fancies, therefore, when he sees the last rays resting on the lotus flowers, that the sun is consoling his beloved with an assurance of coming early in the morning of the next day, to awaken her from her sleep.

Construe—यातो...नीया । इति (एवंविधां) सरोरुहिण्याः प्रत्यायनां अयं सूर्योऽस्तमस्तकनिविष्टकरः करोतीव । समयः—Time agreement, appointment. प्रत्यायनां करोति—Creates confidence in the mind of the lotus plant. अस्तमस्तकनिविष्टकरः—With the sun himself—(1) With his rays (कर) heaped upon the top of the setting mountain; with the sun as the lover—(2) Placing his hand (कर) on the drooping (अस्त) head of his beloved; this has reference to the phenomena of the rays of the departing sun, illuminating the tips of the lotus-flowers. V. L. पद्मवदने—Where the lotus flower is looked upon as the face of the plant. The closing and opening of the lotuses, however, can very well resemble the shutting of eyes and their opening after sleep. Hence पद्मनयने is preferable. Moreover, it is the reading with दशरूप. Hence it is better to accept the reading पद्मनयने. तिमिरसंघातः—A thick column of darkness.

P. 106. बहली...वेशः—बहलीकृतः विरलवनराजांनां संनिवेशः येन—*Lit.* That thickened the avenues of trees in the forests, though sparsely situated. The intervening space of the groves of trees was filled with thick columns of darkness; and thus it appeared one compact mass of densely situated rows of trees lining the forest. बहलीकृत—A ल्वि form from बहल thick, dense, meaning 'to render thick or dense'. संनिवेशः—*Lit.* placing or seating together; arrangement, situation. गृहीत...छविः—गृहीतः घनपङ्क्तः येन—असौ

वनवराहो महिषो वा—तयोरिव कृष्णा च्छविर्यस्य—Having a dusky hue (छविः) like that of a buffalo or a wild boar, besmeared with mire. *Lit.* that has taken up or thrown mud on himself. *Cf.* मृच्छ० V. एषो जलाद्रमहिषोदरमृङ्गनीलः। पूर्वदिशं प्रसरति—Coming from the 'west' spreads to the eastern direction.

St. 7. He, too, describes the spreading gloom of the approaching night, that pervades all the quarters, mountains, cities and forests, and then, deprives the men of the power of seeing.

Construe—भयं तमःसंधातः हरकण्ठद्युतिहरः पुरः पूर्वामेव दिशं स्थगयति, ततोऽन्यामपि दिशं (स्थगयति)। क्रमात् कामन् अद्रिद्रुमपुरविभागान् तिरयति। तदनु पीनत्वमुपेतः भुवनस्येक्षगपथं हरति। पुरः स्थगयति—Obscures first (अप्रे). अन्यां दिशम्—(Obscures) the other quarter i.e. the other directions. *V. L.*::अन्या अपि दिशः is better. क्रमात् कामन्—Progressing gradually. तीरयति—Denom. from तिस् conceals, obscures. पीनत्वं उपेतः—Becoming intense, deepening. *Lit.* growing more fat (पीन). भुव...पथं हरति—Renders men's sight (*Lit.* of the world) ineffective, robs the world of its use of eyes. *Cf.* लिम्पतीव तमोऽङ्गानि वर्षतीवाञ्जनं नभः। असत्पुरुषसेवेव दृष्टिर्विफलतां गता॥ Mr. I. 34. हरकण्ठद्युतिहरः—The robber of the blue lustre (द्युति) of Śiva's neck. हरकण्ठस्य द्युतिं हरति असौ। The neck of god Śiva, though originally of a white complexion, like the rest of the body, was turned dark-blue, on account of the हलाहल poison he drank, while it was churned out of the ocean. Like the blue form of Kṛṣṇa, it serves as a very good standard of blue colour, for the Sanskrit poets. *Cf.* पातु वो नीलकण्ठस्य कण्ठः श्यामाम्बुदोपमः। गौरीभुजलता यत्र विद्युल्लेखेव राजते। Mr. I. 2. बहल...न्धकारमिव—With thick clump of trees, appearing denser, the garden appears to have an accumulated or enmassed store of darkness, thickened into compact columns. पिण्डी...रम

पिण्डीकृतः अन्धकारः यस्मिन् तद् (उद्यानम्):—The thicket of trees appears like a column of darkness. सुपरिज्ञातः—Well known, familiar.

P. 108. St. 8. To show how he is acquainted with every detail of the garden, he points out the various trees on the way, that is thus manifest even in the dusk of the evening, by the fragrance of their blossoms.

Construe—नियतमियं चम्पकानां पाली। अयमसौ सुन्दरः सिन्दुवारः। तथा इयं बकुलविटपिनां सान्द्रा वीथी। एषा पाटला पङ्क्तिः। अस्मिन् द्विगुणतरतमोनिह्नतः अपि एष पन्थाः विविधं गन्धं आग्रायाग्राय एवमधिगतैः पादपैः चिह्नैः व्यक्तिं प्रयाति। पाली—A row, line. सिन्दुवारः—Not one tree alone, but a multitude of सिन्दुवार trees. सान्द्रा वीथी—A thick or close avenue. पाटला पङ्क्तिः—A row of पाटल (trumpet flower) trees. पाटलानां इयम्—सा पाटला। Cf. शा० I. 5. पाटलसंसर्गिसुरभिवनवाताः। द्विगुण...निह्नतः—द्विगुणतरेण तमसा निह्नतः। Concealed by darkness extremely. *Lit.* doubly (द्विगुणतरं) intense. According to the rule ओजः-सहोम्भस्तमसस्तृतीयायाः (अलुक्) Pan. VI. 3. 3. the case-ending of तमस् viz. तमसा, ought to have been retained, and the compound should correctly have been द्विगुणतरतमसानिह्नतः। Instances in literature are not however wanting, where this rule of Pāṇini is set aside and this is generally defended on the authority of a sūtra viz. समास-प्रत्ययविधौ तदन्तप्रहणं नास्ति। since here it is a case of समासविधि, as also a प्रत्ययविधि. आग्रायाग्राय—The repetition implies frequency. ‘Inhailing the fragrance every time’. पादपैः चिह्नैः व्यक्तिं प्रयाति—The various trees whose fragrance serves to detect their location, are so many indications of the exact direction the path has taken. Because of these marks in the form of trees that line the way, the path is manifest to me, even in this gloom. व्यक्तिः—manifestation.

He describes the bower of the Mādhavī creeper. निपतत्...दिशामुखं निपतन्तः मत्तमधुकराः येषु ईदृशानां बहलानां च कुसुमानां आमोदः—तेन वासितानि दिशामुखानि येन सः (मण्डपः)—‘Which perfumed all the faces of the quarters with the fragrance of the abundant (बहल) flowers, on which the bees intoxicated are pouncing’. Some take it as a कर्मधारय compound, dividing the whole into 2 parts viz. निपतन्मत्तमधुकर-बहलः कुसुमामोदवासितदिशामुखः—Meaning ‘the bower, awarming with maddened bees that are being attracted and by which (bower) the faces of the quarters are perfumed with the fragrance of the flowers’. The idea of bees, falling on flowers, to suck the honey, is however, a common feature of such descriptions in Sanskrit literature, and as such the first interpretation is preferable. मसृण...सूचित—मसृणाः मरकतमणिशिलाः—ताभिः (कृते) कुट्टिमे सुखायमानः चरणसंचारः—तेन सूचितः—(मण्डपः)—Indicated by the tread most agreeable or pleasing to the feet as they fall on the pavement (कुट्टिम) formed of soft or polished (मसृण) emerald (मरकत) slabs. देवीवेषधारिणी—By this he prepares the king to meet सागरिका, disguised in the dress of वासवदत्ता, that he may not be at the right moment startled by her sudden appearance as the queen. मरकत ..वेदिका—A raised seat (वेदिका) fashioned of emerald slabs. कोऽपि...पक्षपातः—Amorous persons, who have come to slight or think little of a union with their own wives (स्व...परिभावो) have a peculiarly uncommon (कोऽपि) predilection (पक्षपातः) for the new (अभिनव) person, with whom they have formed an attachment. Why, this is so, is however, inexplicable (कोऽपि).

St. 9. In fact her unyielding bashful nature, which many a time comes in the way of real enjoyment, ought to have been a defect calculated to detract from the romance of such a union. On the other hand, it is this reserved or constrained behaviour of hers, brought about

by her natural bashfulness and nervous fear, that delights the heart of the lover more than when he is in the company of his own wife. प्रणय...शङ्किता—Fearing detection, her heart throbbing with apprehension (शङ्किता) she does not look full in the face, with her eyes, beaming with passion (प्रणयविशदा), as the wife does. घटयति...पयोधरौ—She does not bring into a closer contact, her own bosom, through the fervour of love (रसात्). वदति...प्यहो—And, even if held (by the hand) with effort, and forced to stay, she speaks out oftentimes that she would like to go. तथापि—In spite of all these defects by reason of her reserved attitude-defects that are not to be found in a union with one's wife.

P. 110. सङ्केतस्था...तराम्—The beloved meeting at a rendezvous delights and fascinates the heart more than a wife does. Cf. मा० III. 4. अयं वृत्तान्तः—viz. the engagement.

The news of the engagement of the king with Sāgarikā, has reached the queen, and she has started to come to the place, to test the truth of it, and per chance, surprise the king by catching him red-handed. अभिसरिष्यति—Approach, go out to meet (her lover i.e. king). अर्लकं—False. चित्रशालिका...प्यति—विदूषक was waiting for सागरिका, to escort her to the place where the king was. प्रत्ययमुत्पादयिष्यति—Will create confidence, assure you of the authenticity of the report. यथा...सागरिकेति—We are now confronted with a very humorous situation. विदूषक essays to escort the queen with her hand-maid Kāñcanamālā, thinking her, all the while to be सागरिका with her friend सुसंगता.

The king, too, is easily deluded in the same belief, and when in the course of the funny conversation that ensues, a time comes, when he is disillusioned by the queen, suddenly exposing her personality, the king falls to begging unconditinal apology, which is rejected how-

ever, by the queen, who all along burns with jealous anger roused into vehemence by each and every word of the king. At last she leaves the place, greatly agitated. The king is still on his knees with his head hung down in shame when the queen has left, extremely discomfited and dejected by the sorry revelation of his secret love-making, that has deprived him of the loving company of Sāgarikā, and made him look small in the eyes of his queen too, whose love he fears, he will have to forfeit by such things.

P. 112. संज्ञां दा—Beacon, make a sign. एषा...वासवदत्ता—Thinking her to be Sāgarikā, he compliments her for having successfully disguised herself as the queen. The queen, on the other hand, thinks that she is discovered, when he has uttered these words, for she understands, 'Oh, she is clearly Vāsavadattā', and hence she says further एषा ज्ञाताऽस्मि । She is at once relieved of this apprehension however, when just the next moment, विदूषक again addresses her as Sāgarikā; and as the stage-direction aptly remarks, looks at her friend smiling, fully appreciating the humour of the whole situation. हताश स्मरिष्यसि...वचनम्—Thus विदूषक is helping Sāgarikā, against the king, for which treacherousness, Kāñcanamālā says, he will be punished, after being full well reminded of what he is saying now. त्वरतु... etc.—The rising moon will, perhaps, help to reveal her identity to others, hence the hurry. मृगलाञ्छनः—Pessessed of the characteristic of the deer. The spots on the moon are variously imagined to be the deer or hare. For the various fancies, regarding the spots on the moon. Cf. अङ्गं केऽपि शशङ्किरे जलनिधेः पङ्कं परे मेनिरे सारङ्गं कतिचिच्च संजगदिरे भूच्छायमैच्छन् परे । इन्दोर्यदलितेन्द्रनीलशकलश्यामं दरीदृश्यते तन्मन्ये निशि पीतमन्धतमसं कुक्षिस्थमाचक्षमहे ॥ उपस्थित...मनः—उत्ताम्यति gets impatient. उपस्थित—Near at

hand, imminent. *Cf.* आसन्ने why should the mind get so very impatient for the union which is soon to take place?

P. 114. St. 10. It is a wonder, that the feverish heat and excitement of love is not so very tormenting for the first time, as it is later on, to the lover who impatiently expects to meet his beloved soon and thus brooks no delay. आसन्ने (प्रियासमागमे)—It is like the first few days in the rainy season (प्रावृषि) that are more hot and sultry in the first week of June, just before the monsoons have commenced. अभ्यर्ण...गमः—When the rain showers are imminent (अभ्यर्णः). *Cf.* स्मर एव तापहेतुः निर्वापयिता स एव मे जातः । दिवस इवार्धश्यामस्तपात्यये जीवलोकस्य ॥. Śāk. III. 10. उद्दिश्य—Relating to, about. उत्कण्ठानिर्भरं मन्त्रयते—Says something, in the intensity of his longing. शिरःसंज्ञां ददाति—The queen with a nod of the head, gives an assent to विदूषक, who wanted to communicate to the king the coming of Sāgarikā. सभ्रूमङ्गम्—Generally means 'with a frown' here however, it means 'with a twist of his brows' intended to point out where his Sāgarikā was.

St. 11. Approaching her, he first begins complimenting her on the lovely and the delicate form she possesses, and asks her later on to embrace him, with a view to allay the feverish heat of love.

Construe—तव मुखं शीतांशुः, दृशौ उत्पले, करौ पद्मानुकारौ रम्भा-गर्भनिभं ऊरुयुगलं बाहु मृणालोपमौ । इति हे आह्लादकराखिलाङ्गि, एहि एहि, रमसान्मां निःशङ्कं आलिङ्ग्य अनङ्गतापविधुराणि अङ्गानि निर्वापय । करः—The palm of the hand, while बाहुः—Arm. पद्मानुकार—Imitating a lotus, in redness and delicacy. (पद्ममनुकुर्वते सः) रम्भागर्भनिभं-रम्भागर्भेण तुल्यम्—Resembling the kernel or the interior of a plantain tree in point of whiteness, coolness and round shape. *Cf.* यास्यत्यूरुः सरसकदलीस्तम्भगौरश्चलत्वम् । मे० II. Coolness is a quality appropriate in the present context of the word, though according to कालिदास, it is

disqualification for रम्भागर्भ, to be a proper उपमान for the thighs. Cf. कु० I. 36. नागेन्द्रहस्तास्त्वचि कर्कशत्वादेकान्तशैत्यात् कदलीविशेषाः। लब्ध्वापि लोके परिणाहि रूपं जातास्तदूर्वोपमानबाह्याः॥ निभ when used as the last member of a compound, has the sense of तुल्य or सदृश, and then it is a नित्यसमास. मृणालोपम—Resembling a lotus-fibre. मृणालस्येवोपमा यस्य सः—आहद...ङ्गी—आह्लादकरं अखिलं अङ्गं यस्याः—The whole of whose form is most delightful. रमसात्—‘Violently, fiercely, ardently’, it should be taken with आलिङ्ग्य than with एहि as some have done it, in the sense of ‘speedily, quickly’. निःशङ्कम्—Unhesitatingly, without any apprehension. अनङ्ग...विधुराणि—Languid or distressed with the fever of love. निर्वापय—Cool down, soothe, *Lit.* extinguish. पुनरपि...आश्चर्यम्—Having said these words, it would be a wonder to hear what he will speak to me later on in defence of himself, when I have revealed myself to him, as the queen. She means to say, ‘Now, having clearly expressed his intense love for Sāgarikā in so many words, I wonder, what explanation he will offer later on when he will be startled to discover my real personality’. किं पुनः साहसिकानां...संभाव्यते—Everything is possible in men that are most unscrupulous *Lit.* rash and precipitate by nature. साहसिक—Rash, venturesome, desperate. विश्रब्धा—Unreserved, feeling unconstrained by the presence of the king. नित्यरुष्टा—Ever wroth, or illhumoured. कटुकित—P. P. of Demon. of कटुक ‘bitter’. सुखाय्येतां—Be soothed and softened. The comparison is that of a dish spoilt and testing bitter, (कटुकित) and thus in need of things like sugar to sweeten it. Some have explained thus ‘the ears feel *grated* by the harsh words of the queen; let them be soothed by your sweet flow of words’, but this does not bring out its proper meaning. प्रियंवदः—प्रियं वदति असौ—Talking sweet or agreeable words. Cf. अतः खलु प्रियंवदासि त्वम्। शा० I. कुपित...संनिभः—‘Matching. *Lit.* resembling the flushed

cheeks of an angry beloved'. The moon rising is copper-coloured. By this विदूषक has, as if, alluded to the wrath of वासवदत्ता that is smouldering yet, and will soon blaze.

St. 12. The rising moon is described. Deprived of all *his* lustre by the splendour of सागरिका's face and with *his* rays shooting upwards, *he* appears like an angry man who being robbed of all he possessed, has lifted up his arms to strike the villain in revenge. त्वद्...स्वः—स्वद्वन्द्वेन अपहृतं कान्तिसर्वस्वं यस्य सः—Whose all-in-all, viz. loveliness is robbed away by your face. प्रति...स्थितः—Has stood in the front, with his arms uplifted (with the moon 'with his rays, shooting up') as if to retaliate (प्रतिकर्तुम्).

St. 13. Then in his partiality for the lovely face of his beloved, he indulges in the fancy of doubting the utility of the moon herself. When the people have got such a bright beautiful face to serve all the purposes of the moon why should the moon rise at all! He means to say, that Sāgarikā's face surpasses the moon in all the qualities.

Construe—(अयं तव वक्त्रेन्दुः) पद्मस्य रुचं न हन्ति किं नयनानन्दं न विधत्ते किं, आलोकमात्रेण झषकेतनस्य वृद्धिं वा न कुर्वते किं, यत् तव वक्त्रेन्दौ सति अयम् अपरः शीतांशुः उज्जृम्भते । अमृतेन चेत् दर्पः स्यात् तदिह विम्बाधरे अस्त्येव । पद्मस्य रुचं...न हन्ति किम्—Does it viz. the moon of your face, not outshine *Lit.* strike at, the lustre of the lotus; for the idea of the face killing the lustre of the day lotuses Cf. देवि त्वमुखपङ्कजेन...पश्याञ्जानि विनिर्जितानि सहसा गच्छन्ति विच्छाद्यताम् ॥ Supra I. 25. झषकेतनः—Cupid. Cf. मोनकेतन. आलोकमात्रेण—आलोक एव मात्रम्—With only a glimpse. उज्जृम्भते—Expands, spreads its lustre afar, manifests himself. V. L. अभ्युद्गतः—Has risen up. दर्पः—धरे—If it be for the fact that the moon has risen up, feeling proud that he alone is a store of nectar, then is his pride

misplaced (misdirected) since nectar is to be found on your ruddy lips. विम्बान्धरः—The lower lip as ruddy as the ripe Bimba fruit. Compare for the same idea, the following dialogue,—कस्येयं तद्वणि प्रपा पथिक नः किं पेयमस्यां पयः । धेनूनामुत माहिषं वधिर रे वारः कथं मङ्गलः ॥ भौमो वाऽथ शनैश्चरोऽमृतमिदं तत्तद्वरे दृश्यते । श्रीमत्पान्थ विलाससुन्दर सखे, यद् रोचते तत् पिव ॥

आर्यपुत्र...प्रेक्षसे—She means to say, in her sarcastic manner, that the king blinded with his love for Sāgarikā is not able to distinguish the queen from Sāgarikā. जीवितसंशयः—‘Danger to life’, we are fully at her mercy and so it depends on her how to dispose of us; we must thus thank our stars, if we escape with any penalty, short of death. अभ्रूणि विधारयन्ती—Checking her tears. अन्यगतानि...अक्षराणि—It can be interpreted in two ways. (1) These words have now changed their places, she means to say, it is she who must beg the pardon of the king and ask him to be pleased, since *she* had disturbed him, and not the *king*. Cf. her later remark आर्य वसन्तक, ननु प्रथमसङ्गमे विघ्नं कुर्वत्या मयैवैतस्यापराद्धम् । (2) It may also mean—‘do not address *me* in these words viz. प्रिये...प्रसीद, प्रसीद । I cannot claim to be thus addressed by you. It is rather your *beloved Sāgarikā* that deserves the epithet प्रिये, and deserves to be appeased as well at your hands’. अन्यगतानि—अन्यां गतानि—‘Belonging to, referring to another person, than myself.

P. 120. महानुभावा—Magnanimous, high-minded. ननु... अपराद्धम्—Says this sarcastically. ‘Rather, I was at fault to disturb him in his first meeting with Sāgarikā’. प्रत्यक्ष-दृष्टव्यलीकः—प्रत्यक्षं दृष्टं व्यलीकं (अप्रियं) यस्य सः—व्यलीकं—Offence, an improper act, a transgression. Thus caught red-handed, I have nothing to offer in my defence. I fall prostrate at your feet and beg to be pardoned by you leaving off your anger.

St. 14. Construe—हे देवि, विलक्ष एव अहं तव चरणयोः लाक्षा-
 कृतां आताम्रतां मूर्ध्ना अपनयामि। मुखेन्दुविम्बे कोपोपरागजनितां तु
 (आताम्रतां) हर्तुं क्षमोऽहं परं यदि मयि कृष्णा स्यात् ॥. विलक्ष...मूर्ध्ना—
 Being thus caught in the act, I am already put to shame
 (विलक्ष); I fall at your feet therefore, (to remove your
 anger) and wipe off, with my head, the reddish hue caused
 by the application of the lac-dye. He means to say that
 he can remove the red lac-dye of her feet. The colour
 of the face, however, will go, only when she excuses me.
 कोपो...स्यात्—He has thrown himself completely, at her
 mercy, and it thus behoves her to take pity on him, and
 extend her pardon to him; when this is done, then alone
 he can hope to remove the red tinge of her face flushed
 with anger, though the outward reddish colour of the
 feet, he can rub off by his own head, when craving her
 mercy, falling prostrate at her feet. कोपोपरागजनिता—The
 red hue, generated by the wrath, a veritable eclipse
 (उपराग) of the face; the red tinge has taken away the
 natural beauty of her face, as does the eclipse of the
 moon. परम्—(1) Subsequently, afterwards, (2) only
 (केवलार्थे). ' If *only* you would show me compassion etc.'
 Note V. L. विवर्ण—Pale, lustreless. विगतः वर्णः यस्य सः।
 निर्लज्जः...कुप्यति—The queen says this in a sarcastic tone
 mingled with an apparent feeling of despair and resigna-
 tion having effectively curbed her overpowering resent-
 ment. The king is after all a confirmed flirt, and grown
 blunt to all sense of shame. In such circumstances, an
 attempt to expose his character, by detecting his secret
 love and catching him red-handed, betrays more a lack
 of decency in the person who does so, rather than in the
 person, who is being exposed. She ought to keep silent,
 and resign herself to the situation, instead of being often
 and often provoked by such occurrences, and coming in
 the way of the king's enjoyment. ईदृशं हृदयं—Such a heart

viz. possessed with a love for Sāgarikā, or easily changing its object of love. एवं चरण...भवितव्यम्—Cf. for a similar idea—मा खलु लघुहृदयाहमनुनयं बहुमन्ये । किं त्वदाक्षिण्यकृतात् पश्चात्तापाद् विभेमि ॥. अपण्डिता—Unclever, silly; since she hoped that the king would give up his attachment for Sāgarikā, and then the queen would repent of her present conduct ! It was impossible. She had not correctly read the king's nature.

P. 122. अरण्यरुदितम्—A cry in the wilderness, where there is none to listen to. The queen has gone away. His words of consolation, therefore, are futile. Cf. शा० II. उन्नमय—Lifting up. कथं...निष्ठावः—That we are left safe and sound, is in itself a favour at this time, especially when she would have inflicted severe corporal punishment. अक्षतशरीर—*Lit.* unharmed in the body. अनर्थः—Calamity. *V. L.* अनर्थकन्दः—The root of source of misery; also अनर्थक्रमः—A series of misfortune; both of these readings are unacceptable.

St. 15. He points out what the calamitous result will be, when the queen has thus gone away in full wrath.

Construe—अनुदिनं प्रणयबहुमानात् प्रीतिः समारूढा (आसीत्) । इदं अकृतपूर्वं खलु व्यलीकं अद्य मया कृतं वीक्ष्य असहना असौ प्रिया स्फुटं जीवितं मुञ्चति । प्रकृष्टस्य प्रेम्णः स्खलितं अविषह्यं हि भवति । प्रणयबहुमानात्—Out of respect for our mutual love. प्रीतिः समारूढा—Our mutual attachment or fondness (प्रीति) grew into intensity, developed to a climax. *V. L.* समारूढप्रीतिः—Qualifying प्रिया—He means to say, that out of high regard for the love that knit their hearts together their fondness for each other enhanced day by day (अनुदिनं). All this love is, however, shattered with the discovery of this secret love, and it is very likely that thus crossed in love she may think of committing suicide. प्रकृष्ट...भवति—A blunder (of faithlessness) is

intolerable to genuine love. स्वलितं—A failing, blunder, fault i.e. faithlessness. दुष्करं—Intolerable, unbearable; since the queen in her extreme jealousy is sure to persecute her. ततः...सागरिका—सुसंगता does not accompany Sāgarikā, as was, however, formerly settled, perhaps, because she was being closely watched or she wanted, by remaining behind, to calm down the suspicion. लक्षित—Observed, noticed.

P. 124. वरमिदानीं—Already is she overpowered with a feeling of shame at having ventured to approach the king herself. The thought of the persecution and the insulting treatment that the queen will subject her to, if she be detected now, has unnerved her more; hence instead of going to meet her lover she has, in her agitated state of mind, determined to strangle herself and put an end to her life of shame and misery. Cf. कादम्बरी—साहसकारिण्यस्ता याः स्वयं संदिशन्ति समुपसर्पन्ति वा । कथमिव मादशी रजनिकराकिरणावदातं कौर्लेनेन कुलं कलंकयिष्यति । कथय महतां किमयमाचारः । ...तत्...प्राणपरित्यागप्रायश्चित्ताचरणेन प्रक्षालयाम्यात्मनः कलङ्कम् ॥. उद्ध्व्य—Binding myself. परिभूत—Insulted, treated with contempt. गृहीतपश्चात्तापा—Feeling remorse.

P. 126. पाशं विरच्य—Forming a rope. अनाथा—With none to protect me, uncared. अशरणा—Having no refuge (शरणं), helpless. महानुभावा—Of noble impulses. भो वयस्य ...व्यापादयति—The same funny situation in which विदूषक through mistake had entangled the king before, is found reversed now. While it was Sāgarikā, strangling herself to death, he mistakes her for the queen going to kill herself through intense resentment and disappointment in love, and thus invites the king to the scene to withhold her from her suicidal act. The king approaching her, addresses her, thinking her to be the queen, though Sāgarikā cannot suspect it since the queen is

not definitely mentioned. साहसकारिणी—Rash, desperate woman.

St. 16. He appeals to her to desist from the adventure, which will surely kill him also.

Construe—पाशे तव कण्ठगते (सति) मम प्राणाः कण्ठगताः । अतः स्वार्थप्रयत्नोऽयं साहसं (अस्ति) तत् हे प्रिये त्यज्यताम् । मम प्राणाः कण्ठगताः—*Lit.* my life has reached up to the throat it trembles in the throat, and is about to depart. स्वार्थप्रयत्न ...साहसं—This effort, on your part calculated to benefit you, as you think, by getting you rid of the miserable life of jealousy, is in reality a desperate deed, a rash act. स्वार्थप्रयत्नः—स्वार्थश्चासौ प्रयत्नश्च—An attempt made to secure one's own interest. (स्वार्थः)—It can also be interpreted in another way, thus. 'You know, my life is in peril, so long as you have a halter round about your neck. Hence it is, that I beseech you to dissuade yourself from this rash act, because, in doing so I am securing my own purpose, by saving my life, which would surely leave me, if you die. For my sake, therefore, leave off this venture'. स्वार्थाय प्रयत्नः—स्वार्थप्रयत्नः । पराधीनः...प्राप्नुते—She is so very much dependent and under the full sway of the queen, that she will rarely find such an opportunity even to die, when especially she can have the last look of the person she most loved in her life.

P. 128. The king recognises Sāgarikā, and overjoyed to find her, at once extricates her from the halter, and asks her to place her arm round his own neck to thwart the course of his passing life.

Construe—अथि जीवितेश्च, अमुना ते अतिमात्रं साहसेन अलमलम् । लतापाशमेतत् त्वं त्वरितं विमुञ्च । मम चलितमपि जीवितं निरोद्धुं इह (मम) कण्ठे क्षणं बाहुपाशं निधेहि । अतिमात्रं—Adverb modifying कृतेन understood—अतिमात्रं यथा तथा (कृतेन) साहसेन—मात्रामतिक्रान्तं—Passing beyond the measure, knowing no limitations.

चलितमपि जीवितं निरोद्धुम्—To obstruct the life, that has already started or moved from its original place. बाहुपाश—The excellent arm. Vide note on केशपाश p. 25. It would also mean, 'the noose of your arm', and then the suggestion, is that of a slave, who running away from his master is required to be chained down to the place. His life, also, a complete bondman of her, who is its lord (जीवितेशा) is flying away (चलित) from its residence. It needs to be secured to its proper place, by being tied down with the chord of her arm, encircling his neck, the place of its present refuge. अनभ्रा वृष्टिः—The unexpected union with Sāgarikā, is like a shower, without any watery clouds however (अनभ्रा). Cf. मालती मा० X, किमयमनभ्रः सुधावर्षः १. कुमार सं० IV. 54 also नागा० अये कथमनभ्रा वृष्टिः १. अकालवातावली—An untimely blast of wind. A sudden whirlwind or hurricane, that will blow off the raining cloud. The queen repents of her impolite and hard behaviour towards the king, in leaving him at her feet without accepting his conciliations. She comes back, therefore, to beg his apology in return. अनुनेष्ये—I shall conciliate, or supplicate my lord. वरं...दुर्जनो भवतु—The fault had better been laid at the door of the king himself, rather than it should stick to Her Majesty. Let him be himself guilty of faithlessness, and to add to the pangs of his conscience let him derive no consolation from the fact that you too met him with rude discourteous behaviour. किमद्यापि...क्रियाहे—Your indifference (मध्यस्थता) and hesitating attitude even at this moment that was so very keenly awaited by us, will, I fear, leave me at the end disappointed, all my desires cherished so long remaining unfulfilled (विफलमनोरथाः).

P. 130. तदलक्षितैव...प्रसादधिष्ये—Cf. विक्रमो० II.—पश्चादेत्य शनैः कराम्बुजवृत्ते कुर्वीत वा लोचने ॥ किमेतेन...करोषि—Before this,

some of the editions, read the following verse, addressed by the king to Sāgarikā—

आकर्णायतलोचने शशिमुखि प्रोत्सृज्य लज्जां प्रिये
अङ्गं ह्येतदनङ्गतापविधुरं गाढं समालिङ्ग्य ।
किं त्वं माममृतोपमेन वचसा प्रीत्या न सम्भाषसे
मन्द्रोन्मीलितलोललोचनयुगेः किं वा न संवीक्षसे ॥

Here the unnecessary use of the causal in समालिङ्ग्य, the defective plural in लोचनयुगेः and the shallow sentiment pervading the whole verse make one doubtful regarding its genuine character, though her further remarks viz. किमेतेनालीकदाक्षिण्येन । would more pointedly refer to the verse itself rather than to what he has said before viz. अयि सुग्धे, किमद्यापि.. क्रियामहे । In that case, if the verse be considered as genuine, we have to suppose that it has retained corrupt readings in these places like समालिङ्ग्य and so on. At these conciliatory words of the king, Sāgarikā, with a suppressed feeling of jealousy remarks in a sarcastic tone, that in addressing her in such sweet words, uttered out of mere assumed courtesy (अलीकदाक्षिण्य) he has failed to properly guard himself against the queen; since with this additional evidence of his guilt he will have surely compromised himself in the eyes of the queen, who is dearer to him than even Sāgarikā.

मिथ्यावादिनी—The king refutes what she says, saying (St. 18) that his behaviour towards the queen was what he owed as his duty to her nobility of birth, while as regards Sāgarikā it was deep-rooted intense love that has attracted him to her, and has shaped his present conduct as well.

Construe—अस्याः स्तनयुगे श्वासोत्कम्पिनि मया कम्पितम्, (अस्याः) मौने मया प्रियं भाषितं (अस्याः) वक्त्रे रूपा कुटिलीकृतभ्रुणि मया पादयोः

यातम् । इत्थं नः परं सहजाभिजात्यजनिता सेवा एव देव्याः । या तु प्रेमा...रसा
 प्रीतिः सा त्वयि (एव) । श्वासो...म्बितं—To express concern for
 her feelings, I too tremble when her bosom heaves with
 sighs. कुटिलीकृतभ्रुणि कुटिलीकृतौ भ्रुवौ यस्मिन् तद्—When her
 brows twitched on the face with wrath. पादयोः यातम्—
 Fell prostrate. सहजाभि...सेवैव—His courteous and res-
 pectful behaviour towards the queen is prompted, solely,
 by the due considerations of her natural dignified posi-
 tion *Lit.* high birth (अभिजात्य) that demands such a service
 (सेवा) from him. प्रेमा...त्वयि—Though he is more polite
 and attentive to the queen, his attachment, grown intense
 by the ties of love, is centred in Sāgarikā alone. प्रेमा...सा
 —प्रेम्णः आबन्धेन विवर्धितः अधिकः रसः यस्याः—सा (प्रीतिः) whose
 essence is increased by the bond of love.

P. 132. उपालब्धुम्—To censure, remonstrate with, to
 taunt. त्वामेव...ताः—The king believes all the while that
 his conversation is not overheard by the queen, who, he
 thinks, has just arrived on the scene. Hence he avails
 himself of the disguise put on by Sāgarikā, that serves
 him as an excuse, for his being found in such an unto-
 ward situation. When the queen, however, reminds him
 of his utterances a moment before, viz. किमद्यापि...नुभूयते ।
 he is left without any hope of recovering his position
 with the queen, who will never now be appeased by him.
 त्वा ..आनीतः—विदूषक intervenes to rescue his friend, who,
 he says, was brought by himself deceived by the dress
 of Sāgarikā that misled him to believe that the queen
 was strangling herself; he was therefore, responsible for
 the guilt and not the king. This is too weak a defence,
 to hush up the oral commitments of the king, and cannot
 satisfy the queen, who heard in so many words, what
 exactly the king thought of her. अग्रतः कुद—Lead her in
 the front.

P. 134. अविनयः—Impudence, rudeness. अकृतपुण्या—Sinful. *Lit.* having no stock of merits to her credit. It is a belief in accordance with the *harma* theory that virtuous actions have their reward either in this or the next birth, giving the man happiness, in this or the next life. विपद्यमानम्—(1) Being subjected to misery, or (2) Dying.

St. 19. Three things have proved now a source of mental torment to the king. The queen who is extremely indignant, frightened सागरिका, who is being threatened with punishment by the queen, and his friend वसन्तक who is carried away, chained.

Construe—कृतदीर्घ...स्मितं तद्देव्याः मुखं चिन्तयामि किम् । सुसंभृतस्था तया तर्ज्यमानां त्रस्तां सागरिकांचिन्तयामि किम् । बद्ध्वा इतो नीतं वसन्तकं चिन्तयामि किम् । अहो इति सर्वाकारकृतव्यथः क्षणमपि निर्वृतिं नो प्राप्नोमि । कृत...स्मितं—The face which is robbed of its lovely smile by the wrath retained for a long time. कृतेन दर्पेण रोषेण मुषितं स्निग्धं स्मितं यस्य । त्रस्ता—Frightened. सुसंभृतस्था तर्ज्यमाना—Being threatened by the queen, with her resentment, extremely heightened. *V. L.* क्रमोद्धतस्था—Whose anger increased gradually, as she was being provoked, every moment. सर्वाकार...व्यथः—Thus troubled on all sides, or in every respect.—सर्वाकारेषु कृता व्यथा यस्य सः *V. L.* सर्वारम्भकृतव्यथः—Vexed with all these incidents. निर्वृतिं नो प्राप्नोमि—I find no ease even for a moment.

Act Fourth

P. 136. At the end of the Third Act, we know that the queen took away the king's friend विदूषक and Sāgarikā to be kept in her custody. The introductory scene or the Praveśaka of this act, informs us, that the queen pleased by the conciliations of her lord, has let loose विदूषक having duly honoured him with a gift of garments and fed him with sweet dishes. Sāgarikā, however, is hidden in an unknown obscure place, having first got it declared that she is sent to Ujjayinī. A pearl necklace, that सागरिका handed over to her friend सुसंगता, to be given as a free gift to a worthy Brahmin, is offered by her to विदूषक, who infers, from the rare quality of the pearls, that the possessor is a person of no mean birth.

सुसंगता laments the sad lot of her friend, who she thinks, is or will be possibly done to death by the queen. लज्जालुका—Bashful (लज्जा + आलुच्). उदारशील—Of noble behaviour. सौम्यदर्शना—Of a lovely gentle appearance. दैवहतक—Accursed fate. असामान्यरूपशोभा—Of an uncommon beauty of form. She means to say, that at least, such a lovely form ought not to have been reduced to such wretchedness and misery.

P. 138. जीवितनिराशा—Hopeless regarding her survival. पटशुकयुगलम्—A pair of silken garments. न खलु...संवृत्तम्—'I hope no mishap has happened to Sāgarikā'. अत्याहितम्—A great risk, or calamity. प्रवादं कृत्वा—Getting it proclaimed. उपस्थितेऽर्धरात्रे—When it was midnight. अतिनिर्वृणं—Extremely cruel (निर्वृण *Lit.* wanting in compassion). आर्यवसन्तकस्य हस्ते—सुसंगता—Mentions his name particularly to make him accept the gift.

P. 140. ईदृशे प्रस्तावे—When things have coursed in this way, when the gift is brought *Lit.* introduced to me in

such circumstances. तस्या एव अनुग्रहं कुर्वन्—You will favour her, if you accept her gift. समागमः—Possession, acquisition. ऊर्ध्वं प्रेक्ष्य दीर्घं निःश्वस्य. Cf. मृ० II. जघा एदे उद्ध पेक्खन्ति दीहं णीससन्ति ।. रोदितुं प्रवृत्ता—Reminded of her parents, and of the present sad lot she is in, she began to weep.

P. 142. परिच्छेदः—‘Appendage’, here the ornament. महाभिजनसंभवा—महाभिजनात् संभवः यस्याः सा—Born of a high family. स्फटिकशिलामण्डपः—The bower of crystal pavement.

St. 1. The king has succeeded in winning back the loving mood of the queen. In this stanza, he describes how when all other efforts on his part failed to conciliate her, she herself wept out her anger.

Construe—सव्याजैः शपथैः, प्रियेण वचसा, अधिकं चित्तानुवृत्त्या, परेण वैलक्ष्येण, पादपतनैः मुहुः सखीनां वाक्यैः देवी न हि तथा प्रत्यासत्तिमुपागता ग्रथा रुदत्या स्वयं तथैव बाष्पसलिलैः प्रक्षाल्यैव कोपोऽपनीतः ।. सव्याजैः शपथैः—With deceitful vows, equivocal oaths; oaths with feints. Forced to swear in order that he may not prove faithless again, he did so in words that left him a loophole to carry on his secret love with Sāgarikā as well. अधिकं चित्तानुवृत्त्या—By assiduously following the bent of her mind. परेण वैलक्ष्येण—By an exhibition of an extreme sense of shame and embarrassment, that he pretended to feel in her presence. प्रत्यासत्तिमुपागता—She was won over, conciliated. प्रत्यासत्तिः—*Lit.* close proximity, conciliation. *V. L.* प्रत्यापत्तिः—Restoration. प्रक्षाल्यैव... स्वयम्—The king means to say that all the remedies were ineffective in gratifying her. Only when she wept sufficiently, her tears alone washed away her morbidity of anger and then she regained her calmness and clearness of mind.

सागरिकाचिन्तैव...बाधते—Now he grows uneasy as regards Sāgarikā (St. 2) who as it were melted at the first embrace

of his, and then entered his heart through the holes bored by shafts of love, and has now taken full possession of it.

Construe—मन्ये तदा प्रथमरागघने कण्ठग्रहे अम्भोजगर्भसुकुमारतनुः असौ प्रियतमा विलीय सद्यः पतन्मदनमार्गणरन्ध्रमार्गैः मम हृदयं प्रविष्टः । अम्भोज...तनुः—Possessed of a form as soft and delicate as the internal part of a lotus. प्रथमरागघने कण्ठग्रहे विलीय—Having melted by the close (घन) embrace of the first (warmth) of passion. The hard pressure accompanied by the heat of the first influence of passion, turned the delicate form of Sāgarikā into liquid. सद्यः...मार्गैः—Through the channels bored by the darts of Cupid, suddenly piercing the heart. मन्ये...प्रविष्टा—The idea is that the form of Sāgarikā, while it thus lay on his heart in his first close embrace, was liquified, and thus filled the heart, running into it through the holes that the darts of love made into it.

We need not look upon this passage—इदानीं...ष्टा as an interpolation, as some of the editors do. He had three sources of uneasiness—(1) the queen's wrath, (2) Sāgarikā's lot and (3) Vasantaka's imprisonment. He is not anxious about the queen, whom he has successfully appeased. The second source of distress is Sāgarikā, whose thoughts are now paramount in his mind. And the third is his friend वसन्तक, whom he refers to later on—Cf. योऽपि मे...संयतः । The word अपि proves the authentic nature of the preceding passage.

P. 144. निरन्त...क्षामा—Whose form is emanciated by constant pining for his beloved. Cf. शा० VI. एवमुत्सुकोऽपि प्रियदर्शनो देवः ॥ द्वितीयाचन्द्रः—The crecent-shaped moon, appearing on the second day of the bright fortnight, is hailed with delight by the people. वेषेणैव...प्रसादः—He was wearing the silken pair of garments given to him as

a gift by the queen. व्यक्तमेव—It is too *plain* and *clear* that she abandoned her life. अप्रियम्—Something unpleasant. • The king thinks that she is dead.

St. 53. • Shocked to hear of such a sad end of Sāgarikā, he too would like to die now and hence requests his life to leave the body at once, that it may accompany Sāgarikā, in the heaven.

Construe—हे प्राणाः, अदक्षिणं मां परित्यजत, दक्षिणा भवत, मद्बचनं शृणुध्वम् । यदि हे मूढाः शीघ्रं न यात तन्मुषिताः स्थ । अधुना सा गजगामिणी सुदूरं याता। अदक्षिण—Ungenerous; he means that he has not that noble heart, to die for her who sacrificed herself for him. If he has proved mean, let the life, at least, leave him and follow her.

P. 146. मुषिताः स्थ—You are then robbed, deprived of the all-in-all of yourself, if you will not catch her. गजगामिनी—Pacing with the graceful but swift gait of an elephant. निस्सुरोधा—Having no regard for me; giving no consideration to my welfare. केनापि कार्येण—With what intention, I do not know.

St. 4. • Wearing the necklace on his heart, he finds his person is greatly comforted by its touch, as by that of a warm friend, in the same state.

Construe—तस्याः कण्ठाश्लेषं समासाद्य प्रभ्रष्टयानया तुल्यावस्था इयं मम तनुः सखीव समाश्वास्यते । तस्याः...तुल्यावस्था—This body of mine, that suffers the same sad lot as the necklace, since both of them are now removed far from her, having first enjoyed the close embrace of her neck. अनया तुल्यावस्था—Whose state is similar to it i.e. the necklace. धृतिं करिष्यामः—Find delight or comfort.

P. 144. वसुंधरा—A female door-keeper. She announces the approach of विजयवर्मन्, the nephew of रुमण्वत, come to inform the king of his victories abroad. भागिनेयः

...भगिन्याः पुत्रः—The sister's son. देवस्य प्रभावेण—The Kosalas are vanquished, and it was because of His Majesty's prowess. प्रयोजनम्—A task, purpose, object. कतिपर्यरहोमिः—Within a few days, the Instr. connoting the accomplishment of a thing. अनेककरि...निवारण—Irresistible because of numerous elephants, cavalry, and infantry. The chief constituents of the army (Cf. चतुरंगं) were the elephants, cavalry, infantry (पत्ति) and chariots (हस्त्यश्वरथ-पदातियुतं)—With the advance in the methods of warfare, chariots seem to have been given up, as too heavy and cumbrous, for quick marches. विन्ध्य...स्थितः—Seated in the citadel on the Vindhya mountain. द्वारमवष्टभ्य—Blocking his outlet, obstructing his passage. समावेशयितुम्—(1) to encamp. *Lit.* to settle ourselves on the borders of the fort, (2) to arrange in a battle array. *V. L.* समावासयितुम्—To dwell i.e. to encamp.

P. 150. परिभवः—The insult in being thus besieged. हास्तिकप्रायम्—(An army) mostly consisting of hordes of elephants. हस्तिनां समूहः—हास्तिकम्. Cf. अचित्तर्हास्तिधेनोष्ठक् Pāṇ. 4/2/47. लघु आचक्ष्व—His loud voice of a soldier has frightend the chicken's heart of the विदूषक. लघु—In a low voice. कृतनिश्चयः—Determined to give him a fight in the open.

St. 5. The verse describes, how the lord of Kosalas sallied forth from his stronghold, and was met by Rumanvat outside.

Construe—असौ अपरेण विन्ध्येन इव द्विपपतिपृतनापीडबन्धेन दिग्विभागान् रुन्धन् निर्गत्य योद्धुं विन्ध्यात् अभिमुखः अभवत्। अथ समदगजघटोत्पिष्टपत्तिः रुमण्वान् वाणान् विमुञ्चन् वेगात् क्षणेन निपत्य वाञ्छिताप्तिद्विगुणितरभसः तं प्रत्येच्छत्। तत्क्षणं...रुन्धन्—Obstructing the divisions of the quarters, like a huge ridge of the Vindya, by means his army (पृतना) of lordly elephants arrayed so as to form a close barrier (आपीडबन्धः) to the opposing forces.

आपीडबन्धः—A dense formation, a thick column of the files of the army. अभिमुखः अभवत्—Faced him; met him. समद...पत्तिः—Crushing the foot-soldiers (of the Kosala king) by means of the troops of elephants (गजघटा) in rut. *V. L.* समद...पत्ति—It will qualify तै (कोसलनृपत्ति) प्रत्यैच्छत्—Met him, received him. When the Kosala king issued forth from the fort, Rumanvat met him, discharging a volley of arrows at him. वाञ्छिता...रमसः—With his vehemence or vigour mightily enhanced *Lit.* doubled at having obtained what he most longed for (वाञ्छिताप्ति) viz. a meeting with his enemy, on the battlefield.

St. 6. Rumanvat slew him in the battle that ensued.

Construe—प्रधाने बले भग्ने एकेनैव समुपवता मत्तद्विपस्थः स कोसल-पतिः स्वनत्प्रहरणे वर्मोद्धमद्वहिनि अस्त्रव्यस्तशिरस्त्रशस्त्रकषणैः कृतोत्तमाङ्गे क्षणं व्यूढासृक्सरिति आजिमुखे आहत्य शरशतैः हतः । The first two lines describe the field of battle as it raged on violently. अस्त...ङ्गे—(आजिमुखे)—Wherein, heads were cut in twain by means of the clashing of weapons, that came down on the heads when already the helmets were flung off by the missiles (अस्त्र). The idea is that the missiles, like the arrows, first threw off the helmets and later on in the skirmish that followed, the bare heads were lopped off by means of weapons. अस्त्रैः व्यस्तानि शिरस्त्राणि यस्मिन् कर्मणि यथा तथा शस्त्रकषणानि—तैः—कृतोत्तमाङ्गे. Note *V. L.* अस्त...कषणैः कषणोत्कृतोत्तमाङ्गे क्षणं...व्यूढासृक्सरिति—That in a moment had streams of blood flowing in it, *Lit.* bearing or increasing blood-rivers (असृक्सरित्). When the heads were cut off, the blood gushed forth in torrent, and the whole field was inundated with the flood of blood. स्वनत्प्रहरणे—With the weapons clanging. वर्मोद्धमद्वहिनि—In which the fire flashed forth from the armours. वर्मभ्यः (आत्मानं) उद्धमन् i.e. निष्कासयन् वह्निर्यस्मिन्—*Lit.* vomiting itself out. Note *V. L.* वर्मोद्धमद्वहिनि. The instrumental शस्त्रकषणैः can be taken with

all these epithets, व्यूढा...रिति...वर्मोद्धमद्वहिनि. भग्ने प्रधाने बले—When the main army was destroyed. *V. L.* संगप्रतीपीभवन्—Opposing himself to destruction; i.e. refusing to be broken down. स कोसलपतिः आहूय...हतः—When all his army was routed, and he was left alone on his wild elephant, Rumanvat challenged him for a single (एकेनैव) combat in the van of the battle, and slew him with his volley of arrows.

पुरुषकारः—Manly effort, prowess, valour. प्रहार...प्रायम्—The army now consisting mostly of elephants that have received wounds in the battle. व्रणित-व्रणा अस्य संजाता इति व्रणितं । प्रदर्शयतां...विभवः—Show him the wealth of my favour i.e. give him a liberal reward.

P. 152. ऐन्द्रजालिकः—इन्द्रजालेन जीवति सः or better इन्द्रजालं शिल्पमस्य—इन्द्रजालं—The illusion created by Indra, who is the supposed presiding Deity of magic. *Cf.* his salutation to Indra—पणमह चलणे etc. पिच्छिका—The plumage of peacock, that the magicians are wont to carry in their hands, and that they would wave about during their tricks, to divert the attention of the spectators, and create an hypnotic influence over their eyes.

St. 7. इन्द्रजाले लब्धनाम्नः—Who gained fame in magic. *V. L.* लब्धसाक्ष्यस्य—Who derived knowledge of magic by direct intuition, i.e. without resorting to any other indirect methods. शम्बर—A demon, seems to have been the patron of jugglery and the author of several magic spells. He took away Pradyumna, who was Kāma reborn, and threw him into the sea. He met his death, at his hands, however. *Cf.* epithet शम्बरारिः. माया...यशसः—Whose reputation was established in magic.

P. 154. St. 8. The magician refers to the various supernatural phenomena which he pretends to display by virtue of his magic power. धरण्यां...ज्वलनः—The moon

will be displayed on the earth, the mountain will be shown in the air, and fire will be exhibited as existing in water. मध्याह्ने...प्रदोषः—The hour of the day, if it is noon, will be changed to the evening or the first part of the night (प्रदोषः). अवष्टम्भः—Pretention; dignified look, confidence.

St. 9. किं जल्पितेन बहुना—Why talk much. *V. L.* मञ्ज पङ्कणा एसा i.e. मम प्रतिज्ञा एषा. गुरो...प्रभावेण—On the strength of the spells, (taught to me) by my master. युष्मदीय एव ...etc.—The magician was the resident of Ujjayinī, of which वासवदत्ता's father was the ruler. विजनीकृतः—Rendered solitary, so as not to disturb the privacy.

P. 156. ज्ञातिकुलं—The relations of the father. *Cf.* सतीमपि ज्ञातिकुलैकसंश्रयाम्... । शाकु० V. बहु...गर्जितम्—He has boasted or bragged of his skill much. प्रस्तूयताम्—Let it be commenced.

St. 10. He proposes to display a series of celestial beings. हरि...प्रमुखान्—Foremost (प्रमुख) amongst whom will be the gods Viṣṇu and Śiva. देवराजः—The god Indra. सिद्ध—The Siddhas and Vidyādhara are classes of demigods, possessed of eight miraculous powers or सिद्धिः viz. अणिमा महिमा चैव लघिमा गरिमा तथा । प्राप्तिः प्राकाम्यमी-शित्वं वशित्वं चाष्टसिद्धयः ॥. *V. L.* सिद्धचारणसुखधूसार्थ—The सिद्धs the heavenly bards, (चारण) and the celestial nymphs. ऊर्ध्वं दृष्ट्वा सनादवतरन्—The king sees the various deities arrayed in the air, and gets up from his seat in wonder and reverence.

St. 11. The various gods that presented to his view he describes in this verse.

Construe—हे देवि, व्योम्नि सरोजे एष ब्रह्मा, रजनिकरकलाशेखरः अयं शंकरः सधनुरसिगदाचक्रचिह्नैः चतुर्भिः दोर्भिः असौ दैत्यान्तकः एषोऽपि ऐरावतस्थः त्रिदशपतिः, तथा अमी अन्ये देवाः, एताश्च चलचरणरणन्नूपुराः

दिव्यनार्यः नृत्यन्ति ।. एष...सरोजे—Lotus is the seat of Brahmā. रजनि...शेखरः—रजनिकरस्य कला शेखरः यस्य सः—With the crescent moon *Lit.* the digit of the moon as the crest-gem (शेखरः). दोर्भिः...चतुर्भिः—The instrumental is उपलक्षणे. Here is Viṣṇu the destroyer of the demons, characterised with his four arms, marked with the bow, (called शार्ङ्गम्) the sword (नन्दक), the mace (कौमोदकी) and the disc (सुदर्शनं).

P. 158. ऐराव...पतिः—The lord of the gods seated on the elephant named ऐरावत or ऐरावण. त्रिदश—A god; it is variously solved as—(1) तृतीया दशा येषाम् (2) तिस्रो दशाः येषाम् or (3) त्रिरावृत्ताः दश ।. चल...नूपुराः दिव्यनार्यः—The celestial damsels are dancing here with the anklets jingling on their restless feet; चलचरणयोः रणन्तः नूपुराः यासाम् ।. दर्शय सागरिकाम्—We shall see later on, that he has availed himself of this hint, when सागरिका was exhibited as trapped in wild fire. विक्रमबाहुः—The king of Ceylon. His minister वसुभूति and the chamberlain वाञ्छव्य were with Rumaṇvat so long, as we learnt in Act I. Perhaps, they are now called to the capital Kauśāmbī by यौगंधरायण, for the *denouement* of his deep-laid plot, that has already commenced at the hands of the magician. कार्यशेषं समाप्य—Finishing up what yet remains to be done.

P. 160. —खेलनम्—A trick (*Cf.* Mar. खेल). The trick that he was going to show was the display of the illusion of wild fire catching the harem. He extracts a promise from the king to witness the trick, so that later on, he may not be blamed for doing things 'without the king's approval'.

St. 12. The verse describes how the minister वसुभूति dazzled by the magnificence of the king of Vatsas, was betrayed into rustic admiration, when he saw and heard everything passing round about him with the air of a villager come fresh to the city.

Construe—इह हि अहं वल्लभान् तुरगान् निर्वर्णयन् जयकुञ्जरेण आक्षिप्तः । क्षितिमृतां गोष्ठीं क्षणं तिष्ठन् संगीतध्वनिना हृतः । सद्योविस्मृतसि-हलेन्द्रविभवः कक्षाप्रदेशेऽपि अहो द्वाःस्थेन महता कुतूहलेनैव यथा ग्राम्यः (तथा) कृतः । आक्षिप्तो...वल्लभान्—While looking minutely or gazing at the stately steeds my attention was attracted by the triumphant elephant. वल्लभान् i.e. शुभलक्षणयुक्तान्—Possessed of the auspicious marks, on its body. जयकुञ्जरः—An elephant calculated to secure the victory for his master. जयावहः कुञ्जरः । गोष्ठी—Assembly, gathering of the princes. सद्यो...विभवः—Having forgotten the glory of the king of Simhala. कक्षाप्रदेशे—In the courtyard of the palace. द्वाःस्थेनैव कुतूहलेन—By the admiration and wonder that I feel, just at the entrance. ग्राम्यः...कृतः—*Lit.* I was turned a villager i.e. was bestrayed into rustic admiration.

St. 13. The joy he experiences at having to see the king and the consequent increase in effects of old age he describes in this verse.

Construe—अद्य मम परितोषः साध्वसवशात् कम्पस्य विवृद्धिं प्रथय-तितराम् । अविस्पष्टां दृष्टिं बाष्पपटलैः पुनः तिरयति । स्खलद्वर्णां वाणीं गद्गदतया जडयतितराम् । (इत्थं) जरायाः साहाय्यं कुर्वते । विवृद्धिं...शात्—Already I feel shaky all over my body, because of my old age the nervousness owing to a sense of awe has increased this tremour of limbs. साध्वसं—Dread, awe. तिरयति—dims, obscures, veils. Note *V. L.* तिरयतितराम्—It is preferable, as it preserves the uniformity, with other predicates like प्रथयतितराम् and जडयतितराम्. स्खलद्...गद्गदतया—My tongue, already faltering (स्खलद्वर्णा) through old age, is rendered more heavy on account of the choking in my throat (गद्गदता). जराया...कुर्वते—The delight lends a helping hand to i.e. heightens the effects of old age. चिरमपि...कथ्यताम्—Things will have to be told, once for all. Why then hesitate? Why not tell him, just now?

P. 162. प्रभवः—Origin, source. संवादः—Resemblance, agreement, similarity. पृष्ठे हस्तं दत्वा—Putting his hand on his back, as a mark of old familiarity.

P. 164. पर्याकुल्यसि—Perplex, agitate. किमिदमलीकं...etc. We know already that the king was not informed by यौगंधरायण of his recent plans to bring about the marriage of रत्नावली and वत्सराज.

अहमपि न जानामि...इति—I too do not know who is speaking a falsehood here? Did the queen really not know that such a report was spread by यौगंधरायण about her? The stage direction viz. विहस्य or स्थित्वा that is found in some editions makes it definite that the queen was consulted in the matter by यौगंधरायण, though later on, he did not inform her who the girl सागरिका was. Cf. हा हतास्मि...केदानीमसि । It is however hard to understand, why if she was consulted first, यौगंधरायण left her out of the counsel afterwards.

P. 166. भगिनी रत्नावली—She is the daughter of her maternal uncle. दुरवगाहा—Difficult to fathom; inscrutable, incomprehensible. या...निदर्शनम्—An illustration, instance. He means to suggest that just as these two men are saved from shipwreck, even so रत्नावली too might have been rescued safely. भागधेयम्—भाग एव भागधेयम् term धेय added स्वार्थे Cf. नामरूपभागेभ्यो धेयः ।

St. 14. The verse describes the wild magic fire that broke out in the inner apartments.

Construe—इह अन्तःपुरे सहस्रैव एष सान्द्रो...तापः श्लोषार्तयोषिज्जनः अग्निः अर्चिषां निचयैः हर्म्याणां हेमशृङ्गश्रियं आदधान इव धूमपातैः क्रीडा-महीध्रं सजलजलधरश्यामलं कुर्वन् उत्थितः । हर्म्याणां...दधानः—Confer-ring upon the mansions the splendour of golden turrets (हेमशृङ्गश्रीः) by means of the multitudes of its flames. The idea is that the flames of fire that extended to the palace-tops assumed the loveliness of a roof of gold.

सान्द्रो...भितापः—सान्द्राणां उद्यानद्रुमाणां अग्राणि-तेषां ग्लपनेन पिशुनितः अत्यन्ततीव्रः अभितापः यस्य—Whose extremely severe heat was indicated (पिशुनित) by the scorching of the tips of the densely situated trees in the garden. क्रीडामहीम्रः—The pleasure mountain. सजल...धूमपातैः कुर्वन्—The fumes of smoke spreading over the pleasure-mountain, gave it the blue tinge of clouds surcharged with water. श्लेषात-योषिज्जनः—श्लेषेण आतः योषिज्जनः येन—That afflicted (आत) the female-folk with the dread of scorching (श्लेषः).

St. 15. The conflagration was as it were proving true the false rumour (प्रवादः) about the queen's being formerly burnt at लावाणक.

Construe—मन्ये, योऽयं देवीदाहप्रवादः पुरा लावाणकेऽभूत्, तं सत्यं करिष्यन्निवायं अग्निं समुत्थितः. लावाणक—Is a village in the country of Vatsa, near मगध—See Introduction. कष्टं...दग्धा—In his excitement, at the sight of the raging fire, he forgot that वासवदत्ता was by his side.

P. 168. संयमिता—Chained, restrained. पतद्भ्रष्टः क्रियते—Why do you fly into the fire like the moth. *Lit.* behave like moth that rushes into the flame, without any reason. धूमाभिभवं नाटयन्—Gesticulating the overpowering effect of smoke.

St. 16. He addresses the fire to stop raging against him, since it would be of no avail, as he has stood the heat of the separation from his beloved.

Construe—वहे, विरम, विरम, धूमानुबन्धं मुञ्च । अर्चिषां चक्रवालं किमुच्चैः प्रकटयसि । योऽहं प्रियायाः प्रलयदहनभासा विरहहुतभुजा न दग्धः तस्य त्वं किं करोषि । धूमानुबन्धः—Incessant flood of smoke. अर्चिषां चक्रवाल—A circling mass of flames. प्रलय...भासा विरहहुतभुजा—By the fire of separation, that has a scorching lustre of the fire, manifesting at the time of the world's destruction (प्रलय). अहमपि पथ्युपदेशको भवामि—'I shall be your guide'! He means that he too would

now like to cease his existence.—‘Who points the way’. भरतकुलम्—Vatsarāja seems to have belonged to the lunar race of which भरत was the progenitor.

P. 170. संशयतुलां आरोपितं—Kept in the balance, hanging undecided; thrown in danger. भक्तिसदृशम्—Suited to my devotion or loyalty. हा धिक्...दिष्ट्या...दुःखावसानम्—She is frightened first of all, by the fire spreading all around, and is sorry to lose her life (हा धिक् etc.); but a second thought reminding her of her former intention to commit suicide, has given her a relief, for she is glad (दिष्ट्या) that she will be thus out of the misery at last. आसन्नहुतवहा—*Lit.* when fire has approached. Within the easy reach of fire. संभावयामि—Rescue her *Lit.* to respect, attend to. मध्यस्थतया वर्तसे—‘Why should you be indifferent or regardless of the safety of your life?’ Evidently she had resigned herself to the fate that she thought awaited her then.

St. 17. The king assures her of her safety.

Construe—बहुल एष धूमोद्गमः मुहूर्तमपि सहायताम् । हहा धिक्, इदमंशुकं स्तनात् प्रच्युतं ज्वलति । मुहुः स्खलसि किं कथं निगडसंयतासि—प्रियतमे, द्रुतं भवती इतः नयासि । मामवलम्बस्व । बहुलः धूमोद्गमः—A thick mass of smoke issuing. *V. L.* बदलः । Some editions have the stage-direction अग्रतोऽवलोक्य, before the second line; and later on, too, the stage-direction विलोक्य precedes the third line, while निपुणमवलोक्य precedes the remark, कथं निगडसंयतासि । प्रच्युतम्—Dropped down. निगडसंयता—Curbed or restrained with chains. निमीलिताक्षः—‘With eyes closed’. The eyes do close at the time of experiencing the pleasing sensation of touch.

St. 18. The agreeable touch of Sāgarikā put an end to his own torment of love. He infers therefore, that even the fire will be abated, having come into contact

with her person. व्यक्त—Clearly, evidently. लभोऽपि... धस्यति—Fire, though clinging to thy person, will not burn thee. महदाश्चर्यम्—The moment he has said the verse, the fire disappeared. Hence the wonder.

P. 172. St. 19. The fire having vanished, he sees all the persons and things, just as they were before. He cannot explain how it was so, unless it was a dream, or some *magic*, which it really was. तदवस्थम्—सा अवस्था यस्य तत्. In the same state. इदानीं...प्रत्युज्जीवितोऽस्मि—Seeing his Majesty safe, I have now revived. स्वप्ने मतिर्भ्रमति—Does my thought wander in dream-land? त्वद्वचनात्... सागरिका—As if, he was not himself very much anxious and eager to save Sāgarikā! The enthusiasm with which he rushed into the fire to rescue her, was full well marked by the queen, and hence she smiles when she replies 'Yes, I know. I know, why you obeyed me in saving her'. शब्दते...शब्देन योज्यते—Is called, is named. न्यस्ता—Deposited, entrusted. कथमसौ मामनिवेश करिष्यति—Cf. Supra I. 8. स्वेच्छाचारी भीत एवास्मि भर्तुः। The king, we know, little cared for the government of his kingdom, that was entrusted to his worthy minister, himself being preoccupied with pleasures of every sort. Cf. also I. राज्यं निजितशत्रु योग्यसचिवे न्यस्तः समस्तो भरः। उदात्तवंशप्रभवस्य—Born in a noble race. दुर्जनीकृता—Turned into a wicked woman. She is fully conscious, how very cruelly she treated सागरिका, her very sister, and the would-be queen of her husband. Of this, however, she would like to throw the whole blame on यौगंधरायण, since he managed to keep her in the dark regarding Sāgarikā's identity.

St. 20. Already he is afraid of presenting himself before the king for fear of being rebuked for doing things on his own initiative. To add to this, he fears the wrath of the queen as well, who will be extremely

displeased to find her confidence thus misused for the sake of the princess of Ceylon, who would be her co-wife. Hence also he is ashamed to show his face to the queen, as well.

Construe—यदा मद्वचनात् देव्या पत्युर्वियोगः अभ्युपगतः तदा सा देवस्य कलत्रसंघटनया मया दुःखं स्थापिता । प्रभोः अयं जगत्स्वामित्वलाभः तस्याः प्रीतिं करिष्यति (इति यद्यपि) सत्यं तथापि लज्जया वदनं दर्शयितुं नो शक्नोमि । देव्या...स्थापिता—When in full confidence she accepted my proposal to be temporarily separated from her lord, I betrayed her trust and have exposed her now to an amount of mental uneasiness, because of her lord being united to another wife (कलत्रसंघटना); the कथासरित्सागर mentions this incident in connection with पद्मावती, a Magadha princess. See introduction. V. L. प्रथामुपगतः—Got afloat, spread abroad. तस्याः प्रीति...लज्जया—Though the possession of रत्नावली, which is now almost an accomplished fact will delight the queen, I am yet ashamed to show my face to the queen. ईदृशः...व्रतम्—निरनुरोधवृत्ति-निरनुरोधा वृत्तिर्यस्य—Which is regardless of the feelings of others highly respectable though they be; which admits no consideration about others' feelings, that may be perhaps wounded while executing loyally the duties we owe to the king. वासवदत्तायाः चित्तखेदं परिहरता—With a view to avoid the mental torment of the queen वासवदत्ता.

P. 180. किमित्यनुचिन्त्य—With what considerations? सुखेन—Easily. अन्यथान्तःपुरे etc.—This speech of the minister unties the whole knot and clears the mystery of the magician and the visit of वसुभूति. परिज्ञातायाः प्रमाणम्—By this, he has indirectly proposed to the queen to offer her sister in marriage to the king. The queen, too, in her repentance has washed away all her jealousy and is ready to do what the situation demanded. स्फुटमेवं

...भणसि—Why not say it directly? को देव्याः प्रसादं न बहुमन्यते—Who would not value a favour from the queen? *V. L.* को देव्याः प्रसादो न बहुमन्यते—What favour of the queen was slighted (by anybody)? तत्तथा कुरु...स्मरति—Treat her so (lovingly) that she may not remember her parental relations. *Cf.* शा० III. यथा नौ प्रियसखी बन्धुजनशोचनीया न भवति तथा निर्वाह्य । or विक्र० II. तद् यथेयं मे प्रियसखी स्वर्गस्य नोऽक्ण्टते तथा वयस्येन कर्तव्यम् ॥. स्थाने देवीशब्दमुद्धसि—The minister वरुभूति is struck by the noble character of the queen, unaffected by jealousy in the least, when she offered रत्नावली in whom she was to have a co-wife. सफलपरिश्रमोऽस्मि—My exertions have borne fruit now.

St. 21. He takes a review of the achievements of his minister.

Construe—विक्रमबाहुः आत्मसमतां नातः । इयमुर्वोतले सारं ससागर ...हेतुः सागरिका प्रिया प्राप्ता । देवी च भगिनीलाभात् प्राप्तिमुपागता । कोसलाः जिताः । अमात्यवृषभे त्वयि सति किं नास्ति यस्मै स्पृहां करोमि । आत्मसमतां ...नातः—*Lit.* made equal to my own self. Having married his daughter, I have secured in him a firm friend and an ally, caring for my interests as much as I shall care for my own. उर्वोतले सारं—The best, the essence of the whole world. ससागरमहीप्राप्त्येकहेतुः—The only means of securing the sovereignty of the whole world, with its (girdle of) oceans. Thus the chief accomplishment of the minister was union with रत्नावली, king's beloved, the best in the world, and calculated to invest her lord with universal monarchy. अमात्यवृषभ—The best minister. भरतवाक्यम्—'The words of भरत i.e. the chief actor, who divested of his character he represented in the drama, concludes now with a stanza or two, expressing general weal for the world.

The verse concludes with a blessing on all.

Construe—वासवः इष्टां वृष्टिं विसृजन् उर्वो उद्दामशस्यां जनयतु । विप्रमुख्याः इष्टैः त्रैविष्टपानां विधिवत् प्रीणनं विदधतु । समुपचितसुखः सज्जनानां सङ्गमश्च आकल्पान्तं भूयात् । बज्रलेपाः दुर्जयाः पिशुनजनगिरः निःशेषं शान्तिं यान्तु । उद्दामशस्यां—Abounding in the wild or unrestrained growth of crops. इष्टैः विप्रमुख्याः—And may the preeminent Brahmins, by means of sacrifices (इष्टैः) please the denizens of the heaven. त्रैविष्टपाः—Gods. त्रिविष्टपं स्वर्गः निवासः येषाम्—आकल्पान्तम्—To the end of the world. कल्प—Is the period of the duration for which the world lasts, from the time it is created. समुपचितसुखः संगमः—The association of the wise, abounding in happiness *Lit.* with its accumulated store of pleasure. निःशेषं—Totally, completely. पिशुनजनगिरः—The words of slanderers, or wicked people. दुर्जयाः—Irresistible, difficult to be curbed. बज्रलेपाः—बज्रवत् कठिनाः लेपाः यासाम् । Firm like the adamantine cement; leaving indelible impressions on the mind.

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