

॥ श्रीः ॥

DAŚAKUMĀRACHARITA
PŪRVAPĪTHIKĀ

॥ दशकुमारचरितम् ॥
पूर्वपीठिका ।

WITH ENGLISH NOTES AND TRANSLATION BY
C. SANKARA RAMA SASTRI, M. A., B. L.

EDITED BY
S. VISWANATHAN, M. A.

Seventh Edition

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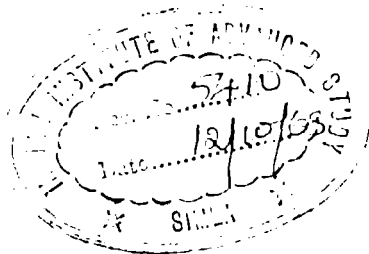
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INTRODUCTION

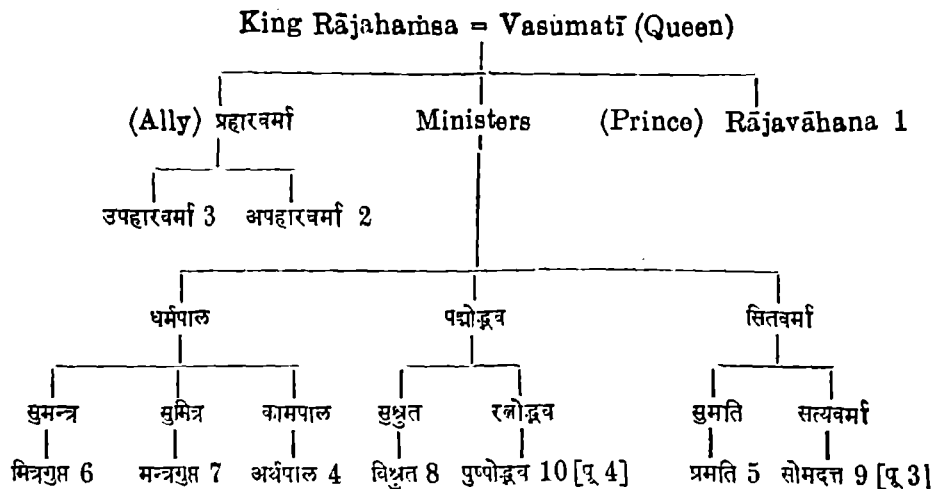
DAŚAKUMĀRACHARITA, the Sanskrit prose-romance of Daṇḍin, deals with the adventures of ten young men of whom three were princes and seven were sons of ministers. To understand their identity clearly it will be necessary to trace their heredity which is set out in the first chapter of the Pūrvapīṭhikā of this work.

King Rājahansa ruled over the Magadha kingdom with Pushpurī as his capital. His queen was Vasumatī. He had three ministers—Dharmapāla, Padmodbhava and Sitavarman. Of Dharmapāla were born three sons—Sumantra, Sumitra and Kāmapāla. Padmodbhava had two sons—Suśrutā and Ratnodbhava. Sitavarman also had two sons—Sumati and Satyavarman. Kāmapāla turned a vagabond in his early days and was never heard of for a long time. Ratnodbhava went to a foreign land on a voyage in pursuit of trade, and his whereabouts too could not be traced for a long time. Satyavarman, the religious-minded, turned a recluse and went on pilgrimage to a distant land, and he too was not heard of subsequently for a long time. The remaining four sons succeeded to the office of their fathers as ministers.

Mānasāra, king of Mālva, once invaded the kingdom of Magadha, but was repelled by King Rājahaṁsa. Smarting under the defeat, King Mānasāra performed penance, propitiated Mahādeva and got from Him an invincible mace. With powers thus improved he again gave fight to King Rājahaṁsa in which Rājahaṁsa suffered a defeat and was laid unconscious by injuries received. Queen Vasumatī and her friends had already been removed to a safe place in the Vindhya by the ministers. The kingdom of Magadha was overrun and annexed by Mānasāra. Queen Vasumatī on hearing of the loss of the king tried to commit suicide, but by accident she was joined to her lord.

At the advice of Sage Vāmadeva who resided in a forest of the Vindhya, Rājahaṁsa with his family took up his abode in the forest itself. At that time Queen Vasumatī gave birth to Prince *Rājavāhana* (1), and the four ministers too got sons. Sumantra's son was *Mitragupta* (2), Sumitra's son was *Mantragupta* (3), Suśruta had the son *Viśruta* (4), and Sumati's son was *Pramati* (5). Added to these five boys, five more boys came into the custody of Rājahaṁsa in his retreat under these circumstances. When Mānasāra invaded Pushpapura a second time, Prahāravarman, king of Mithilā, an ally of Rājahaṁsa, who had gone to Pushpapura

for attending the Sīmanta ceremony of Rājahaṁsa's queen and was staying there, joined Rājahaṁsa in the fight with Mānasāra, but was captured alive by the foe and let off out of pity. Thereupon he hurried back to his city. On his way back he was separated from his two young boys. One of them was sought to be offered as a victim to a goddess by huntsmen. But a Brahmin intervened stating that it was his own boy and got him from them. He then handed over the boy to Rājahaṁsa for bringing him up, since the boy was the son of his ally. The boy was named *Upahāravarmaṇ* (6). Under somewhat similar circumstances the other boy of Prahāravarmaṇ too was brought under the care of Rājahaṁsa who named him *Apahāravarmaṇ* (7). Ratnodbhava who had gone to a foreign land married a wealthy merchant's daughter and out of a desire to see his comrades set out on a voyage back to his own country along with his wife. He was shipwrecked, but his wife catching hold of a plank got to the shore and there she gave birth to a child. The child got separated from its mother and was ultimately taken by a Brahmin to Rājahaṁsa who named him *Pushpodbhava* (8). The vagabond Kāmapāla chanced to come in contact with Tārāvalī, a Yaksha princess, of whom was born *Arthapāla* (9). One day Tārāvalī roused Queen Vasumatī from sleep and handed over the boy to



Persons numbered 1 to 8 are respectively the heroes of the Ucchh-vāsas bearing the same numbers in Daśakumāracharita proper.

Persons numbered 9 & 10 are the heroes of Pūrvapīthikā—Ucchhvā-sas 3 & 4 respectively.

her after stating his history and then disappeared. The recluse Satyavarman took a wife in his new place of domicile and through her got a son. The child was attempted to be drowned in a river by his stepmother in jealousy but was rescued and ultimately brought to Rājahaṃsa who named him *Somadatta* (10). All these ten boys grew up and when they came of age set out on a tour of conquest for retrieving the lost kingdom of Magadha. These are the ten princes whose adventures form the subject-matter of this work. The genealogy of the ten princes is set out in the opposite page. This genealogy is the one set out in the *Pūrvapīṭhikā*. We may however point out two discrepancies between *Pūrvapīṭhikā* and *Daśakumāracharita* proper. In *Pūrvapīṭhikā* Arthapāla is described as born of Tārāvalī whereas *Daśakumāracharita* proper makes him the son of Kāntimatī. *Pūrvapīṭhikā* makes Pramati, the son of Sumati whereas according to *Daśakumāracharita* proper he is the son of Kāmapāla and Tārāvalī.

Daśakumāracharita, as it is now available to us, consists of three parts viz., *Pūrvapīṭhikā*, *Daśakumāracharita* proper and *Uttarapīṭhikā*. *Pūrvapīṭhikā* consists of five *Ucchhvāsas* of which the first chapter deals with the birth of the ten boys referred to above and their coming under the care and protection of King Rājahaṃsa and undergoing

education in common. The second chapter of Pūrvapīṭhikā or the introductory narrative deals with the Digvijaya of Rājavāhana in the course of which he renders assistance to a Brahmin in becoming the emperor of the Nether-world. The third Ucchhvāsa relates the adventures of Somadatta and his marriage with Princess Vāmalochanā, daughter of Vīraketu, king of Ujjain. The fourth narrates the adventures of Pushpodbhava and his wedlock with Bālachandrikā after killing Prince Dāruvarman who was a rival suitor for her hand. The fifth and last chapter of Pūrvapīṭhikā deals with the marriage of Rājavāhana with Avantisundarī, daughter of Mānasāra, king of Mālva and the foe of his father. Then begins Daśakumāra-charita proper which consists of eight Ucchhvāsas on the whole which respectively deal with the adventures of (1) Rājavāhana, (2) Apahāravarman, (3) Upahāravarman, (4) Arthapāla, (5) Pramati, (6) Mitragupta, (7) Mantragupta and (8) Viśruta. The Uttarapīṭhikā which is a short chapter by way of supplement winds up the story which ends with the slaying of Mānasāra in battle and the annexation of Malva to Pushpapura and division of the empire into several principalities and the establishment of the said Kumāras as rulers over them with Rājavāhana as suzerain lord. It may be noted that the stories of nine princes excepting Rājavāhana, which are

related in Ucchhvāsas 3 and 4 of Pūrvapīṭhikā and Ucchhvāsas 2 to 8 of Daśakumāracharita proper are in the nature of auto-biographies related to Rāja-vāhana by the respective heroes.

The question of the identity of Daṇḍin, the author of Daśakumāracharita, is beset with considerable difficulty. A memorable couplet of Rājaśekhara in Śāringadharapaddhati relating to the point which rather increases than clears the mystery about the identity of Daṇḍin, runs as follows :—
 त्रयोऽमयस्त्रयो देवास्त्रयो वेदास्त्रयो गुणाः । त्रयो दण्डिप्रबन्धाश्च त्रिषु लोकेषु
 विश्रुताः ॥ It is generally believed that the three works of Daṇḍin referred to here are Kāvyaḍarśa, Daśakumāracharita and Chhandovichiti. The last of the said works is not available to us, and it has been actually doubted whether Daṇḍin was the author of a work by that name. It has also been surmised by some scholars that Chhandovichiti is only a supplement to Kāvyaḍarśa dealing with metres, now lost to us.

Daṇḍin, the author of Kāvyaḍarśa is generally fixed by scholars in the latter half of the 7th century A.D. chiefly on the following grounds. Kāvyaḍarśa refers to Setubandha, a Prākritic work whose date has been proved by independent evidence to be not later than the 5th century. महाराष्ट्राश्रयां भाषां प्रकृतं प्राकृतं विदुः । सागरः सूक्तिरत्नानां सेतुबन्धादि यन्मयम् ॥ (K. 1-34).

Secondly, there is a reference in *Kāvyaḍarśa* to Pallava kings who ruled over *Kāñchī* till about the 8th century A. D. नासिक्यमध्या परितश्चातुर्वर्ण्यविभूषिता । अस्ति काञ्चित्पुरी यस्यामष्टवर्णाह्वया नृपाः ॥ *Kāvyaḍarśa* (III-114). The city and the kings referred to herein have been identified as *Kāñchī* and Pallavas (*Puṇḍrakas*) respectively by the commentator on *Kāvyaḍarśa* in the following passage—काञ्चीनगर्या पल्लवा नाम क्षितिपतयः सन्तीति विवक्षितार्थस्य चतुरष्टवर्णशब्दाभ्यां व्यामोहकरत्वात्संख्यातत्वम्. Thirdly, the last quarter of the first verse in *Kāvyaḍarśa* is cited by one *Vijayā* for the purpose of a pleasant hit at *Daṇḍin*. The passage in question is सर्वशुक्ला सरस्वती, and *Vijayā*'s reference to it is in the following terms :—नीलोत्पलदलश्यामां विजकां मामजानता । वृथैव दण्डिना प्रोक्ता सर्वशुक्ला सरस्वती ॥ Now *Vijayā*, the author of this verse, otherwise known as *Vijjakā*, it may be noted, was an eminent poetess who assumed the title of *Sarasvatī*, and her claim to that title seems to have received support from great authorities like *Rājaśekhara*. She was the queen of one of the *Karṇāṭaka* kings who ruled in the 7th century. The above verse suggests that *Daṇḍin* must have been a contemporary of her.

Now that the date of *Kāvyaḍarśa* is fairly settled as set out above, the question arises whether *Daśakumāracharita* can also be given the same date. It would be so if both these works had been composed by the same author. No doubt it is generally

believed that Daṇḍin, the author of Kāvyaḍarśa, is identical with Daṇḍin, the author of Daśakumāracharita, but a close careful scrutiny will disclose that the two works could not have proceeded from the same pen. Āchārya Daṇḍin, the author of Kāvyaḍarśa, in describing prose literature says—
 ओजस्समासभूयस्त्वमेतद्भवस्य जीवितम् (I-80). Looking at the style of Daśakumāracharita, we see it is the very reverse of the principle enunciated therein. Daśakumāracharita does not contain high-sounding words. It is marked for the simplicity of style, lack of compounds and for Prasāda, the perspicuity of style which according to Āchārya Daṇḍin is the peculiar feature of poetry. A fastidious critic like Daṇḍin who says that a single fault will spoil the whole work as a single spot of white leprosy will spoil the beauty of the entire person :—
 स्याद्गुणः सुन्दरमपि
 श्वित्रेणैकेन दुर्भगम्—is not at all likely to have in his own prose work violated what according to him is the fundamental principle underlying prose composition.

Then what is the date of Daśakumāracharita? In any event it must have been earlier than its abridgement by Appapa Dīkshita. The lower limit having been thus fixed, how far can we push it back? There is a Kanarese version अभिनवदशकुमारचरित by name, by one Chaṇḍarāja as also a Telugu version by one Ketana. Both these works have been

proved to belong to the thirteenth century. And in view of the fact that several incidents in Daśakumāracharita must have been imported either from वृहत्कथा or कथासरित्सागर of the 11th century, Mr. G.J. Agashe, the learned editor of the Bombay Sanskrit Series edition of Daśakumāracharita, fixes the date of this work at the end of the 11th century A. D. Mr. Kale, however, inclining to the traditional view, identifies the author of Kāvyaadarśa with the author of Daśakumāracharita.

Next we come to the question whether the whole of Daśakumāracharita, as it is now available to us, was written by one and the same author. In answer to this it may be pointed out that even according to the opinion of traditional scholars it is the portion beginning with श्रुत्वा तु भुवनवृत्तान्तमुत्तमाहना विस्मयविकसिताक्षी सस्मितनिदमभापत which I have already referred to as Daśakumāracharita proper that alone represents the genuine work of Daṇḍin. By the way it may be noted that the 7th Ucchhvāsa of the same is निरोध्य i.e., absolutely free from labials, a really remarkable literary feat, a fantastic reason for such use being assigned, viz., that the narrator Mantragupta's lips were aching due to tooth-prints impressed by his spouse Kanakalekhā. The Uttara-pīṭhikā was written by way of supplement by one Chakrapāṇi Dikshita. The Pūrvapīṭhikā is decidedly inferior in literary merit to Daśakumāracharita

proper. There are plenty of grammatical flaws as pointed out in our Notes on Pūrvapīṭhikā. There are also a good many flaws in ideas. Pūrvapīṭhikā, especially the earlier portion of it, lacks the elegance, grace and literary finish which characterise Daśakumāracharita proper. This portion of the work must have therefore proceeded from the pen of a much later writer who supplied the preliminary portion which had been lost to the world.

The Plot of Daśakumāracharita.

PURVAPĪṬHIKĀ

UCCHHVĀSA I.

On being defeated by Mānasāra, king of Malva, Rājahansa, king of Magadha, retreated to the forest of the Vindhya and there took up his abode. His queen Vasumatī gave birth to Rājavāhana there. Nine other babies came under his custody and all the ten boys grew up till they came of age, able to set out on a tour of conquest. This portion of the story is elaborately set out in paragraphs 2, 3 and 4 above.

UCCHHVĀSA II.

Prince Rājavāhana sets out on a tour of conquest along with nine comrades. In the woods of the Vindhya on the way he meets a Brahmin, Mā-

taṅga by name, who solicits his help. The prince deludes his friends and at dead of night proceeds along with the Brahmin. Both of them go to the Nether world through a cavity of the Earth. The Brahmin starts a Homa and throws himself into the fire and emerges thereout in a divine form. The orphan princess of Pātāla offers her love to the Brahmin thus transformed, who then takes her hand and becomes the ruler of Pātāla. After thus rendering help to the Brahmin the prince takes leave of him and comes back to the Earth and grows disappointed when he missed his friends at their last place of meeting. The nine comrades of the prince have started in different directions in search of the prince. The prince roams over the earth in search of his friends and in a garden adjoining Ujjain encounters Somadatta.

UCCHHVĀSA III.

Autobiography of Somadatta. Mattakāla, king of Lāṭa, invades Avanti ruled over by king Vīraketu. Somadatta ranging himself on the side of Vīraketu, slays Mattakāla and weds Princess Vāmalochanā, daughter of Vīraketu. As he is walking along with his bride to the temple of Mahākāla, he meets Prince Rājavāhana. Then Pushpodbhava arrives on the scene.

UCOHHVĀSA IV.

Autobiography of Pushpodbhava. In the course of his rambles Pushpodbhava sees a man falling from a precipice and rescues him and discovers he is no other than his own father Ratnodbhava. Shortly thereafter he rescues his mother who was falling into the fire in grief. Along with his parents he goes to Ujjain and makes friends with a rich merchant named Bandhupāla. He and Bandhupāla's daughter Bālachandrikā fall in love with each other. But she was sought in marriage by Prince Dāruvarman. At Pushpodbhava's suggestion she gives out that a man who sues for her hand must put down the Yaksha of whom she is possessed. Dāruvarman accedes to the condition and invites Bālachandrikā to his own home. Pushpodbhava disguised as a servant-maid accompanies Bālachandrikā and kills Dāruvarman when approaches are being made by him and proclaims that the Yaksha possessed of Bālachandrikā had killed Dāruvarman. A few days later the marriage of Pushpodbhava with Bālachandrikā is celebrated. A little later he meets Rājavāhana at the outskirts of Ujjain. Rājavāhana goes into the city of Ujjain along with Somadatta. He moves under the guise of a Brahmin in the city, distinguished for his merits.

UCCHHVĀSA V.

In a park of the city of Ujjain Prince Rājavāhana beholds Avantisundarī, daughter of his father's foe Mānasāra, ruler of Malva, who had overrun his father's kingdom. Both the prince and the princess fall in love with each other. In pursuance of a plan to which the prince and the princess are party a magician displays his powers of magic to King Mānasāra, professing to show the celebration of his daughter's marriage to a man of divine loveliness. Under this pretext the magician brings about a real wedlock between Prince Rājavāhana and Avantisundarī and they both retire to their bed-chamber to enjoy sports at will. The prince entertains the princess with a narration of all and sundry news about all the fourteen worlds.

DAŚAKUMĀRACHARITA (Proper)

FIRST UCCHHVĀSA.

Both the prince and the princess enjoy sports at will in the latter's bed-chamber, and the prince fallen asleep due to fatigue wakes up after a dream and finds his feet confined in silver shackles. The princess wakes up and raises a cry of wail, and all near by come to know about the incident. The matter is reported to Chaṇḍavarman, the regent of the state. Pending final orders from Darpasāra, the legal ruler, Chaṇḍavarman confines Rājavāhana

in a wooden cage and puts his friend Pushpodbhava with his family in prison. Enraged at the refusal by Simhavarman, the king of Aṅgas, to give his daughter in marriage to him, Chaṇḍavarman marches against the capital of Champā and out of distrust in others he takes the prince in the wooden cage along with his expedition. Chaṇḍavarman defeats the king of Aṅgas and resolves to marry his daughter Ambālikā on the next day. Meanwhile he receives the reply of Darpasāra and pursuant thereto gives orders to present the prince for being trampled under the foot of an elephant on the next day which he would witness after the wedding.

Accordingly the next morning the prince and the elephant are kept ready for the purpose. Just then the silver shackles binding the prince's feet break and take the form of a nymph who congratulates the prince on his fast approaching prosperity. The cry is heard that Chaṇḍavarman has been killed by a robber. The prince mounts the elephant and drives to the home of Chaṇḍavarman and hails the assassin with an offer of help. The assassin turns out to be none other than his own Apahārarman. The allies of Simhavarman whom he had sent for complete the victory of Simhavarman, and they are brought near the prince by Apahārarman's friend Dhanamitra. Taking his seat under a banyan tree on the banks of the Gaṅgā, the prince finds all his

comrades in the assembly, and after relating his own adventures and those of Somadatta and Pushpodbhava, begins to hear the tales of his other friends of whom Apahāravarma is the first to speak as set out in the next chapter.

SECOND UCCHHVĀSA.

Autobiography of Apahāravarma. In the course of his rambles Apahāra at the outskirts of the city of Champā enquires about the sage Marīchi to learn from him tidings about his master Prince Rājāvāhana. He meets Marīchi himself who is not yet known to him as such. Marīchi relates how he fell a victim to the charms of the prostitute Kāmamañjarī who in order to win a stake enticed his heart and cast him off after her victory at the stake was announced. He discloses himself as Marīchi thus reduced to a miserable life and he promises help to Apahāra in finding out the whereabouts of Prince Rājāvāhana in the near future after regaining his power of penance.

Resolving to stay at Champā in pursuance of the sage's advice, he once meets Virūpaka reduced to the state of a naked Buddhistic mendicant who originally was the son of a wealthy merchant but was impoverished by the prostitute Kāmamañjarī and reduced to abject penury. Apahāra advises him to wait for a while during which time he will take steps for the restoration of his wealth by Kāmā-

mañjarī herself. Apahāra takes to the thieving profession and mingles with gamblers. He makes friends with Vimardaka and through him gets initiation into the dice-play. One day at dead of night Apahāra, when returning after robbing a wealthy merchant's house, meets Kuberadatta's daughter Kulapālikā who is marching towards her lover Dhanamitra in order to evade marriage with Arthapati to whom her father proposed to give in marriage in contravention of his previous promise to give her to Dhanamitra on the ground that Dhanamitra has become impecunious. Apāhāra evades detection by the citizens marching with torches in hand and eventually manages to take Kulapālikā to Dhanamitra's home and earns the eternal gratitude of Dhanamitra. With the help of Kulapālikā, Apahāra and Dhanamitra plunder the home of her father in consequence of which the proposed marriage with Arthapati is postponed for a month. Apahāra gives a magic wallet to Dhanamitra and directs Dhanamitra to receive the king's consent to use it. Dhanamitra describes the wallet to the king by stating that it would fill with a hundred thousand gold coins every morning. The king gives his consent to Dhanamitra to enjoy the wallet at his will. At a music assembly Apahāra witnesses the dance of Rāgamañjarī, sister of Kāmamañjarī and falls in love with her. In order to win her hand Apahāra enters into a bargain with Kāmamañjarī

that he would steal the leather purse from Dhanamitra and give it to her if she would arrange to bring about a wedlock between himself and Rāgamañjarī, and it is followed up with quick success.

News is forecast to the hearing of the king that Vimardaka, a servant of Arthapati, would steal the leather wallet from Dhanamitra. Vimardaka is really a spy engaged by Apahāra to watch the activities of Arthapati. Dhanamitra with feigned grief reports the theft to the king who suspecting Kāmamañjarī to be in possession of the wallet, summons and interrogates her. In order to save their skin Kāmamañjarī and her mother give out Arthapati as the donor of the purse to them. Arthapati is put into chains and banished from the kingdom and his wealth confiscated. Dhanamitra weds Kulapālikā on an auspicious day. Once in a fit of intoxication due to drink Apahāra runs into the street and he is caught by the city guards. He hatches a plan by which his reputed friend Dhanamitra and sweetheart Rāgamañjarī could escape punishment for themselves and if possible could extricate Apahāra too. Under the pretext of learning the place where Rāgamañjarī's jewels had been secreted, her nurse Sṛgālikā learns the plan from Apahāra. In pursuance thereto Dhanamitra approaches the king and requests him to employ gentle means against Apahāra in order to learn the whereabouts of the magic wallet which had been secreted by Apahāra.

The jailor Kāntaka is encouraged by Sṛgālikā in love for the king's daughter and in order to make a subterranean passage from the jail to the princess's chamber engages the services of Apahāra by tempting words promising his freedom. Apahāra bores a tunnel leading to the princess's chamber and beholds the supreme beauty of the princess lying asleep. He falls in love with her but presently returns to the jail and kills Kāntaka and escapes from the prison. In these days Chaṇḍavarman invades the city of Champā and captures alive King Simhavarman and resolves to wed his daughter Ambālikā on the next day. Apahāra enters *in cognito* into Chaṇḍavarman's home. When he is about to seize the hand of Ambālikā he strikes him at the chest with a sword and kills him. When on hearing the assassination of Chaṇḍavarman (related at the end of the last chapter), Prince Rājavāhana hastens to meet the triumphant assassin, he recognises him as his own friend Apahāra-varman and is overjoyed at his sight. Thus ends the autobiography of Apahāra-varman. Prince Rājavāhana then directs Upahāra-varman to tell his story which he does in the next chapter.

THIRD UCCHHVĀSA.

Autobiography of Upahāra-varman. At the outskirts of Mithilā in the Vindhya in the course of his rambles in search of Rājavāhana, Upahāra meets

a nurse who relates how she being in charge of her king Prahāravarma's younger child dropped down the boy in a forest in fright when the king was attacked by robbers, how king Prahāravarma along with his queen was put into prison by his elder brother's son who captured his kingdom and how he, Upahāravarma, would be of the same age as the boy dropped down if he had grown up in safety. Upahāra discloses to her that he is the self-same boy and resolves to release his parents from bondage and recapture the lost kingdom of his father. In view of his being a stranger and one unknown in the locality he hits upon a plan to win the affection of the princess Kalpasundarī, queen of Vikaṭavarman who had usurped the throne of his father. With the help of the nurse and her daughter he causes the exhibition of his likeness to the queen at the sight of which she is filled with passion, already estranged that she was from her husband.

An interview is brought about between the queen and Upahāra in her own garden, and after they had enjoyed their mutual company Kalpasundarī is consoled by Upahāra by devising a means to do away with Vikaṭavarman. She is to show the picture of Upahāra to her husband and ask him if he would welcome the acquisition of a personality like that. Vikaṭavarman falls in line with the queen's suggestion. The *modus operandi* consists in the queen's performing a Homa at the end of

which she is to ring a bell at which Vikaṭavarman is to present himself before the queen and disclose all his recent secrets, whereupon the queen will transmit the personality of Upahāra to Vikaṭavarman. In strict conformity with the plan Homa is performed by the queen. Upahāravarmaṇ pretending to be the queen having assumed his personality rings the bell at whose call Vikaṭavarman presents himself and discloses all his secrets. At the end he kills Vikaṭavarman and throws his mangled parts into the fire. He is hailed by the queen and accepted by the public as Vikaṭavarman himself metamorphosed. Pretending that his psychology too has changed with the change of the body, he reverses all the evil designs disclosed as secrets, releases his parents from bondage and lives happily with Kalpa-sundarī after restoring the lost kingdom to his father and himself enjoying the status of a crown prince. At this stage he receives the emissaries of Simhavarman, king of Aṅgas, for help against Chaṇḍavarman who had besieged the city of Champā. In response thereto Upahāra quickly mobilises his forces and marches towards the Aṅgas where at the sands adjoining Champā he meets Rājavāhana whose sight fills him with joy. Nextly Prince Rājavāhana directs Arthapāla to tell his adventures which the latter narrates in the next chapter.

FOURTH UCCHHVĀSA.

Autobiography of Arthapāla. In the vicinity of Kāśī in the course of his rambles Arthapāla sees Pūrṇabhadra preparing to commit suicide and asks him the cause of his grief. Pūrṇabhadra relates his story which necessarily involves the history of Arthapāla's father Kāmapāla. Pūrṇabhadra had committed theft and was sentenced to death and under the supervision of the minister Kāmapāla he was sought to be trampled under the foot of an elephant. Pūrṇabhadra managed to ward off the elephant's attack and moved by compassion, Kāmapāla engaged him in his service and treated him as friend. Out of confidence Kāmapāla related his story to Pūrṇabhadra. Turning a profligate in his early life, Kāmapāla chanced to meet in Kāśī King Chaṇḍasimha's daughter Kāntimatī and fell in love with her. A union eventually took place and a male child (no other than Arthapāla) was born of Kāntimatī and was cast off the cemetery. Tāravalī who had been the wife of Kāmapāla in a previous birth chanced to see the child crying, took her to her father Maṇibhadra, a lord of Yakshas. He in his turn took the child to Kubera who in view of the previous birth of the child ordained him to be taken to king Rājahansa living in the Vindhya forest to be reared along with Rājavāhana, the would-be sole emperor of the earth. After the death of Chaṇḍaghosha the kingdom of Kāśī devolved on his

younger son Simhaghosha whom during minority Kāmapāla brought up and on whose behalf he ruled over Kāśī as the regent. When Prince Simhaghosha came of age he was corrupted by evil advisers at whose instance he ordered Kāmapāla to be stripped of his eyes so as to result in his death. Accordingly Kāmapāla was going to be done away with on the next day, and Pūrṇabhadra concludes that he wants to give up his life before the death of Kāmapāla.

Arthapāla on hearing Pūrṇabhadra's speech discloses himself as the son of Kāmapāla and hits upon a plan to save his father. When Kāmapāla is brought to the gallows, Arthapāla, remaining hidden in a tamarind tree above, lets fall on the head of his father a snake which bites him as the result of which he is neglected as dead. Arthapāla however arrests the spread of poison. His mother Kāntimatī requests the king's permission to take her dead husband to her home and the request is readily granted. When taken home, Kāmapāla is cured of poison by Arthapāla who knows the spells and herbs to counteract the poison. Entrenched in his own home, Kāmapāla gives fight to the king. Arthapāla bores a tunnel from their home to the king's palace where on the way he meets with Princess Maṇikarnikā (his would-be-wife) living in a big underground cellar. After comforting the host of ladies attending on Maṇikarnikā, Artha-

pāla gets through the tunnel to Simhagoshā's bed-chamber, captures him alive and brings him to the presence of his father Kāmapāla. Simhagoshā is kept in confinement, and Kāśī falls into the hands of Kāmapāla with Arthapāla as the crown prince. The wedding of Arthapāla with Maṇikarnikā takes place. Arthapāla with Kāmapāla and his followers goes to the city of Champā to offer help to the king of Aṅgas against the seige of his city by Chaṇḍavarman, and there he meets Rājavāhana on the sands adjoining the city. Next Rājavāhana directs Pramati, another son of Kāmapāla, to relate his story which he does in the next chapter.

FIFTH UCCHHVĀSA

Autobiography of Pramati. In the course of his rambles Pramati finds himself stranded at night under the shade of a tree in the forest of the Vindhya. Imploring the protection of the guardian-deity of the tree, he lies asleep. While asleep he finds himself transported to a palace with a host of ladies lying asleep on his left and the princess lying near him on the right. He is smitten with love for her and she too falls in love, but both continue the sleeping posture. Suddenly he again falls asleep and at dawn wakes up to find himself in the midst of the same tree of the forest. As he is struck with wonder at what it is, a divine lady approaches him and discloses herself as his mother Tārāvalī,

wife of Kāmapāla. She has been seized of a ghost for one full year in punishment of the angry departure from her husband Kāmapāla, and she is now heading towards the expiry of the curse. When she heard the prayer of Pramati whom she still failed to recognise as her son she transported him to the palace of Dharmavardhana, king of Śrāvastī and laid him safe in the apartment of the princess. She went and enjoyed a festival in a temple and came back to the palace, caused the sleep of her son again and conveyed him back to the original forest. Now she recognises him as her son and after disclosing the incident to him she walks away to meet her husband. Pramati resolves to go to Śrāvastī and procure the realisation of his love. On the way he witnesses a cockfight and makes friends with an old Brahmin, the owner of the victorious cock. He proceeds to Śrāvastī and beholds his picture in the hands of a certain friend of the princess and sends word to the princess through her that he would take steps to procure admission into her harem. He comes back to the old Brahmin, and both of them devise a plan for the purpose.

The old Brahmin disguises Pramati as his daughter and offers him to the king for protection and safe custody till he brings the intended bridegroom for her. Having got admission into the apartment of the princess Navamālikā, he freely

mingles with her, but one day gives the slip and rejoins the old Brahmin. Now the Brahmin takes Pramati as he is to the king's presence, stating that he is the intended bridegroom and calls for the restoration of his daughter. A vigorous search is made for the Brahmin's daughter but she is found nowhere. The Brahmin threatens to fall into the fire and in order to avert it the king offers his own daughter to the intended bridegroom. Thus matrimony between Pramati and Princess Navamālikā is brought about. Then he hurries to Champā to offer assistance to Simhavarman against the bombardment of the city of Champā by Chaṇḍavarman. Here it is his good luck to meet Prince Rājavāhana. The prince then directs Mitragupta to relate his adventures which he does in the next chapter.

SIXTH UCCHHVĀSA.

Autobiography of Mitragupta. In the course of his rambles Mitragupta goes to Dāmalipta, capital of the Sumha country ruled over by Tuṅgadhanvan who had remained childless for a long time and after propitiating the goddess Vindhyavāsini got two children, a son Bhīmadhanvan by name and a daughter, by name Kandukāvati on the condition laid down by the goddess that the daughter on coming of age should be given to any person whom she loves and that the son should be subordinate to him. Mitragupta sees the princess playing with a

ball in an adjoining park of the city and falls in love with her. Her female friend Chandrasenā is attending on her at the place. Chandrasenā was in love with one Kośadāsa with whom Mitragupta makes friends. But Chandrasenā's love was thwarted by Prince Bhīmadhanvan who longed to enjoy her. At the sight of Mitragupta the princess too falls in love with him.

News of this love gradually reaches the king's ears, and the king, true to his promise, resolves to give her in marriage to Mitragupta. Bhīmadhanvan grows jealous of Mitragupta, invites him to his chambers and causes him to be bound and thrown into the sea. Mitragupta struggles in the waters of the sea for one full day at the expiry of which he is rescued by a ship of Greeks and taken in but kept bound in chains by the orders of the captain. The Greek ship proceeds on its voyage, but is encountered on the way by a pirate ship whose crew attack the Greek ship and after crushing the inmates begin to loot the Greek ship. Mitragupta offers to give fight on the side of the Greeks if he is set free. Accordingly he is set free and deals a crushing defeat on the crew of the pirate ship with arrows incessantly discharged from his bow and ultimately captures alive the pirate-captain whom on observation he finds to be none other than Prince Bhīmadhanvan. Bhīmadhanvan is put into chains.

at the orders of the Greek captain. The Greek ship proceeds on its voyage and by adverse wind heads towards a mountainous shore of the sea. Mitragupta lands on the shore to witness the beauties of the scenery of the mountain and drinks the waters of a beautiful lake situate near by. At this stage a Brahmarākshasa confronts him and challenges him to answer four questions to which he gives suitable replies. The questions and answers are set out in order in the following couplet.

किं क्रूरं स्त्रीहृदयं को गृहिणः प्रियहिताय दारगुणाः ।
 कः कामः संकल्पः किं दुष्करसाधनं प्रज्ञा ॥

In support of his answers Pramati cites the anecdotes of the four women—धूमिनी, गोमिनी, निम्बवती and नितम्बवती. The Brahmarākshasa is very much pleased on hearing the answers. At that time drops of water as huge as pearls drop down from the sky. Directing his eyes upward, he notices a Rākshasa dragging a damsel in the sky. The Brahmarākshasa attacks the Rākshasa, and both of them kill each other in the fight. The damsel falls down into the hands of Pramati who finds her to be his own sweetheart Princess Kandukāvati. Then along with the princess the Greek ship proceeds on its voyage and by a favourable wind lands at the shore of Dāmalipta. There Mitragupta finds both the king and the queen mourning the loss of their children and resolving

to fast unto death. Both the prince and the princess are presented by Mitragupta to the king who then celebrates the wedlock of his daughter with Mitragupta, and the wedding of Kośadāsa with Chandrasenā also takes place. On hearing the seige of Champā by Chaṇḍavarman, Mitragupta hurries to offer help to Simhavarman, the king of Aṅgas and meets Rājavāhana on the sands adjoining the city. The prince then directs Mantragupta to relate his adventures which he does in the next chapter.

SEVENTH UCCHHVĀSA.

Autobiography of Mantragupta. In the course of his rambles Mantragupta goes to a cemetery in the Kalinga country where he sees Princess Kanakalekhā who has been brought there by a goblin at the behest of his master, a Siddha (sorcerer), and is sought to be killed by the Siddha for the attainment of miraculous powers. Mantragupta drags the sword from the hands of the Siddha and kills him with the same and rescues the princess. He falls in love with the princess and moves along with her in her apartment without being discovered by others. Her father King Kardana goes to spend a few days on the sea side. There he is attacked by Jayasinha, a ruler of Āndhra, and taken captive by him. Mantragupta hatches a plan to rescue him. Though the Āndhra king desires to wed Kanakalekhā, he is deterred by a report that the princess is

possessed of a Yaksha and nobody can take her hand without exorcising the Yaksha. Mantragupta camps in the vicinity in the guise of a great ascetic with great miraculous powers, surrounded by a number of disciples. The Āndhra king seeks the advice of the ascetic to gain the hand of the princess. It is arranged that the king should bathe in a lake when Mantragupta would perform magical rites by virtue of which the king would emerge from the waters with a metamorphosed body, able to withstand and drive out the Yaksha. Jayasimha enters the lake and in the midst of the waters Mantragupta squeezes him to death and himself comes out as the metamorphosed king. He then sets free King Kardana and his daughter. The king of Kaliṅgas gives his daughter in marriage to Mantragupta, and the kingdom of Āndhras also comes under the sway of the king of Kaliṅgas. Mantragupta, with an army comes to the assistance of Simhavarman, king of Aṅgas, at the seige of Champā by Chaṇḍavarman. On the sands adjoining the city of Champā he meets Rājavāhana. Prince Rājavāhana then directs Viśruta to narrate his adventures which he does in the next chapter.

EIGHTH UCCHHVĀSA.

Autobiography of Viśruta. In the Vindhya forest in the course of his rambles Viśruta meets an

eight year old boy crying for an old man fallen into a well near by. Viśruta lifts the old man from the well and gives water and fruits to the boy and asks the old man the cause of their plight. The old man tells there was a lord of Vidarbhas, Puṅyavarman by name. Him did the son Anantavarman succeed on the throne. The latter's minister Vasurakshita counselled him to rule the kingdom righteously and in conformity with the science of statecraft. An evil friend of his, Vihārabhadra, advised him contra. The latter's advice appealed to the king who thereupon led a dissipate life.

The neighbouring king of Aśmakas, Vasantabhānu by name, sent his minister's son Chandrapālita who in order to create dissensions in the ranks of Anantavarman made friends with Vihārabhadra and caused anarchy to prevail in the kingdom of Anantavarman. The Aśmaka king caused disaffection in the army of Anantavarman. He also instigated Bhānuvarman, a king of foresters, to fight against Anantavarman. In the fight against Bhānuvarman all the vassals of Anantavarman including the Aśmaka king came to the help of Anantavarman against the depredations of the forester-king. On the banks of the Narmadā where the troops had assembled Anantavarman enticed the danseuse of a vassal of his, the king of Kuntalas, and enjoyed her. The Aśmaka king drew pointed attention of the

Kuntala king to the gross misdemeanour of Anantavarman. The Aśmaka and the Kuntala kings plotted against Anantavarman and weaned away the other vassals too from the side of Anantavarman. In the battle that ensued Anantavarman was killed and his kingdom seized by Vasantabhānu. Anantavarman's minister Vasurakshita tried to take the latter's eight year old boy Bhāskaravarman, his thirteen year old daughter Mañjuvādinī and his queen Vasundharā to a place of safety but died on the way. The small retinue that accompanied the queen and her children went to Māhishmatī and entrusted their care to Anantavarman's half-brother Mitrarvarman. Mitrarvarman did not take kindly to the guests and tried to kill the boy. In order to avert mischief from her husband's half-brother, the queen sent away the boy along with Nālijāṅgha, the old man that relates the story. As they were passing through the Vindhya forest, the boy grew thirsty and the old man who tried to draw water from the well near by, fell into it and has been extricated therefrom by Viśruta as already stated.

Viśruta resolves to crush Vasantabhānu and restore the boy to his father's throne. Viśruta asks a hunter passing near by what is the news in Māhishmatī. He replies it is full of festivities since Chaṇḍavarman's brother Prachaṇḍavarman goes there to wed Mañjuvādinī. Viśruta hits upon a

plan and gives a poisoned wreath to the old man and asks him to deliver it to the queen and cause the death of Mitrarvarman. Accordingly the queen kills Mitrarvarman with the poisoned wreath and to avoid suspicion makes her daughter wear the same on her breast after washing off the poison with an antidote suggested by Viśruta himself. In further pursuance of the plan Viśruta goes along with the boy-prince—Bhāskaravarman to the city of Māhishmatī and receives alms from the hands of the queen Vasundharā. Viśruta assassinates Prachaṇḍavarman in the council-hall of the city in an unwary moment. Along with the boy, Viśruta hides himself in a cavity prepared by himself under the idol of Durgā in the temple. Next morning the queen worships the goddess Durgā at the shrine and at a signal from her both Viśruta and the boy emerge and make their appearance in public. Welcomed by the people as one protected by the goddess, the boy becomes king, and Viśruta becomes his minister who weds Princess Mañjuvādīnī. Viśruta makes Mitrarvarman's minister Āryaketu, the minister of the new king Bhāskaravarman and consolidates his kingdom of Māhishmatī.

UTTARAPIṬHIKĀ.

Viśruta continues his autobiography. Viśruta plans to recapture the Vidarbhas from the king of Āsmakas and raises an army. The king of Āsmakas

marches against the boy's army and he is encountered by Viśruta who kills the king of Aśmakas, and thus both Vidarbha and Aśmaka kingdoms fall into the hands of Bhāskaravarman. Viśruta then installs the boy on the Vidarbha throne. The queen and the boy give Prachāṇḍavarman's kingdom of Utkala to Viśruta. Setting out again in search of Rājavāhana, Viśruta is summoned by the king of Aṅgas for help. In obeying the call for help Viśruta meets Prince Rājavāhana in the vicinity of Champā. Here the autobiography ends, but the further story is wound up as follows.

Thus in the vicinity of Champā are assembled eight friends viz., Rājavāhana, Apahārarvarman, Upahārarvarman, Arthapāla, Pramati, Mitragupta, Mantragupta and Viśruta. Somadatta is also sent for and joins them. Rājavāhana receives a letter from his father Rājahaṁsa which states that at the advice of the sage Vāmadeva, the king had waited all these years and on coming to know of Rājavāhana's whereabouts from the sage, he sends his command to the prince to return forthwith to Pushpapura along with his friends. Starting in obedience to his command, the nine young men march first to Ujjain, defeat and kill Mānasāra, take possession of the Malva kingdom and after releasing Pushpodbhava who had been imprisoned along with his family by Mānasāra's minister Chāṇḍavarman, all the ten boys reach Pushpapura and pay homage

to their father. At the advice of Sage Vāmadeva each one of the young men is allotted the kingdom earned by him. Rājavāhana weds Princess Avantisundarī and becomes the king of both the Magadha and Ujjain, and the others rule over their respective kingdoms with Rājavāhana as the suzerain lord.

We give below a list of the names of the heroes and their wives.

| Husband | Wife |
|------------------|--|
| 1. Rājavāhana | Avantisundarī, daughter of Mānasāra, king of Malva. |
| 2. Apahāravarman | Ambālikā, daughter of Simhavarman, king of Aṅgas. Concubine — Rāgamañjarī. |
| 3. Upahāravarman | Kalpasundarī, daughter of Kalindavarman, king of Kāmarūpa and widow of Vikatavarman, king of Mithilā. |
| 4. Arthapāla | Maṇikarnikā, daughter of Chaṇḍaghoshā (and mother Āchāravatī), son of Chaṇḍasimha (and mother Līlavatī), king of Kāśī. |
| 5. Pramati | Navamālikā, daughter of Dharmavardhana, king of Śrāvastī. |

- | | |
|------------------|---|
| 6. Mitragupta | Kandukāvati, daughter of Tūṅgadhanvan, king of Sumhas. |
| 7. Mantragupta | Kanakalekhā, daughter of Kardana, king of Kalingas. |
| 8. Viśruta | Mañjuvādinī, daughter of Anantavarman, king of Vidarbhās. |
| 9. Somadatta | Vāmalochanā, daughter of Vīraketu, king of Avanti. |
| 10. Pushpodbhava | Bālachandrikā, daughter of Bandhupāla. |

We note below a few legendary tales hovering round the name of Daṇḍin, current among the orthodox pandits, which, though historically unsound, will be amusing to read.

A dispute arose between Daṇḍin and Kālidāsa as to who was the greater poet, and the matter was referred to arbitration by Goddess Sarasvatī. Daṇḍin secretly propitiated the goddess who pronounced a verdict in his favour thus:—*कविर्दण्डी कविर्दण्डी कविर्दण्डी न संशयः*. Kālidāsa grew wroth and asked her—*कोऽहं रण्डे (कोऽहं ब्रूहि तदा मूढं according to a different report)* to which the Goddess replied—*त्वमेवाहं त्वमेवाहं त्वमेवाहं न संशयः*.

Ballāla's Bhojaprabandha brings out a curious contemporaneity between Daṇḍin and other poets thus. King Bhoja offered a passage as the last foot of a verse descriptive of early dawn, which

other poets were called upon to fill by supplying the preceding three feet according to the practice known as Samasyāpūraṇa. The verse as thus completed runs as follows :—

| | |
|------------|---------------------------------------|
| Bhavabhūti | —अरुणकिरणजालैरन्तरिक्षे गतक्षे |
| Daṇḍin | —चलति विष्टिरवाते मन्दमन्दं प्रभाते । |
| Kālidāsa | —युवतिजनकदम्बे नाथमुक्तोष्टविम्बे |
| Bhoja | —चरमगिरिनितम्बे चन्द्रबिम्बं ललम्बे ॥ |

Kāvicharitra refers to several descriptions by different poets of Sarasvatī, the Goddess of learning, appearing as a beautiful damsel playing with a ball.

Daṇḍin :—

एकोऽपि त्रय इव भाति कन्दुकोऽयं
कान्तायाः करतलरागरक्तरक्तः ।
भूमौ तस्मिन्स्वखण्डशुभ्रगौरगौरः
खस्थः सन्नयनमरीचिनीलनीलः ॥

Bhavabhūti—

विदितं ननु कन्दुक ते हृदयं दयिताधरसंगमल्लुब्ध इव ।
वनिनाकरतामरसाभिहतः पतितः पतितः पुनरुत्पतसि ॥

Kālidāsa—

पयोधरोकारधरो हि कन्दुकः करेण रोषादभिहन्यते मुहुः ।
इतीव नेत्राकृति भीतमुत्पलं स्त्रियाः प्रसादाय पपात पादयोः ॥

We may note a critical saying which sets out the comparative merits of Daṇḍin and other poets as follows :—

दण्डिनः पदलालित्यं भारवेरर्थगौरवम् ।
उपमा कालिदासस्य भवभूतेः स्वयं क्वचित् ॥

The word क्वचित् in the above couplet is generally accepted to refer to Uttararāmacharita in particular. According to a different reading the last foot of the above couplet reads as—माघे सन्ति त्रयो गुणाः.

Speculation has been rife among modern scholars about the origin of the appellation of Daṇḍin. दण्ड, a staff, being the characteristic of an ascetic, some scholars take Daṇḍin as an ascetic. The traditional type of pandits ascribe the name Daṇḍin as derived from a repeated use of the word दण्ड in the Maṅgala śloka of Daśakumāracharita at the beginning of the Pūrvapīthikā.

The style of Daśakumāracharita is marked for the brevity of expression. It reminds one of Pāṇini's sūtras and of the grammarians' maxim which puts the saving of a half syllable on a par with the birth of a son—अर्धमात्रालाघवेन पुत्रोत्सवं मन्यन्ते वैयाकरणाः.



॥ दशकुमारचरितम् ॥

—
पूर्वपीठिका ।

प्रथमोच्छ्वासः ।

ब्रह्माण्डच्छत्रदण्डः शतधृतिभवनाम्भोरुशो नालदण्डः

क्षोणीनौकूपदण्डः क्षरदमरसरित्पट्टिकाकेतुदण्डः ।

ज्योतिश्चक्राक्षदण्डस्त्रिभुवनविजयस्तम्भदण्डोऽङ्घ्रिदण्डः

श्रेयस्त्रैविक्रमस्ते वितरतु विबुधद्वेषिणां कालदण्डः ॥

DAŚAKUMĀRACHARITA—PURVAPIṬHIKĀ

THE FIRST UCCHHVĀSA.

May the leg of Trivikrama confer prosperity on you,—the leg which serves as a handle for the umbrella of the Universe, as a thick stalk for the residential lotus of Brahman, as a mast for the vessel of the Earth, as a flagstaff waving the cloth of the divine river, as an axle round which the wheel of luminaries turns, as a pillar in honour of the conquest of the the three worlds and as the club of the God of Death to the enemies of the gods.

अस्ति समस्तनगरीनिकषायमाणा, शश्वदगण्यपण्यविस्तारितमणिगणादिवस्तुजातव्याख्यातरत्नाकरमाहात्म्या, मगधदेश-शेखरीभूता पुष्पपुरी नाम नगरी ॥

तत्र वीरभटपटलोत्तरङ्ग-तुरङ्गकुञ्जरमकरभीषण-सकलरिपु-गणकटकजलनिधिमथनमन्दरायमाणसमुद्दण्डभुजदण्डः, पुरंदर-पुराङ्गणवनविहरणपरायणगीर्वाणतरुणगणिकागणजेगीयमानया अतिमानया शरदिन्दुकुन्दघनसारनीहारहारमृणालमरालसुरगज-

There is a city named Pushpapurī which serves as a model for all cities, which by the countless heaps of gems and the like wares spread out for sale incessantly proclaims its greatness like that of the Ocean (*lit.*, the storehouse of gems) and which is the capital of the Magadha country.

Therein there was a king named Rājahaṁsa whose (proud) mighty staff-like arm played the role of Mount Mandara in the matter of churning the Ocean of the entire army of foes, abounding in waves, as it were, by rows of heroic soldiers and dreadful with sharks, as it were, by horses and elephants. He was distinguished all over by a very wide reputation frequently sung by a great many celestial youthful courtesans who were keen at sporting in the gardens in the courtyards of Indra's city,—a reputation which resembled in form (more properly, colour) the autumnal moon, jasmine flowers, camphor, snow, pearl-necklace, lotus-

नीरक्षीरगिरिशिट्टहासकैलासकाशनीकाशमूर्त्या रचितदिगन्तराल-
 पूर्त्या कीर्त्या अभितः सुरभितः, स्वर्लोकशिखरोरुचिररत्नरत्नाकर-
 वेलामेखलावलयितधरणीरमणीसौभाग्यभोगभाग्यवान्, अनवरत-
 यागदक्षिणारक्षितशिष्टविशिष्टविद्यासंभारभासुरभूसुरनिकरः, विर-
 चितारातिसंतापेन प्रतापेन सतततुलितवियन्मध्यहंसो राजहंसो
 नाम घनदर्पकन्दर्पसौन्दर्यसौन्दर्यहृद्यनिरवद्यरूपो भूपा बभूव ।
 तस्य वसुमती नाम सुमती लीलावतीकुलशेखरमणी बभूव ॥

रोषणेक्षणेन निटिलेक्षणेन भस्मीकृतचेतने मकरकेतने तदा

stalks, swans, divine elephants, water, milk, Śiva's laughter, Mount Kailāsa and reeds and which filled the spaces between the distant extremities. He had the good fortune to enjoy as his wife the Earth girdled by the shores of the Ocean abounding in big beautiful gems appearing like so many peaks of Meru. By largesses perpetually offered at sacrifices, he patronised the generality of Brahmins who were pious and shone by the peculiar weight of their learning. By his valour which hit hard his foes, he equalled for ever the Sun high up in the sky; and he was possessed of a handsomeness as charming and faultless as that of Cupid in the height of his pride. He had a wife named Vasumatī, the wise, a gem among ladies.

When Cupid had his body burnt to ashes by Śiva through his wrathful eye, it appears that—out

भयेन अनवद्या वनितेति मत्वा, तस्य रोलम्बावली केशजालम् ,
 श्रेमाकरो रजनीकरो विजितारविन्दं वदनम् , जयध्वजायमानो
 मीनो जायायुतोऽक्षियुगलम् , सकलसैनिकाङ्गवीरो मलयसमीरो
 निःश्वासः, पथिकहृदलनकरवालः प्रवालश्राधराबिम्बम् , जयशङ्खो
 बन्धुरा लावण्यधरा कंधरा, पूर्णकुम्भौ चक्रवाकानुकारौ पयोधरौ,
 ज्यायमाने मार्दवासमाने विसलते च वाहू, ईषत्कुललीलाव-
 तंसकलहारकोरको गङ्गावर्तसनाभिः नाभिः, दूरीकृतयोगिमनोरथो

of fear and on seeing that the lady was free from
 guilt,—the row of bees belonging to him became
 her lock of hair; his dear friend, the Moon, became
 her face which vanquished the lotus; the fish serv-
 ing as the emblem of victory on his flagstaff, in
 association with his bride, became her pair of eyes;
 the commander of all his soldiers—the breeze of
 Mount Malaya became her breath; the tender leaf,
 the razor for cutting the hearts of travellers, became
 her lower lip which resembled a Bimba fruit; the
 conch that used to be blown for proclaiming his
 victory became her charming and elegant neck; his
 two filled-up jars became her breasts which imitated
 a pair of Chakravāka birds; the two lotus plants
 which served as his bow-strings and which were
 unequalled in tenderness became her pair of hands;
 the slightly open bud of the blue lotus worn by him
 for fancy became her navel which was akin to
 the whirlpool of the Gaṅgā; his victorious chariot

जैत्ररथः अतिघनं जघनम्, जयस्तम्भभूते सौन्दर्यभूते विघ्नित-
यतिजनारम्भे रम्भे च ऊरुयुगम्, आतपत्रसहस्रपत्रं पादद्वयम्,
अस्त्रभूतानि प्रसूनानि तानीतराप्यङ्गानि च समभूवन्निव ॥

विजितामरपुरे पुष्पपुरे निवसता सा अनन्तभोगलालिता
चसुमती वसुमतीव मगधराजेन यथामुखमन्वभावि ॥

तस्य राज्ञः परमविधेयाः धर्मपाल-पद्मोद्भव-सितवर्धनाम-
धेयाः धीरधिपणानधीरितत्रिवुधाचार्यविचार्यकार्यसाहित्याः कुला-
मात्यास्त्रयोऽभूवन् ॥

which banished the hopes of celibates transformed itself into her expansive hip; the pair of plantain-stems which served as his pillars of victory, represented the essence of beauty and frustrated the vows of ascetics, became her pair of thighs; his lotus-umbrella became her pair of feet; and his flower-arrows became her other limbs.

That Vasumatī who was brought up in endless luxuries was enjoyed, like the Earth cherished by the hoods of Ādiśeṣha, to his heart's content by the king of Magadha who lived in Pushpapura which excelled the city of the gods.

The King had three hereditary ministers named Dharmapāla, Padmodbhava and Sitavarman, who were extremely dutiful and whose keen intellect put to shame the statesmanship of the preceptor of the gods.

तेषां सितवर्मणः सुमतिसत्यवर्मणौ, धर्मपालस्य सुमन्त्रसु-
मित्रकामपालाः, पद्मोद्भवस्य सुश्रुतरत्नोद्भवौ इति तनयाः समभूवन् ।
तेषु धर्मशीलः सत्यवर्मा संसारासारतां बुद्ध्या तीर्थयात्राभिलाषीः
देशान्तरमगमत् । विटनटवारनारीपरायणो दुर्विनीतः कामपालो
जनकाग्रजन्मनोः शासनमतिक्रम्य भुवं बभ्राम । रत्नोद्भवोऽपि
वाणिज्यनिपुणतया पारावारतरणमकरोत् । इतरे मन्त्रिसूनवः
पुरंदरपुरातिथिषु पितृषु यथापूर्वमन्वतिष्ठन् ॥

ततः कदाचित् नानाविधमहदायुधनैपुण्यरचितागण्यजन्य-
राजन्यभौलिपालिनिहितनिशितसायको मगधनायकः, मालवेश्वरं

Of these Sitavarman had two sons named Sumati and Satyavarman; Dharmapāla had three sons named Sumitra, Sumantra and Kāmapāla; and Padmodbhava had two sons named Suśruta and Ratnodbhava. Of these, Satyavarman, being virtuous, realising the futility of worldly things and desirous of going on a pilgrimage, went to a foreign land. Kāmapāla, running after debauches, dancers and prostitutes and leading a profligate life, roamed over the Earth in disregard of the dictates of his father and elder brother. Ratnodbhava too crossed the sea on account of his high taste for trade. The rest of the ministers' sons followed in the footsteps of their forefathers when their fathers went to heaven.

Then once upon a time, the king of Magadha who had aimed his sharp arrows at the rows of

प्रत्यग्रसंग्रामघस्मरं समुत्कटमानसारं मानसारं प्रति, सहेलन्यक्कृत-
जलधिनिर्घोषाहंकारेण भेरीज्ञांकारेण हठिकाकर्णनाक्रान्तभयचण्डि-
मानं दिग्दन्तावलवलयं विघूर्णयन्, निजभरनमन्भेदिनीभरणाय-
स्तभुजगराजमस्तकवलेन चतुरङ्गवलेन संयुतः, संग्रामाभिलाषेण
रोषेण महताविष्टो निर्ययौ । मालवनाथोऽप्यनेकानेकपयूथसनाथः,
विग्रहः सर्वाग्रह इव साग्रहः, अभिमुखीभूय भूयो निर्जगाम ॥

तयोरथ रथतुरगसुरक्षुण्णक्षोणीसमुद्भूते करिघटाकटस्रव-
न्मदधाराधौतमूले नव्यवल्लभवरणागतदिव्यकन्याजनजवनिकापट-

heads of princes in innumerable battles fought with skill in various powerful arms, went out in great fury, eager to give battle to Mānasāra, the king of Mālva, who was causing pillage in a war just begun and who was overflowing with a wealth of pride. He went out, driving round and round the multitude of elephants in charge of the extremities in different quarters, who were struck with panic of sudden alarm given by the beat of his drum which easily put down the pride of the roaring sea, and accompanied by an army consisting of all the four limbs which by the pressure of the Earth bending under its weight caused pain to the array of heads of the serpent-king. The king of Mālva also, accompanied by numerous hosts of elephants and appearing verily as a battle in human form, marched again in fury towards him.

मण्डप इव विद्यतलव्याकुले धूसीपटले, दिविपदध्वनि धिक्कृतान्य-
ध्वनिपटह्र्वानत्रधिरिताशेषदिगन्तरालं, शस्त्राशस्त्रि हस्ताहस्ति
परस्वराभिहतसैन्यं जन्यमजनि । तत्र मगधराजः प्रक्षीणसकल-
सैन्यमण्डलं मालवराजं जीवप्राङ्मभिगृह्य कृपालुतया पुनरपि
स्वराज्ये प्रतिष्ठापयामास ॥

ततः स रत्नाकरमेखलाम् इलाम अनन्यशासनां शासत् ,
अनपत्यतया नारायणं सकललोकैककारणं निरन्तरमर्चयामास ॥

Then when the column of dust—which rose from the earth trampled by the hoofs of the horses of chariots, whose bottom was washed by the streams of rut flowing from the temples of hosts of elephants and which appeared like a cloth-tent with screens all round for the divine damsels arrived for choosing their fresh lovers—spread over the surface of the sky, a fight ensued between them, wherein the beat of drums drowning other sounds deafened all the distant quarters of the sky and wherein both the ranks assailed each other, meeting weapon by weapon and hand by hand. There the king of Magadha captured alive the king of Mālva whose entire army had been crushed, and graciously established him again in his kingdom.

Then ruling over the Earth girdled by the sea with paramount power, he constantly worshipped Nārāyaṇa, the sole author of the Universe, on account of childlessness.

अथ कदाचित्तदमहिषी देवी 'देवेन कल्पवल्लीफलमाप्नुहि इति प्रभातसमये सुखप्रमवलोकितवती । सा तदा दयितमनोरथपुष्पभूतं गर्भमधत्त । राजापि संपन्न्यकृताखण्डलः सुहृन्नृपमण्डलं समाहूय निजसंपन्नमनोरथानुरूपं देव्याः सीमन्तोत्सवं च्यधत्त ॥

एकदा हितैः सुहृन्मन्त्रिपुरोहितैः सभायां सिंहासनासीनः, गुणैरहीनः, ललाटनटन्यस्ताञ्जलिना द्वारपालेन व्यज्ञापि—'देव, देवसंदर्शनलालसमानसः कोऽपि देवेन विरच्यपूजनाहो यतिद्वारदेशमध्यास्त' इति । तदनुज्ञातेन तेन स मंयमी नृपसमीपमनायि ॥

Then one day his crowned queen dreamt an auspicious dream in the early morn, wherein she heard a voice, 'Get thou the fruit of the Kalpaka plant through the king.' Then she bore pregnancy, the flower which forestalled the fruit of her lover's desire. The king also who put to shame Indra in wealth invited his royal allies and performed the 'Sīmanta festival for the queen in conformity with his wealth and pleasure.

One day when the king, unrivalled in merit, was seated on the throne in the assembly along with his well-wishing friends, ministers and advisers, he was informed by his doorkeeper with the palms of hands united in respect and placed on his forehead—'Your Highness, a certain ascetic deserving of your respect stands at the threshold, eager to

भूपतिरायान्तं तं विलोक्य सम्यग्ज्ञाततदीयगूढचारभावो.
 निखिलमनुचरनिकरं विसृज्य मन्त्रिजनसभेतः प्रणतमेनं मन्दहास-
 मभाषत—‘ननु तापस, देशं सापदेशं भ्रमन्भवांस्तत्र तत्र
 भवदभिज्ञातं कथयतु’ इति । तेनाभाषि भ्रूमणवलिना प्राञ्ज-
 लिना—‘देव, शिरसि देवस्याज्ञामादाय एनं निर्दोषं वेपं स्वीकृत्य
 मालवेन्द्रनगरं प्रविश्य, तत्र गूढतरं वर्तमानः, तस्य राज्ञः समस्त-
 मुदन्तजातं विदित्वा प्रत्यागमम् । मानी मानसारः स्वसैनिकायु-
 ष्मत्तान्तराये संपराये भवतः पराजयमनुभूय वैलक्ष्यलक्ष्यहृदयो

have an interview with Your Highness.’ On his being permitted, the ascetic was brought by him near the king.

On seeing him coming, the king who recognised him as his spy left off all his followers and accompanied by his ministers, spoke with a smile to him as he bent low—‘Ascetic, tell what you gathered here and there, roaming over the country in disguise.’ The spy who was an expert in touring the earth replied with folded palms:—‘Your Highness, having received your command by my head, put on this innocent garb, entered the city of the king of Mālva and remained there quite hidden, I came back, having known the entire news of that king. The proud Mānasāra, having met with defeat at your hands in the battle which shortened the lives of his soldiers, with his heart smarting under the

वीतदयो महाकालनिवासिनं कालीविलासिनमनश्वरं महेश्वरं
समाराध्य, तपःप्रभावसंतुष्टादस्मादेकवीरारातिर्त्री भयदां गदां
लब्ध्वा, आत्मानमप्रतिभटं मन्यमानो महाभिमानो भवन्तमभि-
योक्तुमुद्युक्ते । ततः परं देव एव प्रमाणम्' इति ॥

तदालोच्य निश्चितकृत्यैरमात्यै राजा विज्ञापितोऽभूत्—
'देव, निरपायेन दैवसहायेन योद्धुमरातिरायाति । तस्मादस्माकं
युद्धं सांप्रतमसांप्रतम् । सहसा दुर्गसंश्रयः कार्यः' इति तैर्वहुधा
विज्ञापितोऽप्यखर्वेण गर्वेण विराजमानो राजा तद्वाक्यमकृत्यमि-
त्यनादृत्य प्रतियोद्धुमना बभूव । शितिकण्ठदत्तशक्तिसारो मानसारो

shame, and stripped of mercy, propitiated the immortal Maheśvara, the resident of Mahākāla and the lover of Kālī, and obtained from him who was pleased with his penance, a terrific club for slaying a matchless heroic adversary, and thinking himself unrivalled and being puffed up, takes steps to attack you. With regard to what is to be done, Your Highness will be the sole judge.'

The King was informed by his ministers who on a consideration of the same determined on his future action thus—'Your Highness, the adversary comes to fight with the formidable assistance of God. Therefore a battle is not proper for us now. Fortification should be done at once.' Though he was thus informed by his ministers in several ways the king who shone with unbounded pride

योद्धमनसाम्प्रीभूय सामप्रीसमेतः अङ्केशं मगधदेशं प्रविवेश ।
 तदा तदाकर्ण्य मन्त्रिणो भूमहेन्द्रं मगधेन्द्रं कथञ्चिदनुनाय,
 रिपुभिरसाध्ये विन्ध्याटवीमध्ये अवरोधान्मूर्खबलरक्षितान्नवेश-
 यामासुः ॥

राजहंसस्तु प्रशस्तवीतैन्यसैन्यसमेतः तीव्रगत्या निर्गत्या-
 धिकरुषं द्विषं रुरोध । परस्परबद्धैरयोरेतयोः शूरयोस्तदा तदा-
 लोकनकुतूहलागतगगनचराश्चर्यकारणे रणे वर्तमाने, जयाकाङ्क्षी
 मालवदेशरक्षी, विविधायुधैर्यथैर्याञ्चितसमरतुलितामरेश्वरस्य

turned a deaf ear to their advice as unworthy of being followed, and desired in his turn to counter-attack him. Mānasāra with the might of power conferred by Śiva, taking the lead in aggression and fully equipped, marched into the Magadha country without difficulty. Then on hearing the same, the ministers after somehow persuading the emperor of the world and king of Magadha, placed his ladies under the protection of a reserve force in the midst of a forest on the Vindhya mountain, inaccessible to foes.

Rājahaṁsa, on the other hand, accompanied by an admirable warlike host, went forth in hot haste and checked his much indignant foe. When these two warriors were engaged in attacking each other and when a fight ensued which astonished the denizens of the sky that came out of curiosity to witness the same, the ruler of the Mālva country, expecting

मगधेश्वरस्य तस्योपरि पुरा पुरारातिदत्तां गदां प्राहिणोत् । निशित-
 शरनिकरशकलीकृतापि सा पशुपतिशासनस्यावन्ध्यतया सूतं
 निहत्य रथस्थं राजानं मूर्च्छितमकार्षीत् । ततो वीतप्रमहा
 अक्षतविमहा वाहा रथमादाय दैवगत्या अन्तःपुरशरण्यं महारण्यं
 प्राविशन् । मालवनाथो जयलक्ष्मीसनाथो मगधराज्यं प्राज्यं
 समाक्रम्य पुष्पपुरमध्यतिष्ठत् ॥

तत्र हेतिततिहतिश्रान्ता अमात्या दैवगत्यानुत्क्रान्तजीविता
 निशान्तवातलब्धसंज्ञाः कथंचिदाश्वस्य, राजानं समन्तादन्वीक्ष्य

a victory, aimed the club formerly given him by Śiva at the king of Magadha who had equalled the king of gods in battles fought with a steady use of his multifarious weapons. Though rent to pieces by successive discharges of sharp arrows, the club, by reason of the unfailing character of Paśupati's mandate, killed the charioteer and caused the king on his chariot to swoon. Then the unbridled horses, being uninjured in body, drew the chariot and accidentally entered the big forest wherein the ladies had taken refuge. The king of Mālva favoured by the Goddess of victory overran the vast kingdom of Magadha and occupied Pushpapura.

There the ministers worn out by injuries inflicted by numerous weapons, fortunately did not lose their lives, recovered their senses by the breeze of the early morn, somehow took up consolation, looked around and not seeing the king, came to the

अनवलोकितवन्तो दैन्यवन्तो देवीमवापुः । वसुमती तु तेभ्यो नि-
खिलदैन्यक्षतिं राज्ञोऽदृश्यत्वं चाकर्ण्योद्विग्ना शोकसागरमग्ना रम-
णानुगमने मतिं व्यधत् । 'कल्याणि, भूरमणमरणमनिश्चितम् ॥
किञ्च दैवज्ञकथितो मथितोद्धतारातिः सार्वभौमोऽभिरामो भविता
सुकुमारः कुमारस्त्वदुदरे वसति । तस्मादद्य तव मरणमनुचितम्'
इति भूषितभाषितैरमात्यपुरोहितैरनुनीयमानया तया क्षणं क्षण-
हीनया तूष्णीमस्थायि ॥

अथ अर्धरात्रे निद्रानिलीढनेत्रे परिजने, विजने शोकपारा-
वारमपारमुत्तर्तुमशक्नुवती, सेनानिवेशदेशं निःशब्दलेशं शनै-
queen in low spirits. On hearing from them the ruin
of the entire army and the disappearance of the
king, Vasumatī became disgusted and immersed in
the ocean of grief and took her resolve to follow her
lord. The ministers and advisers consoled her in
dignified words saying, 'Noble lady, the king's
death is uncertain. Besides, a charming tender son
lives in your womb who, as told by astrologers, is
bound to become the sole emperor after rooting out
his haughty enemies. Therefore, your death at this
stage is improper.' On being thus consoled, she
stood silent for a moment in dejection.

Then at dead of night when servants were fast
asleep, (*lit.*, had their eyes closed by sleep) she
being unable to cross the endless ocean of grief in
solitude, slowly passed the place where the army

रतिक्रम्य, यस्मिन् रथस्य संसक्ततया तदानयनपलायनश्रान्ता गन्तुमक्षमाः क्षमापतिरथ्या पथ्याकुलाः पूर्वमतिष्ठन्तस्य निकट-
चटतरोः शाखायां मृतिरेखायामिव क्वचिदुत्तरीयाधेन वन्धनं
मृत्तिसाधनं विरच्य मर्तुकामा, अभिरामा वाङ्माधुरीविरसीकृत-
कलकण्ठा साश्रुकण्ठा व्यलपत्—‘लावण्योपमितपुष्पसायक भू-
नायक, भवानेव भाविन्यपि जन्मनि वल्लभो भवतु’ इति ॥

तदाकर्ण्य नीहाकरकिरणनिकरसंपर्कलब्धावबोधो मागधः
अगाधरुधिरविक्षरणनष्टचेष्टो देवीवाक्यमेव निश्चिन्वानः, तन्वानः

had camped and still silence prevailed, and came to a banyan tree near the place where, on account of the dashing of the chariot, the king's horses, being unable to go further through the fatigue caused by dragging the charoit and running, had previously stopped on the way in perturbation. Making a deadly noose with a fragment of her apron on a portion of its branch which appeared like an index of death and desirous of committing suicide, she with her lovely figure, her sweet voice that frustrated cuckoos and her throat choked with tears, cried out in grief:—‘O King like unto Cupid in loveliness, may you yourself be my lord in my future birth as well.’

On hearing this the lord of Magadha who came back to his senses by the contact of the multitudinous rays of the Moon and who was motionless on account of profuse bleeding, concluded that it

प्रियवचनानि, शनैस्तामाह्वयत् । सा मसंभ्रममागत्य अमन्द-
हृदयानन्दसंपुल्लवदनारविन्दा तमुपोषिताभ्यामिवानिमिषिताभ्यां
लोचनाभ्यां पिबन्ती, विकल्पेण स्वरेण पुरोहितामात्यजनमुच्चै-
राहूय तेभ्यस्तमदर्शयत् ॥

राजा निटिलन्टचुम्बितनिजचरणाम्बुजैः प्रशंसितदैवमाहा-
त्म्यैरमात्यैरभाणि—‘देव, रथ्यचयः सारथ्यपगमे रथं रभसा-
दरप्यमनयत्’ इति । ‘तत्र निहतसैनिकग्रामे संग्रामे, मालव-
पतिना आराधितपुरातिना प्रहितया गदया दयाहीनेन ताडितो
मूर्च्छामागत्य वने निशान्तपवनेन बोधितोऽभवत्’ इति मही-

was the queen's statement and gently called out for her in loving words. On coming hurriedly, with her lotus-like face beaming with unbounded joy, she drank him, as it were, with unwinking eyes that had observed a fast, and with a distinct voice called out for the advisers and ministers aloud and showed him to them.

The king was told by his ministers whose foreheads kissed his lotus-like feet and who extolled the might of Providence:—‘Your Highness, on the loss of the charioteer, the horses suddenly flew off, leading the chariot to the forest.’ The king said, ‘There when numerous soldiers were slain in battle, the lord of Mālva by whom the conqueror of Tripurā had been pleased, mercilessly threw his club and struck me, with the result that I swooned and

पतिरकथयत् । ततो विरचितमहेन मन्त्रनिबहेन विरचितदेवानुकूल्येन कालेन शिविरमानीय अपनीताशेषशल्यो विकसितनिजाननारविन्दो राजा सहसा विरोपितव्रणोऽकारि ॥

विरोधिदैवधिककृतपुरुषकारो दैन्यव्याप्ताकारो मगधाधिपतिः अधिकाधिकाधिरमात्यसंमत्या मृदुभापितया तया वसुमत्या मत्या कलितया च समबोधि—‘देव, सकलस्य भूपालकुलस्य मध्ये तेजोवरिष्ठो गरिष्ठो भवानद्य विन्ध्यवनमध्यं निवसतीति जञ्जुद्गदसमाना विराजमाना संपत् तटिल्लोव सहसैबोदेति

came to my senses by the breeze of the early morn in this forest.’ Then the king was brought to the camp in due course through the favour of Providence by his ministers who enjoyed the happy occasion, and on the arrows being taken out from his person, his lotus-like face brightened, and he was at once relieved of his pain.

The lord of Magadha whose valour had been thrown into the shade by an adverse fate, whose person was enshrouded in humility and who was suffering from extreme mental agony, was informed by the gentle-speaking Vasumatī on due consideration with the approval of ministers—‘O Lord, that you, the most valiant and greatest of all monarchs, should have to live to-day in the interior of woods in the Vindhya, only proves that Fortune shining like a bubble in water, appears and perishes suddenly like a lightning. So whatever is done is done

नश्यति च । तन्निखिलं देवायत्तमेवावधार्य कार्यम् । किंच
पुरा हरिश्चन्द्ररामचन्द्रमुख्या असंख्या महीन्द्रा ऐश्वर्योपमित-
महेन्द्रा दैवतन्त्रं दुःखयन्त्रं सम्यगनुभूय पश्चादनेककालं निज-
राज्यमकुर्वन् । तद्वदेव भवान् भविष्यति । कंचन कालं वि-
रचितदैवसमाधिर्गताधिस्तिष्ठतु तावत्' इति ॥

ततः सकलसैन्यसमन्वितो राजहंसः तपोविभ्राजमानं
वामदेवनामानं तपोधनं निजाभिलाषावाप्तिसाधनं जगाम । तं
प्रणम्य तेन कृतातिथ्यः तस्मै कथितकथ्यः तदाश्रमे दूरीकृतश्रमे
कंचन कालमुषित्वा निजराज्याभिलाषी मितभाषी सोमकुलावतंसो

by the will of God alone. Moreover, in days of yore, Hariśchandra, Rāmachandra and other numberless kings, equals though they were to Mahendra in power, fully suffered from the cycle of misery which works by the will of destiny and then for a long time ruled over their kingdoms. Likewise you will also do. For some time you had better remain in deep meditation of God, free from anxiety.'

Then accompanied by his entire army, Rājahanṣa went to a hermit named Vāmadeva who was blazing by his power of penance, through whom he was to realise his ambition. After saluting him and on being received by him with courtesy; Rājahanṣa told the sage what he had to say and lived for some time in his hermitage free from worries; and with intent to recover his kingdom;

राजहंसो मुनिमभाषत—‘भगवन् मानसाराः प्रबलेन दैवबलेन मां निर्जित्य मद्भोग्यं राज्यमनुभवति । तद्वदहमप्युग्रं तपो विरच्य तमरातिमुन्मूलयिष्यामि लोकशरण्येन भवत्कारुण्येनेति नियमवन्तं भवन्तं प्राप्रवम्’ इति । ततस्त्रिकालज्ञस्तपोधनो राजानमवोचत्—‘सखे, शरीरकाश्यकारिणा तपसा अलम् । वसुमती-गर्भस्थः सकलरिपुकुलमर्दनो राजनन्दनो नूनं संभविष्यति । कंचन कालं तूष्णीमास्व’ इति । गगनचारिण्यापि वाण्या ‘सत्यमेतत्’ इति तदैवावोचि । राजापि मुनिवाक्यमङ्गीकृत्य अतिष्ठत् ॥

Rājahaṁsa who was a man of few words and an ornament of the Lunar race told the sage—‘Your Holiness, Mānasāra, having vanquished me with the powerful assistance of God, enjoys the kingdom that I used to enjoy. Thinking that I might also likewise do severe penance and extirpate my foe through your grace which is competent to afford shelter to the world, I have approached you in the midst of your austerities.’ Then the sage, a knower of all the three times and one whose wealth consisted of penance, told the king—‘Friend, enough of penance which famishes your body. The prince in the womb of Vasumatī is certainly going to crush all your enemies. Keep quiet for some time.’ At the same time a voice from the sky also cried out—‘This is true.’ And the king remained, having acquiesced in the words of the sage.

ततः संपूर्णगर्भदिवसा वसुमती सुमुहूर्ते सकललक्षणलक्षितं
 सुतमसूत । ब्रह्मवर्चसेन तुलितवेधसं पुरोधसं पुरस्कृत्य कृत्यवि-
 न्महीपतिः कुमारं सुकुमारं जातसंस्कारेण बालालंकारेण च विराज-
 मानं राजवाहननामानं व्यधत् । तस्मिन्नेव काले सुमति-सुमन्त्र-
 सुमित्र-सुश्रुतानां मन्त्रिणां प्रमति-मित्रगुप्त-मन्त्रगुप्त-विश्रुताख्या
 महदभिख्याः सूनवो नवोद्यदिन्दुरुचश्चिरायुषः समजायन्त ।
 राजवाहनो मन्त्रिपुत्रैरात्ममित्रैः सह बालकेलीरनुभवन्नवर्धत ॥

अथ कदाचिदेकेन तापसेन रसेन राजलक्षणविराजितं

Then on the completion of the last day of her pregnancy, Vasumatī delivered herself of a son marked by all good features in an auspicious hour. Placing in the forefront his priest who equalled Brahman by the resplendency of his Brahminhood, the king who knew the right thing to do, made the baby-prince who was shining with the birth-ceremony' and child's ornaments, Rājavāhana by name. At the same time, for the ministers—Sumati, Sumantra, Sumitra and Suśruta, sons were born, named Pramati, Mitragupta, Mantragupta and Viśruta, possessed of good personality and splendour akin to that of the newly rising Moon and endowed with long lives. Rājavāhana grew, enjoying children's plays along with his friends, the ministers' sons.

Then once a certain sage affectionately handed over to the king a certain boy of tender years, shining

कंचिन्नयनानन्दकरं सुकुमारं कुमारं राक्षे समर्प्यावोचि—‘भूवल्लभ,
कुशसममिदानयनाय वनं गतेन मया काचिदशरण्या व्यक्तकार्पण्या
अश्रु मुञ्चन्ती वनिता विलोकिता । “निर्जने वने किंनिमित्तं
रुद्यते त्वया” इति पृष्टा सा करसरोरुहैरश्रु प्रमृज्य सगद्गदं माम-
वोचत्—“मुने, लावण्यजितपुष्पसायके मिथिलानायके कीर्ति-
व्याप्तसुधर्मणि निजसुहृदो मगधराजस्य सीमन्तिनीसीमन्तमहो-
त्सवाय पुत्रदारसमन्विते पुष्पपुरमुपेत्य कंचन कालमधिवसति,
समाराधितगिरीशो मालवाधीशो मगधराजं योद्धुमभ्यगात् । तत्र
अख्यातयोरेतयोरसंख्ये संख्ये वर्तमाने, सुहृत्साहायकं कुर्वाणो

with kingly signs and pleasing to the eyes, and
said—‘O lord of the Earth, when I went to the
forest for bringing Kuśas and Samits, a certain lady
was seen by me, helpless, obviously miserable and
shedding tears. On being asked by me, “Why do you
weep in the solitary forest?” she wiped off her tears
with her lotus-like hands and told me, sobbing—
“O sage, when the lord of Mithilā who had defeated
Cupid in handsomeness and reached the council of
Indra by his fame came to Pushpapura along with
his sons and wife for attending the Śimanta festival
of the wife of his friend, the king of Magadha, and
lived there for some time, the king of Mālva who
had pleased Śiva came to fight the king of Magadha.
There when a big fight ensued between these two
illustrious persons, the lord of Videhas—Prahāra-

निजबले सति विदेहे विदेहेश्वरः प्रहारवर्मा जयवता रिपुणाभि-
गृह्य कारुण्येन पुण्येन विसृष्टो हतावशेषेण शून्येन सैन्येन सह-
स्वपुरगमनमकरोत् ॥

“ततो वनमार्गेण दुर्गेण गच्छन्नधिकबलेन शबरवलेन
रभसादभिहन्यमानो मूलवलाभिरक्षितावरोधः स महानिरोधः
पलायिष्ट । तदीयार्भकयोर्यमयोर्धात्रीभावेन परिकल्पिता अहं महु-
हितापि तीव्रगतिं भूपतिमनुगन्तुमक्षमे अभूव । तत्र विवृतवदनः
कोऽपि रूपी कोप इव व्याघ्रः शीघ्रं मामाघ्रातुमागतवान् ।
भीताहमुदग्रप्राणिं स्वलन्ती पर्यपतम् । मदीयपाणिभ्रष्टो वालकः
कस्यापि कपिलाशवस्य क्रोडमभ्यलीयत । तच्छवाकर्षिणोऽमर्षिणो

varman, rendering assistance to his friend, was captured by his victorious foe, his army having met with slaughter, but luckily let off out of pity, and he then moved towards his own city with his surviving thinned army.

“Then going through an impassable forest-path, he was suddenly attacked by a very powerful host of hunters, and placing his ladies under the protection of his reserve force, he fled under imperative necessity. Myself and my daughter who had been charged with the nursing of his young twin sons were unable to follow the king in his speed. There a certain tiger with opened mouth, like fury incarnate, came in a hurry to devour me. Being terrified and slipping on a steep stone, I fell down. Slipping from my hands,

व्याघ्रस्य प्राणान्बाणो बाणासनयन्त्रमुक्तोऽपाहरत् । विलोलालको
 बालकोऽपि शबरैरादाय कुत्रचिदुपानीयत । कुमारमपरमुद्वहन्ती
 मद्बुहिता कुत्र गता, न जाने । साहं मोहं गता केनापि कृपालुना
 वृष्णिपालेन स्वकुटीरमावेश्य विरोपितत्रणाऽभवम् । ततः स्वस्थी
 भूय भूयः क्षमाभर्तुरन्तिकमुपतिष्ठासुरसहायतया दुहितुरनभिज्ञात-
 तया च व्याकुलीभवामि” इत्यभिदधाना “एकाकिन्यपि स्वामिनं
 गमिष्यामि” इति सा तदैव निरगात् ॥

‘अहमपि भवन्मित्रस्य विदेहनाथस्य विपन्नमित्तं विषाद-
 मनुभवंस्तदन्वयाङ्कुरं कुमारमन्विष्यंस्तदैकं चण्डिकामन्दिरं सुन्दरं

the boy got hidden in the chest of a certain cow's carcass. An arrow discharged from a bow took away the life of the furious tiger which was dragging that carcass. And the boy whose hair in front was hanging in a disturbed state was seized by the hunters and taken somewhere. My daughter holding the other boy—I don't know where she is gone. In that state I swooned and was admitted by a certain magnanimous shepherd in his cottage and dressed of my wounds. Then on becoming alright, desirous of going near the king once again, I am at sea on account of helplessness and want of information about my daughter.” After saying so, she at once went forth saying—“Single as I am, I shall go to my master.”

‘And then smarting under the grief due to the calamity of your friend, the lord of Videhas, and

प्रागाम् । तत्र संततमेवंत्रिघबिजयसिद्धये कुमारं देवतोपहारं करिष्यन्तः किराताः — “महीरुहशाखावलम्बिनमेनमसिलतया वा, सैकततले खनननिक्षिप्तचरणं लक्षीकृत्य शितशरनिकरेण वा, अनेकचरणैः पलायमानं कुक्कुरवालकैर्वा दंशयित्वा संहनिष्यामः” इति भाषमाणा मया समभ्यभाष्यन्त—“ननु किरातोत्तमाः, घोरप्रचारे कान्तारे स्खलितपथः स्थविरभूसुरोऽहं मम पुत्रकं काचिच्छायायां निक्षिप्य मार्गान्वेषणाय किञ्चिदन्तरमगच्छम् । स कुत्र गतः, केन वा गृहीतः, परीक्ष्यापि न वीक्ष्यते । तन्मुखावलोकनेन विनाऽनेकान्यहान्यतीतानि । किं करोमि, कं यामि, भवद्भिर्न किमदर्शि” इति ॥

searching for the boy who was the future sprout of his race, I went to a beautiful temple of Chandikā. There the hunters who were about to tender the boy as a victim to the Deity for meeting with similar victory everywhere, were speaking out—“Shall we hang this boy on the branch of a tree and kill him by the sword? Or, by sharp arrows aimed at him after digging his feet in sand? Or, by making pups hither and thither bite him while running?” They were then told by me, “Ye best hunters, I am an aged Brahmin that lost his way in the dangerous forest. After placing my son in the shade somewhere, I went a little distance in search of a track. Where is he gone? By whom was he seized? He is not to be seen in spite of scrutiny. Many days have passed

‘द्विजोत्तम, कश्चिदत्र तिष्ठति । किमेष तव नन्दनः सत्यमेव । तदेनं गृहाण” इत्युक्त्वा दैवानुकूल्येन मह्यं तं व्यतरन् । तेभ्यो दत्ताशीरहं बालकमङ्गीकृत्य शिशिरोदकादिनोपचारेणाश्रास्य निःशङ्कं भवदङ्कं समानीतवानस्मि । एनमायुष्मन्तं पितृरुगो भवानभिरक्षतात्’ इति । राजा सुहृदापन्नमित्तं शोकं तन्नन्दन-विलोकनमुखेन किञ्चिदधरीकृत्य तमुपहारवर्मनाम्ना आहूय राज-वाहनमिव पुषोष ॥

जनपतिरेकस्मिन्पुण्यदिवसे तीर्थस्नानाय पक्कणनिकटमार्गेण गच्छन् अवलया कयाचिदुपलालितमनुपमशरीरं कुमारं कञ्चिदव-

without my seeing his face. What am I to do ? Where am I to go ? Was he not seen by you ?”

‘To this they said, “O best Brahmin, here there is one. Is he really your son ? Then take him.” And then fortunately they gave him to me. I blessed them, took the boy, consoled him by the application of cold water and the like and have brought him near you free from danger. Accordingly you shall, like his own father, protect the boy, may he live long.’ Overcoming a little the grief due to his friend’s calamity by the joy of seeing his son the king called him by the name of Upahāravarman and brought him up like Rājavāhana.

The king, when passing through a road near a hunters’ colony for a holy bath on a sacred day, saw a certain boy of matchless features being fondled by a certain woman and out of curiosity asked

लोक्य कुतूहलाकुञ्जस्तामपृच्छत्—‘भामिनि, रुचिरमूर्तिः’ सराज-
गुणसंपूर्तिरसावर्भको भवदन्वयसंभवो न भवति । कस्य नयना-
नन्दनः, निमित्तेन केन भवदधीनी जातः? कथ्यतां याथातथ्येन
त्वया’ इति ॥

प्रणतया तया शबर्या सलीलमलापि—‘राजन् आत्म-
पत्नीसमीपे पदव्यां वर्तमानस्य शक्रसमानस्य मिथिलेश्वरस्य सर्व-
स्वमपहरति शवरसैन्ये मदयितेनापहृत्य कुमार एष मह्यमर्पितो
व्यवर्धत’ इति । तदवधार्य कार्यज्ञो राजा मुनिकथितं द्वितीयं
राजकुमारमेव निश्चित्य सामदानाभ्यां तामनुनीय अपहारवर्मे-
त्याख्याय देव्यै ‘वर्धय’ इति समर्पितवान् ॥

her—‘Lady, this child who is possessed of a charm-
ing person and abounds in kingly features is not a
member of your race. Whose son is he? For what
reason did he come under your charge? Tell me
the truth.’

After saluting him, the huntress spoke with
joy—‘O king, when a host of hunters seized all the
belongings of the Indra-like lord of Mithilā who
was wending his way through a track near their
colony, this boy was taken by my lover and hand-
ed over to me, and he grew.’ On hearing the same,
the king who knew the right course of action con-
cluded that he was the second prince mentioned by
the sage, persuaded her by soft words as well as
gifts, and naming him Apahāravarma, handed him
over to the queen, bidding her bring him up.

कदाचिद्वामदेवशिष्यः सोमदेवशर्मा नाम केचिदेकं बालकं राज्ञः पुरो निक्षिप्याभाषत—‘देव, रामतीर्थे स्नात्वा प्रत्यागच्छतामया काननावनौ वनितया कयापि धार्यमाणमेनमुज्ज्वलाकारं कुमारं विलोक्य सादरमभाणि—“स्थविरे, का त्वम् । एतस्मिन्नटवीमध्ये बालकमुद्वहन्ती किमर्थमायासेन भ्रमसि” इति ॥

‘वृद्धयाप्यभाषि—“मुनिवर, कालयवननाम्नि द्वीपे कालगुप्तो नाम धनाढ्यो वैश्यवरः कश्चिदस्ति । तन्नन्दिनीं नयनानन्दकारिणीं सुवृत्तां नाम एतस्माद्दीपादागतो मगधनाथमन्त्रिसंभवो रत्नोद्भवो नाम रमणीयगुणालयो भ्रान्तभूवल्यो मनोहारी व्यवहारी उपयम्य सुवस्तुसंपदा श्वशुरेण संमानितोऽभूत् । कालक्रमेण

Once a disciple of Vāmadeva named Somadevaśarman, after placing a certain boy in front of the king, said—‘Your Highness, when I was returning after bathing in the Rāmatīrtha, I saw this boy of brilliant personality borne by a certain woman in the forest-land and asked her courteously—“Old lady, who are you ? Why do you worry by roaming over this middle of the forest, carrying the boy ?”

‘The old woman also said, “O best of sages, in the island called Kālayavana there is a wealthy noble Vaiśya named Kālagupta. The Magadha king’s minister’s son, Ratnodbhava by name, a storehouse of attractive virtues, who had toured throughout the globe, a charming person and trader who went forth from this continent, married his (Kālagupta’s).

नताङ्गी गर्भिणी जाता । ततः सोदरविलोकनकुतूहलेन रत्नोद्भवः
 कथंचिच्छशुरमनुनीय चपललोचनयानया सह प्रवहणमारुह्य
 पुष्पपुरमभिप्रतस्थे । कल्लोलालिकाभिहतः पोतः समुद्राम्भस्य-
 मज्जत् । गर्भभरालसां तां ललनां धात्रीभावेन कल्पिताहं कराभ्या-
 मुद्वहन्ती फडकमेकमधिरुह्य दैवगत्या तीरभूमिमगमम् । सुह-
 जनपरिवृतो रत्नोद्भवस्तत्र निमग्नो वा केनोपायेन तीरमगमद्वा न
 जानामि । क्लेशस्य परां काष्ठामधिगता सुवृत्ताऽस्मिन्नटवीमध्येऽद्य
 सुतमसूत । प्रसववेदनया विचेतना सा प्रच्छायशीतले तरुतले

daughter Suvṛttā who was pleasing to the eyes, and he (Ratnodbhava) was presented with a large fortune by his father-in-law. In course of time the girl who possessed a tall bending stature became pregnant. Then Ratnodbhava, out of eagerness to see his brother, after persuading his father-in-law with difficulty, embarked on a vessel along with his sweetheart possessed of quick-moving eyes and started for Pushpapura. The ship being dashed against by a row of tides was drowned in the sea water. I who was entrusted with the duties of a nurse, carried in my arms the lady who was in an advanced stage of pregnancy, and being seated on a plank, fortunately reached the shore. Whether Ratnodbhava along with his friends was drowned there or reached the shore and if so, by what means, I don't know. Situate in the worst trying circumstances, Suvṛttā delivered herself of a son

निवसति । विजने वने स्थातुमशक्यतया जनपद्गामिनं मार्ग-
मन्वेष्टुमुद्युक्त्या मया विवशायास्तस्याः समीपे बालकं निक्षिप्य-
गन्तुमनुचिन्मिति कुमारोऽप्यानायि” इति ॥

‘तस्मिन्नेव क्षणे वन्यो वारणः कश्चिददृश्यत । तं
विलोक्य भीता सा बालकं निपात्य प्राद्ववत् । अहं समीप-
लतागुल्मके प्रविश्य परीक्षमाणोऽतिष्ठम् । निपतितं बालकं
पल्लवकबलमिवाददति गजपतो कण्ठीरवो भीमरवो महाभ्रहेण
न्यपतत् । भयाकुलेन दन्तावेलन झटिति वियति समुत्पात्य-
मानो बालको न्यपतत् । चिरायुष्मत्तया स चोन्नततरुशाखासमा-

to-day in the midst of this forest. Being senseless through the pain of delivery, she remains in the cooling shade of a tree. As it was not possible to remain in the lonely forest, I was bent upon searching for a road leading to the country, and because, she being unconscious, it was not proper to leave the boy by her side, the boy also was brought by me.”

‘At the same moment a certain wild elephant was seen. On seeing him she got afraid and ran away, dropping down the boy. I entered a bush near by and stood watching. When the elephant took the fallen boy like a morsel of tender leaf, a lion, roaring terribly, came in great wrath. The boy who was suddenly lifted to the sky by the frightened elephant fell down. As he was destined to live long, he was caught by a certain monkey seated on a

सीनेन वानरेण केनचित्पक्व उडु द्वय । परिगृह्य फलेतरतया वितत-
 स्कन्धमूले निश्चितोऽभूत् । सोऽपि मर्कटः कचिदगात् । बालकेन
 सत्त्वसंपन्नतया सर्वच्छेशसहेनाभावि । केसरिणा करिणं निहत्य
 कुत्रचिदगामि । लतागृहान्निर्गतोऽहमपि तेजःपुञ्जं बालकं शनै-
 रवनीरुहादवतार्य वनान्तरे वनितामन्विष्य अविलोक्य, एनमानीय
 गुरवे निवेद्य तन्निदेशेन भवन्निकटमानीतवानस्मि' इति ॥

सर्वेषां सुहृदामेकदैवानुकूलदैवाभावेन महदाश्चर्यं विभ्राणो
 राजा 'रत्नोद्भवः कथमभवत्' इति चिन्तयंस्तन्नन्दनं पुष्पोद्भव-
 नामानं विधाय तदुदन्तं व्याख्याय सुश्रुताय विषादसंतोषावनु-
 भवंस्तदनुजतनयं समर्पितवान् ॥

the branch of a lofty tree with the idea of a ripe fruit, and not being a fruit, he was placed at the foot of the broad trunk of the tree. The monkey too went elsewhere. The boy put up with all the trouble through his latent strength. The lion having slain the elephant went somewhere. And I came out of the bush, got down the resplendent boy slowly from the tree, and after searching for the woman in the interior of the forest and not seeing her, brought him and tendered him to my preceptor, and at his bidding I have brought him to you'.

Filled with great astonishment at the want of good luck for all his friends at the same time, the king reflected, 'What became of Ratnodbhava,'

अन्येद्युः कंचन बालकमुरसि दधती वसुमती बल्लभमभि-
 गता । तेन 'कुत्रत्योऽयम्' इति पृष्ट्वा समभाषत—'राजन्,
 अतीतायां रात्रौ काचन दिव्यवनिता मत्पुरतः कुमारमेकं संस्थाप्य
 निद्रामुद्रितां मां विबोध्य विनीताऽब्रवीत्—'देवि, त्वन्मन्त्रिणो
 धर्मपालनन्दनस्य कामपालस्य बल्लभा यक्षकान्ता अहं तारावली
 नाम, नन्दिनी मणिभद्रस्य । यक्षेश्वरानुमत्या मदात्मजमेतं भव-
 त्तनूजस्याम्भोनिधिवलयवेष्टितक्षोणीमण्डलेश्वरस्य भाविनो विशुद्ध-
 यशोनिधे राजवाहनस्य परिचर्याकरणायानीतवत्यस्मि । त्वमेनं
 मनोजसंनिभमभिवर्धय" इति । विस्मयविकसितनयनया मया

named his son Pushpodbhava, and after relating his
 story and enjoying both joy and sorrow, handed
 over to Suśruta his younger brother's son.

The next day Vasumatī bearing a certain boy
 in her bosom came to her lover. Being questioned
 by him 'Wherefrom is this boy?' she said—'O king,
 yesternight a certain celestial lady, having placed
 a boy in my front and roused me from my sleep,
 told modestly, "O queen, I am a Yaksha maid, Tārā-
 valī by name, the spouse of your minister Kāma-
 pāla, son of Dharmapāla, and daughter of Maṇi-
 bhadra. With the approval of the Lord of Yakshas,
 I have brought this my son for doing service to
 your son Rājavāhana who is the future paramount
 lord of the Earth surrounded by the Ocean and who
 will be a storehouse of clean reputation. Bring up

सविनयं सत्कृता स्वक्षी यक्षी साप्यदृश्यतामयासीत्' इति । काम-
पालस्य यक्षकन्यासंगमे विस्मयमानमानसो राजहंसो रञ्जितमित्र
सुमित्रं मन्त्रिणामाहूय तदीयभ्रातृपुत्रमर्थपालं विधाय तस्मै सर्वं
वार्तादिकं व्याख्यायादात् ॥

ततः परमिन्दिवसे वामदेवान्तेवासी तदाश्रमवासी समा-
राधितदेवकीर्तिं निर्भर्त्सितमारमूर्तिं कुसुमसुकुमारं कुमारमेकव-
गमय्य नरपतिमवादीत्—'देव, तीर्थयात्राप्रसङ्गेन कावेरीतीरमा-
गतोऽहं, विलोलालकं बालकं निजोत्सङ्गतले निधाय रुदतीं स्थवि-
रामेकां विलोक्यावोचम्—'स्थविरे, का त्वम्, अयमर्भकः कस्य

this boy who is like Cupid." The Yaksha lady pos-
sessed of good eyes, who was treated with respect
by me with eyes wide open by wonder, also dis-
appeared.' With a heart wondering at Kāma-
pāla's intercourse with a Yaksha maiden Rājahaṁsa
called his minister Sumitra who was obliging to his
friends, named his brother's son Arthapāla and
handed over the boy to him after narrating his
story in full.

Then on the next day a disciple of Vāmadeva,
resident in his hermitage, brought a certain boy
who was going to acquire a fame like that of the gods,
who challenged Cupid's beauty and who was tender
like a flower,—and told the king—'Your Highness,
on going to the banks of the Cauvery in connection
with a pilgrimage, I saw an old lady having on her

नयनानन्दकरः, कान्तारं किमर्थमागता, शोककारणं किम्” इति । सा करयुगेन बाष्पजलमुन्मृज्य निजशोकशङ्कृत्पाटनक्षममिव मामवलोक्य शोकहेतुमवोचत् — “द्विजात्मज, राजहंसमन्त्रिणः सितवर्मणः कनीयानात्मजः सत्यवर्मा तीर्थयात्राभिलाषेण देशमेनमागच्छत् । स कस्मिंश्चिदग्रहारे कालीं नाम कस्यचिद्भूसुरस्य नन्दिनीं विवाह्य तस्या अनपत्यतया गौरीं नाम तद्गणिनीं काञ्चनकान्तिं परिणीय तस्यामेकं तनयमलभत । काली सासूयमेकदा घात्र्या मया सह बालमेनमेकेन मिषेणानीय तटिन्यामेतस्यामक्षिपत् । करणैकेन बालमुद्धृत्यापरेण प्लवमाना, नदीवेगागतस्य

lap a boy with dishevelled front hair and weeping, and I asked her, “Old lady, who are you? Whose son is this child? Why did you come to the forest? What is the reason for your grief?” After wiping off her tears with her pair of hands and looking at me as if I were able to cut the knot of her sorrow, she related the cause of her grief—“O son of Brahmin, Satyavarman, the younger son of Sitavarman, the minister of Rājahansa, came to this country out of desire for pilgrimage. In a certain village he married a certain Brahmin’s daughter named Kālī, and on account of her childlessness married her sister Gaurī who resembled gold in colour, and through her got a son. Out of envy, Kālī one day brought this boy along with me, his nurse, under some pretext, and threw him along with me in this river. Raising the boy by one

कस्यचित्तरोः शाखामवलम्ब्य तत्र शिशुं निधाय, नदीवेगेनोष्म-
माना, केनचित्तरुलेपेन कालभोगिनाऽहमदङ्घ्रि । मदवलम्बीभूतो
भूरुहोऽयमस्मिन्देशे तीरमगमत् । गरलस्योद्दीपनतया मयि
मृतायामरण्ये कश्चन शरण्यो नास्तीति मया शोच्यते” इति ॥

‘ततो विषमविषज्वालावलीढावयवा सा धरणीतले न्य-
पतत् । दयाविष्टहृदयोऽहं मन्त्रबलेन विषव्यवस्थामपनेतुमक्षमः
समीपकुञ्जेष्वोषधिविशेषमन्विष्य प्रत्यागतो व्युत्क्रान्तजीवितां तां
व्यलोकयम् । तदनु तस्याः पावकसंस्कारं विरच्य शोकाकुलचेता
बालमेनमगतिमादाय सत्यवर्मवृत्तान्तश्रवणवेलायां तन्निवासाप्र-

hand and swimming by the other, I caught hold of the branch of a certain tree that came down the current of the river, and with the child placed there, I was carried by the current of the river and was bit by a certain black snake lurking in the tree. This tree to which I clung came to the shore at this place. On account of the virulence of poison, I am grieved that if I die there is no protector in the forest (for the child).”

‘Then she fell down on the earth, her limbs being consumed by the terrible fire of poison. My heart being moved by pity, and myself being unable to remove the agony due to poison by the power of enchanting magic spells, I sought for a peculiar herb in the bushes near by and returned, but saw her dead. Then after performing the ceremony of cremation for her, with my mind perturbed by grief

हारनामधेयस्याश्रुततया तदन्वेषणमशक्यमित्यालोच्य भवदमात्य-
 त्तनयस्य भवानेव रक्षितेति भवन्तमेनमनयम्' इति । तन्निश्चम्य
 सत्यवर्मास्थितेः सम्यगानिश्चिततया खिन्नमानसो नरपतिः सुमतये
 मन्त्रिणे सोमदत्तं नाम तदनुजतनयमर्पितवान् । सोऽपि सोदर-
 मागतमिव मन्यमानो विशेषेण पुपोष ॥

एवं मिलितेन कुमारमण्डलेन बालकेलीरनुभवन्नधिरूढानेक-
 चाहनो राजवाहनोऽनुक्रमेण चौलोपनयनादिसंस्कारजातमलभत ।
 ततः सकललिपिज्ञानं निखिलदेशीयभाषापाण्डित्यं षडङ्गसहित-

I took this helpless boy, and since, at the time of hearing the news of Satyavarman, I didn't hear about the name of the village in which he was resident, I thought it impossible to search for him, and I have brought him to you, thinking that for your minister's son you yourself are the protector.' On hearing this the king with his heart sorrowing on account of the uncertainty of Satyavarman's existence, handed over to his minister Sumati his junior brother's son named Somadatta. And he brought him up well, treating him as his own brother that had come back.

Enjoying sports with the children thus collected and practising rides on vehicles of different sorts, Rājavāhana had the ceremonies of tonsure, initiation and the like performed for him in due course. Then the boys fully acquired a knowledge of all characters, proficiency in the languages of all countries,

बेदसमुदायकोविदत्वं काव्यनाटकाख्यानकाख्यायिकेतिहासचित्र-
 कथासहितपुराणगणनैपुण्यं धर्मशब्दज्योतिस्त्कर्कमीमांसादिसमस्त-
 शास्त्रानिर्वाहचतुर्थं कौटिल्यकामन्दकीयादिनीतिपटलकौशलं वीणा-
 यशेषवाद्यदाक्ष्यं संगीतसाहित्यहारित्वं मणिमन्त्रौषधादिमाया-
 प्रपञ्चचुञ्चुत्वं मातङ्गतुरङ्गादिवाहनारोहणपाटवं विविधायुध-
 प्रयोगचणत्वं चौर्यदुरोदरादिकपटकलाप्रौढत्वं च तत्तदाचार्येभ्यः
 सम्यग्लब्ध्वा यौवनेन विलसन्तं कृत्येष्वनलसं तं कुमारनिकरं
 निरोक्ष्य महीवल्लभः सः 'अहं शत्रुजनदुर्लभः' इति परमानन्द-
 ममन्दमविन्दत ॥

॥ इति दण्डिनः कृतौ दशकुमारचरिते कुमारोत्पत्तिर्नाम प्रथम उच्छ्वासः ॥

mastery over the Vedas along with their six accessories, cleverness in all the Purāṇas as in poetry, drama, descriptive prose, narrative prose, history and fiction, a grasp of Dharma śāstra, grammar, astronomy, logic, philosophy and all other sciences, thoroughness in works of political science like those of Kauṭilya and Kāmandaka, facility in the lute and all other musical instruments, attractiveness by music and other fine arts, experience in the tricky sciences of magic gems, enchantments and balms, skill in driving on elephants, horses and the like vehicles, quickness in the manifold practice of arms and eminence in the deceitful arts of theft,

द्वितीयोच्छ्वासः ।

अथैकदा वामदेवः सकलकलाकुशलेन कुसुमसायगबंध-
यितसौन्दर्येण कल्पितसौन्दर्येण साहसापहसितकुमारेण सुकुमारेण
जयध्वजातपवारणकुलिशाङ्कितकरेण कुमारनिकरेण परिवेष्टितं
राजानमानतशिरसं समभिगम्य तेन तां कृतां परिचर्यामङ्गीकृत्य

dice etc., from the respective masters. On seeing this host of boys shining by their youth and alert in their duties, the king was extremely delighted that he had become formidable for his foes.

Thus ends the First chapter entitled 'The Birth of Sons' in Daśakumāracharita, the work of Daṇḍin.



THE SECOND UCCHHVĀSA

Then once Vāmadeva approached the king who bent down his head in respect. The king was surrounded by the group of boys who were proficient in all the arts, whose loveliness roused the suspicions of Cupid, who were mutually bound in fraternity, who by their daring put to shame Lord Subrahmaṇya, who were of tender age and whose hands bore the marks of the victorious flag, umbrella and thunderbolt. Vāmadeva accepted the cordial reception accorded by the king, closely embraced the

निजचरणकमलयुगलमिलन्मधुकरायमाणकाकपक्षं विदलिष्यमाण-
विपक्षं कुमारचयं गाढमालिङ्गघ मितसत्यवाक्येन विहिताशीर-
भ्यभाषत—‘भूवल्लभ, भवदीयमनोरथफलमिव समृद्धलावण्यं
तारुण्यं नुतमित्रो भवत्पुत्रोऽनुभवति । सहचरसमेतस्य नूनमेतस्य
दिग्विजयारम्भसमय एषः । तदस्य सकलकेशसहस्य राजवाहनस्य
दिग्विजयप्रयाणं क्रियताम्’ इति ॥

कुमारा माराभिरामा रामाद्यपौरुषा रूपा भस्मीकृतारयोः
रयोपहसितसमीरणा रणाभियानेन यानेनाभ्युदयाशंसं राजान-

band of youths whose fancifully cut tresses of hair played the role of bees at the pair of lotuses in the form of his feet and who were destined to root out their enemies, blessed them with a few, but infallible words and spoke—‘O Lord of the Earth, your son who is respected by his friends enjoys the prime of youth full of loveliness like the fruition of your heart’s desire. This is certainly the time for commencing his expedition for the conquest of the different quarters in the company of his friends. Therefore, now that he is able to stand all trials, let Rājavāhana start on his march for the conquest of the several extremities of the Earth.’

The boys who were charming like Cupid, valiant like Rāma and others, who would furiously reduce their foes to ashes and ridiculed the wind by their swiftness, made the king hopeful of success by their militant march. In an auspicious hour

मकार्षुः । तत्साचिव्यमितरेषां विधाय समुचितां बुद्धिमुपदिश्य
शुभे मुहूर्ते सपरिवारं कुमारं विजयाय विससर्ज ॥

राजवाहनो मङ्गलसूचकं शुभशकुनं विलोकयन्, देशं
कंचिदतिक्रम्य विन्ध्याटवीमध्यमविशन् । तत्र हेतिहतिकिणाङ्कं
कालायसर्ककशकायं यज्ञोपवीतेनानुमेयविप्रभावं व्यक्तकिरात-
प्रभावं लोचनपरुषं कमपि पुरुषं ददर्श । तेन विहितपूजनो
राजवाहनोऽभाषत—‘ननु मानव, जनसङ्गरहिते मृगहिते घोर-
प्रचारे कान्तारे विन्ध्याटवीमध्ये भवानेकाकी किमिति निवसति ।
भवदंसोपनीतं यज्ञोपवीतं भूसुरभावं द्योतयति । हेतिहातिभिः
किरातरीतिरनुमीयते । कथय किमेतत्’ इति ॥

the king sent his son on his march for conquest, accompanied by a retinue, after directing the others to assist him and after giving him proper advice.

Rājavāhana, seeing an auspicious sign foreboding good, crossed a certain country and came to the heart of a forest in the Vindhya. There he saw a man bearing scars due to weapons, possessed of a frame hard like steel, whose Brahminhood could be inferred by his sacrificial thread and who was apparently a hunter and severe to look at. Received by him with courtesy, Rājavāhana spoke—‘O man, why do you dwell lonely in the woodland in the middle of the Vindhya forest which is devoid of human associations, fit for beasts and frightful to go about? The sacrificial thread worn on your shoulder betokens your Brahminhood. A hunter’s

‘तेजोमयोऽयं मानुषमात्रपौरुषो नूनं न भवति’ इति मत्वा स पुरुषस्तद्वयस्यमुखान्नामजनने विज्ञाय तस्मै निजवृत्तान्त-मकथयत्—‘राजनन्दन, केचिदस्यामटव्यां वेदादिविद्याभ्यास-मपहाय, निजकुलाचारं दूरीकृत्य, सत्यशौचादिधर्मव्रातं परिहृत्य किल्बिषमन्विष्यन्तः पुलिन्दपुरोगमास्तदन्नमुपभुञ्जाना बहवो ब्राह्मणव्रवा निवसन्ति । तेषु कस्यचित्पुत्रो निन्दापात्रचारित्रो मातङ्गो नामाहं, सह किरातबलेन जनपदं प्रविश्य ग्रामेषु धनिनः स्त्रीबालसहितानानीयाटव्यां बन्धने निधाय, तेषां सकलधनम-

walk of life is inferred from the scars of weapons (on your person). Tell me what is this ?’

That man thought, ‘This person who is all re-splendency is certainly not one whose valour can be judged from the ordinary human standard,’ and after knowing his name and heredity from the mouth of his friends, told him his story—‘Prince, a good many persons, Brahmins only in name, live in this forest who, after giving up their Vedic and other studies, setting at naught their traditional practices and forsaking truth, purity and the like virtues, pursue sin, follow hunters and eat their food. Of one of them, I am the son of blameworthy conduct, Mātāṅga by name, and along with the host of hunters, I invaded the country and captured wealthy men together with their wives and children from villages, kept them in confinement in the forest and seized by force their entire wealth, and

पहरन्नुद्धृत्य धीतदयो व्यचरम् । कदाचिदेकस्मिन्कान्तारे मदीय-
 सहचरगणेन जिघांस्यमानं भूसुरमेकमवलोक्य दयायत्तचित्तोऽ-
 त्रवम्—“ननु पापाः, न हन्तव्यो ब्राह्मणः” इति । ते रोषारुण-
 नयना मां बहुधा निरभर्त्सयन् । तेषां भाषणपारुष्यमसहिष्णु-
 रहमवनिसुररक्षणाय चिरं प्रयुध्य तैरभिहतो गतजीवितोऽभवम् ।
 ततः प्रेतपुरीमुपेत्य तत्र देहधारिभिः पुरुषैः परिवेष्टितं सभामध्ये
 रत्नखचितसिंहासनासीनं शमनं विलोक्य तस्मै दण्डप्रणामम-
 करवम् । सोऽपि मामवेक्ष्य चित्रगुप्तं नाम निजामात्यमाहूय
 तमवोचत्—“सचिव, नैषोऽमुष्य मृत्युसमयः । निन्दित-
 चरितोऽप्ययं महीसुरनिमित्तं गतजीवितोऽभूत् । इतः प्रभृति

thus merciless, I roamed about. One day on seeing a Brahmin attempted to be killed by my associates in a certain forest, I said with a heart moved by pity—“O sinners, the Brahmin ought not to be slain.” With eyes reddened by rage, they threatened me in many ways. Unable to put up with their insulting language, I fought long for the protection of the Brahmin and was struck by them, and I lost my life. Then I came to the city of the dead, and there saw the God of death surrounded by persons holding my body, who was seated on a throne set with gems in the midst of a council-hall, and I prostrated like a stick before him. And he, on seeing me, called his secretary Chitrugupta and told him—“Minister, this is not the time for his death. Reprehensible though his conduct

विगलितकल्मषस्यास्य पुण्यकर्मकरणे रुचिरुद्देश्यति । पापिष्ठै-
रनुभूयमानमत्र यातनाविशेषं विलोक्य पुनरपि पूर्वशरीरमनेन
गम्यताम्” इति । चित्रगुप्तोऽपि तत्र तत्र संतप्तैर्ध्वायसस्तम्भेषु
बध्यमानान्, अत्युष्णीकृते विततशरावतैले निक्षिप्यमाणान्,
लगुडैर्जर्जरीकृतावयवान्, निशितटङ्कैः परितक्ष्यमाणानपि दर्श-
यित्वा पुण्यबुद्धिमुपदिश्य माममुञ्चत् । तदेव पूर्वशरीरमहं प्राप्ते
महाटवीमध्ये शीतलोपचारं रचयता महीसुरेण परीक्ष्यमाणः
शिलायां शयितः क्षणमतिष्ठम् ॥

‘तदनु विदितोदन्तो मदीयवंशवन्धुगणः सहसागल्य-
मन्दिरमानीय मामपक्रान्तव्रणमकरोत् । द्विजन्मा कृतज्ञो

he, he lost his life for the sake of a Brahmin. Freed from sins from to-day forward, he will be zealous in doing virtuous acts. Let him witness the throes of pain suffered by sinners here and then go back to his original body.” And Chitrugupta showed me persons, some being bound to heated iron posts here and there, some thrown into excessively heated oil in huge cauldrons, some whose limbs were being chopped off by sharp chissels, and after giving me good advice he let me off. Restored to my original body, I remained for a while lying on a stone in the middle of the forest, being scrutinised by the Brahmin who was giving me a cooling treatment.

‘Then learning the news, the relations of my family came at once, took me home and healed me

मह्यमक्षरशिक्षां विधाय, विविधागमतन्त्रमाख्याय, कल्मषक्षय-
कारणं सदाचारमुपदिश्य, ज्ञानेक्षणगम्यमानस्य शशिखण्ड-
शेखरस्य पूजाविधानमभिधाय, पूजां मत्कृतामङ्गीकृत्य निरगात् ।
तदारभ्याहं किरातकुलकृतसंसर्गं बन्धुवर्गमुत्सृज्य सकललोकैक-
गुरुमिन्दुकलावतंसं चेतसि स्मरन्नस्मिन्कानने दूरीकृतकलङ्को-
वसामि । देव, भवते विज्ञापनीयं रहस्यं किञ्चिदस्ति । आगम्य-
वाम्' इति ॥

स वयस्यगणादपनीय रहसि पुनरेनमभाषत—'राजन्,
अतीते निशान्ते गौरीपतिः स्वप्नसंनिहितो निद्रामुद्रितलोचनं

of my wounds. The Brahmin, grateful that he was, taught me the alphabet, expounded the outlines of the various sciences, inculcated in me good conduct capable of removing my sins, told me the procedure for worshipping the Crescent-headed Lord who is visible to the mental eye alone, accepted the respects offered by me and went away. Since then I left off my relations who had mingled with hunters, and bearing in my mind the sole Universal father decked with the crescent of the Moon, and purged from my sins, I live in this forest. O king, I have something to tell you in private. Follow me.'

After taking him off from his friends, he again told him in secret—'O king, towards the end of yesternight the lord of Gaurī appeared to me in my dream, roused me whose eyes were closed by

विबोध्य प्रसन्नवदनकान्तिः प्रश्रयावनतं मामवोचत्—“मातङ्ग,
 दण्डकारणान्तरालगामिन्यास्तटिन्यास्तीरभूमौ सिद्धसाध्याराध्य-
 मानस्य स्फटिकलिङ्गस्य पश्चादद्रिपतिकन्यापदपङ्क्तिचिह्नितस्या-
 इमनः सविधे विधेराननमिव किमपि बिलं विद्यते । तत्प्रविश्य
 तत्र निक्षिप्तं ताम्रशासनम् शासनं विधातुरिव समादाय विधिं
 तदुपदिष्टं दिष्टविजयमिव विधाय पाताललोकाधीश्वरेण भवता
 भवितव्यम् । भवत्साहाय्यकरो राजकुमारोऽद्य श्वो वा स-
 मागमिष्यति” इति । तदादेशानुगुणमेव भवदागमनमभूत् ।
 साधनाभिलाषिणो मम तोषिणो रचय साहाय्यम्’ इति ॥

sleep, and with a face beaming with grace told me as I bent down in modesty—“O Mātāṅga, on the banks of the river flowing through the Daṇḍaka forest, behind the crystal Liṅga that is being worshipped by Siddhas and Sādhyas and near the slab bearing the footprint of the Montane daughter there is a cavity like the mouth of Destiny. You shall get into it, take out the copper plate deposited there like ordinance of the Creator, follow the procedure laid down there as the triumph of your good fortune and shall become the lord of the Nether-world. To-day or to-morrow will come to you a prince who will render you assistance.” In accordance with his command, your arrival has come to pass. Render assistance to me whom am bent on enterprise and filled with enthusiasm.’

‘तथा’ इति राजवाहनः साकं मातङ्गेन नमितोत्तमाङ्गेन विहायार्धरात्रे निद्रापरतन्त्रं मित्रगणं, वनान्तरमवाप । तदनु तदनुचराः कल्ये साकल्येन राजकुमारमनवलोकयन्तो विषण्ण-हृदयास्तेषु तेषु वनेषु सम्यगन्विष्यानवेक्षमाणा एतदन्वेषण-मनीषया देशान्तरं चरिष्णवोऽतिसहिष्णवो निश्चितपुनःसंगम-संकेतस्थानाः परस्परं वियुज्य ययुः ॥

लोकैकबीरेण कुमारेण रक्ष्यमाणः संतुष्टान्तरङ्गो मातङ्गोऽपि बिलं शशिशेखरकथिताभिज्ञानपरिज्ञातं निःशङ्कं प्रविश्य गृहीतताम्रशासनो रसातलं पथा तेनैवोपेत्य, तत्र कस्यचित्पत्तनस्य

‘Alright’ said Rājavāhana and left off his companions who were fast asleep at dead of night, and along with Mātāṅga who bowed down his head, marched on into the heart of the forest. Then in the early morn all his followers were dejected in heart at not seeing the prince, diligently searched for him in the forests here and there, but were not able to find him out, desired to roam over distant lands with a view to finding him out, and with extreme fortitude fixed the place where they were to meet again and went out after parting with each other.

And Mātāṅga, remaining under the protection of the prince who was the one hero of the world and with a pleasant heart, fearlessly entered the cavity known through the identifications related by the Moon-crested Lord, took out the copper-plate, got to the Nether-world by the same route.

निकटे केलीकाननकासारस्य विततसारसस्य समीपे नानाविधेन ईशशासनोपपादितेन हविषा होमं विरचय, प्रत्यूहपरिहारिणि सविस्मयं विलोकयति राजवाहने, समिदाज्यसमुज्ज्वलिते ज्वलने पुण्यगेहं देहं मन्त्रपूर्वकमाहुतीकृत्य तदित्समानकान्तिं दिव्यां तनुमलमत ॥

तदनु मणिमयमण्डनमण्डलमण्डिता सकललोकललना-कुलललामभूता कन्यका काचन विनतानेकसखीजनानुगम्यमाना कलहंसगत्या शनैरागत्य अवनिसुरोत्तमाय मणिमेकमुज्ज्वलाकार-मुपायनीकृत्य तेन 'का त्वम्' इति पृष्ट्वा सोत्कण्ठा कलकण्ठ-

and near a certain city there, in the vicinity of a lake in a pleasure-garden abounding in swans, performed Homa with various materials collected in accordance with Lord Śiva's command, and when Rājavāhana, vigilant in the removal of obstacles, was gazing with wonder, sacrificed by means of Mantras his holy abode viz., his body—in the fire blazing with Samits and ghee, and obtained a celestial body, similiar in splendour to lightning.

Then a maiden decked with jewels set with gems, herself an ornament of the fair sex in the whole world, being followed by a number of respectful lady-friends, came slowly with the gait of a swan, and presented a gem of dazzling appearance to the best of Brahmins. On being asked by him 'Who are you', she eagerly spoke with the voice

स्वनेन मन्दमन्दमुदञ्जलिरभाषत—‘भूसुरोत्तम, अहमसुरोत्तम-
 ज्जन्दिनी कालिन्दी नाम । मम पिताऽस्य लोकस्य शासिता
 महानुभावो निजपराक्रमासहिष्णुना विष्णुना दूरीकृतामरे समरे
 यमनगरातिथिरकारि । तद्वियोगशोकसागरमग्नं मामवेक्ष्य
 कोऽपि कारुणिकः सिद्धतापसोऽभाषत—“बाले, कश्चिद्विव्य-
 देहधारी मानवो नवो बल्लभस्तव भूत्वा सकलं रसातलं
 चालयिष्यति” इति । तदादेशं निशम्य घनशब्दोन्मुखी चातकी
 वर्षागमनमिव तवालोकनकाङ्क्षिणी चिरमतिष्ठम् । मन्मनोरथ-
 फलयमानं भवदागमनमवगम्य, मद्राज्यावलम्बभूतामात्यानुमत्या

of a cuckoo, slowly raising her palms united
 in token of respect—‘O best of Brahmins, I am
 Kālindī, daughter of the chief of Asuras. In a
 battle wherefrom the gods fled, my father who was
 the ruler of this world and mightily powerful, was
 made a guest to the city of Death by Vishnu who
 was envious of his valour. On seeing me drowned
 in the ocean of sorrow due to his separation, a com-
 passionate seer said—“Girl, a young man possessed
 of a celestial body shall be your lover and shall rule
 over the entire Nether-world.” On hearing his
 command, I remained long in expectation of seeing
 you as a she-cuckoo with her face raised at the
 thunder of clouds would do in expectation of rainfall.
 On learning of your arrival which is the fruition of
 my hopes and taking the consent of the ministers in
 charge of my kingdom, I have come to you with a

मदनकृतसारध्येन मलसा भवन्तमागच्छम् । लोकस्यास्य
राज्यलक्ष्मीमङ्गीकृत्य मां तत्सपत्नीं करोतु भवान्' इति ।
मातङ्गोऽपि राजवाहनानुमत्या तां तरुणीं परिणीय दिव्याङ्गना-
लाभेन हृष्टतरो रसातलराज्यमुरीकृत्य परमानन्दमाससाद् ॥

षञ्चयित्वा वयस्यगणं समागतो राजवाहनस्तदवलोकन-
कौतूहलेन भुवं गमिष्णुः कालिन्दीदत्तं क्षुत्पिपासादिक्लेशनाशनं
मणिं साहाय्यकरणसंतुष्टान्मातङ्गाह्वत्वा कंचनाध्वानमनुवर्तमानं
तं विसृज्य विलपथेन तेन निर्ययौ । तत्र च मित्रगणमनवलोक्य
भुवं वभ्राम । भ्रमंश्च विशालोपशल्ये कमप्याक्रीडमासाद्य तत्र

mind prompted by love. Accepting the hand of the
Goddess of Kingship of this world, you will make
me her co-wife.' And Mātāṅga married the young
lady with the approval of Rājavāhana, became
overjoyed by the acquisition of the celestial damsel,
accepted the kingship of the Nether-world and
enjoyed the utmost delight.

Rājavāhana who had come away after cheating
his friends desired to go to the earth out of a long-
ing to see them, obtained from Mātāṅga who was
pleased with him for the assistance rendered, the
gem given by Kālindī which had the power of
removing hunger, thirst and the like sufferings,
and after bidding good-bye to him as he followed
him for some distance, came out through the same
track in the hollow. And not seeing the group of
his friends there, he roamed over the Earth. While

विशिष्टमिषुरान्दोलिकाधिरूढं रमणीसहितमाप्तजनपरिवृतमुद्याने
समागतमेकं पुरुषमपश्यत् ॥

सोऽपि परमानन्देन पल्लवितचेता विकसितवदनारविन्दः
'मम स्वामी सोमकुलावतंसो विशुद्धयशोनिधी राजवाहन एषः ।
महाभाग्यतया अकण्ठ एवास्य पादमूलं गतवानस्मि । संप्रति
महान्नयनोत्सवो जातः' इति मसंभ्रममान्दोलिकाया अवतीर्य,
सरभसपदविन्यासविलासिहर्षोत्कर्षचरितः त्रिचतुरपदान्युद्गतः
तस्य चरणकमलयुगलं गलदुल्लसन्माल्लिकावलयेन मौलिना परपर्श ।

roaming, he reached a garden in the suburb of Viśālā and desired to take rest there and saw a person having come to the garden, seated on a swinging plank along with his spouse and surrounded by a number of friends.

And that person, with a heart buoying up with high enthusiasm and a cheerful lotus-like face exclaimed, 'Here is my lord, Rājavāhana, the ornament of the Moon's race and a storehouse of clean repute. Most luckily have I come to his feet at an unexpected hour. Now there has been a great feast for my eyes.' So saying he got down from the cradle all of a sudden, and with an exuberance of joy, apparent by the hurried placing of his footsteps, advanced three or four steps, and with his head from which a shining jasmine wreath was falling down, touched his (Rājavāhana's) lotus-like feet. The king shed tears of joy and closely

प्रमोदाशुपूर्णे राजा, पुलकिताङ्गं तं गाढमालिङ्गय 'अये सौम्य सोमदत्त' इति व्याजहार । ततः कस्यापि पुत्रागभूरुहस्य छायाशीतले तले संनिविष्टेन मनुजनाथेन सप्रणयमभाणि— 'सखे, कालमेतावन्तं देशे कस्मिन्, प्रकारेण केनास्थायि भवता ? संप्रति कुत्र गम्यते ? तरुणी केयम् ? एष परिजनः संपादितः कथम् ? कथय' इति । सोऽपि मित्रसंदर्शनव्यतिकरापगत-चिन्ताज्वरातिशयो मुकुलितकरकमलः सविनयमात्मीयप्रचार-प्रकारमवोचत् ॥

॥ इति दण्डिनः कृतौ दशकुमारचरिते द्विजोपकृतिर्नाम द्वितीय उच्छ्वासः ॥



embraced him whose limbs were covered all over with hair standing on their legs, and called out— 'O my dear Somadatta.' Then the king sat under the cooling shade of a Punnāga tree (nutmeg) and enquired lovingly—'Friend, in which place had you been all the while, and how ? Where are you going now ? Who is this young lady ? How did you acquire this paraphernalia ? Tell me.' And he (Somadatta) whose anguish due to cares was dispelled by the sight of his friend, with his lotus-like hands joined as a bud, humbly narrated the course of his adventures.

Thus ends The Second Chapter named 'The Help to the Brahmin' in Daśakumārācharita, the work of Dandin.



तृतीयोच्छ्वासः ।

‘देव, भवश्चरणकमलसेवाभिलाषीभूतोऽहं भ्रमन्नेकरथां
चनावनौ पिपासाकुलो लतापरिवृतं शीतलं नदसलिलं पिवन्नुज्ज्व-
लाकारं रत्नं तत्रैकमद्राक्षम् । तदादाय गत्वा कंचनाध्वानमम्बर-
मणेरत्युष्णतया गन्तुमक्षमो वनेऽस्मिन्नेव किमपि देवतायत्नं
प्रविष्टो दीनाननं बहुतनयसमेतं स्थविरमहोसुरमेकमवलोक्य
कुशलमुदितदयोऽहमपृच्छम् ॥

‘कार्पण्यविवर्णवदनो महदाशापूर्णमानसोऽवोचदग्रज-
न्मा—“महाभाग, सुतानेतान्मातृहीनाननेकैरुपायै रक्षन्निदानी-

THE THIRD UCCHHVĀSA

‘My lord, desirous of serving at your lotus-like feet, I roamed over a woody tract and being thirsty I drank the cool water of a river enshrouded by plants, and there I saw a gem with a glittering form. I took it and walked some distance, and on account of the excessive heat of the Sun, I was unable to proceed, and in this very forest entered a certain temple, and on seeing an aged Brahmin with a dejected face in the midst of his many sons I took pity on him and enquired him about his welfare.

‘With a face pale by misery, but a mind filled with ambition, the Brahmin spoke—“Sir, I am

मस्मिन्कुदेशे भैक्ष्यं संपाद्य दददेतेभ्यो वसामि शिवालयेऽस्मिन्”
इति । “भूदेव, एतत्कटकाधिपती राजा कस्य देशस्य, किं नाम-
धेयः, किमत्रागमनकारणमस्य” इति पृष्ठोऽभाषत महीसुरः—

“सौम्य, मत्तकालो नाम लाटेश्वरो देशस्यास्य पालयितु-
र्वीरकेतोस्तनयां वामलोचनां नाम तरुणीरत्नमसमानलावण्यं
श्रावंश्रावमवधूतदुहितृप्रार्थनस्य तस्य नगरीमरौत्सीत् । वीरकेतुरपि
भीतो महदुपायनमिव तनयां मत्तकालायादात् । तरुणीलाभ-
हृष्टचेता लाटपतिः ‘परिणया निजपुर एव’ इति निश्चित्य

bringing up these motherless sons by various devices, and at present in this wretched country I collect alms and give it to them and live in this temple of Śiva.” I asked him—“Brahmin, of which country is the master of the army encamped here the king? What is his name? What is the reason for his coming here?” In reply the Brahmin said—

“Good sir, the king of Lāṭas, Mattakāla by name, having heard time and again that Vāmalochanā, daughter of Vīraketu, the ruler of this country, was a gem among youthful ladies and possessed matchless beauty, besieged the city of Vīraketu who had rejected his request for the hand of his daughter. And being afraid, Vīraketu gave away his daughter as a valuable present to Mattakāla. The King of Lāṭas with a heart gladdened by the acquisition of the young lady resolved that

गच्छन्निजदेशं प्रति संप्रति मृगयादरेणात्र वने सैन्यवासमकार-
यत् । कन्यासारणे नियुक्तो मानपालो नाम वीरकेतुमन्त्री
मानधनश्चतुरङ्गबलसमन्वितोऽन्यत्र रचितशिविरस्तं निजनाथाव-
मानखिन्नमानसोऽन्तर्बिभेद” इति ॥

‘विप्रोऽसौ बहुतनयो विद्वान्निर्धनः स्थविरश्च दानयोग्य
इति तस्मै करुणापूर्णमना रत्नमदाम् । परमाह्लादविकसिताननोऽ-
भिहितानेकाशीः कुत्रचिदप्रजन्मा जगाम । अध्वश्रमखिन्नेन
भया तत्र निरवेशि निद्रासुखम् । तदनु पश्चान्निगडितबाहुयुगलः

she should be married in his own city, and on his way back to his country, at present halted his troops in the forest out of love for hunting. The minister of Vīraketu who was engaged to escort the maiden, known as Mānapāla who valued honour as his wealth, erected a tent elsewhere for himself accompanied by his army consisting of all the four limbs, and with a heart depressed by reason of the ignominy of his master secretly plotted the ruin of Mattakāla.”

‘Seeing that the man being a Brahmin, possessed of many sons, learned, poor and aged was, a fit object of bounty, I gave him the gem with a mind filled with pity. With a face beaming with excessive joy, and after conferring his numerous blessings on me, the Brahmin went away somewhere. And I, being tired of the fatigue of journey, enjoyed sound sleep there. Then the Brahmin

स भूसुरः कशाघातचिह्नितगात्रोऽनेकनैस्त्रिंशिकानुयातोऽभ्येत्य
 माम् “असौ दस्युः” इत्यदर्शयत् । परित्यक्तभूसुरा राजभटा
 रत्नावाप्तिप्रकारं मदुक्तमनाकर्ण्य भयरहितं मां गाढं नियम्य
 रज्जुभिरानीय कारागारम् ‘एते तव सखायः’ इति निगडितान्कां-
 श्चिन्निर्दिष्टवन्तो मामपि निगडितचरणयुगलमकार्षुः । किं कर्त-
 व्यतामूढेन निराशङ्केशानुभवेनावोचि मया—“ननु पुरुषा
 वीर्यपरुषाः, निमित्तेन केन निर्बिश्य कारावासदुःखं दुस्तरम् ?
 यूयं वयस्या इति निर्दिष्टमेतैः, किमिदम् ?” इति ॥

‘तथाविधं मामवेक्ष्य भूसुरान्मया श्रुतं लाटपतिवृत्तान्तं

being handcuffed at the back, with his body marked by the lashes of whips, came near, pursued by a number of persons armed with swords and showed me, saying “This is the thief.” The king’s soldiers let off the Brahmin, and not listening to the manner of my getting the gem told by me, bound me fast with ropes, myself being fearless, and took me to a prison and showed me some persons who were in fetters, saying, “These are your friends,” and placed fetters on my feet as well. Not knowing what to do and undergoing the hopeless sufferings, I said—“I say, you are a set of valiant people. For what reason do you undergo the endless suffering of imprisonment? They have said, you are my friends. What is this?”

‘On seeing me in that plight the thief-warriors narrated the story of the Lāṭa king already heard

व्याख्याय चोरवाराः पुनरवोचन् — “महाभाग, वीरकेतुमन्त्रिणो मानपालस्य किंकरा वयम् । तदाज्ञया लाटेश्वरमारणाय रात्रौ सुरङ्गाद्वारेण तदगारं प्रविश्य तत्र राजाभावेन विषण्णा बहुधनमपहृत्य महाटर्वा प्राविशाम । अपरेद्युश्च परान्वेषिणो राजानुचरा बहवोऽभ्येत्य, धृतधनचयानस्मान्परितः परिवृत्य दृढतरं बद्ध्वा निकटमानीय समस्तवस्तुशोधनवेलायामेकस्यानर्घस्य रत्नस्याभावेनास्मद्वधाय माणिक्यादानायास्मान्किलाशृङ्खलयन्” इति ॥

‘श्रुतरत्नावलोकनस्थानोऽहम् “इदं तदेव माणिक्यम्” इति निश्चित्य भूदेवदाननिमित्तां दुरवस्थामात्मनो जन्म नामधेयं

by me from the Brahmin, and again said—“Sir, we are the servants of Mānapāla, the minister of Vīraketu. For killing the king of Lāṭa in pursuance of his (Mānapāla’s) command, we entered his chambers at night through a subterranean passage, but were disappointed at the absence of the king, and we seized many of his valuables and walked into the big forest. Next day many of the king’s servants tracing our footsteps came to us and on all sides surrounded us who were in possession of heaps of valuables, tied us fast, brought all the goods near, and as at their search one invaluable gem was missing, they chained us with a view to putting an end to us for the recovery of the ruby.”

‘Having heard about the place where the gem was discovered, I concluded that that was the ruby in question, and told them my trouble due to my

युष्मदन्वेषणपर्यटनप्रकारं चाभाष्य, समयोचितैः संलापैर्मैत्री-
मकार्षम् । ततोऽर्धरात्रे तेषां मम च शृङ्खलाबन्धनं निर्भिद्य
तैरनुगम्यमानो निद्रितस्य द्वाःस्थगणस्थायुधजालमादाय पुररक्षान्
पुरतोऽभिमुखागतान्पटुपराक्रमलीलया अभिद्राव्य मानपाल-
शिबिरं प्राविशम् । मानपालो निजकिंकरेभ्यो मम कुलाभि-
मानवृत्तान्तं तत्कालीनं विक्रमं च निशम्य मामार्चयत् ॥

‘परेद्युर्मत्तकालेन प्रेषिताः केचन पुरुषा मानपालमुपेत्य
“मन्त्रिन्, मदीयराजमन्दिरे सुरङ्गया बहुधनमपहृत्य चोरवीरा
भवदीयं कटकं प्राविशन् । तानर्पय । नो चेन्महाननर्थः

giving it to the Brahmin, my birth, name and
the way in which I was wandering in search of
you, and made friends with them by means of
words appropriate to the occasion. Then at dead
of night I broke off the shackles on them as well
as on myself, and being followed by them, took
hold of the weapons of the gate-keepers who were
asleep, drove off the soldiers in guard of the city
who came in front towards us by an easy display of
valour, and entered the camp of Mānapāla. On
hearing from his servants the history of my
noble birth and my fresh heroic feat, Mānapāla
honoured me.

‘Next day some men sent by Mattakāla
approached Mānapāla and addressed these much
too harsh words—“Minister, the thief-warriors
have stolen a lot of wealth through a subterranean

संभविष्यति" इति क्रूरतरं वाक्यमब्रुवन् । तदाकर्ण्य रोषारु-
णितनेत्रो मन्त्री "लाटपतिः कः ? तेन मैत्री का पुनः ? अस्य
चराकस्य सेवया किं लभ्यम् ?" इति तान्निरभर्त्सयत् । ते च
मानपालोक्तं विप्रलापं मत्तकालाय तथैवाकथयन् ॥

'कुपितोऽपि लाटपतिर्दोर्वीर्यगर्वेणाल्पसैनिकसमेतो योद्धु-
मभ्यगात् । पूर्वमेव कृतरणनिश्चयो मानी मानपालः संनद्धयोधो
युद्धकामो भूत्वा निःशङ्कं निरगान् । अहमपि सबहुमानं मन्त्रि-
दत्तानि बहुलतुरङ्गमोपेतं चतुर्गसाराथिं रथं च दृढतरं कवचं
मदनुरूपं चापं च विविधवाणपूर्णं तूणीरद्वयं रणसमुचितान्या-

passage in my royal palace and got into your camp. Surrender them, else there shall be a great calamity." On hearing this, with eyes red with fury, the minister threatened them by saying— "Who is the king of Lāṭa ? What is friendship with him ? Of what use is it to please this petty fellow ?" And they exactly communicated to Mattakāla the adverse reply given by Mānāpāla.

'Being enraged, the lord of Lāṭa went forth to fight, accompanied by a handful of soldiers owing to the pride of valour of his own arm. Mānāpāla who cared for honour and had already determined upon a fight and equipped his soldiers, marched out fearlessly in quest of battle. And I accepted the chariot drawn by a number of horses and led by an expert driver, a quite durable armour, a bow suited to me, a pair of quivers filled with arrows of differen

युधानि गृहीत्वा युद्धसंनद्धो मदीयवलविश्वासेन रिपूद्धरणोद्युक्तं
मन्त्रिणमन्वगाम् । परस्परमत्सरेण तुमुलसंगरकरमुभयसैन्य-
मतिक्रम्य समुल्लसद्भुजाटोपेन वाणवर्षं तदङ्गे विमुञ्चन्नराति-
प्राहरम् । ततोऽतिरयतुरङ्गमं मद्रथं तन्निकट नीत्वा शीघ्रलङ्घनो-
पेततदीयरथोऽहमरातेः शिरःकर्तनमकार्षम् । तस्मिन् पतिते
तदावशिष्टसैनिकेषु पलायितेषु नानाविधहयगजादिवस्तुजातमा-
दाय परमानन्दसंभृतो मन्त्री ममानैकविधां संभावनामकार्षात् ॥

‘मानपालप्रेषितात्तदनुचरात् एनदखिलमुदन्तजातमाकर्ण्य
संतुष्टमना राजाऽभ्युद्गतो मदीयपराक्रमे विस्मयमानः, समहो-

sorts and weapons suitable for battle, all of which were tendered by the minister with respect, and getting ready for battle, I followed the minister who was bent on rooting out his foe out of confidence in my powers. Crossing past both the armies which were carrying on a frightful combat in mutual rivalry, I showered arrows on his person in display of the might of my arm and assailed the enemy. Then I drove my chariot drawn by exceedingly swift horses towards his vicinity, and reaching his chariot by a quick jump, I beheaded the foe. When he fell down and his remaining soldiers fled away, the minister seized his horses, elephants and various other belongings, and filled with great delight, honoured me with various honours.

‘On hearing this entire story from his servant sent by Mānapāla, the king with a glad heart came

त्सवममात्यवान्धवानुमत्या शुभदिने निजतनयां मद्यमदात् । ततो
 यौवराज्याभिषिक्तोऽहम् अनुदिनमाराधितमहीपालचित्तो घामलो-
 चनयाऽनया सह नानाविधं सौख्यमनुभवन् भवद्विरहवेदना-
 शल्यमुलभवैकल्यहृदयः सिद्धादेशेन सुहृज्जनावलोकनफलं प्रदेशं
 महाकालनिवासिनः परमेश्वरस्याराधनायाद्य पत्नीसमेतः समा-
 गतोऽस्मि । भक्तवत्सलस्य गौरीपतेः कारुण्येन त्वत्पादारविन्द-
 संदर्शनानन्दसंदोहो मया लब्धः' इति ॥

तन्निश्चयाभिनन्दितपराक्रमो राजवाहनस्तन्निरपराधदण्डे
 दैवमुपालभ्य तस्मै क्रमेणात्मचरितं कथयामास । तस्मिन्नवसरे

to receive me, and admiring my valour gave his daughter in marriage to me on an auspicious day with great pomp with the approval of his ministers and kinsmen. Then being installed on the throne of the heir-apparent and pleasing the king's heart every day and enjoying happiness of different kinds with this Vāmalochanā but with my heart prone to depression due to the grief of separation from you, I came along with my wife in pursuance of a seer's command for the propitiation of Parameśvara who presides over Mahākāla to the spot which has given me the pleasure of seeing my friend. Through the grace of the Lord of Gaurī who is kind to his devotees, I have met with the supreme delight of looking at your lotus-like feet."

On hearing this, Rājavāhana commended his valour, condemned the Fate which had visited an

पुरतः पुष्पोद्भवं विलोक्य ससंभ्रमं निजनिटिलतटस्पृष्टचरणङ्गु-
लिमुदञ्जलिममुं गाढमालिङ्गयानन्दवाष्पसंकुलसंफुललोचनः 'सौम्य
सोमदत्त, अयं स पुष्पोद्भवः' इति तस्मै तं दर्शयामास । तौ च
चिरीवरहृदुःखं विसृज्यान्योन्यालिङ्गनमुखमन्वभूताम् । ततस्त-
स्यैव महीरुहस्य च्छायायामुपविश्य राजा सादरहासमभाषत—
'वयस्य भूसुरकार्यं करिष्णुरहं, मित्रगणो विदितार्थः सर्वथान्त-
रायं करिष्यतीति निद्रितान्भवतः परित्यज्य निरगाम् । तदनु
प्रवृद्धो वयस्यवर्गः किमिति निश्चित्य मदन्वेषणाय कुत्र गतवान् ।
भवानेकाकी कुत्र गतः' इति । सोऽपि ललाटतटचुम्बदञ्जलिपुटः
सविनयमलपत् ॥

॥ इति दण्डिनः कृतौ दशकुमारचरिते सोमदत्तचरितं नाम तृतीय उच्छ्वासः ॥

innocent man with punishment, and in due course narrated to him his own story. At that stage, on seeing Pushpodbhava in front, he closely embraced him who hurriedly touched his toes by his forehead and raised his palms united in respect, and with eyes shedding tears of joy and wide open, Rājāvāhana showed him to Somadatta saying, 'Friend Somadatta, here is Pushpodbhava.' And they, after forgetting the grief due to their long separation, enjoyed the pleasure of a mutual embrace. Then after taking his seat under the shade of that very tree, the king spoke lovingly with a smile—'Friend, intent on helping the Brahmin and

चतुर्थोच्छ्वासः ।

‘देव, महीसुरोपकारायैव देवो गतवानिति निश्चित्यापि देवेन गन्तव्यं देशं निर्णेतुमशक्नुवानो मित्रगणः परस्परं वियुज्य दिक्षु देवमन्वेष्टुमगच्छत् । अहमपि देवस्यान्वेषणाय महीमटन्

knowing that my comrades, if permitted to know, would prevent me by all means, I left you all asleep and went away. Then on waking up, what did my friends resolve upon, and where did they go to search for me? Where did you go alone?’ And he, with the respectfully joined palms of his hands kissing his forehead, spoke with modesty.

The End of the Third Ucchhvāsa known as ‘The Story of Somadatta’ in Daśakumāracharita, the work of Daṇḍin.

THE FOURTH UCCHHVĀSA

‘Your Highness, the host of friends, though they concluded that you had gone only to oblige the Brahmin, were unable to determine your destination, parted from each other and went in different directions to search for Your Highness. I too roamed over the earth in search of you.

कदाचिदम्बरमध्यगतस्याम्बरमणेः किरणमसहिष्णुरेकस्य गिरि-
 तटमहीरुहस्य प्रच्छायशीतले तले क्षणमुपाविशम् । मम पुरोभागे
 दिनमध्यसंकुचितसर्वावयवां कूर्माकृतिं मानुषच्छायां निरीक्ष्यो-
 न्मुखो गगनतलान्महारयेण पतन्तं पुरुषं कंचिदन्तराल एव
 दयोपनतहृदयोऽहमवलम्ब्य शनैरवनितले निक्षिप्य दूरपातवीत-
 संज्ञं तं शिशिरोपचारेण विबोध्य शोकातिरेकेणोद्गतवाष्पलोचनं
 तं भृगुपतनकारणमपृच्छम् ॥

‘सोऽपि करुहैरश्रुकणानपनयन्नभाषत—“सौम्य, मगधा-
 धिनाथामात्यस्य पद्मोद्भवस्यात्मसंभवो रत्नोद्भवो नामाहम् ।

Once, unable to bear the rays of the Sun that had reached the zenith of the sky, I sat for a while under the dense cool shade of a certain tree on the slope of a mountain. In my front I saw the shadow of a human being, all the limbs contracted due to the noontide and appearing like a tortoise, raised my face to see a certain person falling in high speed from the sky. With my heart moved by pity, I intercepted him in the middle, laid him slowly on the floor; and as he was unconscious owing to a fall from a great distance, I restored him to senses by a cooling treatment; and as his eyes weré streaming with tears due to an excess of grief, I asked him the reason for his fall from the cliff.

‘He wiped off the drops of tears with his nails and spoke, “Gentle sir, I am Ratnodbhava, son

वाणिज्यरूपेण कालयवनद्वीपमुपेत्य कामपि वणिक्कन्यकां परिणीय
 तया सह प्रत्यागच्छन्नम्बुधौ तीरस्थानतिदूर एव प्रवहणस्य
 भयतया सर्वेषु निमग्नेषु कथंकथमपि दैवानुकूल्येन तीरभूमिमभि-
 गम्य निजाङ्गनावियोगदुःखार्णवे प्लवमानः कस्यापि सिद्धताप-
 सस्यादेशादरेण षोडश हायनानि कथंचिन्नीत्वा दुःखस्य पारमन-
 वेक्षमाणो गिरिपतनमकार्षम्” इति । तस्मिन्नेवावसरे किमपि
 नारीकूजितमश्रावि—“न खलु समुचितमिदं यत्सिद्धादिष्टे पति-
 तनयमिलने विरहमसहिष्णुर्वैश्वानरं विशसि” इति ॥

of Padmodbhava, a minister of the king of Magadhas. I went to the island of Kālayavana for doing trade and married a certain merchant's daughter. When coming back with her, the ship was wrecked in the ocean at a point not far off from the shore. When all others were drowned, I somehow reached the shore through the favour of Providence. As I was floating in the ocean of grief due to the separation from my wife, I somehow spent sixteen years out of faith in the prophecy of a certain infallible seer and sage; and yet not seeing the end of misery, I threw myself down from the hill.” At that very time a woman's cry was heard thus:—“Unable though you be to endure the separation, it is improper for you to enter the fire when a union with your husband and son has been ordained by the seer.”

‘तन्निशम्य मनोविदितजनकभावं तमवादिषम्—“तात भवते विज्ञापनीयानि बहूनि सन्ति । भवतु । पश्चादखिलमाख्यातव्यम् । अधुना नारीकूजितमनुपेक्षणीयं मया । क्षणमात्रमत्र भवता स्थायताम्” इति । तदनु सोऽहं त्वरया किञ्चिदन्तरमगमम् । तत्र पुरतो भयंकरज्वालाकुलहुनभुगवगाहनसाहसिकैः मुकुलिताञ्जलिपुटां वनितां काञ्चिदवलोक्य ससंभ्रममनलादपनीयकूजन्त्या वृद्धया सह मत्पितुर्भयर्णमभिगमय्य स्थविरामवोचम्—“वृद्धे, भवत्यौ कुत्रत्ये । कान्तारे निमित्ते केन दुरवस्थाऽनुभूयते ॥ कथ्यताम्” इति ॥

‘सा मगद्गदमवादीत्—“पुत्र, कालयवनद्वीपे कालगुप्त-

‘On hearing it, I concluded in my mind that he was my father and told him, “Father, many matters have to be intimated to you. Let it be. I will say it all afterwards. The woman’s wail should not be neglected by me now. Remain here for a moment.” Then I rushed forward a little distance. There in my front I beheld a certain woman daring recklessly to enter a fire, thick with terrible flames and with her folded palms of hands joined in a bud. I suddenly weaned her off from the fire and brought her to my father’s side along with an old woman lamenting aloud. I addressed the old woman, “Old lady, wherefrom are you both? For what reason is this sad plight suffered by you in the woods? Tell.”

नाम्नो वणिजः कस्यचिदेषा सुता सुवृत्ता नाम रत्नोद्भवेन निज-
कान्तेनागच्छन्ती जलधौ मग्ने प्रवहणे निजधात्र्या मया सह
फलकमेकमवलम्ब्य दैवयोगेन कूलमुपेताऽऽसन्नप्रसवसमया कस्यं-
चिद्वटव्यामात्मजमसूत । मम तु मन्दभाग्यतया वाले वनमा-
तङ्गेन गृहीते मद्दितीया परिभ्रमन्ती 'षोडशवर्षानन्तरं भर्तृपुत्र-
संगमा भविष्यति' इति सिद्धवाक्यविश्वासादेकस्मिन्पुण्याश्रमे
तावन्तं समयं नीत्वा शोकमपारं सोढुमक्षमा समुज्ज्वलिते
वैश्वानरे शरीरमाहुतीकर्तुमुद्युक्तासीत्" इति ॥

'In slipping tones she replied, "Son, this is the daughter of a certain merchant named Kālagupta in the island of Kālayavana, called Suvṛttā. When she was coming along with her husband Ratnodbhava, the ship was drowned in the sea. But she along with myself as nurse caught hold of a plank, and by the will of Providence reached the shore. The hour of delivery was then fast approaching. And she actually gave birth to a son in a certain forest. Owing to my misfortune the boy was seized by an elephant of the woods. She then roamed about in my company. Owing to faith in a seer's prophecy that after a lapse of sixteen years she will join with her husband and son, she passed that duration of time in a certain holy hermitage and now, unable to bear her unbounded grief, is bent on sacrificing her body in the blazing fire."

‘तदाकर्ण्य निजजननीं ज्ञात्वा तामहं दण्डवत्प्रणम्य तस्यै
मदुदन्तमखिलमाख्याय धात्रीभाषणफुल्लवदनं विस्मयविकसिताक्षं
जनकमदर्शयम् । पितरौ तौ साभिज्ञानमन्योन्यं ज्ञात्वा मुदिता-
न्तरात्मानौ विनीतं मामानन्दाश्रुवर्षेणाभिषिच्य गाढमाश्लिष्य
शिरस्युपाघ्राय कस्यांचिन्महीरुहच्छायायामुपाविशताम् । “कथं
निवसति महीवल्लभो राजहंसः” इति जनकेन पृष्टोऽहं तस्य
राज्यच्युतिं त्वदीयजननं सकलकुमारावाप्तिं तव दिग्विजयारम्भं
भवतो मातङ्गानुयानमस्माकं युष्मदन्वेषणकारणं सकलमभ्यधाम् ।
ततस्तौ कस्यचिदाश्रमे मुनेरस्थापयम् ॥

‘On hearing this I concluded that she was my mother and prostrated before her like a stick and told her my entire history and showed her my father whose face beamed at the talk of the nurse and eyes were opened wide by wonder. Both the parents recognized each other by mutual reminiscences, and with delighted hearts bathed me in the showers of tears of joy as I stood humble, clasped me tight, smelt me on the head and sat under the shade of a certain tree. Asked by my father, “How is King Rājahansa,” I told him every thing—his loss of kingdom, your birth, the gathering of all princes, your setting out on a march of conquest and your following Mātaṅga which resulted in our search for you. Then I placed them in the hermitage of a certain sage.

‘ततो देवस्यान्वेषणपरायणोऽहमखिलकार्यनिमित्तं वित्तं
 निश्चित्य भवदनुग्रहाल्लब्धस्य साधकत्वस्य साहाय्यकरणदक्षं
 शिष्यगणं निष्पाद्य विन्ध्यवनमध्ये पुरातनपत्तनस्थानान्युपेत्य
 विविधनिधिसूचकानां महीरुहाणामधोनिक्षिप्तान्वसुपूर्णान्कलशान्
 सिद्धाङ्गनेन ज्ञात्वा रक्षिषु परितःस्थितेषु खननसाधनैरुत्पाट्य
 दीनारानसंख्यान्राशीकृत्य तत्कालगतमनतिदूरे निवेशितवणिक्कटकं
 कंचिदभ्येत्य तत्र बलिनो बलीवर्दीन्गोणीश्च क्रीत्वान्यद्रव्यमिषेण
 वसु तद्गोणीसंचितं तैरुह्यमानं शनैः कटकमनयम् । तदधिकारिणा

‘Afterwards, intent on searching for Your Highness, I decided that wealth was the instrument of realising all objects and trained a host of pupils efficient to promote my powerful skill obtained through your grace, went to the sites of ancient cities in the midst of the woods of the Vindhyas, and with magic collyrium detected the pots filled with wealth deposited underneath the trees that bore traces of different kinds of treasure-troves, and placing guards all round, dug them out with implements of excavation and accumulated innumerable Dīnārs, and went to a certain fare held then at no great distance. I bought strong bulls and gunny bags and filled the sacks with wealth, and under the pretext of taking other commodities, slowly took them on to the bazaar, carried by bullocks. Making friendship with its proprietor, a certain merchant’s son

चन्द्रपालेन केनचिद्वर्णिकपुत्रेण विरचितसौहृदोऽहममुनेव साक-
मुञ्चयिनीमुपाविशम् । मत्पितरावपि तां पुरीमभिगमय्य सकल-
गुणनिलयेन बन्धुपालनाम्ना चन्द्रपालजनकेन नीयमानो मालव-
नाथदर्शनं विधाय तदनुमत्या गूढवसतिमकरवम् ॥

‘ततः काननभूमिषु भवन्तमन्वेष्टुमुद्युक्तं मां परममित्रं
बन्धुपालो निशम्यावदत्—“सकलं धरणितलमपारमन्वेष्टुमक्षमोऽ
भवान्मनोग्दानि विहाय तूष्णीं तिष्ठतु । भवन्नायकालोकनकारणं
शुभशकुनं निरीक्ष्य कथयिष्यामि” इति । तल्लपितामृताश्रासित-
हृदयोऽहमनुदिनं तदुपकण्ठवर्ती कदाचिदिन्दुमुखीं नवयौवना-
वलीढावयवां नयनचन्द्रिकां बालचन्द्रिकां नाम तरुणीरत्नं

known as Chandrapāla, I went along with him to Ujjain. After bringing my parents also to that city and getting introduced by Chandrapāla’s father named Bandhupāla, an abode of all virtues, I had an interview with the king of Mālwa, and with his permission I set up a private residence.

‘Subsequently on hearing that I was keen on searching for you in the sites of forests, my best friend Bandhupāla said, “Unable that you are to search over the entire endless surface of the earth, set aside your mental strain and remain calm. I shall watch for a propitious sign auguring the sight of your lord, when I will tell you.” With my heart consoled by the nectar of his talk, I remained daily by his side. One day I beheld the gem among youthful ladies known as Bālachandrikā,

चण्डिन्द्रलक्ष्मीं मूर्ताभिवावलोक्ष्य तदीयलावण्यावधूतधीर-
भावो लतान्तबाणबाणलक्ष्यतामयासिषम् । चकितवालकुरङ्ग-
लञ्चना सापि कुसुमसायकसायकायमानेन कटाक्षवीक्षणेन माम-
सकृन्निरीक्ष्य मन्दमारुतान्दोलिता लतेवाकम्पत । मनसाभिमुखैः
समाकुञ्चितै रागलज्जान्तरलवर्तिभिः साङ्गवर्तिभिरीक्षणविशेषै-
र्निजमनोवृत्तिमकथयत् । चतुरगूढचेष्टाभिरस्या मनोऽनुरागं
सम्यग्ज्ञात्वा सुखसंगमोपायमचिन्तयम् ॥

‘अन्यदा बन्धुपालः शकुनैर्भवद्गतिं प्रेक्षिष्यमाणः पुरोपान्त-
विहारवनं मया सहोपेत्य कस्मिंश्चिन्महीरुहे शकुन्तवचनानि

possessed of a moonlike face and limbs impressed with fresh youth, verily moonshine to the eyes, appearing like the goddess of prosperity presiding over the merchant's home in human form. My firmness was weakend by her loveliness, and I became the target of the arrows of Cupid (the flower-arrowed god). Possessed of eyes like those of a trembling fawn, she often looked at me with her side-glance that played the dart of Cupid, and she shook like a creeper tossed by the gentle breeze. By her peculiar glances possessed of a full complement, now emerging from her heart and now drawn back, which swung between love and shyness, she revealed her mental attitude. Knowing full well her heart's attachment by her clever but covert acts, I thought the means of her union easy of reach.

शृण्वन्नतिष्ठत् । अहमुत्कलिकाविनोदपरायणो वनान्तरे परिभ्र-
मन्सरोवरतीरे चिन्ताक्रान्तचित्तां दीनवदनां मन्मनोरथैकभूमिं
वालचन्द्रिकां व्यलोकयम् । तस्या ससंभ्रमप्रेमलज्जाकौतुकमनोरमं
लीलाविलोकनमुखमनुभवन्सुदत्या वदनारविन्दे विषण्णभावं मदन-
कदनखेदानुभूतं ज्ञात्वा तन्निमित्तं ज्ञास्यंहीलयति तदुपकण्ठमुपेत्या-
वोचिषम्—“सुमुखि, तव मुखारविन्दस्य दैन्यकारणं कथय” इति ।॥

‘सा रहस्यसंजातविस्त्रम्भतया विहाय लज्जाभये शनैरभा-
षत—“सौम्य, मानसारो मालवाधीश्वरो वार्धकस्य प्रव्रलतया

‘Some other time, Bandhupāla went along with me to the sporting ground adjoining the city to find out your movements by means of omens and stood listening to the cries of birds on a certain tree. Desirous of diversion, I strolled into the woods and on the bank of an excellent lake saw Bālachandrikā, the millenium of my dreams, with a care-worn heart and dejected face. Enjoying the pleasure of her elegant glances fascinating through excitement, love, bashfulness and eagerness, and understanding the dejection on the lotus-like face of the lady with shining teeth as caused by the strain inflicted by the torments of love, I approached her side gracefully to ascertain its cause and told her, “Good-faced lady, tell the cause of dejection on your lotus-like face.”

‘Out of confidence inspired by privacy she cast off her shyness and timidity and slowly spoke,

निजनन्दनं दर्पसारमुज्जयिन्यामभ्यषिञ्चत् । स कुमारः सप्तसागर-
पर्यन्तं महीमण्डलं पालयिष्यन्निजपैतृष्वस्त्रीयातुहण्डकर्माणौ
चण्डवर्मदारुवर्माणौ घरणीभरणे नियुज्य तपश्चरणाय राजराजगिर-
मभ्यगात् । राज्यं सर्वमसपन्नं शासति चण्डवर्मणि दारुवर्मा
मातुलाग्रजन्मनोः शासनमतिक्रम्य पारदार्यपरद्रव्यापहरणादि
दुष्कर्म कुर्वाणो मन्मथसमानस्य भवतो लावण्यायत्तचित्तां मामे-
कदा विलोक्य कन्यादूषणदोषं दूरीकृत्य बलात्कारेण रन्तुमुद्युङ्क्त ।
तच्चिन्तया दैन्यमगच्छम्” इति ॥

“Good sir, Mānasāra, king of Mālwa, owing to extreme old age, crowned his son Darpasāra as king in Ujjain. Aspiring for suzerainty over the whole earth bounded by the seven seas, that prince entrusted the burden of the earth to his paternal aunt’s sons Chaṇḍavarman and Dāruvarman of outrageous conduct, and himself went to Mount Kailāsa for performing penance. When Chaṇḍavarman ruled over the entire kingdom free from foes, Dāruvarman engaged in misdeeds like the seduction of others’ wives and stealing of other people’s properties in violation of the bidding of his maternal uncle and elder brother. Once he met me whose heart is won over by your handsomeness, like unto Cupid that you are, and feeling the least compunction for the atrocity of defiling a maiden he perseveres to enjoy me by force. At that thought I have grown dejected.”

‘तस्या मनोगतं मयि रागोद्रेकम् , मन्मनोरथसिद्धय-
न्तरायं च निशम्य वाष्पपूर्णलोचनां तामाश्वास्य दारुवर्मणो
मारणोपायं च विचार्य बल्लभामबोचम् — “तरुणि, भवदभिलाषिणं
दुष्टहृदयमेनं निहन्तुं मृदुरूपायः कश्चिन्मया चिन्त्यते । ‘यक्षः
कश्चिदधिष्ठाय बालचन्द्रिकां निवसति । तदाकारसंपदाशामृद्धलि-
तहृदयो यः संबन्धयोग्यः साहसिको रतिमन्दिरे तं यज्ञं निर्जित्य
तथैकसखीसमेतया मृगाक्ष्या संलापामृतसुखमनुभूय कुशली
निर्गमिष्यति, तेन चक्रवाकसंज्ञयाकारपयोधरा विवाहनीया’ इति

‘As I heard the height of love for me entertain-
ed by her heart and the impediment to the realisa-
tion of my dream, I consoled her whose eyes were
filled with tears, resolved upon a plan for killing
Dāruvarman and told my beloved, “Young lady,
an easy plan is conceived by me to kill this vile-
hearted one who covets you. Your kinsfolk should
repeatedly assert on oath to the hearing of citizens
that a certain seer has prophesied thus:—‘A
certain Yaksha has taken possession of Bālachan-
drikā. That lady possessed of breasts resembling
a pair of Chakravāka birds will be wedded only
by that person who, with a heart bound up by an
attraction to the beauty of her person, fit for her
union and full of pluck, vanquishes that Yaksha in
the bed-chamber and comes out unscathed after
enjoying the pleasure of the nectar of a conver-
sation with that deer-eyed lady in the company

सिद्धेनैकेनावादीति पुरजनस्य पुरतो भवदीयैः सत्यवाक्यैर्जनैरस-
 कृत्कथनीयम् । तदनु दारुवर्मा वाक्यानीत्यविधानि श्रावंश्रावं
 तूष्णीं भिया यदि स्थास्यति तर्हि वरम् । यदि वा दौर्जन्येन त्वया
 सङ्गमङ्गीकरिष्यति, तदा स भवदीयैरित्थं वाच्यः—‘सौम्य,
 दर्पसारवसुधाधिपामात्यस्य भवतोऽस्मन्निवासे साहसकरणमनु-
 चितम् । पौरजनसाक्षिकं भवन्मन्दिरमानीतया तोयजाक्ष्या सह
 क्रीडन्नायुष्मान्यदि भविष्यति तदा परिणीय तरुणीं मनोरथा-
 भ्निर्विश’ इति । सोऽप्येतदङ्गीकरिष्यति । त्वं सखीवेषधारिणा
 मया सह तस्य मन्दिरं गच्छ । अहमेकान्तनिकेतने मुष्टिजानु-
 पादाघातैस्तं रभसान्निहत्य पुनरपि वयस्यामिषेण भवतीमनु

of a female friend. Afterwards if Dāruvarman,
 on hearing such repeated statements, stands a way
 in fear, it is well and good. But if out of impu-
 dence he prefers a union with you, then he
 must be informed by your people thus:—
 ‘Good sir, a minister that you are of King
 Darpasāra, it is not proper for you to undertake
 this risk in our premises. We will bring her to
 your home to the knowledge of citizens, and if you
 survive a sport with that lotus-eyed young lady,
 you may then marry her and enjoy your dreams,
 and he will agree to this. You shall go to his home
 along with myself disguised as your female friend.
 In the private apartment I will forcibly kill him
 with the blows of fists, knees and feet, and again I

निःशङ्कं निर्गमिष्यामि । तदेनमुपायमङ्गीकृत्य विगतसाध्वसलज्जः
भवज्जनकजननीसहोदराणां पुरत आवयोः प्रेमातिशयमाख्याय
सर्वथास्मत्परिणयकरणे ताननुनयेः । तेऽपि वंशसंपल्लावण्याह्याय
यूने मह्यं त्वां दास्यन्त्येव । दारुवर्मणो मारणोपायं तेभ्यः कथ-
यित्वा तेषामुत्तरमाख्येयं मह्यम्” इति ॥

‘सापि किञ्चिदुत्कुलमरसिजानना मामब्रवीत् — “सुभग,
क्रूरकर्माणं दारुवर्माणं भवानेव हन्तुमर्हति । तस्मिन्हते सर्वथा
युष्मन्मनोरथः फलिष्यति । एवं क्रियताम् । भवदुक्तं सर्वमहमपि
तथा करिष्ये” इति मामसकृद्विवृत्तवदना विलोकयन्ती मन्दंमन्द-

shall come out fearlessly, following you in the
guise of a female friend. You will agree to this
plan, and throwing off your fears and shame,
announce our intense mutual love in front of your
father, mother and brothers and persuade them by
all means to effect our marriage. They will cer-
tainly give you to me, myself being a young man
endowed with high birth, wealth and handsome-
ness. After disclosing to them the plan for killing
Dāruvarman their reply should be communicated
to me.”

‘And she with her face resembling a blooming
lotus told me, “Charming one, you alone deserve
to kill Dāruvarman of cruel pursuits. When he
is killed, your dream will bear fruit by all means.
So be it done. I too shall do what all you have

मगारमगात् । अहमपि बन्धुपालमुपेत्य शकुनज्ञात्तस्मात् त्रिंश-
द्विसानन्तरमेव भवत्सङ्गः संभविष्यति इत्यशृणवम् । तदनु-
मदनुगम्यमानो बन्धुपालो निजावासं प्रविश्य मामपि निलयाय
विससर्ज ॥

‘मन्मायोपायवागुरापाशलमेन दाहवर्मणा रतिमन्दिरे रन्तुं
समाहूता बालचन्द्रिका तं गमिष्यन्ती दूतिकां मन्निकटमभिप्रेषित-
वती । अहमपि मणिनूपुरमेखलाकङ्कणकटकताटङ्कहारक्षौमकज्जल-
वनितायोग्यं मण्डनजातं निपुणतया तत्तत्स्थानेषु निक्षिप्य सम्य-
गङ्गीकृतमनोक्ष्वेषो बल्लभया तया सह तदागारद्वारोपान्तमगच्छम् ।

stated.” And looking at me often with a face
turned back, she went slowly to her home. I
too approached Bandhupāla from whom, a knower
of auguries that he was, I heard that your meeting
will come to pass after the lapse of thirty days.
And then followed by me, Bandhupāla entered
his home and left me also to go to my home.

‘Invited for enjoyment in the bed-chamber
by Dāruvarman who was caught in the trap of
my stratagem, Bālachandrikā, when about to go to
him, sent a messenger to me. I too cleverly put
on all the ornaments fit for ladies, consisting of
jewelled anklets, girdle, bracelets, bangles, ear-
rings, necklace, silks and collyrium in their
respective places and appearing in an attractive
costume, I reached the proximity of the threshold

दाःस्थकथितास्सदागमनेन सादरं विहिताभ्युद्गतिना तेन द्वारो-
पान्तनिवारिताशेषपरिवारेण मदन्विता बालचन्द्रिका संकेता-
गारमनीयत । नगरव्याकुलां यक्षकथां परीक्षन्नागरिकजनोऽपि
कुतूहलेन दारुवर्मणः प्रतीहारभूमिमगमत् ॥

‘विवेकशून्यमतिरसौ रागातिरेकेण रत्नखचितहेमपर्यङ्के
हंसतूलगर्भशयनमानीय तरुणीं तस्यै मह्यं तमिस्रासम्यगनवलो-
कितपुंभावाय मनोरमस्त्रीविषाय च चाभीकरमणिमयमण्डनानि
सूक्ष्माणि चित्रवस्त्राणि कस्तूरिकामिलितं हरिचन्दनं कर्पूरसहितं

of his house along with my beloved. When our arrival was announced by the doorkeeper, he greeted us with tenderness and prohibited the entry of all attendants at the vicinity of the gate. And Bālachandrikā accompanied by me was led by him to the appointed room. Out of a zeal to test the Yaksha episode strongly current in the city the citizens assembled at the gate of Dāruvarman.

‘With a mind devoid of judgment he in the height of passion took the young lady to a down of swan’s feathers on a golden cot set with gems; and to her and to me whose manhood was thoroughly unnoticed due to dusk and who appeared in an attractive woman’s guise, he presented ornaments of gold and precious stones, fine clothes of different varieties, sandal mixed with musk, betel coupled with camphor, fragrant flowers and a lot of other similar articles and

ताम्बूलं सुरभीणि कुसुमानीत्यादिवस्तुजातं समर्थं मुहूर्तद्वयमात्रं
 हासवचनैः संलपन्नतिष्ठत् । ततो रागान्धतया सुमुखीकुचग्रहणे-
 मतिं व्यधत् । रोषारुणितोऽहमेनं पर्यङ्कतलान्निःशङ्को निपात्य-
 मुष्टिजानुपादघातैः प्राहरम् ॥

‘नियुद्धरभसाविकलमलंकारं पूर्ववन्मेलयित्वा भयकम्पितां-
 नताङ्गीमुपलालयन्मन्दिराङ्गणमुपेतः साध्वसर्कांस्पत इवोच्चैरकूज-
 महम् — “हा, बालचन्द्रिकाधिष्ठितेन घौराकारेण यक्षेण दारुवर्मा
 निहन्यते । सहसा समागच्छत । पश्यतेमम्” इति । तदाकर्ण्य
 मिल्लिता जनाः समुद्यद्वाष्पा हाहानिनादेन दिशो बधिरयन्तः

remained chatting for two muhūrtas, indulging in
 jokes. Then in the blindness of passion he set his
 mind on seizing the breasts of the sweet-faced
 damsel. Reddened by rage and fearless, I threw
 him down from the cot and struck him with the
 blows of fists, knees and feet.

‘After setting right as before the ornaments
 shattered by the vehemence of fight, I pacified
 the lady of bending stature who was shivering
 with fear and, coming to the courtyard of the
 house, cried aloud as if quaking with fear, “Alas!
 Dāruvarman is being killed by the Yaksha of
 terrific form presiding over Bālachandrikā. Come
 at once. See him.” On hearing this the people
 gathered and, streaming with tears, deafened the
 quarters by their cries of wail and entered, talking.

“बालचन्द्रिकामधिष्ठितं यक्षं बलवन्तं शृण्वन्नपि दारुवर्मा मदान्धस्तामेवायाचत । तदसौ स्वकीयेन कर्मणा निहतः । किं तस्य विलापेन” इति मिथो लपन्तः प्रविशन् । कोलाहले तस्मिञ्चदुल्लोचनया सह नैपुण्येन सहसा निर्गतो निजावासमगाम् ॥

‘ततो गतेषु कतिपयदिनेषु पौरजनसमक्षं सिद्धादेशप्रकारेण विवाह्य तामिन्दुमुखीं पूर्वसंकल्पितान्सुरतविशेषान्यथेष्टमन्व-भूवम् । बन्धुपालशकुननिर्दिष्टे दिवसेऽस्मिन्निर्गत्य पुराद्वहिर्वर्तमानो नेत्रोत्सवकारि भवदवलोकनसुखमप्यनुभवामि’ इति ॥

एवं मित्रवृत्तान्तं निशम्याम्लानमानसो राजवाहनः स्वस्य च सोमदत्तस्य च वृत्तान्तमस्मै निवेद्य, सोमदत्तं ‘महाकालेश्वरा-राघनानन्तरं भवद्वल्लभां सपरिवारां निजकटकं प्रापय्यागच्छ’

to each other, “Hearing as he did of the powerful Yaksha in possession of Bālachandrikā, Dāruvarman, blind with pride, courted her alone. So he is killed by his own action. What is the use of lamenting him?” In that bustle I cleverly escaped at once with that lady of petulant eyes and went home.

‘Then after the lapse of a few days I married that moon-faced lady in conformity with the seer’s prophecy in the presence of citizens and enjoyed to my heart’s content all the peculiar sexual sports to which I had been looking forward. On this day fixed by the forecast of Bandhupāla, I came out of the city and remained here to enjoy the pleasure of your sight that yields a feast to my eyes.’

इति नियुज्य पुष्पोद्भवेन सेव्यमानो भूस्वर्गायमाणमवन्तिकापुरं
विवेश । तत्र 'अयं मम स्वामिकुमारः' इति बन्धुपालादये बन्धु-
जनाय कथयित्वा तेन राजवाहनाय बहुविधां सपर्यां कारयन्
सकलकलाकुशलो महीसुरवर इति पुरि प्रकटयन्पुष्पोद्भवोऽमुष्य
राज्ञो मज्जनभोजनादिकमनुदिनं स्वमन्दिरे कारयामास ॥

॥ इति दण्डिनः कृतौ दशकुमारचरिते पुष्पोद्भवचरितं नाम चतुर्थं उच्छ्वासः ॥

On hearing this tale of his friend, Rājavāhana with a buoyant heart narrated to him the adventures of himself and Somadatta and bade Somadatta thus—'After propitiating the presiding lord of Mahākāla, you shall take your spouse along with her retinue to your camp and then come.' Attended to by Pushpodbhava, Rājavāhana entered the city of Avantī which is a heaven on earth. There Pushpodbhava introduced him to Bandhupāla and his other kinsmen with the words—'This is my master's son,' and made them treat him with all cordialities and, advertising him in the city as a superior Brahmin skilled in all arts, arranged in his own home daily for the bath, boarding etc., for that king.

The End of the Fourth Chapter known as 'The Adventures of Pushpodbhava' in Daśakumāracharita, a composition of Daṇḍin.

पञ्चमोच्छ्वासः ।

अथ मीनकेतनभेनानायकेन मलयगिरिमहीरुहनिरन्तरा-
वासिभुजंगमभुक्तावशिष्टेनेव सूक्ष्मतरेण धृतहरिचन्दनपरिमल-
भरेणैव मन्दगतिना दक्षिणानिलेन वियोगिहृदयस्थं मन्मथानलमु-
ञ्ज्वलयन्, सहकारकिसलयमकरन्दास्वादनरक्तकण्ठानां मधुकर-
कलकण्ठानां काकलीकलकलेन दिक्चक्रं वाचालयन्, मानिनीमान-
सोत्कलिकामुपनयन्, माकन्दसिन्दुवाररक्ताशोककिंशुकतिलकेषु

THE FIFTH UCCHHVĀSA

Then arrived the season of Spring, inflaming the fire of passion in the hearts of separated lovers by the southern breeze, the commander of the forces of the fish-bannered Cupid, which was quite thin as though representing the remnant of what had been consumed by the snakes densely occupying the trees of Mount Malaya and which was slovenly in gait as though laden with the fragrance of sandal which it carried. The season arrived, making the ring of all quarters noisy with the bustle of the sweet cries of bees and cuckoos whose throats were mellowed by tasting the honey of mango-sprouts; rousing a craving in the minds of ladies fallen out with their lovers; causing the shoot of sprouts on the mango, Sinduvāra, the red Āśoka, Palāśa and Tilaka trees; and enthusing:

कलिकामुपपादयन्, मदनमहोत्सवाय रसिकमनांसि समुह्वासयन्
वसन्तसमयः समाजगाम ॥

तस्मिन्नतिरमणीये कालेऽवन्तिसुन्दरी नाम मानसार-
नन्दिनी प्रियवयस्यया बालचन्द्रिकया सह नगरोपान्तरम्योद्याने
विहारोत्कण्ठया पौरसुन्दरीसमवायसमन्विता कस्यचिच्चूत-
पोतकस्य छायाशीतले सैकततले गन्धकुसुमहरिद्राक्षतचीनाम्ब-
रादिनानाविधेन परिमलद्रव्यनिकरेण मनोभवमर्चयन्ती रेमे ॥

तत्र रतिप्रतिकृतिमवन्तिसुन्दरीं द्रष्टुकामः काम इव
वसन्तसहायः पुष्पोद्भवसमन्वितो राजवाहनस्तदुपवनं प्रविश्य

the minds of men of taste towards the feast of
Cupid (sexual sport).

At that most pleasant hour the daughter of
Mānasāra, named Avantisundarī, accompanied by
her dear friend Bālachandrikā, convened a gather-
ing of citizen-ladies with a zeal to engage in sports
in the lovely park in the outskirts of the city, and
on the cool sandy surface under the shade of a
mango sapplin, indulged in worshipping Cupid with
scents, flowers, saffron, coloured rice, china silk etc.
and with an equipment of all and sundry articles
of scent.

Rājavāhana accompanied by Pushpodbhava,
like Cupid associated with the Spring, walked into
that garden, desirous of seeing Avantisundarī like
the counterpart of Rati (the goddess of love) there.

तत्र तत्र मलयमारुतान्दोलितशाखानिरन्तरसमुद्भिन्नकिसलय-
कुसुमफलसमुल्लसितेषु रसालतरुषु कोकिलकुलक्रीरालिमधुकराणा-
मालापान्श्रावंश्रावं किञ्चिद्विकसदिन्दीवरकल्हारकैरवराजीवराजी-
केलिलोलकलहंससारसकारण्डवचक्रवाकचक्रवालकलरवव्याकुल -
विमलशीतलसलिलललितानि सरांसि दशं दर्शममन्दलीलया लल-
नासमीपमयाप ॥

बालचन्द्रिकया 'निःशङ्कमित आगम्यताम्' इति हस्तसं-
ज्ञया समाहूतो निजतेजोनिर्जितपुरुहूतो राजवाहनः कृशोदर्या
अवन्तिपुन्दर्या अन्तिकं समाजगाम । या वसन्तसहायेन

He reached the vicinity of ladies with exquisite grace, time and again listening here and there to the cries of cuckoos, parrots and bees on the mango trees shining with sprouts, flowers and fruits densely sprouting forth from the branches tossed by the breeze of Malaya and looking ever and anon at the tanks charming with crystal cool waters noisy with the tones of black swans, white swans, ducks and geese in batches moving playfully in the midst of blooming blue lotuses, red and white lilies and red lotuses.

Beckoned by the hand by Bālachandrikā to draw near fearlessly, Rājavāhana who had vanquished Indra by his lustre drew near Avanti-sundarī possessed of a thin belly. (Her appearance suggested this). It appeared as though Cupid

समुत्सुकतया रतेः केलीसालभञ्जिकाविधित्सया कंचन नारी-
 विशेषं विरच्यात्मनः क्रीडाकासारशरदारविन्दसौन्दर्येण पाद-
 द्वयम्, उद्यानवनदीर्घिकामत्तमरालिकागमनरीत्या लीलालसगति-
 विलासम्, तूणीरलावण्येन जङ्घे, लीलामन्दिरद्वारकदलीलालित्येन
 मनोह्रमूरुयुगम्, जैत्ररथचातुर्येण घनं जघनम्, किञ्चिद्विकस-
 स्त्रीलावतंसकल्हारकोरककोटरानुवृत्त्या गङ्गावर्तसनाभिं नाभिम्,
 सौधारोहणपरिपाट्या वलित्रयम्, मौर्वीमधुकरपाङ्क्तिनीलिमली-
 लया रोमावलिम्, पूर्णसुवर्णकलशशोभया कुचद्वन्द्वम्, लता-

created an excellent type of lady with a desire to make a doll for the play of Rati to satisfy her curiosity, providing her pair of feet with the beauty of the autumnal lotuses of his sport-lake, the charm of her graceful slovenly gait on the pattern of the gait of the infatuated she-swans of ponds in his garden, her shanks with the loveliness of his quivers, her attractive thighs with the fascination of plantain trees at the gate of his pleasure-house, her dense hips with the elegance of his victorious chariot, her navel corresponding to the whirlpool of the Ganges in imitation of the whirling depression in the slightly blown bud of the red lily designed for his ornament, the three lines on her belly on the model of a flight of steps leading to an upper floor, and her vertical streak of hair with the attractive black hue of the row of black bees that served as his bow-string. It

मण्डपसौकुमार्येण बाहू, जयशङ्खाभिख्यया कण्ठम्, कमनीय-
कर्णपूरसहकारपल्लवरागेण प्रतिविम्बीकृतबिम्बं रदनच्छदम्,
बाणायमानपुष्पलावण्येन शुचिस्मितम्, अम्रदूतिकाकलकण्ठि-
काकलालापमाधुर्येण वचनजातम्, सकलसैनिकनायकमलय-
मारुतसौरभ्येण निःश्वासपवनम्, जयध्वजमीनदर्पेण लोचन-
युगलम्, चापयष्टिश्रिया भ्रूलते, प्रथमसुहृदः सुधाकरस्यापनीत-
कलङ्कया कान्त्या वदनम्, लीलामयूरवर्हभङ्गया केशपाशं च

seemed as though he had equipped her breasts with the splendour of filled golden jars, her hands with the tenderness of his bower of creepers, her neck with the attraction of his triumphant conch, her lip of which the Bimba fruit appeared as a reflection with the red colour of the graceful mango sprout that adorned his ear, her chaste smiles with the loveliness of flowers that played his arrows, her talks with the sweetness of the gentle tunes of the she-cuckoo that acted his announcer, her breath with the fragrance of the zephyr who was the commander of all his forces, her pair of eyes with the proud appearance of the fish marking his victorious flag, her elegant eye-brows with the attraction of his bowstick, her face with the lustre of his foremost friend—the moon, but free from the black mark, and her lock of hair on the model of the plumage of his sportive peacock; and then he seems to have washed it

विधाय समस्तमकरन्दकस्तूरिकासंमितेन मलयजरसेन प्रक्षाल्य
क्वर्पूरपरागेण संमृज्य निर्मितेव रराज ॥

सा मूर्तिमतीव लक्ष्मीर्मालवेशकन्यका स्वेनैवाराध्यमानं
संकल्पितवरप्रदानायाविभूतं मूर्तिमन्तं मन्मथमिव तमालोक्य
मन्दमारुतान्दोलिता लतेव मदनावेशवती चकम्पे । तदनु
क्रीडाविस्मभान्निवृत्ता लज्जया कानि कान्यपि भावान्तराणि
व्यधत् । 'ललनाजनं सृजता विधात्रा नूनमेषा घुणाक्षरन्यायेन
निर्मिता । नो चेदब्जभूरेवंविधनिर्माणनिपुणो यदि स्यात्तर्हि
तत्समानलावण्यामन्यां तरुर्णां किं न करोति' इति सविस्मयानु-

clean with the dust of sandal mixed with the
juice of all flowers and musk and rolled it in the
dust of camphor and thus created her.

That Malwa princess appearing lik Goddess
Lakshmi in human form looked at him who appear-
ed verily as Cupid that was being adorned by her
having come out in human form for granting her
the desired boon, and she quivered with the inspira-
tion of love like a plant tossed by the gentle breeze.
Then withdrawing her zeal from the play, she
with bashfulness showed inimitable signs of her
inner feelings. He thought, 'In the course of the
creation of women this lady has been brought into
being by the Creator by accident like a letter
carved by the corrosion of an insect. Otherwise if
the lotus-born was clever at creating such a person,
why then does he not create another youthful lady

रागं विलोकयतस्तस्य समक्षं स्थातुं लञ्जिता सती किञ्चित्सखी-
जनान्तरितगात्रा तन्नयनाभिमुखैः किञ्चिदाकुञ्चितै रेचितभ्रूलतैर-
पाङ्गवीक्षितैरात्मनः कुरङ्गस्यानायमानलावण्यं राजवाहनं विलो-
कयन्त्यतिष्ठत् ॥

सोऽपि तस्यास्तदोत्पादितभावरसानां सामग्र्या लब्ध-
बलस्येव विपमशरस्य शरव्यायमाणमानसो बभूव । सा मनसी-
त्थमचिन्तयत् — ‘अनन्यसाधारणसौन्दर्येणानेन कस्यां पुरि
भाग्यवतीनां तरुणीनां लोचनोत्सवः क्रियते । पुत्ररत्नेनामुना
पुरन्ध्रीणां पुत्रवतीनां सीमन्तिनीनां का नाम सीमन्तमौक्तिकी-
क्रियते । काऽस्य देवी । किमत्रागमनकारणमस्य । मन्मथो

of the same loveliness?’ As he thus looked at her with wonder and attachment, she being ashamed to stand in his front intercepted her body a little by her friend and with side-glances greeting his eyes and shrunk a little with eyebrows turned in a curve, stood looking at Rājavāhana whose loveliness acted the trap to the deer of her heart.

His heart too became a target for Cupid who seemed to gain strength by the multitude of her feelings and emotions that were then brought into play. She thought thus in her mind, ‘In which city are the fortunate young ladies offered a feast to their eyes by this uncommon loveliness? Which one among the matrons with sons is made a pearl-gem on the head by this gem of a son? Who is his

मामपहसितनिजलावण्यमेनं विलोकयन्तीमसूययेवातिमात्रं मध्न-
न्निजनाम सान्त्रयं करोति । किं करोमि । कथमयं ज्ञातव्यः'
इति ॥

ततो बालचन्द्रिका तयोरन्तरङ्गवृत्तिं भावविवेकैर्ज्ञात्वा
कान्तासमाजसंनिधौ राजनन्दनोदन्तस्य सम्यगाख्यानमनुचित-
मिति लोकसाधारणैर्वाक्यैरभाषत—‘भर्तृदारिके, अयं सकल-
कलाप्रवीणो देवतासंनिध्यकरण आह्वानिपुणो भूसुरकुमारो
मणिमन्त्रौषधिज्ञः परिचर्यार्हो भवत्या पूज्यताम्’ इति । तदाकर्ण्य
निजमनोरथमनुवदन्त्या बालचन्द्रिकया संतुष्टान्तरङ्गा तरङ्गावली

queen? What is the cause of his advent here? Churning me a good deal as if in spite as I look at this man who ridicules Cupid’s loveliness, Cupid *lit.*, the mind’s churner, makes his name true to its meaning. What shall I do? How is he to be known?’

Then Bālachandrikā observed their inner heart by their exhibitions of feelings, and as an exposition of the prince’s story was not proper to be made at the meeting of ladies, spoke in conformity with the practice in the world, ‘Princess, this Brahmin youth is skilled in all arts, able to invoke the presence of deities, efficient in battles, conversant with the sciences of gems, incantations and medicine and deserves to be respected. Offer your respects to him.’ On hearing this her heart was

मन्दानिलेनेव संकल्पजेनाकुलीकृता राजकन्या जितमारं कुमारं
समुचितासनासीनं विधाय सर्वाहस्तेन शस्तेन गन्धकुसुमाक्षत-
चनसारताम्बूलादिनानाजातिवस्तुनिचयेन पूजां तस्मै कारया-
मास ॥

राजवाहनोऽप्येवमचिन्तयत् — 'नूनमेषा पूर्वजन्मनि मे
जाया यज्ञवती । नो चेदतस्यामेवंविधोऽनुरागो मन्मनसि न
जायेत । शापावसानसमये तपोनिधिदत्तं जातिस्मरत्वमावयोः
समानमेव । तथापि कालजनितविशेषसूचकवाक्यैरस्या ज्ञान-
मुत्पादयिष्यामि ।' तस्मिन्नेव समये कोऽपि मनोरमो राजहंसः

pleased at Bālachandrikā who spoke in consonance with her own wish. The princess, agitated by love as a row of waves by a gentle wind, offered a suitable seat to the prince that had vanquished the God of love, and caused a worship to be offered to him by the commendable hand of her female friend, with articles of different varieties like scents, flowers, reddened rice, camphor, betel etc.

Rājavāhana too reflected thus:—'Indeed she is my wife Yajñavatī in the former birth. Otherwise such a kind of attachment to her will not spring in my heart. The remembrance of previous birth granted to us by the sage at the expiration of the curse is equal to us both. Nevertheless, I shall rouse her memory by statements hinting at the peculiar features brought about by the efflux of time.' At that very hour a fascinating swan came

केलीविधित्तया तदुपकण्ठमगमत् । समुत्सुकया राजकन्यया
मरालग्रहणे नियुक्तां बालचन्द्रिकामवलोक्य समुचितो वाक्या-
वसर इति संभाषणनिपुणो राजवाहनः सलीलमलपत् —

‘सखि, पुरा शाम्बो नाम कश्चिन्महीवल्लभो मनोवल्लभया
सह विहारवाञ्छया कमलाकरमवाप्य तत्र कोकनदकदम्बसमीपे
निद्राधीनमानसं राजहंसं शनैर्गृहीत्वा विसगुणेन तस्य चरणयुगलं
निगडयित्वा कान्तामुखं सानुरागं विलोकयन्मन्दस्मितविकसितै-
ककपोलमण्डलस्तामभाषत—“इन्दुमुखि, मया बद्धो मरालः
शान्तो मुनिवदास्ते । स्वच्छयऽनेन गम्यताम्” इति । सोऽपि
राजहंसः शाम्बमशपत् — “महीपाल, यदस्मिन्नम्बुजखण्डेऽनुष्ठान-

near her out of a desire to play. On seeing Bāla-
chandrikā directed by the princess with eagerness
to seize the swan, Rājavāhana thought that it was
the proper time for his speech and, clever that he
was in conversation, gracefully spoke—

‘Friend, in former days a certain king named
Śāmba went to a lotus-pond with his sweetheart
out of zeal for sport. There he slowly seized a
swan whose mind was absorbed in sleep by the
side of a clump of red lilies. He bound both feet
of the swan with the fibre of a lotus and looked at
the face of his beloved affectionately, and with his
one cheek lit by his gentle smiles, told her, “Moon-
faced lady, the swan captured by me remains
tranquil like a sage. Let him go freely.” That

परायणतया परमानन्देन तिष्ठन्तं नैष्ठिकं मामकारणं राज्य-
 गर्वेणावमानितवानसि तदेतत्पाप्मना रमणीविरहसंतापमनुभव”
 इति । विषण्णवदनः शाम्बो जीवितेश्वरीविरहमसहिष्णुभूमौ
 दण्डवत्प्रणम्य सविनयमभाषत—“महाभाग, यदज्ञानेनाकरवं
 तत्क्षमस्व” इति । स तापसः करुणाकृष्टचेतास्तमवदत्—“राजन्,
 इह जन्मनि भवतः शापफलाभावो भवतु । मद्बचनस्यामोघतया
 भाविनि जनने शरीरान्तरं गताया अस्याः सरसिजाक्ष्या रसेन
 रमणो भूत्वा मुहूर्तद्वयं मञ्चरणयुगलबन्धकारितया मासद्वयं शृङ्ख-
 लानिगडितचरणो रमणीवियोगविपादमनुभूय पश्चादनेककालं

swan cursed Śāmba, “King, inasmuch as you in the pride of kingship and without cause have insulted me, locked up in meditation and enjoying supreme bliss as I was engaged in my austerities near this clump of lotuses, you shall suffer separation from your sweetheart for this sin.” With a dejected face Śāmba, unable to endure the separation of his life’s mate, prostrated on the ground like a stick and humbly spoke. “Sir, pardon what I did in ignorance.” That sage with a heart drawn by compassion told him, “King, you will not suffer the fruit of the curse in this birth. Owing to the infallibility of my words you will in a future birth become the dearly loved husband of this lotus-eyed lady who will take a different body. And since you have confined both my feet for two Muhūrtas, you will also have your feet fettered by chains for

वल्लभया सह राज्यसुखं लभस्व" इति । तदनु जातिस्मरत्वमपि तयोरन्वगृह्णात् । तस्मान्मरालबन्धनं न करणीयं त्वया' इति ॥

सापि भर्तृदारिका तद्वचनाकर्णनाभिज्ञातस्वपुरातनजनन-
वृत्तान्ता 'नूनमयं मत्प्राणवल्लभः' इति मनसि जानती रागपल्ल-
वितमानसा समन्दहासमवोचत्—'सौम्य, पुरा शाम्बो यज्ञवती-
संदेशपरिपालनाय तथाविधं हंसबन्धनमकार्षीत् । तथा हि लोके
पण्डिता अपि दाक्षिण्येनाकार्यं कुर्वन्ति' इति । कन्याकुमारावेव-
मन्योन्यपुरातनजनननामधेये परिचिते परस्परज्ञानाय साभिज्ञ-
मुक्त्वा मनोजरागपूर्णमानसौ बभूवतुः ॥

two months, and after suffering the grief of separation from your sweetheart you will enjoy the pleasure of kingship with your beloved for a long time later on." Then he blessed them both with a memory of their past birth. Hence you should not effect a confinement of the swan.'

The princess too, recalling the history of her past birth on hearing these words, concluded in her mind—'He is indeed my husband.' With mind saturated with love, she spoke with a gentle smile, 'Good sir, formerly Śāmba caused such a confinement of a swan for respecting the wish of Yajñavati. Thus indeed in the world even learned men do forbidden things for the sake of obligation.' The maiden and the young man thus referred mutually to their familiar past birth and names by way of token for their mutual recognition, and

तस्मिन्नवसरे मालवेन्द्रमहिषी परिजनपरिवृता दुहितृकेली-
 विलोकनाय तं देशमवाप । बालचन्द्रिका तु तां दूरतो विलोक्य
 ससंभ्रमं रहस्यनिर्भेदभिया हस्तसंज्ञया पुष्पोद्भवसेव्यमानं राजवा-
 हनं वृक्षवाटिकान्तरितगात्रमकरोत् । सा मानसारमहिषी सखी-
 समेताया दुहितुर्नानाविधां विहारलीलामनुभवन्ती क्षणं स्थित्वा
 दुहित्रा समेता निजागारगमनायोद्युक्ता बभूव । मातरमनुगच्छ-
 न्यवन्तिमुन्दरी 'राजहंसकुलतिलक, विहारवाञ्छया केलीवने
 मदन्तिकमागतं भवन्तमकाण्ड एव विसृज्य मया समुचितमिति
 जनन्यनुगमनं क्रियते, तदनेन भवन्मनोरागोऽन्यथा मा भूत'

their minds were filled with the passion of love.

At that time the queen of the Malwa king, surrounded by a retinue, came to the place to witness the sports of her daughter. Espying her from afar, Bālachandrikā, afraid of a leakage of the secret, hastily gave signal by the hand and made Rājavāhana accompanied by Pushpodbhava hide themselves in a clump of trees. The queen of Mānāsāra, after enjoying the sight of different kinds of sports of her daughter accompanied by her female friends and after remaining for a while, started for going back to her home along with her daughter. Following her mother, Avantisundarī uttered, 'Bright mark of the royal race of swans, when you had come near me in the garden out of love of sport, I have to leave you prematurely; and I am following my mother, it being proper to do so. Let not

इति मरालमिव कुमारमुद्दिश्य समुचितालापकलापं वदन्ती पुनः
पुनः परिवृत्तदीननयना वदनं विलोकयन्ती निजमन्दिरमगात् ॥

तत्र हृदयबल्लभकथाप्रसङ्गे बालचन्द्रिकाकथिततदन्वयनाम-
धेया मन्मथबाणपतनव्याकुलमानसा विरहवेदनया दिने दिने
बहुलपक्षशशिकलेव क्षामक्षामा आहारादिसकलव्यापारं परिहृत्य
रहस्यमन्दिरे मलयजरसक्षालितपल्लवकुसुमकल्पिततल्पतलावर्ति-
तनुलता बभूव । तत्र तथाविधावस्थामनुभवन्ती मन्मथानलसंतप्तं
सुकुमारीं कुमारीं निरीक्ष्य खिन्नो वयस्यागणः काञ्चनकलश-

the attachments of your heart stray away on that account.' Thus she addressed the prince as if addressing a swan in appropriate language, and seeing with dejected eyes and face turned often and often, she went home.

There in the course of talks about her dear lover, Bālachandrikā disclosed to her his heredity and name, and she grew emaciated day by day with a heart agitated by the fall of Cupid's arrows through the pangs of separation like the moon's digit in the black fortnight, shunned all avocations including dining, and in a private room rolled her creeper-like body on the surface of a cushion made of sprouts and flowers washed in the juice of sandal. At that time, grieving at the sight of the delicate princess suffering such a plight and heated by the fire of love, her friends cooled her body by procuring waters for her bath filled in golden jars-

संचितानि हरिचन्दनोशीरघनसारमिलितानि तदभिषेककल्पितानि
सलिलानि विसतन्तुमयानि वासांसि च नलिनीदलमयानि ताल-
वृन्तानि च संतापहरणानि बहूनि संपाद्य तस्याः शरीरम-
शिशिरयत् । तदपि शीतलोपचरणं सलिलमिव तप्ततैले तदङ्गे
दहनमेव समन्तादाविश्रकार ॥

किंकर्तव्यतामूढां विपण्णां बालचन्द्रिकामीषदुन्मीलितेन
कटाक्षवीक्षितेन वाष्पकणाकुलेन विलोक्य विरहानलोष्णनिःश्वास-
ग्लपिताधरया नताङ्गया शनैः शनैः सगद्रुदं व्यलापि—‘प्रियसखि,
कामः कुसुमायुधः पञ्चबाण इति नूनमसत्यमुच्यते । इयमह-
मयोमथैरसंख्यैरिषुभिरनेन हन्ये । सखि, चन्द्रमसं बडवानला-
दतितापकरं मन्ये । यदस्मिन्नन्तः प्रविशति शुष्यति पारावारः,

and diluted with sandal, Uśīra and camphor, clothes woven of the fibre of lotus, fans made of lotus leaves and several other materials calculated to remove heat. Even that cool treatment spread fire all over her body like water in heated oil.

Bālachandrikā was at a loss to know what to do and grew melancholy. With glances lightly spread out and covered with tears, the princess looked at her. The lady of bending stature with her lip withered by the hot breaths due to the fire of love spoke slowly in a choked voice, ‘Dear friend, Cupid is indeed falsely said to be the flower-arrowed and the five-arrowed one. Here I am hit by him with arrows made of steel and countless. Friend, I find

सति निर्गतै तदैव वर्धते । दोषाकरस्य दुष्कर्म किं वर्ण्यते मया ।
 यद्नेन निजसौदर्थाः पद्मालयाया गेहभूतमपि कमलं विहन्यते ।
 विरहानलसंतप्तहृदयस्पर्शेन नूनमुष्णीकृतः स्वल्पी भवति मलया-
 निलः । नवपल्लवकल्पितं तल्पमिदमनङ्गामिशिखापटलमिव संतापं
 तनोस्तनोति । हरिचन्दनमपि पुरा निजयष्टिसंश्लेषवदुरगरदन-
 लिप्तोल्बणगरलसंकलितमिव तापयति शरीरम् । तस्मादलमल-
 मायासेन शीतलोपचारे । लावण्यजितमारो राजकुमार एवागदं-
 कारो मन्मथज्वरापहरणे । सोऽपि लब्धुमशक्यो मया । किं
 करोमि' इति ॥

the moon severer than the submarine fire. For, when it merges, the Ocean dries up, and when it comes out it swells up at once. How can I describe the mischief of the moon? For, the very lotus which serves as the abode of his sister Lakshmi is blighted by him. The Malaya breeze grows thin, dried indeed by the contact of hearts heated by the fire of separation. This cushion made of fresh sprouts spreads heat all over the body like a heap of flames of the fire of love. Even sandal heats the body, as if diluted by the virulent poison inserted by the tongues of serpents that had once clasped its stem. Hence enough, enough of taking pains to apply a cool treatment. The prince alone by whom Cupid has been worsted in loveliness is the doctor for removing the fever of love. And he is beyond my reach. What shall I do ?

बालचन्द्रिका मनोज्ज्वरावस्थापरमकाष्ठां गतां कोमलाङ्गीं तां राजवाहनलावण्याधीनमानसामनन्यशरणामवेक्ष्यात्मन्यचिन्तयन् — 'कुमारः सत्वरमानेतव्यो मया नो चेदेनां स्मरणीयां गतिं नेष्यति मीनकेतनः । तत्रोद्याने कुमारयोरन्योन्यावलोकनबेलायामसममायकः समं मुक्तसायकोऽभून् । तस्मात्कुपारानयनं सुकरम्' इति । ततोऽवन्तिसुन्दरीरक्षणाय समयोचितकरणियचतुरं सखीगणं नियुज्य राजकुमारमन्दिरमवाप । पुष्पवाणवाणतूणीरायमाणमानसो ऽनङ्गतप्तावयवसंपर्कपरिम्लानपल्लवशयनमधिष्ठितो

Bālachandrikā looked at the delicate-bodied damsel having reached an extreme plight due to the sickness of love, her heart won over by Rājāvāhana's loveliness and having no other refuge, and thought within herself—'The prince should be quickly fetched by me. Otherwise Cupid would reduce this girl to the plight of a survival in memory. When the prince and the princess met each other in that garden, Cupid discharged his arrows on both alike. So it should be easy to bring the prince.' Then after directing her female friends clever at doing things suited to the occasion to look after Avantisundarī she reached the prince's home. Rājāvāhana whose heart acted as a quiver for the arrows of Cupid was then lying on a cushion of sprouts faded by the contact of his limbs heated by love and talking to Pushpodbhava regarding his sweetheart. He saw her dear friend

राजवाहनः प्राणेश्वरीमुद्दिश्य सह पुष्पोद्भवेन संलपन्नागतां प्रिय-
वयस्यामालोक्य पादमूलमन्वेपणीया लतेव बालचन्द्रिकाऽऽगतेति
संतुष्टमना निटिलतटमण्डनीभवदम्बुजकोरकाकृतिलसदञ्जलि-
पुटाम् इतो निधीदेति निर्दिष्टसमुचितासनासीनामवन्तिसुन्दरी-
प्रेषितं सकर्पूरं ताम्बूलं विनयेन ददतीं तां कान्तावृत्तान्तम-
पृच्छत् ॥

तया सविनयमभाणि—‘देव, क्रीडावने भवदवलोकन-
कालमारभ्य मन्मथमध्यमाना पुष्पतल्पादिषु तापशमनमलभमाना
वामनेनेवोन्नततरुफलमलभ्यं त्वदुरःस्थलालिङ्गनसौख्यं स्मरान्ध-
तया लिप्सुः सा स्वयमेव पत्रिकामालिख्य “वल्लभायैनाभर्षय”

arrived, and rejoiced in his mind that Bālachandri-
kā had come up like a herb one seeks for clinging to
his own feet. As she knit her palms shining like
a lotus bud bedecking her forehead and sat on a
suitable seat pointed out by him with the words,
‘Sit here,’ and humbly offered the betel coupled
with camphor sent by Avantisundarī, he enquired
of her the news of his beloved.

She spoke with humility, ‘Your Highness,
ever since she saw you in the pleasure-garden, she
has been churned by Cupid. Failing to get relief
from heat even on flower-cushions and the like and
longing in the blindness of passion for the unobtain-
able pleasure of the embrace of your chest like a
dwarf aspiring for the fruit of a tall tree, she wrote

इति मां नियुक्तवती ।' राजकुमारः पत्रिकां तामादाय पपाठ—

‘सुभग कुसुमसुकुमारं जगदनवद्यं विलोक्य ते रूपम् ।

मम मानसमभिलषति त्वं चित्तं कुरु तथा मृदुलम् ॥’

इति पठित्वा सादरमभाषत— ‘सखि, छायावन्मामनुवर्तमानस्य पुष्पोद्भवस्य बल्लभा त्वमेव तस्या मृगीदृशो बहिश्चराः प्राणा इव वर्तसे । त्वञ्चातुर्यमस्यां क्रियालतायामालवालमभूत् । तदखिलं करिष्यामि । नताङ्गया मन्मनःकाठिन्यमाख्यातम् । यदा केलीवने कुरङ्गलोचना लोचनपथमवर्तत तदैवापहतमदीयमानसा सा स्वमन्दिरमगात् । सा चेतसो माधुर्यकाठिन्ये स्वयमेव

a letter herself and directed me ‘Hand this over to my dear.’ The prince received the letter and read out.

‘Charming one, at the sight of your lovely person, tender like a flower and faultless in all the world, my heart longs for you. Make your heart tender likewise.’

After reading it he said with tenderness, ‘Friend, you are the sweetheart of Pushpodbhava, who follows me like a shadow. And you yourself are like the external life of that deer-eyed lady. Your skill has served as the basin for the plant of this endeavour. I shall do everything. The lady of bending stature has expounded the hardness of my heart. When the ree-eyed one came within the range of my sight in the park, then alone she robbed me of my heart and went

जानाति । दुष्करः कन्यान्तःपुरप्रवेशः । तदनुरूपमुपायमुपपाद्य
 श्वः परश्वो वा नताङ्गीं संगमिष्यामि । मदुदन्तमेवमाख्याय
 शिरीषकुसुमसुकुमाराया यथा शरीरबाधा न जायेत तथाविध-
 मुपायमाचर' इति । बालचन्द्रिकापि तस्य प्रेमगर्भितं वचनमा-
 कर्ण्यं संतुष्टा कन्यापुरमगच्छत् ॥

राजवाहनोऽपि यत्र हृदयवल्लभावलोकनसुखमलभत तदु-
 च्यानं विरहविनोदाय पुष्पोद्भवसमन्वितो जगाम । तत्र चकोर-
 लोचनावचितपल्लवकुसुमानिकुरुम्बं महीरुहसमूहं शरदिन्दुमुख्या

home. She herself knows the tenderness and hard-
 ness of the heart. An entry into the maidens'
 home is difficult to get. After carrying out a suitable
 plan I shall meet the lady of bending stature to-
 morrow or the day after. After telling my story
 you shall take such steps that she, tender like a
 Śirīsha flower, may not undergo bodily pain.' Bāla-
 chandrikā too, delighted on hearing his words filled
 with love, went to the maidens' home.

Rājavāhana too went in the company of Push-
 podbhava for diversion from the pangs of separa-
 tion to the garden where he had obtained the
 pleasure of the sight of his sweetheart. There he
 roamed about, unable to rest anywhere, due to the
 influence of love, now looking at the clump of trees
 whose sprouts and flowers had been plucked by
 that lady possessed of eyes like Chakora birds, now
 at the place of Cupid's worship performed by that

मन्मथसमाराधनस्थानं च नताङ्गीपदपङ्क्तिचिह्नितं शीतलसैकत-
 तलं च सुदतीभुक्तमुक्तं माधवीलतामण्डपान्तरपल्लवतरुपं च वि-
 लोक्यल्ललनातिलकविलोकनवेलाजनितशेषाणि स्मारंस्मारं, मन्द-
 मारुतकम्पितानि नवचूतपल्लवानि मदनाग्निशिखा इव चकितो
 दर्शदर्शं, मनोजकर्णेजपानामिव कोकिलकीरमधुकराणां कणितानि
 श्रावंश्रावं, मारविकारेण कचिदप्यवस्थातुमसहिष्णुः परिवभ्राम ॥

तस्मिन्नवसरे धरणीसुर एकः सूक्ष्मचित्रनिवसनः स्फुर-
 न्मणिकुण्डलमण्डितो मुण्डितमस्तकमानवसमेतश्चतुरवेषमनोरमो

lady endowed with a face like the autumnal moon,
 now at the cool sands marked by the footprints of
 that damsel possessed of a bending stature, now at
 the cushion of sprouts in the middle of the bower-
 formed by Mādhavī creepers enjoyed and left by
 that lady possessed of shining teeth; he recalled
 time and again the reminiscences occasioned by the
 sight of that brightest of ladies and beheld often
 and often with fear the fresh mango sprouts shaken
 in the gentle breeze as if they were the flames of
 the fire of love, and listened frequently to the voices
 of cuckoos, parrots and bees that seemed to carry
 tales to Cupid.

At that time a certain Brahmin, clad in fine-
 variegated clothes and decked with ear-rings set
 with glittering gems and accompanied by a man
 whose head was full shaven, and appearing in an
 attractive guise, came to the place by accident.

यदृच्छया समागतः समन्ततोऽभ्युल्लसत्तेजोमण्डलं राजवाहनमा-
 शीर्वादपूर्वकं ददर्श । राजा सादरम् 'को भवान्, कस्यां विद्यायां
 निपुणः' इति तं पप्रच्छ । स च 'विद्येश्वरनामधेयोऽहमैन्द्रजा-
 लिकविद्याकोविदो विविधदेशेषु राजमनोरञ्जनाय भ्रमन्नुज्जयि-
 नीमद्यागतोऽस्मि' इति शशंस । पुनरपि राजवाहनं सम्यगालो-
 क्य 'अस्यां लीलावनौ पाण्डुरतानिमित्तं किम्' इति साभिप्रायं
 विहस्यापृच्छत् ॥

पुष्पोद्भवश्च निजकार्यकरणं तर्कयन्नेनमादरेण वभाषे—

'ननु सतां सख्यस्याभाषणपूर्वतया चिरं रुचिरभाषणो भवानस्माकं

and witnessed Rājavāhana whose halo of lustre spread all round and first conferred his blessings. The king asked him with high regard, 'Who are you? In which art are you skilled?' And he said, 'I am Vidyeśvara by name, an expert in the science of black magic. Touring the different countries for pleasing the kings, I have to-day come to Ujjain.' He again closely observed Rājavāhana and asked him with a significant laughter, 'What is the reason for your paleness in this pleasure-ground?'

Pushpodbhava judged him as efficient to carry out his task and spoke with esteem, 'Indeed, as the friendship of good men starts from the first talk, you have become our dear friend: fit for pleasant conversations for ever. What is there to be

प्रियवयस्यो जातः । सुहृदामकथ्यं च किमस्ति । केलीवनेऽस्मि-
न्वसन्तमहोत्सवायागताया मालवेन्द्रसुताया राजनन्दनस्यास्य-
चाकस्मिकदर्शनेऽन्योन्यानुरागातिरेकः समजायत । सततसंभोग-
सिद्धयुपायाभावेनासावीहशीमवस्थामनुभवति' इति ॥

विद्येश्वरो लज्जाभिरामं राजकुमारमुखमभिवीक्ष्य विरचि-
तमन्दहासो व्याजहार—'देव, भवदनुचरे मयि तिष्ठति तव
कार्यमसाध्यं किमस्ति । अहमिन्द्रजालविद्यया मालवेन्द्रं मोहयन्
पौरजनसमक्षमेव तत्तनयापरिणयं रचयित्वा कन्यान्तःपुरप्रवेशं
कारयिष्यामीति वृत्तान्त एष राजकन्यकायै सखीमुखेन पूर्व-
मेव कथयितव्यः' इति । संतुष्टमना महीपतिरनिमित्तं मित्रं

withheld from friends? When the Malwa princess that came for the Spring festival and this prince met by accident in this garden, they deeply fell in love with each other. Through the lack of means to realise a perpetual union he undergoes this plight.'

Vidyeshvara looked at the prince's face sweet with shyness and spoke with a smile, 'King, when I am here your servant, what is there impossible for you to achieve? I shall charm the Malwa king by my magic and in the very presence of citizens effectuate his daughter's marriage and cause your admittance into the maidens' harem. This news is to be communicated to the princess beforehand through her female friend.' With a delighted mind the king esteemed that Vidyeshvara as a disinterested

प्रकटीकृतकृत्रिमक्रियापाटवं विप्रलम्भकृत्रिमप्रेमसहजसौहार्दवेदिनं
तं विद्येश्वरं सवहुमानं विससर्ज ॥

अथ राजवाहनो विद्येश्वरस्य क्रियापाटवेन फलितमिव मनो-
रथं मन्यमानः पुष्पोद्भवेन सह स्वमन्दिरमुपेत्य सादरं बाल-
चन्द्रिकामुखेन निजवल्लभायै महीसुरक्रियमाणं संगमोपायं वेद-
यित्वा कौतुकाकृष्टहृदयः 'कथमिमां क्षपां क्षपयामि' इत्यतिष्ठत् ॥

परेद्युः प्रभाते विद्येश्वरो रसभावरीतिगतिचतुरस्तादृशेन
महता निजपरिजनेन सह राजभवनद्वारान्तिकमुपेत्य दौवारिक-
निवेदितनिजवृत्तान्तः सहसोपगम्य सप्रणामम् 'ऐन्द्रजालिकः

friend who could display a skill of strategy and
as an adept in deceits, diplomatic alliances and
natural friendships; and he then dismissed him.

Then Rājavāhana visualised his ambition as
crowned with success through the skill of Vidyeś-
vara and came home along with Pushpodbhava, and
through Bālachandrikā affectionately sent word to
his beloved of the means undertaken by the
Brahmin for her union. And with a heart pulled
by impatience, he remained thinking, 'How shall
I pass this night ?'

On the morning of the next day Vidyeśvara,
clever in the different ways of playing on emotions
and feelings, approached the gate of the palace
along with a large retinue of his own and disclosed

समागतः' इति द्वाःस्यैर्विज्ञापितेन तदर्शनकुतूहलाधिष्ठेन समुत्सुका-
 वरोधसाहितेन मालवेन्द्रेण समाहूयमानो विद्येश्वरः कक्षान्तरं
 प्रविश्य सविनयमाक्षिपं दत्त्वा तदनुज्ञातः परिजनताड्यमानेषु
 वाद्येषु नदत्सु, गायकीषु मदकलकोकिलामञ्जुलध्वनिषु, समाधि-
 करागरञ्जितसामाजिकमनोवृत्तिषु पिञ्जिकाभ्रमणेषु, सपरिवारं
 परिवृत्तं भ्रामयन्मुकुलितनयनः क्षणमतिष्ठत् । तदनु विषमं
 विषमुत्वणं वमन्तः फणालंकरणा रत्नराजिनीराजितराजमन्दि-
 राभोगा भोगिनो भयं जनयन्तो निश्चरुः । गृध्राश्च बहवस्तुण्डै-
 रहिपतीनादाय दिवि समचरन् ॥

his antecedents to the doorkeepers. The door-keepers proceeded at once to the Malwa king and with obeisance intimated to him, 'A magician has come.' Called in by the king accompanied by the zealous ladies of the harem and filled with curiosity to see the magician, Vidyeśvara entered the inner yard and humbly offered his blessings; and with the leave of the king, while harps played by the retinue sounded, while songstresses produced sweet tones like those of she-cuckoos singing sweet and gentle with intoxication, when the revolutions of the plumage instilled a height of passion in the minds of spectators, he caused him and his attendants to reel and stood awhile with closed eyes. Subsequently, snakes roved about, striking terror, emitting virulent deadly poison, beautified by hoods and revolving lights, as it were, with heaps of gems

ततोऽप्रजन्मा नरसिंहस्य हिरण्यकशिपोर्देवेश्वरस्य विदार-
णमभिनीय महदाश्चर्यान्वितं राजानमभाषत—‘राजन्, अवसा-
नसमये भवता शुभसूचकं द्रष्टुमुचितम् । ततः कल्याणपरम्परा-
वाप्तये भवदात्मजाकारायास्तरुण्या निखिललक्षणोपेतस्य राज-
नन्दनस्य (च) विवाहः कार्यः’ इति ॥

तदवलोकनकुतूहलेन महीपालेनानुज्ञातः स संकल्पितार्थ-
सिद्धिसंभावनचंफुल्लवदनः सकलमोहजनकमञ्जनं लोचनयोर्नि-
क्षिप्य परितो व्यलोकयत् । सर्वेषु ‘तदैन्द्रजालिकमेव कर्म’

throughout the area of the palace, and numerous vultures seizing the snakes with their beaks soared up the sky.

Afterwards the Brahmin displayed the tearing of the demon-king Hiraṇyakaśipu by Narasimha (the Man-lion) and spoke to the king who was filled with astonishment, ‘King, at the end you deserve to witness something auspicious. Hence for the attainment of continued prosperity the wedlock should be brought about of a young lady resembling your daughter with a prince endowed with all happy features.’

Permitted by the king out of a zeal to witness the same, he with his face beaming with the sure achievement of his desired object applied to his eyes a collyrium calculated to mesmerize the whole audience and gazed all round. When all were gazing in wonder as if it were only a feat of magic

इति साद्भुतं पश्यत्सु रागपल्लवितहृदयेन राजवाहनेन पूर्वसंकेत-
समागतामनेकभूषणभूषिताङ्गीमवन्तिसुन्दरीं वैवाहिकमन्त्रतन्त्र-
नैपुण्येनाग्निं साक्षीकृत्य संयोजयामास । क्रियावसाने सति 'इन्द्र-
जालपुरुषाः, सर्वे गच्छन्तु भवन्तः' इति द्विजन्मनोच्चैरुच्यमाने
सर्वे मायामानवा यथायथमन्तर्भावं गताः ॥

राजवाहनेऽपि पूर्वसंकल्पितेन गूढोपायचातुर्येणैन्द्रजा-
लिकपुरुषवत्कन्यान्तःपुरं विवेश । मालवेन्द्रोऽपि तदद्भुतं मन्य-
मानस्तस्मै बाडवाय प्रचुरतरं धनं दत्त्वा विद्येश्वरम् 'इदानीं
साधय' इति विसृज्य स्वयमन्तर्भन्दिरं जगाम । ततोऽवन्तिसुन्दरी
प्रियसहचरीवरपरिवारा बलभोपेता सुन्दरं मन्दिरं ययौ ॥

he united Avantisundarī that had arrived there by previous appointment with her body decked by a number of jewels with Rājavāhana whose heart throbbed with love, making the fire a witness by his skill in the incantations and ritual of wedlock. At the end of the performance the Brahmin addressed aloud, 'Ye creatures of magic, you shall all go away.' And all the men created by magic disappeared in appropriate stages.

Rājavāhana too, like a creature of magic, entered the maidens' harem by a clever secret means devised beforehand. The king of Malwa too, deeming it a marvel, gave plenty of wealth to the Brahmin and dismissed Vidyēśvara with the words, 'Now you may go,' and himself went inside his

एवं दैवमानुषबलेन मनोरथसाफल्यमुपेतो राजवाहनः
 सरसमधुरचेष्टाभिः शनैः शनैः हरिणलोचनाया लज्जामपनयन्
 सुरतरागमुपनयन् रहो विस्रम्भमुपजनयन् संलापे तदनुलाप-
 पीयूषपानलोलः चित्रचित्रं चित्तहारिणं चतुर्दशभुवनवृत्तान्तं
 श्रावयामास ॥

इति श्रीदण्डिनः कृतौ दशकुमारचरितेऽवन्तिमुन्दरीपरिणयो
 नाम पञ्चम उच्छ्वासः ।

समाप्तेयं दशकुमारचरितपूर्वपीठिका ।

home. Then Avantisundarī attended by her best friends and accompanied by her lover went to her beautiful mansion.

Having thus reached the fruition of his dream by a combination of divine and human power, Rājavāhana gradually relieved the bashfulness of the deer-eyed lady by his pleasant and sweet actions and infused in her a love for sport, induced her confidence in private, and longing impatiently to drink the nectar of her talks in response to his, narrated to her hearing the marvellous and interesting history of the fourteen worlds.

Thus ends the Fifth Ucchhvāsa known as 'The Wedlock of Avantisundarī' in Daśakumāracharita, the work of Daṇḍin.

The End of the Pūrvapīṭhikā.

NOTES ON DAŚAKUMĀRACHARITĀ

PŪRVA PĪṬHIKĀ

THE FIRST UCCHHVĀSA

दशकुमारचरितं is the title of the work. दशानां कुमाराणां चरितं दशकुमारचरितं. चरितं means deeds, exploits, adventures. By a process of transference it is used to denote the story relating to the same. Such a transference is known as अमेदोपचार. There is no need to introduce अधिकृत्य कृतमिदं काव्यं in the dissolution. It is wrong to split up the compound first in दशकुमार and then to tack on चरितं. The rule of Pāṇini—तद्धितार्थोत्तरपदसमाहारे च which permits a numeral adjective to form into a compound with a noun qualified by it will apply only under three conditions:—(1) When a Taddhita suffix is to be tacked on eventually—तद्धितार्थे विषये. This does not obviously apply to the present case. (2) When the noun itself is followed by some other word—उत्तरपदे परतः. The dissolution shown by us conforms to this requirement. (3) When Samāhāra or collection is intended to be conveyed. If दशन् and कुमार are compounded in the sense of समाहार, the resultant form will be दशकुमारी by the application of the rule—अकारान्तोत्तरपदो द्विगुः स्त्रियामिष्टः e.g., त्रिलोकी, पञ्चवटी, पञ्चप्रन्थी. Hence the dissolution दशानां कुमाराणां चरितं is the only correct one.

कुमार means a prince. Though only three of the heroes were born princes viz, Rājavāhana, Apahāravarman and Upahāravarman, the other seven also rose to the status of prince, chiefly through matrimony brought about by their heroic adventures.

Page 1. In conformity with the general practice the author of Pūrvapīṭhikā begins his work with a Maṅgala Śloka. The deity that is invoked in this verse is Lord Viṣṇu whose leg is described by the several epithets employed in this verse. The principal clause in this stanza is त्रैविक्रमः अङ्घ्रिदण्डः ते श्रेयः वितरतु. The Maṅgala here is in the nature of an Āśīrvāda, i.e., an invocation of the deity to confer blessings on the reader. The two other kinds of Maṅgala used in literary works are नमस्कार and वस्तुनिर्देश. For a fuller description of the three kinds of Maṅgala refer to our notes on the 1st stanza in Mālavikāgnimitra or Nāgānanda. त्रयः विक्रमाः (पादविक्षेपाः) यस्य सः त्रिविक्रमः Viṣṇu. Because in the Trivikramāvatāra he placed three footsteps by one of which he covered the whole earth, by another the heaven and by the third the nether world. त्रिविक्रमस्य अर्थं त्रैविक्रमः Belonging to Trivikrama, adjectival to अङ्घ्रिदण्डः which means a leg. ते, To you, Genitive singular of युष्मद्, addressed to the reader. श्रेयः Prosperity, Accusative. वितरतु Imperative mood, 3rd person singular of तृ with वि to give, 1st Conjugation,

Parasmaipada. Rendered in the Passive voice, the sentence will read thus:—त्रैविक्रमेण अद्भिर्दण्डेन ते श्रेयः वित्तीयताम्. The rest of the sentence sets out seven adjectives, all ending in दण्डः, which qualify अद्भिर्दण्डः. (1) ब्रह्मणः अण्डं ब्रह्माण्डं The Universe is described as having sprung from an egg of the Creator. ब्रह्माण्डमेव छत्रं The universe is poetically identified with an umbrella. तस्य दण्डः ब्रह्माण्डच्छत्रदण्डः Trivikrama's leg serves as a handle for the support of the umbrella of the Universe. (2) शतं धृतयः (आनन्दाः) यस्य सः शतधृतिः Brahman, the Creator possessed of a hundred joys. शतधृतेः भवनं यत् अम्भोहृत् तस्य शतधृतिभवनाम्भोहृहः नालदण्डः Tradition has it that Brahmā is seated on a lotus emerging from the navel of Vishṇu. Vishṇu's leg is likened to a stalk on which this lotus rests. Note अम्भोहृहः here is the Genitive singular of अम्भोहृत्. Decline: अम्भो-हृत् ह्रीं ह्रीं. The idea of Brahman being seated on the lotus emerging from Vishṇu's navel may be noticed in the following śloka of Raghuvamśa :—

नाभिप्ररुद्धाम्बुहृहासनेन संस्तूयमानः प्रथमेन धात्रा ।

अमुं युगान्तोचितयोगनिद्रः संहृद्य लोकान्पुरुषोऽधिसेते ॥ XIII—6.

(3) क्षोणी The earth. नौः A ship. कूपदण्डः A mast. क्षोण्येव नौः तस्याः कूपदण्डः Just as a mast directs a vessel, Vishṇu's leg directs the earth. (4) धरन्ती च सा अमरसरिच, सैव पट्टिका, तस्याः केतुदण्डः The Ganges is अमरसरिच The divine river. It flows in the sky, on the earth and in the nether world; where she is called अकालाङ्गा, भागीरथी

and पातालगङ्गा respectively. The flowing Ganges on the sky is likened to the waving silk of a flag, and Trivikrama's leg to the flagstaff. The underlying idea is the tradition that the river Ganges flows from the foot of Lord Vishṇu. विष्णुपादोद्भवा गङ्गा. It may also be noted that the foot of Lord Vishṇu is nothing but Ākāśa itself. Vide Amara:—वियद्विष्णुपदं वा तु. The story also is to be borne in mind of Brahman offering the water of Kamaṇḍalu as पायं to Trivikrama's foot when it extended as far as the Satyaloka, which subsequently turned into the river Ganges. (5) ज्योतिषां चक्रं ज्योतिश्चक्रं, अक्षस्य दण्डः अक्षदण्डः, ज्योतिश्चक्रस्य अक्षदण्डः The axle round which the whole circle of luminaries, planets and stars moves. The idea is that Vishṇu's leg or power is the prime cause for the motion of stars and planets. (6) त्रयाणां भुवनानां समाहारः त्रिभुवनम्, an instance of समाहारद्विगु, —a compound formed with a numeral as the first member and denoting a collection. All Samāhāras or compounds denoting a collection take the neuter gender by the rule of Pāṇini—स नपुंसकम्. But a Dvigu ending in अ generally takes the feminine gender according to the Vārtika: अकारान्तोत्तरपदो द्विगुः स्त्रियामिष्टः. Example:—त्रयाणां लोकानां समाहारः त्रिलोकी ; पद्मानां वटानां समाहारः पद्मवटी. But by way of exception the compounds ending in words grouped under पात्रादि are excluded from the operation of the said Vārtika by the further Vārtika—पात्राद्यन्तस्य न, and in the result such compounds

take the neuter gender. Hence the neuter in त्रिभुवनं ; and the singular number is due to Pāṇini :—द्विगुरेकवचनम्. त्रिभुवनस्य विजयः तस्य स्तम्भदण्डः A pillar in memory of the conquest of the three worlds—a victory scored at the subjugation of Bali. (7) विबुधान् द्वेष्टुं शीलमेषामिति विबुधद्वेषिणः Asuras, the enemies of gods. Vide Amara :—अमरा निर्जरा देवान्निदशा विबुधाः सुराः. तेषां विबुधद्वेषिणाम्. कालः Yama. कालस्य दण्डः कालदण्डः. It is surprising that the author should have thought of कालदण्ड, Death's club, in the conclusion of his Maṅgala śloka.

It is popularly believed that Daṇḍin is not the name of the author but a title which he acquired as the result of a profuse employment of the word दण्ड in the first śloka of Daśakumāracharita. On the other hand it has to be borne in mind that according to the best authorities as well as tradition, Daṇḍin is not the author of the Pūrvapīṭhikā or of the Uttarapīṭhikā of this work, but that they have been added on by some later writer, the corresponding original portions having been lost. The available portion of the work that represents Daṇḍin's genuine work begins with श्रुत्वा तु भुवनवृत्तान्तं and consists of eight Ucchhvāsas. In accordance with this view Wilson says, 'The author apparently alludes to the name of the original writer Daṇḍin by including in his initiatory benediction the word दण्ड 'a stick or staff' in a variety of applications.'

Buhler points out that this verse is quoted in the *Sarasvatīkaṅthābharāṇa*, Second Pariccheda, as an instance of समस्तानेकगुणानुप्रास but without mentioning the name of the author. It is also cited under आशीस् in the *Śārngadhara Paddhati*. It is also quoted along with five other benedictory verses at the beginning of a work called the *Subhāshita Pra-bandha* of of Bhoja. As a specimen of literary composition this verse is anything but happy, and the comparisons are far from convincing.

Page 2. अस्ति. निकषवत् आचरन्ती निकषायमाणा Present participle of the nominal verb derived from निकष. Vide Pāṇini:—ऋतुः क्यङ् सलोपश्च. Serving as a touchstone or standard or model. शश्वत्, At all times, is to be taken along with व्याख्यात. न गणयितुं योग्यानि अगण्यानि. पणितुं योग्यानि पण्यानि Saleable. Vide Pāṇini:—अवद्यपण्यवर्षा गर्ह्यपणितव्यानिरोधेषु. पण्य = पण् + य (यत्). रत्नानां आकरः रत्नाकरः The Ocean. महात्मनो भावः माहात्म्यं. शश्वत् अगण्यानि पण्यानि (अत एव) विस्तारितानि मणिगणादीनि वस्तूनि तेषां जातं, तेन व्याख्यातं रत्नाकरस्य माहात्म्यं यस्य सः The city is compared to the ocean, because the ocean is रत्नाकर or a storehouse of gems, and the city also abounds in gems spread out for sale. मगध—the modern Bihar extending as far as Kashmir or the Punjab. अशेखरः शेखरः संपद्यमाना भूता शेखरीभूता formed by the addition of अभूततद्भावे च्चिः. शेखर Crest, a crown. पुष्पपुरी same as कुसुमपुर or Pāṭalīputra, the modern Patna.

तत्र = तद् + त्र (त्रल्) Locative suffix. This long sentence describes Rājahansa, the king of Magadha.

राजहंसो नाम भूषो बभूव. The rest of the sentence sets out a number of adjectives to Rājahaṁsa. उत्तरङ्ग and भीषण are adjectival to जलनिधि. वीरभटानां पटलानि वीरभट-पटलानि. उद्भूताः तरङ्गाः यस्मिन् सः उत्तरङ्गः. तुरङ्गाश्च कुञ्जराश्च त एव मकराः. सकलरिपुगणानां कटकं (सेना) एव जलनिधिः. वीरभटपटलैः उत्तरङ्गः तुरङ्गकुञ्जरमकरैश्च भीषणः यः सकलरिपुजनकटकजलनिधिः तस्य मथनं तस्मिन् मन्दरवत् आचरन् मन्दरायमाणः समुदण्डः भुजः दण्ड इव भुज-दण्डः यस्य सः वीरभट... दण्डः The army of foes is compared to the Ocean, soldiers to the waves of the Ocean, and horses and elephants to the sharks. If it is therefore right to describe the army of foes as the Ocean, it can be said with equal propriety that the mighty arm of Rājahaṁsa played the role of the churning stick therein. The allusion here is to the well-known story of the churning of the Ocean by gods and demons with Mount Mandara as the stick for the purpose of extracting nectar. The next adjectival phrase is कीर्त्या अभितः सुरभितः. सुरभितः means मनोज्ञः Attractive, as in सुरभिर्यशोभिः Raghu II-3. How is कीर्ति ? पुरं दारयतीति पुरंदरः = पुर + खश् + मुम् + दृ + णिच्. Vide Pāṇini:—पूःसर्वयोर्दारिसद्दोः and वाचंयमपुरंदरौ च. पुरंदरस्य पुरं Indra's city, Amarāvati. तस्य अङ्गणं Courtyard. तस्मिन् वनं A garden. तस्मिन् विहरणं Sport. तस्मिन् परायणः गीर्वाणतस्मिन्गणिकानां गणः The host of celestial youthful courtesans bent on sport. तेन पौनःपुन्येन गीयमाना जेगीयमाना तया. The idea is that Rājahaṁsa's fame spread even to the city of gods. मान अतिक्रान्त। तया अविमानया Immeasurable. शरदिन्दु etc.

gives a list of 13 white substances with which the fame of Rājahanṣa is compared.

Page 3. गिरिशद्दहास. Laughter is treated as white by poets' convention. Vide parallel from Meghasandēśa—राशीभूतः प्रतिदिनमिव व्यम्बकस्याद्दहासः. शरदिन्दु...काशैः सदशी मूर्तिः यस्यास्तया शरदिन्दु...काशनीकाशमूर्त्या. The word नीकाश can be used only as the latter member of a compound. Vide Amara :—स्युस्तरपदे त्वमी । निभसंकाशनीकाशप्रतीकाशोपमादयः । रचिता दिगन्तरालानां पूर्तिः यया तथा रचितदिगन्तरालपूर्त्या The fame has filled all the interspaces between the different extremities. स्वर्लोकः The heavenly world, i.e., Mount Meru. Vide Amara :—रत्नसानुः सुरालयः. स्वर्लोकस्य शिखराणीव उरुणि रुचिराणि च रत्नानि तेषां रत्नाकरः, तस्य वेला एव मेखला, तथा वलयिता धरण्येव रमणी, तस्याः सौभाग्यभोग एव भाग्यं भस्यास्तीति स्वर्लोक...भाग्यवान्. सौभाग्यं is the charm of endearment between a loving pair. Some hold that the possessive suffix वत् in भाग्यवान् is ungrammatical as it is preceded by a Karmadhāraya—सौभाग्यभोग एव भाग्यं. Vide maxim—न कर्मधारयान्मत्वर्थीयः, बहुव्रीहिश्चेत्तदर्थप्रतिपत्तिकरः. But the rule is not obligatory as it is violated by Patañjali himself and largely by poets as well. दक्षिण is defined by Mīmāṃsakas as ऋत्विगानतिसाधनीभूतद्रव्य The fee by which the services of an officiating priest are procured. शिष्ट has been defined by earlier Naiyāyikas as वेदप्रामाण्याभ्युपगन्तु One who recognises the infallibility of the Vedas. By modern Naiyāyikas शिष्ट has been defined as इष्टसाधनतांशे भ्रान्तिरहितः One who

rightly perceives the means to the desired end. Ordinarily शिष्ट means pious and religious-minded persons. अनवरतं यागदक्षिणाभिः रक्षितः, शिष्टाः विशिष्टविद्यासंभारेण सासुराश्च ये भूसुराः तेषां निकरः येन सः अनवरत.....निकरः. विरचितः अरातीनां संतापः येन तेन प्रतापेन. सततं तुलितः वियन्मध्ये हंसः (सूर्यः) येन सः. In वियन्मध्यहंसः, हंसः refers to the Sun and is used for the sake of alliteration with राजहंसः. समाने उदरे शयितं सोदर्यं, घनदर्पस्य कन्दर्पस्य सौन्दर्येण सोदर्यं हृद्यं निरवद्यं च रूपं यस्य सः घनदर्प...रूपः. वभूव Perfect 3rd person singular of भू to be. Conjugate—वभूव वभूवतुः वभूवुः, वभूविय वभूवथुः वभूव, वभूव वभूविव वभूविवम.

वसुमती is the name of Rājahanṣa's wife. शोभना मतिः यस्याः सा सुमतिः. The word सुमती ending in ई can be justified only with a good deal of grammatical ingenuity. Perhaps सुमती = सुमति + ई (दीप्) as laid down by Pāṇini:—वह्नादिभ्यश्च, treating सुमति as coming within the आकृतिगण of वह्नादि. The author's love of alliteration has induced him to form this obscure word. लीलावती A charming elegant lady. लीलावतीनां कुले तस्य शेखरपणिः A gem that adorns the crest among beautiful ladies. मणिः + रमणी in sandhi becomes मणी रमणी. रमणी A wife.

रोषणं च तत् ईक्षणं च तेन रोषणेक्षणेन, an instance of कर्मधारय compound. निटिले ईक्षणं यस्य तेन निटिलेक्षणेन, an instance of Bahuvrīhi compound of the व्यधिकरण type which is in vogue though not strictly warranted by grammar. मकरः केतनं यस्य सः मकरकेतनः Cupid lit, the whale-bannered. भस्मीकृता चेतना यस्य सः भस्मीकृत-

चेतनः. The word चेतना must be taken in the sense of body as the literal meaning viz, consciousness is not suited to the context, and this usage is also inspired by the author's love of alliteration. मकरकेतने भस्मीकृतचेतने (सति) Locative absolute.

Page 4. तदा भयेन अनवद्या वनितेति मत्वा When the body of Cupid was reduced to ashes by the fire of Śiva's eye, all his accompaniments took their refuge in the body of the queen, because she, being a woman, would not be the object of Śiva's wrath. Bees are generally believed to be the bowstring of Cupid, the Moon his assistant, the fish the emblem of his flagstaff, the gentle Zephyr his warrior and so on. There are both readings तस्य and तस्याः before रोलम्बावली. तस्य is to be taken along with रोलम्बावली, रजनीकरः, मीनः and similar words in the succeeding phrases standing for the उद्देश्य. If the reading is तस्याः, it is to be taken along with केशजालं, वदनं etc. which stand for the विधेय. रोलम्बाः Bees. रजनीकरः The moon. जयध्वजवत् आचरन् जयध्वजायमानः मीनो जायायुतः The association of the fish with its female is necessitated to convey the duality involved in comparing it with her pair of eyes. सेनां समवयन्ति सैनिकाः, सकलसैनिकानां अश्वीरः. अश्वीर is used in the sense of a chief warrior, not with propriety. अप्रवीरः will be a better reading. मलय is the mountain believed to be located in the south abounding in sandal trees, perhaps the southern range of the Western ghats. मलयसमीरः The

zephyr blowing therefrom is described as fragrant-
 पन्थानं गच्छन्तीति पथिकाः, तेषां हृत्, तस्य दलनं, तस्मिन् करवालः-
 करवाल means a saw. अघरः विम्बमिव अघरविम्बं, an exam-
 ple of उपमितसमास laid down by Pāṇini :—उममितं व्याघ्रा-
 दितिः सामान्याप्रयोगे. Though the principal member अघर
 is masculine in gender, अघरविम्ब takes the neuter
 gender in conformity with that of विम्ब. Vide
 Pāṇini :—परवद्विहं द्रुद्धतःपुरुषयोः. विम्ब is a fruit of deep-
 red hue. जयस्य (जयावेदकः) शङ्खः जयशङ्खः The neck is
 often compared to a conch. कं (शिरः) धारयतीति कंधलाः
 The neck. पूर्णकुम्भौ A pair of jars filled with water,
 generally offered in greeting a victor. ज्यावत् आचरन्त्यौ
 ज्यायमाने Acting as the bowstring. मृदोर्भावः मार्दवं, an
 alternative form being म्रदिमा. न विद्यते समानं ययोस्ते
 असमाने. मार्दवे असमाने मार्दवासमाने Unequaled in tender-
 ness. फुल्ल = फल् (त्रि फला विशरणे) + त Active participle.
 Vide Pāṇini :—अनुपसर्गान्फुल्लक्षीवकृशोलाघाः. फुल्ल Blown out.
 कल्हारं रक्तसंध्यकम्. गङ्गायाः आवर्तः गङ्गावर्तः. समानः नाभिः (मूलपुरुषः)
 यस्य सः सनाभिः Descended of the same stock. It
 simply means 'like unto.' गङ्गावर्तेन सनाभिः. For similar
 comparisons of a navel with a whirlpool see :—
 वृषं तमावर्तमनोज्ञनाभिः Raghu VI—52, and दर्शितावर्तनामेः
 Megha I—28.

Page 5. जेता एव जैत्रः. प्रज्ञादित्वाद्गु. जघनं. Vide
 Amara :—पश्चाञ्जितम्बः स्त्रीकथ्याः क्लीबे तु जघनं पुरः. जयस्तम्भौ भूते
 जयस्तम्भभूते. सौन्दर्यभूते is a clumsy expression. भूतं is
 formed by adding भावे क्त and means भूतिः or समृद्धिः.
 सौन्दर्यस्य भूतं ययोस्ते सौन्दर्यभूते Possessed of a wealth of

loveliness. विघ्नः संजातः अस्य विघ्नितः. Vide Pāṇini:—तदस्य संजातं तारकादिभ्य इत्च्. विघ्नितः यतिजनारम्भः याभ्यां ते Impeding the pursuit of ascetics. अन्नभूतानि प्रसूनानि Flowers are said to be the arrows of Cupid. Vide Amara:—अरविन्दमशोकं च चूतं च नवमल्लिका । नीलोत्पलं च पद्मैते पद्मवाणस्य सायकाः ॥ प्रसून A flower. Vide Amara:—प्रसूनं कुसुमं सुमम्. समभूवन् Aorist 3rd person plural of भू with सं. इव is indicative of उपप्रेक्षा or poetic fancy.

अनन्तैः भोगैः लालिता as applied to वसुमती, and अनन्तस्य (आदिशेषस्य) भोगैः (फणैः) लालिता Cherished by the hoods of Ādiśeṣha, as applied to the earth. वसुमती as Upamāna means the earth. मगधानां राजा मगधराजः तेन मगधराजेन. राजन् at the end of a Tatpuruṣa compound loses its final न्. Vide Pāṇini:—राजाहःसखिभ्यष्टन्. अन्वभावि Passive Aorist, 3rd person singular of भू with अनु to enjoy.

विधेय Obedient. नामैव नामधेयं. भाग, रूप and नामन् take optionally the final augment धेय in स्वार्थे. Vide Vārtika:—भागरूपनामभ्यो धेयः. धिषणा Wisdom. विबुधाचार्यः Bṛhaspati. साहित्यं A multitude. अमा (सह सर्मापे) भवा अमात्याः Ministers. Vide Pāṇini:—अव्ययात्त्यप्.

Page 6. अन्यो देशः देशान्तरं. The परनिपात of अन्तरं is due to its being included in the मयूरव्यंसकादि group. अगमत् Aorist as distinguished from अगच्छत् Imperfect. The intermediate augment अ (अह्) is due to Pāṇini:—पुषादियुताद्युदितः परस्मैपदेषु. जनकश्च अप्रजन्मा च तयोः जनकाप्रजन्मनोः. जनक the father is Dharmapāla and अप्रजन्मन्—the elder brother referred to here is Sumitra.

Vide Kāmapāla's speech in the Fourth Ucchhvāsa of Daśakumāracharita proper. आसीत्कुमुदपुरे राज्ञो रिपुंजयस्य मन्त्री धर्मपालो नाम विश्रुतधीः श्रुतर्षिः । अमुष्य पुत्रः सुमित्रो नाम पित्रैव समः प्रज्ञागुणेषु । तस्यास्मि द्वैमातुरः कनीयान् भ्राताहम् । वेशेषु विलसन्तं मामसौ विनयरुचिरवारयत् । अवार्यदुर्नयश्चाहमपसृत्य दिङ्मुखेषु भ्रमन्—
वणिजः कर्म वाणिज्यं Trade. अकरोत् Imperfect of कृ in the Parasmaipada. पुरंदरपुरातिथिषु पितृषु An euphemism for expressing—when their fathers were dead. पूर्वेषां सदृशं यथापूर्वं. अन्वतिष्ठन् Imperfect tense, 3rd person plural. स्या changes to तिष्ठ् in all conjugational tenses.

ततः etc. This para describes the attempt of the Mālwa king Mānasāra to invade the Magadha kingdom and Rājahanisa's preparation for a powerful counter-attack. महदायुधानि is to be dissolved as महतां आयुधानि or as महं ददतीति महदानि तथाभूतानि आयुधानि. If it is dissolved as महान्ति च तानि आयुधानि च as a Karmadhāraya, the form will be महायुधानि. महदायुध is not a felicitous expression, involving as it does so much strain on grammatical ingenuity. जन्यं A battle. Vide Amara :—जन्यमायोधनं युद्धं. राज्ञः अपत्यं राजन्यः A Kṣhattriya. Vide Pāṇini :—राजश्वशुरायत्. पालिः A row. Vide Śāśvata :—पालिः पंक्तिप्रदेशयोः. निहित Past passive participle of घा with नि. Vide Pāṇini :—दधातेर्हिः. निशित Past passive participle of शो with नि, an alternative form being निशात. Vide Pāṇini :—शाच्छोरन्यतरस्याम्.

Page 7. घस्तिजुं शीलमस्य घस्तरः Accustomed to consume. The suffix मर is added to the roots घृ, घस् and अद्

to denote habit. Vide Pāṇini :—सुखस्यदः क्मरच्. Other examples :—सुमरः अद्मरः. मानः Pride. समुत्कटः मानस्य सारः यस्य तं समुत्कटमानसारं Swelling with a height of pride. मानसारः the name of the Mālwa king. हेलया सह यथा तथा सहेलं With ease. हठिकाकर्णनं The sudden hearing of a violent noise. भयस्य चण्डिमा The height of fear ; great fear. दन्तौ एषां स्त इति दन्तावलाः = दन्त + वलच्. Vide Pāṇini :—दन्तशिखात्संज्ञायाम् & वले. आयस्तः Worried. भुजगानां राजा भुजगराजः Ādiśesha. चत्वारि अङ्गानि अस्येति चतुरङ्गं वलं An army consisting of four limbs, viz., रथ, गज, तुरग and पदाति—chariots, elephants, cavalry and infantry. अनेकपाः Elephants. विग्रहः Battle. विग्रह in सविग्रह means a body. विग्रहेण सह वर्तत इति सविग्रहः Embodied. आप्रहेण सह वर्तत इति साग्रहः With a furious determination. भूयः is meaningless and simply betrays the author's love of alliteration.

अथ तयोः जन्यं अजनि Then a battle ensued between them. घटा a herd, usually of elephants. Vide Amara :—करिणां घटना घटा. धौत Past passive participle of धाव् (धावु शुद्धौ) to wash. नव्यवद्भ्रम. It is believed that warriors losing their lives in the battlefield ascend to heaven where they are courted by celestial nymphs. ज्वनिका A screen. The dust spreading in the sky is compared to a screened Maṅṭapa for the nuptials of the celestial brides.

Page 8. दिविपदध्वनि In the path of gods ; in the sky. शस्त्रेण शस्त्रेण प्रहृत्य प्रवृत्तमिदं युद्धं शस्त्राशस्त्रि. हस्तेन हस्तेन प्रहृत्य प्रवृत्तमिदं युद्धं हस्ताहस्ति. Vide Pāṇini :—इच्छकर्मव्यतिहारे.

अजनि Aorist of जन्. जीवं (जीवन्तं) गृहीत्वा जीवमाहं = जीव-ग्रह् + णमुल्. Vide Pāṇini:—सम्लाकृतजीविषु हन्कृग्रहः. प्रतिष्ठापयामास Perfect tense of the causal of स्था with प्रति.

इला The earth. न विद्यते अन्यस्य शासनं यस्यां सा अनन्य-शासना Not subject to another's rule. शासद् Masculine, Present participle of शान्. Decline:—शासद् शासतौ शासतः. Note the absence of तुन् due to Pāṇini:—जक्षित्वादयः पद्. न विद्यते अपत्यं यस्य तस्य भावः अनपत्यता. To denote the abstract quality the suffixes त्व and त (तल्) are added to a noun; and the noun ending in त्व takes the neuter, and तल् the feminine gender. Vide Pāṇini:—तस्य भावस्त्वतलौ and the Vārtika:—त्वान्तं क्लीबं, तलन्तं स्त्रियाम्. नाराः अयनं यस्य नारायणः so called, because Vishṇu lay on the waters of the Ocean at the deluge. Vide Manu:—आपो नारा इति प्रोक्ता आपो वै नरसूनवः । ता यदस्यायनं पूर्वं तस्मान्नारायणः स्मृतः ॥ This idea is also set out in Raghu XIII—6. असुं युगान्तोचितयोगनिद्रः संहृत्य लोकान्पुरुषोऽधिसेते ॥ निर्गतं अन्तरं यस्मिन्कर्मणि तत्तथा निरन्तरं. अर्चयामास Perfect tense of अर्च्, an alternative form being आनर्च. णिञ्चिक्ल्प is due to आ धृत्वादा.

Page 9. देवेन Through the king. कल्पवल्लीफलं The fruit of the celestial tree or plant suggests pregnancy. आप्नुहि Imperative, 2nd person singular of आप् to obtain, 5th conjugation, Parasmaipada. प्रभात-समये is significant, because dreams dreamt at dawn are believed to bear fruit immediately. गोविसर्जन-वेलायां दशाहेन फलं भवेत्. दयितमनोरथपुष्पभूतं The desire of the king is a tree of which her pregnancy is the

flower which serves as the precursor of the fruit viz., the birth of a child. अघत्त Imperfect, 3rd person singular of घा, 3rd conjugation in the Ātmanepada. संपदा न्यक्कृतः आखण्डलः येन सः Who had thrown Indra into the shade by his glory. शोभनं हृदयं येषां ते सुहृदः Friends. Vide Pāṇini :—सुहृदुर्हृदौ मित्रामित्रयोः समाहूय Indeclinable past participle of हे with सं and आ to invite. निजसंपत् मनोरथश्च तयोः अनुरूपः तं In keeping with his wealth and desire. सीमन्तोन्नयन, also called सीमन्तोन्नयन, means parting of the hair, one of the 12 saṃskāras or purificatory rites observed for women in the sixth or eighth month of their pregnancy. व्यधत्त Imperfect tense of धा with वि, to do or perform.

सिंहासने आसीनः सिंहासनासीनः. आसीन Present participle of आस् to sit, Ātmanepada. Vide Pāṇini :—ईदासः ललाटतटे न्यस्तः अङ्गुलिः येन तेन Placing his knit palms on his broad forehead. द्वारं पालयतीति द्वारपालः. व्यज्ञापि Passive Aorist of the causal of ज्ञा with वि. द्वारपालेन व्यज्ञापि can be rendered in the Active voice as द्वारपालो व्यजिज्ञपत्. लालस Eager. मन एव मानसं. प्रज्ञादित्वाद्गुण. विरचयितुं योग्या विरच्या, विरच्यायाः पूजनाया अर्हः. The preceding word देवेन is to be taken along with विरच्या which is an एकदेश of the compound. द्वारदेशं अध्यास्ते = द्वारदेशे आस्ते. The roots शी, स्था and आस् when prefixed with अधि govern a noun in the Accusative case instead of the Locative. Vide Pāṇini :—अधिशीङ्स्थासां कर्म. अनायि Passive Aorist of नी to lead. तेन संयमी नृपसमीपं अनायि. The root नी governs two objects. This sentence in the

Passive voice, when rendered in the Active voice, will read as सः संयमिनं नृपसमीपं अनैषीत्. When predicates formed of roots नी, ह्, कृष् and बह् are rendered in the Passive voice, the direct object takes the Nominative case, and the Indirect object retains the Accusative. But if the predicates are formed of the roots दुह्, याच् etc. which govern two objects, the Indirect object takes the Nominative case and the Direct object retains the Accusative. Vide Kārikā :—गौणे कर्मणि दुह्यादेः प्रधाने नीहृकृञ्बहाम्.

Page 10. गूढ = गुह् + त. Similar examples: बह् ऊढ, रूह् रूढ, मुह् मूढ. चारः A spy. निकरः A multitude. मन्दः हासः यस्मिन् कर्मणि तत्तथा मन्दहासं Adverbial adjunct to अभाषत. सापदेशं In disguise. भ्रमन्. An alternative form is भ्राम्यन्. भवान् कथयतु. Note the 3rd person here. अभाषि Passive Aorist 3rd person singular of भाष् to speak. Its rendering in the Active voice is अभाषिष्ट. भ्रमणे बली तेन Strong enough and keen in touring the earth. प्रवद्धः अञ्जलिः येन तेन प्राञ्जलिना. उदन्तजातं Collection of news. प्रत्यागमम् Aorist 1st person singular of गम् with प्रति and आ to return. मानः अस्यास्तीति मानी. वैलङ्घ्यं Shame.

Page 11. महाकाल is Śiva's temple at Ujjain. कालाविलासिन् The lover of Kālī, Śiva. नष्टं शीलमस्य नश्वरः. Vide Pāṇini :—इणनिजिसर्तिभ्यः क्वरप्. न नश्वरः अनश्वरः Immortal. महाश्वासौ ईश्वरश्च महेश्वरः. महत् when followed by a noun in the same case in a Karmadhāraya or Bahuvrīhi compound changes to महा. Vide Pāṇini :—

आन्महतः समानाधिकरणजातीययोः. एकवीरं अरातिं हन्तीति एकवीरारातिघ्नो.
 Destructive of a foe who is a matchless hero. भयं ददातीति भयदा. न वियते प्रतिभटः यस्य तं नप्रतिभटं Without a rival. अभियोक्तुं Infinitive of purpose of युञ् with अभि to attack. उद्युक्ते from युञ् 7th conjugation.

कर्तुं योग्यं कृत्यं. सांप्रतं At present. असांप्रतं Improper. Vide Amara :—युक्ते द्वे सांप्रतं स्थाने. प्रतियोद्धुं मनः अस्येति प्रति-योद्धुमनाः. तुं followed by काम or मनस् in a compound drops its final nasal. Vide Vārtika :—तुं काममनसोरपि. शितिः कण्ठः यस्य Śiva, the blue-necked. दत्त Past passive participle of दा. शक्ति in शक्तिसारः means power, a powerful weapon.

Page 12. अग्नीभ्य. अग्र is to be taken in the sense of अग्र्य. सामग्री A full equipment of forces. असाध्य In-accessible. अवरोधाः The ladies of the harem. मूलबल A strong reserve force.

वीतदैन्य Free from fear, brave. अधिका हृत् यस्य तं अधिकरुषं. रुरोध Perfect of रुध् to obstruct. स्थिरस्य भावः स्थैर्यं. चर्या Performance or display. विविधायुधानां स्थैर्य-चर्याया अखितः समरः, तेन तुलितः अमरेश्वरः येन तस्य. Doing battle with a profuse display of various weapons aimed with steadiness, Rājahaṁsa equalled Indra.

Page 13. पुराणां अरातिः पुरारातिः Śiva who destroyed the three cities of gold, silver and iron belonging to the demons. प्राहिणोत् Imperfect 3rd person singular of हि with प्र, 5th conjugation. पशुना (जीवानां) पतिः पशुपतिः The lord of beings. बन्ध्य Futile. अबन्ध्य Never-failing. सत् A charioteer. नकार्षीत् Aorist 3rd

person singular of कृ to do. वीतः प्रग्रहः येषां ते वीतप्रग्रहाः
Getting loose from the reins. वाह A horse. शरणे साधु
शरण्यम्. पुष्पपुरं अध्यतिष्ठत्. Vide Pāṇini :—अविशीङ्स्थासां कर्म.

हेति Weapons. भ्रान्त = भ्रम् + त. Other examples :—
कम् कान्त, कम् क्रान्त, क्लम् क्लान्त, चम् चान्त, तम् तान्त, दम् दान्त,
भ्रम् भ्रान्त, वम् वान्त, शम् शान्त, क्षम् क्षान्त. The lengthening
of the penultimate vowel in the root is due to
Pāṇini :—अनुनासिकस्य क्लिप्तलोः क्लिति.

Page 14. अवापुः Perfect tense, 3rd person plural
of आप् with अव. उद्विग्न = उद्-विस्ज् + त. Similar forma-
tions :—मस्ज् मम, लस्ज् लग्न. भ्रमणः A king. दैवज्ञ An
astrologer. सर्वस्याः भूमेः ईश्वरः सार्वभौमः. भविता formed by
the addition of the Active suffix तृच्. भूषितभाषितैः
With esteemed words. क्षणः Joy. क्षणेन हीना क्षणहीना
Cheerless. तथा अस्थायि is the rendering in the Im-
personal form of सा अस्थात्. Note that भावेप्रयोग or
the Impersonal form is possible only in the case of
Intransitive roots, and the subject takes the Instru-
mental case when juxtaposed with a predicate so
used, and the predicate too can be used only in
the 3rd person singular.

अर्धं रात्रेः अर्धरात्रः. रात्रि when preceded by a member
denoting a part changes to रात्र in a compound and
takes the masculine gender. Vide Pāṇini :—
अहःसर्वैकदेशसंख्यातपुण्याच्च रात्रेः and रात्राहाहाः पुंसि. निर्लीढ =
नि-लिह् + त. उत्तरुं is a grammatical error for उत्तरितुं
or उत्तरीतुं. There is no warrant for the absence
of इडागम.

Page 15. आनयनपूर्वकं पलायनं आनयनपलायनं or आनयनं च पलायनं च आनयनपलायने. रथं वहन्तीति रथ्याः Horses. The suffix यत् is due to Pāṇini :—तद्वहति रथयुगप्रासङ्गम्. मृतिरेखायामिव As if it were the line of death. “The simile is taken from palmistry. The line of death stands nearly vertically on the line of life, which crosses the hand horizontally.” Buhler. विरच्य is a grammatical mistake for विरचय्य. For, णेरनिति is superseded by ल्यपि लघुपूर्वात्; nor is the root रच् comprised in आ धृषाद्वा.

भवानेव etc. Vide parallel:—भूयो यथा मे जननान्तरेऽपि त्वमेव भर्ता न च विप्रयोगः Raghu XIV—66.

नीहारकर. The snow-rayed, the moon. लब्धावबोधः Having gained consciousness. मगधानां राजा मागधः. गाघः Shallow. अगाध Deep, profuse. नष्टचेष्टः Unable to move.

Page 16. आह्वयच् Imperfect tense of ह्वे with अच् to call. उपोषिताभ्यामिव लोचनाभ्यां पिवन्ती. Vide parallel:—पपौ निमेषालसपक्ष्मपङ्क्तिरुपोषिताभ्यामिव लोचनाभ्याम्. Raghu II—19. उपोषित = उप-उषित = वस् + त. उपोषित Having fasted. निमिषित Having closed. अनिमिषित Without even a wink. She so steadily gazed at him. विकस्वर Clear, loud, audible. वि-क्स् + वर. Vide Pāṇini:—स्थेशभासपिसकसो वरच्. आह्वय Indeclinable past participle of ह्वे with आ. पुरो हितः (निहितः) पुरोहितः, पुर एव याज्यस्य हितं यस्य सः. याज्यहितं प्रथममेव स्त्रयमालोच्य तदनुगुणं श्रवर्तमान इति वा.

राजा अमात्यैः अभाणि Passive voice. अमात्याः राजानमभाणिषुः Active voice. निटिलतट etc. With their foreheads

kissing the lotus-like feet of the king. प्रशंसित etc. The ministers extolled the might and grace of Providence inasmuch as both the king and queen were safe. रथ्यचयः रथं अरथ्यं अनयत्. Its rendering in the Passive voice will be रथ्यचयेन रथः अरथ्यमनीयत्. मालवपतिना = मालवस्य पत्या. पति at the end of a compound is to be declined like हरि. Vide Pāṇini:—पतिः समास एव. निशाया अन्तः निशान्तः Early morning.

Page 17. मह in विरचितमहेन means festivity. अपनी-तानि अशेषशल्यानि यस्य सः With all the arrow-tips removed. शल्यं here means the tip of an arrow. Its other meaning viz., a wound is covered by व्रण separately mentioned in विरोपितव्रणः. विरोपित Dressed. अकारि Passive Aorist.

दैवं Fate, is generally distinguished from पुरुष-कारः Human exploit. आधिः Care, anxiety. मृदु भाषितं यस्यास्तया मृदुभाषितया adjectival to वसुमत्या. कलितया मत्या By exercising sound judgment; or मत्याकलितया may be taken as one word to be dissolved as मत्या आकलिता तया Possessed of sound judgment, adjectival to वसुमत्या. समबोधि Passive Aorist of the causal of बुध् with सं. वरिष्ठ Superlative of उरु. उरुः वरीयान् वरिष्ठः. Similarly गुरुः गरीयान् गरिष्ठः. विन्ध्यवनमध्यं निवसति. There is no sanction for the Accusative in मध्यं. मध्ये निवसति will be proper. Vide Pāṇini:—उपान्वय्याह्वसः. उदैति from इ with उद्.

Page 18. दैवे आयसं दैववचं Dependent on fate-वचचारयितुं बोध्यं वचचार्ये, हरिचन्द्र A king of the solar race,

son of Trisāṅku, pledged to truth for the sake of which he underwent great ordeals. दैवं तन्त्रं (प्रधानं) यस्य तत् दैवतन्त्रं same as दैवायत्तं. दुःखमेव यन्त्रं दुःखयन्त्रं The mechanism of misery or दुःखेन यन्त्रं (यन्त्रणं) The pinch of misery. राज्ञो भावः कर्म वा राज्यं. कंचन कालं तिष्ठतु. Note the Accusative of time. Vide Pāṇini:—कालाध्वनोरत्यन्तसंयोगे. विरचितदैवसमाधिः Concentrating your thoughts on God. Or, reconciling yourself to Fate. तावत् For the present.

अतिथये इदं आतिथ्यं Cordiality shown to a guest. Vide Pāṇini:—अतिथेर्यः. If the dissolution is अतिथौ सद्यु the form will be आतिथेयं. Vide Pāṇini:—पथ्यतिथिस्वपतर्दञ्. कथयितुं योग्यं कथ्यं What should be told. दूरीकृतः श्रमः यस्मिन् दूरीकृतश्रमः Which drove out fatigue. उषित्वा Indeclinable past participle of वस्. Vide Pāṇini:—वसुतिष्ठुधोरिः. Likewise उषितः उषितवान्.

Page 19. भगवन् a term of respect in addressing a Brahmin. भोक्तुं योग्यं भोग्यं Enjoyable. Whereas भोज्यं means food. Vide Pāṇini:—भोज्यं भक्ष्ये. इति before नियमवन्तं means इति मत्वा. अवोचत् Aorist of वृ. Vide Pāṇini:—वच उम्. कृशस्य भावः काश्यं. तपसा अलं. अलं meaning 'enough' governs a noun in the Instrumental case. अवोचि is a mistake for अवाचि.

Page 20. ब्रह्मणो वर्चः ब्रह्मवर्चसं A Brahmin's resplendency. Here the suffix अच् at the end of the compound is laid down by Pāṇini:—ब्रह्मइस्तिभ्यां वर्चसः. Likewise राजवर्चसं. कृत्यं वेतीति कृत्यवित् One who knows what to do. जातसंस्कार is a rite to be performed for

a newly born child. बाललंकार Children's ornament. महदभिव्युक्त्या: is a mistake for महाभिव्युक्त्या:—महती अभिव्युक्त्या (कान्तिः) येषां ते. If one is intent on justifying the reading, it may be dissolved as महती अभिव्युक्त्या येषां ते. नव and उद्यत् adjectival to इन्द्र, though tautologous, emphasize the freshness.

अथ कदाचित् etc. This para begins the description of the advent of Upahāravarman. रसेन Affectionately.

Page 21. अवोचि again a mistake for अवाचि. शरणे साधुः शरण्यः, न विद्यते शरण्यः यस्याः सा अशरण्या Helpless. कृपणस्य कृपणाया वा भावः कार्पण्यं Miserable condition. मुञ्चन्ती, an alternative form being मुञ्चती. किंनिमित्तं For what reason? This phrase can be used in all cases. Example :—केन निमित्तेन, कस्मै निमित्ताय, कस्मान्निमित्तात्, कस्य निमित्तस्य, कस्मिन्निमित्ते. Vide Vārtika :—निमित्तपर्यायप्रयोगे सर्वासां प्रायदर्शनम्. त्वया रुद्यते is the Impersonal form or भावेप्रयोग of the verb रुद् and equivalent to त्वं रोदिषि. पृष्टा Past passive participle of प्रच्छ् to ask, with the feminine suffix टाप् added. करसरोरुहैः The plural is indefensible. It ought to be करसरोरुहाभ्यां or कररुहैः or करसरोरुहरुहैः. व्यापृत is misconceived for व्याप्त. आप् with वि means to pervade, whereas पृ with वि and आ means to be engaged. सुधर्मा Indra's sabbhā. Vide Amara :—स्यात्सुधर्मा देवसभा. अभ्यगात् Aorist of इ with अभि. Vide Pāṇini :—इणो गा लुङि. न विद्यते संख्या यस्मिन्स्तत् असंख्यं. संख्या Number. संख्यं Battle. असंख्ये संख्ये good as a piece of alliteration, but absurd in meaning.

संख्ये in the singular will never fit in with असंख्य as an adjective. An ingenious defence will perhaps be found in construing संख्या in the compound as referring to the numbers of the slain in the battle-field. सहायस्य भावः साहायकं (बुद्), an alternative form being साहाय्यं (व्यब्). Vide Vārtika :—सहायाद्वा. Some books read साहाय्यकं, inelegant though defensible by the addition of स्वार्थे कः.

Page 22. विगतः देहः यस्य तत् विदेहं Deprived of bodies; dead. करुणैव कारुण्यं Pity. चतुर्वर्णादित्वात्स्वार्थे व्यब्. हृतेभ्यः अवशेषेण हृतावशेषेण. अकरोत् Imperfect 3rd person singular of कृ to do, 8th conjugation.

दुःखेन गन्तुं शक्यः दुर्गः Difficult to pass through. मूलबलं A strong reserve force. महान् निरोधः यस्य सः महानिरोधः Subject to heavy pressure. पलायिष्ट Aorist 3rd person singular of अय् with परा to flee, 1st Conjugation, Ātmanepada. The change of र to ल in the preposition is due to Pāṇini :—उपसर्गस्यायतौ. तस्य इमौ तदीयौ. यम Twins. धात्री Nurse. मम दुहिता मद्दुहिता. अक्षमे + अमूव will remain as it is in Sandhi. When the dual of a noun or verb ends in ई, ऊ or ए, it will not undergo any change due to Sandhi. Vide Pāṇini :—ईदृदेद्-द्विवचनं प्रथमम्. अमूव Aorist 1st person dual. रूपं अस्यास्तीति रूपी कोप इव Like rage incarnate. आघ्रातुं To smell, really to devour. The word is employed only to facilitate the alliteration of घ्र. उदग्रश्राप्तौ प्रावां च तस्मिन् उदग्रघ्राणि On a sharp stone. मम अयं मदीयः. भ्रष्ट = भ्रंश् + त. The absence of इद् is due to Pāṇini :—यस्य विभाषा.

कपिला A cow. क्रोडं अम्यलीयत. The Accusative in क्रोडः is without sanction. क्रोडे will be the proper use. प्रातिपूर्वकमिलयनमर्थं स्वीकृत्य प्रतिकर्मत्वं वा कथंचिदुपपाद्यम् । अन्वासित-मरुधत्या इत्यादावैव हि गतिः । अभिरभागे इति अमेः कर्मप्रवचनीयत्वात् द्वितीयेति परे. क्रोडं Chest. Vide Amara—न ना क्रोडं भुजान्तरम्.

Page 23. प्राणान्. प्राण is always masculine plural. Vide Amara :—पुंसि भूम्यसवः प्राणाः. वाणाः अस्यन्ते अनेनेति तथाभूतं यन्त्रं An automatic bow. कृपां लाति आदत्त इति कृपालुः.. वृष्णि Sheep. वृष्णिपालः A shepherd. स्वकुटीरमावेद्य विरोपितव्रणा अभवम्. आवेद्य modifies the root-element in विरोपित. Since the author of आवेशन and विरोपण is the same there is no fault of syntax in this sentence. उपस्थानुं इच्छुः उपतिष्ठासुः. दुहितुरनभिज्ञाततया is inelegant. दुहितुरन-भिज्ञानात् will be happier. But the alliteration of तया will be missed. एकाकिनी Single, helpless. Vide Pānini :—एकादाकिनिच्चासहाये. निरगात् Aorist of इ with निर् to go out.

विपत् निमित्तं यस्य तं विपश्चिमित्तं Caused by adversity.. अन्विष्यन् Present participle of इष् with अनु. There is also the root इष् of the 6th conjugation. Its form will be अन्विच्छन्.

Page 24. सिकताः सन्त्यस्मिन्देसो सैकतः. Four alternative forms result from this derivation. सिकताः सिकतिलः सैकतः सिकतावान्. Vide Pānini :—देशे लुबिलचौ च. सैकतस्य तलं Surface. Or सिकताः सन्त्यस्मिन् (तले) इति सैकतं. सैकतं च तत् तलं च सैकततलं. In this derivation the suffix अण् in मत्वर्थे is added under Pānini :—सिकताशर्कराभ्यां च. अनेकचरणैः is

to be taken along with पलायमानं. Running by the different movements of feet, fleeing in all directions to save his life. This is in contrast to खनननिक्षिप्तचरणं where the feet are fixed to the ground. कुक्कुर A dog. दंशयित्वा Indeclinable past participle of the causal of दंश् to bite. संहनिष्यामः. The इडागम is due to Pāṇini:—ऋद्धनोः स्ये. हन् with सं, Intransitive, really means to collect. So हनिष्यामः will suffice. स्वलितः पन्थाः यस्य सः स्वलितपथः Having strayed away from the road. पथिन् at the end of a compound changes to पथ. Vide Pāṇini:—ऋक्पूरव्यूःपथामानक्षे. स्वविरः An old man. पुत्रकं. अनुकम्पायां कः. गृहीतः Past passive participle of ग्रह्. The lengthening of the intermediate augment इ (इत्) after ग्रह् is due to Pāṇini:—ग्रहोऽलिति दीर्घः. तन्मुखावलोकनेन विना. The indeclinable विना meaning 'without' governs a noun in the Accusative, Instrumental or Ablative case. Vide Pāṇini:—पृथग्विनानानामिस्तृतीयान्यतरस्याम्. अहानि Plural of अहन्. अदर्शि Aorist passive.

Page 25. द्विः जायत इति द्विजः A Brahmin, twice-born. A Brahmin is naturally born first from the womb of his mother and spiritually born next from his preceptor at Upanayana. Vide Yājñavalkya:—मातुर्यद्रे जायन्ते द्वितीयं मौञ्जिवन्धनात् । ब्राह्मणक्षत्रियविशस्तस्मादेते द्विजाः स्मृताः ॥ Though द्विज denotes the three higher castes, it is often used in the sense of a Brahmin. द्विजानां द्विजेषु वा उत्तमः द्विजोत्तमः. एषः + तव = एष तव. सः and एषः drop their final visarga when followed by a consonant in

Sandhi. Vide Pāṇini:—एतत्तदोः सु लोपोऽकोरनञ्समासे हलि. नन्दयतीति नन्दनः = नन्द् + ल्यु. नन्दिप्रह्विपचादिभ्यो ल्युणिन्यचः. One who delights; a son. गृहाण Imperative mood, 2nd person singular of ग्रह्. व्यतरन् Imperfect, 3rd person plural of वृ with वि to give. भवतः अङ्कः तं भवदङ्कं. अङ्क Proximity. एनं Accusative singular of एतद् or इदम् in the Masculine when अन्वादेश is intended. अन्वादेश means reference to an object that has been already dealt with. किञ्चित्कार्यं विधातुमुपात्तस्य कार्यान्तरं विधातुं पुनरुपादानमन्वादेशः. In the previous sentence बालक has been employed, which is again referred to in another connection in this sentence. आयुष्मन् generally used as a benediction praying for long life. पितुः रूपमिव रूपं यस्य सः पितृरूपः Like a father. जभिरक्षतात् Imperative 3rd person singular. तातद् is used to denote benediction. Vide Pāṇini:—तुद्योस्तातद्वाशिष्यन्यतरस्याम्. अधरीकृत्य Suppressing.

जनपतिः etc. This para describes the advent of Apahāravarman. पक्ष्णः A colony of hunters. Vide Amara:—पक्ष्णः शबरालयः.

Page 26. भामा (क्रोधः) असत्यस्याः भामिनी An angry lady. Ordinarily it is used to denote any lady by way of endearment. Vide Amara:—कोपना सैव भामिनी. निमित्तेन केन. Vide Notes on किनिमित्तं at page 130. तथेति (सत्यं) अनतिक्रम्य यथातथं यथातथं. भावः याथातथ्यं Truth.

जलापि Passive Aorist. पक्षी A hunters' colony. द्वितीयः Ordinal numeral formed of द्वि. अपहारवर्मा—the name given to the boy, because he was first अपहृत

from the hunters and nextly from the old shepherdess.

Page 27. कदाचित् etc. This para describes the advent of Pushpodbhava. धार्यमाणं. एनं—a mistake for एतं, there being no अन्वादेश. भ्रमसि An alternative form is भ्राम्यसि.

कालयवन 'By this term probably Zanzibar on the coast of Arabia is meant.' Buhler. द्विर्गताः आपः यस्मिन् तत्र द्वीपं. Likewise अन्तरीपं, प्रतीपं and समीपं. The initial अ of अप् changes to ई after द्वि, अन्तर् and उपसर्गस. Vide Pāṇini:—अन्तरूपसर्गेभ्योऽप ईत्. But when prefixed with अनु, the form is अनूपं. कालगुप्तः. शर्मन्, वर्मन्, गुप्त and दास are the appellations tacked on to the names of Brahmins, Kshatriyas, Vaiśyas and Śūdras respectively. Vide Vishṇupurāṇa:—शर्मवद्ब्राह्मणस्योक्तं वर्मेति क्षत्र-संयुतम् । गुप्तदासात्मकं नाम प्रशस्तं वैश्यशूद्रयोः ॥ नन्दिनी A daughter. व्यवहारी A merchant. Vide Kośa:—व्यवहारः स्थितौ पणे. रूपयम्य Indeclinable past participle of यम् with उप to marry. Vide Amara:—विवाहोपयमौ समौ. सुवस्तूना संपदा तथा सुवस्तुसंपदा With abundant riches; with a large dowry.

Page 28. नतं अङ्गं यस्याः सा नताङ्गी Lady of a (tall) bending stature. समानं उदरं येषां ते सोदराः Brothers. प्रवहणं A ship. अमिप्रतस्ये. स्या changes to Ātmanepada when prefixed with सं, अव, प्र or वि. Vide Pāṇini:—समवप्रविभ्यः स्थः. पोतः A ship. विगता चेतना यस्याः सा विचेतना unconscious. प्रकृष्टा छाया यस्मिस्तत् प्रच्छायं, प्रच्छायं च तत् शीतलं च प्रच्छायशीतलं Shady and cool.

Page 29. जनानां पदं जनपदः, जनपदं गच्छतीति जनपदगामी
Leading to the country. आनायि Passive Aorist of
नी with आ.

वने भवः वन्यः Belonging to the woods. वारणः An
elephant. गुल्मकः A bush. आददति (सति). दा with आ
takes the Ātmanepada unless an action of the
mouth is conveyed. Here the elephant takes the
boy by the mouth. Hence the Parasmaipada in आद-
दति. Vide Pāṇini:—आद्ये दोऽनास्यविहरणे. महाप्रहेण With
great आपद् or impetuosity. दन्तौ अस्य स्त इति दन्तावलः An
elephant. Similarly शिखावलः means a peacock. The
suffix वलच् is added under Pāṇini:—दन्तशिखात्संज्ञायाम्,
and the lengthening of the final vowel in दन्त is
due to Pāṇini:—वले.

Page 30. पक्क = पच् + त. सत्वं Strength. बालकेन अभावि.
Change the voice:—बालकः अभूत्, केशरिणा अगामि = केशरी
अगमत्. लतामिः (निर्मितं) गृहं लतागृह A bower. अवतार्य Inde-
clinable past participle of the causal of तृ with अव.

बिभ्राणः Present participle of वृ in the Ātmanepada.

Page 31. अन्यस्मिन् अहनि अन्येषुः. This para de-
scribes the advent of Arthapāla. कुत्र भवः कुत्रत्यः. Vide
Pāṇini:—अव्ययात्त्यप्. दिवि भवा दिव्या Celestial. विवोध्
After rousing. यक्ष A species of divine beings.
यक्षी च सा कान्ता च यक्षकान्ता; not यक्षस्य कान्ता because she is
the wife of Kāmapāla. यक्षेश्वर Kubera. परिचर्या Service.
मनोजेन सदृशः मनोजसंनिभः, an example of नित्यसमास. The
word संनिभ is incapable of being used separately.

Page 32. शोभने अक्षिणी यस्याः सा स्वशी = सु-अक्षिन् + षच् + ङीप्. Vide Pāṇini:—गृह्णीहौ सकथ्यक्ष्णोः स्वाज्ञात्वच्. यक्षी
 A lady born of the Yaksha class. यक्षी = यक्ष + ङीप्. Vide Pāṇini:—जातेरस्त्रीविषयादयोपधात्. यक्षस्य स्त्री will also become यक्षी but by a different rule. अदृश्यस्य भावः अदृश्यता
 Disappearance. अयासीत् Aorist. रञ्जितानि मित्राणि येन तं रञ्जितमित्रं Who is pleasing to his friends. अर्थपालं विधाय
 Naming him Arthapāla. भ्रातुः पुत्रः will not combine as भ्रातृपुत्रः. According to Pāṇini:—ऋतो विद्यायोनिस्वन्धेभ्यः
 the Genitive at the end of a word ending in ऋ will not drop in a compound when followed by a noun denoting a person akin by birth or study. This is an example of अलुक्समास. भ्रातुःपुत्र will further change into भ्रातृपुत्र under Pāṇini:—नित्यं समासेऽनुत्तरपदस्थस्य.
 Hence भ्रातृपुत्र is grammatically incorrect.

ततः परस्मिन् etc. This para describes the advent of Somadatta. अन्ते (गुरोः सनीपे) वसतीति अन्तेवासी A pupil. Note the अलुक् under Pāṇini:—शयवासवासिष्वकालात्. समाराधितात् देवात् (भविष्यन्ती) कीर्तिः यस्य तं or समाराधिता = समासादिता (समासाद्विष्यमाणा) देवस्येव कीर्तिः येन तं समाराधितदेवकीर्ति adjectival to कुमारं. Or समाराधिता (समासादिता) देवस्येव कीर्तिः येन तं adjectival to नरपतिं. The latter construction is made possible, because अवगम्य being a causal form governs two objects. In any event this phrase is anything but happy in the context and has been prompted by the alliteration in कीर्ति and मूर्ति. निर्भरिक्ता मारस्य मूर्तिः येन तं Giving an ultimatum to Cupid's body. The idea is that the boy surpassed Cupid in

loveliness. अवगमय्य Making the boy reach the king ; in other words, placing the boy before the king.

Page 33. शोकशङ्कुः The dart of grief. कनीयान् Comparative degree of युवन्. युवा, कनीयान् or यवीयान्, कनिष्ठः or यविष्ठः. देशमेनमागच्छन्. एनं will better be replaced by एतं. अग्राय ब्राह्मणभोजनाय हियते इति अग्रहारः A village or lands separated from the state-exchequer and reserved for the maintenance of Brahmins. अग्रं ब्राह्मणभोजनं तदर्थं हियन्ते राजधनात् पृथक् क्रियन्ते ते क्षेत्रादयः—Nilakantha. Or हरेः इदं हारं, हरस्येदं हारं, हारं च हारं च हारे अग्रे यस्य सः An agrahāra is generally possessed of a Vishṇu's temple and a Śiva's temple,—Vishṇu's temple in the west and Śiva's temple in the north-east. मिषेण Under a pretext. तटिनी A river. उद्गमाना Floating.

Page 34. उद्गमाना Passive present participle of वह्. भोगी A serpent. अदक्षि Passive Aorist 1st person singular of दंश्. The other readings viz., अदक्षि and अदक्षिषि are erroneous. मया शोच्यते = अहं शोचामि.

पावक Fire.

Page 35. अनयं The Imperfect tense is hardly justifiable, for it is obvious that the presenting of the boy to the king and the speech of Vāmadeva's disciple are events of the same day. अनैषं will be appropriate. Vide Pāṇini:—अनयतने ल्ह्. निशाम्य Having heard, as distinguished from निशाम्य Having seen.

चौल Tonsure; cutting off the hair on the head usually performed for a child in the third year.

Vide Āśvalāyana :—तृतीये वर्षे चैलं यथाकुलधर्मं वा. उपनयनं Initiation into Gāyatrī. सकललिपिज्ञानं A knowledge of all scripts. षडङ्ग. Vide Amara :—शिक्षा व्याकरणं छन्दो निरुक्तं ज्योतिषं तथा । कल्पश्चेति षडङ्गानि वेदस्याहुर्मनीषिणः ॥

Page 36. काव्य refers to poems like Raghuvamśa, Kirātārjunīya etc., नाटक to dramas like Śākuntala etc., आख्यानक to Chūrṇaka or melodious prose descriptions, आख्यायिका to prose narrations like Kādambarī and Vāsavadattā, इतिहास to epic poems, चित्रकथा to chronicles like Bṛhatkathā, and पुराण to Brahmapurāṇa, Agnipurāṇa and others. धर्मशास्त्र The Codes of Manu and the like. शब्दशास्त्र is Vyākaraṇa or grammar. मीमांसा is of two kinds. पूर्वमीमांसा refers to the science of interpreting Karmakāṇḍa of Vedas, and उत्तरमीमांसा or वेदान्त deals with the Jñānakāṇḍa or the Upanishadic portions. नीतिः The science of politics. कुशलस्य भावः कौशलं. युवादित्वादण्. दक्षस्य भावः दाक्ष्यं. संगीतसाहित्याभ्यां हारित्वं (मनोहरत्वं). मायाप्रपञ्च Black magic. मायाप्रपञ्चेन वित्तः मायाप्रपञ्चचुञ्चुः. Vide Pāṇini :—तेन वित्तश्चुञ्चुञ्चणपौ. The suffix चुञ्चु denotes 'celebrated for.' पटोर्भावः पाटवं. प्रयोगेण वित्तः प्रयोगचणः governed by the same rule as चुञ्चु. दुष्टं उदरं यस्य तत् दुरोदरं Gambling, lit., having a wicked belly, because it consumes everything. The form is justified as one belonging to the पृषोदरादि group. कपटकला Camouflage and deceit.

The End of the First Ucchhvāsa.

Page 37. वामदेवः subject of the sentence, its predicate being अभ्यभाषत. सकलकलाकुशलेन. This and the succeeding five phrases are adjectival to कुमारनिकरेण. कुसुमं सायकः अस्येति कुसुमसायकः The flower-arrowed ; Cupid. संशयितं Past passive participle of शी with सं to doubt. कुसुमसायकेन संशयितं सौन्दर्यं यस्य तेन. Literally it would mean 'whose loveliness was doubted; by Cupid.' In fact it is used in the sense of 'whose loveliness gave rise to the doubts or apprehensions of Cupid.' The handsomeness of the ten youths was such that Cupid doubted if his own handsomeness could compare with theirs. Or कुसुमसायकेऽपि संशयितं सौन्दर्यं यस्य तेन The loveliness of the ten youths was such that people doubted if Cupid had the same loveliness. Anyhow the expression is clumsy. कल्पितश्वासौ सोदर्यश्च तेन This expression also involves a strained interpretation. कल्पितसोदर्यं will literally mean 'a made or affiliated brother.' Here it is really used in the sense of 'among whom fraternity or brotherhood has developed.' The adjective कल्पित applies to सोदर्यत्व, the characteristic of सोदर्यस. If सोदर्य were replaced by सौदर्य the reading will be happy. सोदरस्य सोदर्यस्य वा भावः सादर्यं Fraternity. कल्पितं सौदर्यं यस्य तेन कल्पितसौदर्येण This will fit in well with कुमारनिकरेण. सहसा भवं साहसं A daring, adventure. कुमारः The war-god, Subrahmanya. साहसैः

अपहसितः कुमारः यस्य (येन वा) तेन Who by their adventures ridiculed Subrahmanya. जयध्वजः A flag of victory. आतपत्रारणं An umbrella. कुलिशं The thunderbolt, Indra's bow. तैः अङ्कितः कराः यस्य तेन. According to सामुद्रिकशास्त्र these marks on the palms of a person indicate his sovereignty. परिवेष्टितं Surrounded. आनतशिरसं समभिगम्य The sage approached the king whereupon the king bent his head. The wording, as it is, is apt to reverse the order of the actions of the king and the sage. This awkward construction could have been avoided if the sentence had been split up into two. तेन कृतां Done by the king. तेन is very confusing. तां परिचर्यां The well-known worship usually accorded to sages. तेन कृतां परिचर्यामङ्गीकृत्य will do. अतं might have been omitted with propriety. Of course the love of alliteration has been the evil genius of the author to bungle into unhappy expressions throughout.

Page 38. निजचरण. This indicates that all the princes prostrated at the feet of the sage after the king. मधुकरवत् आचरन् मधुकरायमाणः काकपक्षः The sidelocks of hair usually borne by princes. It is often referred to as a feature of Ikshvāku princes. काकस्येव पक्षः काकपक्षः. Vide Kshīraswāmin—क्षत्रियाणां चूडा काकपक्ष इति गौडः. The locks of hair of the ten princes acted the bees at the lotus-feet of the sage. विदलिष्यमाण. If this is derived from दल विदारणे of the 10th conjugation, the absence of णिन् is inexplicable. If derived

from दल् विशरणे of the 1st conjugation, Parasmaipada, the suffix शानच् is without sanction. If it is argued that the Passive voice is intended, दल् to break as in दलति हृदयं is Intransitive. If its causal is intended, the absence of णिच् is again inexplicable. So विदलिष्यमाण is a mistake for विदलयिष्यमाण. विपक्ष Enemies. मित = मा + त. Vide Pāṇini:—यतिस्यतिमास्थामिति किति. मितसत्यवाक्येन. Vide Rāghu:—सत्याय मितभाषिणाम्. विहित Past passive participle of घा with वि. Vide Pāṇini:—दधातेर्हिः. विहिता आशीः येन सः विहिवाशीः After conferring his blessings. भवतः अयं भवदीयः. नुतानि मित्राणि यं सः नुतमित्रः Whom friends praise; respected by friends. कियतां Passive Imperative.

कुमाराः etc. The alliteration in this sentence is obtrusive. मारवत् अभिरामाः माराभिरामाः Charminig like Cupid. रामाद्यानां पौरुषमिव पौरुषं येषां ते रामाद्यपौरुषाः. भस्मीकृत The Past participle is used to denote the certain future. रय Speed. रणं अभिमुखीकृत्य यानं यस्य तेन रणाभियानेन यानेन By a march towards battle. The reading would have been better if the second यानेन were omitted. अभ्युदये आशंसा यस्य तं जम्युदयाशंसं Hopeful of glory.

Page 39. साचिव्यं Assistance. तत्साचिव्यमितरेषां विधाय. तत् refers to Rājavāhana, and इतर to the other nine youths. But it is quite a moot point how तत् can refer to Rājavāhana, intercepted as it is by so many other nouns.

हेतीनां हतयः, तासां किणाः अङ्कः यस्य तं Marked by the

scars due to the strokes of weapons. कालं च तत् अयश्च कालायसम्.

Page 40. मानुषमात्र means मनुष्यसामान्य. मात्र means 'the entirety of.' मानुषमात्रस्य पौरुषं यस्य सः मानुषमात्रपौरुषः न भवति He is possessed of a superhuman valour. नाम च जननं च नामजनने Accusative. शुचेर्भावः शौचं पुलिन्द-पुरोगमाः Following hunters. आत्मानं ब्राह्मणं भ्रुवन्तीति ब्राह्मण-भ्रुवाः Brahmins posing as such; Brahmins only in name; degraded Brahmins. जातिमात्रोपजीवी स्याद्विप्रस्तु ब्राह्मणभ्रुवः. Likewise क्षत्रियभ्रुवः.

Page 41. उद्धृत्य means स्वीकृत्य. उद्धृत्य 'Becoming puffed up' is a better reading. हन्तुं इष्यमाणं जिघांस्यमाणं हनघातोः सन्नन्तात्कर्मणि शानच्. निरभर्त्सयन्. The root भर्त्स् to threaten, 10th conjugation, belongs to the Ātmanepada group. Its use here in the Parasmaipada is to be justified on the lines indicated by Mallinātha with reference to अतर्जयत् in Raghu XII—41 thus:— 'तर्ज भर्त्सने' इति घातोश्चौरादिकानुदात्तेत्त्वादात्मनेपदेन भाव्यम् । तथापि चक्षिष्ठो ङीत्करणज्ज्ञापकादनुदात्तेत्त्वनिमित्तस्यात्मनेपदस्यानित्यत्वात्परस्मैपद - मृग्यमित्युक्तमाख्यातचन्द्रिकायाम्—'तर्जयते भर्त्सयते तर्जयतीत्यपि च दृश्यते कविषु' इति. सोढुं शीलमस्य सहिष्णुः. 'अलंकृञ्—' इत्यादिना इष्णुच्. न सहिष्णुः असहिष्णुः. प्रेतपुरी The city of Yama lit., of the dead. शमनः Yama. Vide Amara:—शमनो यमराज्यमः. दण्डवत् प्रणामः दण्डप्रणामः Salutation by prostrating the body on the floor like a stick. चित्रगुप्त the minister of Yama. मृत्युसमयः The time of death.

Page 42. पापिष्ठ Superlative. पापीयस् Comparative of पाप. यातना The misery of hell. अनेन पूर्वशरीरं

गम्यतां may be rendered in the Active voice as अयं पूर्वशरीरं गच्छतु. अग्रतो विकाराः आयसाः. चक्र A chissel.

Page 43. आगमाश्च तन्त्रं च तेषां समाहारः आगमतन्त्रं Śāstras and procedure. Or आगमानां तन्त्रं—The सिद्धान्त or conclusion of all Śāstras. तन्त्रं also means शास्त्र-प्रक्रिया or fundamental principles of Śāstras. Vide Amara :—तन्त्रं प्रधाने सिद्धान्ते सूत्रवाये परिच्छेदे and Kshīrasvāmin's note :—शास्त्रप्रक्रिया शब्दव्युत्पत्तिः औषधादि च. शशिनः खण्डः The crescent moon. शशिखण्डः शेखरे यस्य शशिखण्ड-शेखरः Śiva. पूजाविधानं The practice of worship. दूरी-कृतकलङ्कः Freed from sin. आगम्यतां, त्वया understood. वयसा तुल्यः वयस्यः.

Page 44. प्रथय Modesty. Siddhas and Sādhyas are species of demi-gods. ताम्रशासनं A copper inscription. तदुपदिष्टविधिं The procedure directed therein. दिष्टं Fortune. दिष्टंविजयः Triumph of fortune. सहायस्य भावः साहाय्यं. तदादेशानुगुणमेव Exactly in keeping with that ordinance.

Page 45. अर्धं रात्रेः अर्धरात्रः. कल्यं Early morning. Vide Amara :—प्रत्युषोऽर्धमुखं कल्यमुपः प्रत्युपसी अपि. साकल्येन In entirety; all his comrades missed the prince. चरिष्णवः and सहिष्णवः तच्छील—तद्धर्म—तत्साधुकारिषु. अलंकृम् निराकृम् प्रजन उत्पत्त उत्पत्त उन्मद रुचि अपत्रप वृत्त वृधु सह चर इष्णुन्.

लोकैकवीरेण. एकश्चासौ वीरश्च एकवीरः असहायशूरः वीरैक इति न्याय्यम् । 'विशेषणं—' इति सूत्रे बहुलप्रवृत्तौ दोष इति कौमुदीकारः.

Page 46. वितताः सारसाः यस्मिन् सः Abounding in Sārasas. सारस means चक्रवाक or ईस. Or विततानि सारसानि यस्मिन् सः Abounding in lotuses. प्रत्युहाः Obstacles.

प्रत्यूहान् परिहर्तुं शीलमस्य प्रत्यूहपरिहारी. पुण्यगेहं Mātāṅga's body had by this time become an abode of virtue.

मण्डिता Decked. ललाम Tilaka. सोत्कण्ठा. उत्कण्ठा or eagerness has been defined thus—सर्वेन्द्रियसुखास्वादो यत्रास्तीत्यभिमन्यते । तत्प्राप्तीच्छां ससंकल्पामुत्कण्ठां कवयो विदुः ॥ कलकण्ठ A cuckoo. कलकण्ठस्यैव स्वनः तेन कलकण्ठस्वनेन.

Page 47. दूरीकृताः अमराः यस्मिन् सः दूरीकृतामरः A battle in which the gods fled away. घनशब्दः The roar of clouds. घनशब्दोन्मुखी चातकी वर्षागमनमिव तवालोकरनकाक्षिणी. There is an error of syntax in this sentence. The correct reading will be—घनशब्दोन्मुखी चातकी वर्षागमनमिव तवालोकरं काक्षन्ती.

Page 48. सारथेर्भावः कर्म वा सारथ्यं, मदनेन कृतं सारथ्यं यस्य तेन मदनकृतसारथ्येन मनसा. The employment of the word मनो-रथेन in the place of मनसा would be much happier. समानः पतिः यस्याः सा सपत्नी. The change of the final इ in पति to न् before the feminine suffix ङीप् is due to Pāṇini :—नित्यं सपःन्यादिषु. हृष्टतरः. तर—a comparative suffix. तम—a superlative suffix. उररीकृत्य Having accepted.

भुवं गमिष्णुः is used in the sense of भुवं जिगमिषुः. The form गमिष्णु (गम् + ङष्णुच्) is not grammatically correct. गम् is not one of the roots included in the sūtra—अलंकृष् etc. Perhaps a palpably flimsy attempt will be made to justify the use by bringing it under Pāṇini :—भुवश्च where च may be treated as covering all unspecified cases. Vide Kaumudī thereon :—
कन्दशीत्येव । गमिष्णुः । कवं तर्हि 'जगत्प्रभोरप्रभविष्णु वैष्णवम्' इति ।

चकारोऽनुक्तसमुच्चयार्थः । भ्राजिष्णुरिति वृत्तिः । एवं क्षयिष्णुः । नैतद्भाष्ये दृष्टम्. पातुं इच्छा पिपासा Thirst. बिलस्य पन्थाः बिलपथः. विशाला Ujjain. उपशल्यं Suburb. Amara :—प्रामान्त उपशल्यं स्यात्. आक्रीड A park.

Page 49. विश्रमितुं इच्छुः विशिश्रमिपुः.

पल्लवाः अस्य संजाताः पल्लवितं, पल्लवितं चेतः यस्य सः पल्लवितचेताः. पल्लवित here means beaming. अकाण्डे = अनवसरे or अकस्मात्. At an unexpected hour; by accident. Vide Amara :—काण्डोऽङ्गी दण्डवाणार्धवर्गावसरवारिपु. सरभसेन पदविन्यासेन विलासी यः हर्षोत्कर्षः तेन चरितः. चलितः will be more appropriate. त्रीणि वा चत्वारि वा त्रिचतुराणि.

Page 50. पूर्ण = पू + त. पुलकं संजातमस्य पुलकितं. एतत् परिमाणमस्य एतावान्. Vide Pāṇini :—यत्तदेतेभ्यः परिमाणे वतुप्. भवता अस्थायि. Active voice—भवान् अस्यात्. व्यतिकरः A happening. आत्मनः अयं आत्मीयः. प्रचारस्य प्रकारः The course of travel. अवोच्चत् Aorist of वृ.

The End of the Second Ucchhvāsa.



THE THIRD UCCHHVĀSA

This chapter deals with the adventures of Somadatta, son of Satyavarman and grandson of Sitavarman.

Page 51. सेवामभिलषतीति सेवाभिलाषी. This is a separate word from भूतः. Or सेवायां अभिलापः यस्य सेनाभिलापः. Then add अभूततद्भावे च्वः. In that case अभिलाषीभूतः is to

be treated as a single word. अद्राक्षं Aorist 1st person singular of दृश्. अम्बरमणिः lit, the jewel of the sky, an epithet of the Sun. महीसुरं कुशलं अपृच्छम्. Change the voice :—मया महीसुरः कुशलं अपृच्छयत. Vide Kārikā :—गौणे कर्मणि दुह्यादेः.

कार्पण्यं Misery, poverty. महदाशा is a mistake for महाशा. अग्रे जन्म यस्य सः अग्रजन्मा Born at first; created first of all the four castes. Or अग्रात् जन्म यस्य सः. Born of the foremost limb viz, the mouth of Brahman. ब्राह्मणोऽस्य मुखमासीत्. महाभाग Gentleman lit., a fortunate one, used merely as a term of address.

Page 52. कुत्सितश्चाक्षी देशश्च कुदेशः Wretched country. शिक्षाणां समूहः भैक्षं, भैक्षमेव भैक्ष्यं Alms. संपाद्य Collecting. ददत्. The present participle अत् added to the roots of the 3rd conjugation does not change to अत् in the Nominative singular as in पचत्. Decline :—ददत् ददतौ ददतः. कटकं Cantonment. एतत्कटकं here is perhaps said, pointing to an army encamped near by. कटक is to be taken in the sense of an encamped army. ष्टः Past passive participle of प्रच्छ् to ask.

लाट, name of a country said to lie to the west of the Narmadā. It probably included Broach, Baroda and Ahmedabad and Khaira also according to some. तरुणीरत्नं A gem among youthful ladies. जातौ जातौ यदुक्तं तद्रत्नमिति कथ्यते. श्रावं श्रावं. The suffix णमुल् has the frequentative significance. After hearing often and often. अवधूता दुहितृप्रार्थना येन तस्य. नत्तकाल, the king of Lāṭa, applied for the hand of Vīraketu's daughter,

but Viraketu disregarded his prayer. अरौत्सीत्. Aorist of रुष्. Conjugate:—अरौत्सीत् अरौदां अरौत्सुः. In the present tense रुणद्धि रुद्धः रुन्धन्ति. अदात् Aorist. अदात् अदातां अदुः. परिणेतुं योग्या परिणेया.

Page 53. मृगयायां आदरः मृगयादरः Love of hunting-कन्यासारणे नियुक्तः Engaged to escort the maiden. The reading कन्यासारेण नियुक्तः does not yield any meaning-मान एव धनं यस्य सः मानधनः One to whom prestige is wealth. चत्वारि अङ्गानि यस्य तत् चतुरङ्गं बलं An army consisting of four limbs—रथ, गज, तुरग and पदाति-शिविरं Camp. अन्तर्विमेद Secretly plotted treason.

निरवेशि Passive Aorist of विश् with निर् to enjoy.

Page 54. कशाघातैः विद्धितं गात्रं यस्य With body marked by the lashes of whips. निर्गताः त्रिंशतः अङ्गुलिभ्यः निखिंशाः A sword measuring more than 30 fingers (perhaps inches). निखिंशाः प्रहरणानि (आयुधानि) एषामिति नैखिंशिकाः Men armed with swords. तदस्य प्रहरणम् इत्यर्थे ठक्. दस्युः A thief. परित्यक्तभूसुराः After leaving the Brahmin. नियम्य After binding. भयरहितं Free from fear; because I was innocent. निर्गता आशा यस्मात्सः निराशाः, निराशः क्लेशानुभवो यस्य सः निराशक्लेशानुभवः One undergoing suffering without hope of redemption. Or निराशं यथा तथा क्लेशानुभवो यस्य in the same meaning. अवोचि, a mistake for अवोचि. कारा Jail. दुःखेन तरितुं योग्यं दुस्तरम्.

Page 55. किं किमपि कुर्वन्तीति किंकराः Servants. सुरा A subterranean passage. निकटमानीय. रात्रः before निकटं is understood. न विद्यते अर्घः यस्य तत् अनर्घ. अर्घ means

मूल्यं. अनर्थ Invaluable, priceless. माणिक्यस्य आदानं तस्मै
For the recovery of the stolen ruby. शृङ्खलाभिः अवध्नन्
अशृङ्खलयन्. शृङ्खलाशब्दात् बन्धनार्थे णिच्.

श्रुतरत्नावलोकनस्थानः Having heard about the place
where the gem was discovered. This idea does not
fit in with the story already told that the gem was
discovered by Somadatta himself. Perhaps विदित
in the place of श्रुत will yield the desired meaning.

Page 56. मित्रस्य भावः मैत्री. द्वारि तिष्ठन्तीति द्वाःस्थाः
Doorkeepers, sentinels. पुरं रक्षन्तीति पुररक्षाः Guards of
the city. अभिद्राव्य Putting to flight. तत्काले भवः तत्कालीनः.
This is a grammatical error for तात्कालिकः. Vide
Pāṇini :—कालाट्टम्. समानकालीन and the like words are
profusely used in modern logic. Bhaṭṭoji com-
ments :—अपभ्रंशा एवैते इति प्रामाणिकाः.

परेद्युः is a mistake for परेद्यवि or अपरेद्युः. परस्मिन्
अहनि परेद्यवि.

Page 57. वराकः A petty fellow. निरभर्त्सयत् Refer
to Notes at Page 143. विप्रलापः Insulting words.

कुपितोऽपि लाटपतिः. अपि is to be read after लाटपतिः.
दोष्णो वीर्यं दोर्वीर्यं The might of one's own arm. सेना
समवयन्ति रक्षन्ति वा सैनिकाः Soldiers. संनद्धाः योधाः यस्य सः
संनद्धयोधः With soldiers ready. युद्धे कामः यस्य युद्धकामः
Desiring a battle. मन्त्रिदत्तानि adjectival to all the
succeeding accusatives—रथं, कवचं, चापं, तूणीरद्वयं and
आयुधानि. च at the end of आयुधानि will read better.
मन्त्रिदत्तानि is an instance of Ekaśeṣha. When an

Ekaśeṣha comprises objects in all the three genders, the neuter gender alone remains. दत्तश्च दत्ता च दत्तं च in एकशेष will form into दत्तानि.

Page 58. मत्सरः Emulation. तुमुलसंगरः Thick fight. आशेषः A display of strength. शीघ्रलङ्घनेन उपेतः तदीयरथः येन सः Reaching the enemy's chariot by a quick jump. शिरःकर्तनं A severance of the head. संभाषना Honour.

The reading एनमुदन्तजातं is wrong, because जात in the sense of समूह or collection is neuter in gender. Hence it has been amended as एनत् in our reading.

Page 59. युवा चासौ राजा च युवराजः, तस्य भावः कर्म वा यौवराज्यं. शल्यं A dart; the point of an arrow or poison. भवद्विरहवेदनाशल्येन सुलभं वैकल्यं यस्य तथाभूतं हृदयं यस्य सः With a heart vacant and fallen a prey to the dart of agony due to your separation. महाकालं A reputed shrine of Śiva in Ujjain. पत्नी lit, a participant in a sacrifice; a wife. Vide Pāṇini :—पत्युर्नो यज्ञसंयोगे. संदोहः A mass, a heap.

अपराधस्य अभावः निरपराधं. निरपराधं (in the Locative-significance) दण्डः निरपराधदण्डः A punishment where there is no guilt. उपालम्ब्य from लभ् with उप and आ to taunt.

Page 60. ततस्तस्यैव महीरुहस्य छायायामुपविश्य. Since the prince is already seated under the shade of the Punnāga tree, no new action is conveyed by उपविश्य here. उपविष्टः will remove this objection. करिष्णुः is a

mistake and will better be replaced by विकीर्षुः. ललाट-
तटं चुम्बन् अञ्जलिपुटः यस्य सः With the stretch of his
united palms kissing his forehead.

The End of the Third Ucchhvāsa.



THE FOURTH UCCHHVĀSA

This chapter deals with the adventures of Pushpodbhava, son of Ratnodbhava and grandson of Padmodbhava.

Page 61. गन्तव्यं देशं. जिगमिषितं will be more appropriate than गन्तव्यं. अशक्नुवानः is perhaps used erroneously for अशक्नुवन्. But a justification can be offered. आन here is not शानच्—suffix of the Present Participle, but चानश् in the sense of an agent (कर्त्रर्थे) coupled with ताच्छील्य. Vido Pānini :—ताच्छील्यवयोवचन-शक्तिषु चानश्. निघ्नानः is an example of this kind.

Page 62. अम्वरमणिः The sun. असहिष्णुः. सोढुं शीलमस्य सहिष्णुः = सह् + इष्णुच्. दिनमध्येन संकुचिताः सर्वे अवयवाः यस्यास्ता At midday a shadow will naturally appear contracted in all its parts. कूर्मस्येव आकृतिः यस्यास्ता The comparison of the shadow to a tortoise is quite happy. Vide Anargha Rāghava :—किरति सिहिरे विष्वदीचः करानतिवामनी स्थलकमठवद्देहच्छाया जनस्य विचेष्टते। I—54. अन्तरालं Middle. दयया उपनतं हृदयं यस्य With heart softened by compassion. दूरापातेन वीतसंज्ञः तं The falling man was

rendered unconscious due to a fall from a distant height. विबोध्य Indeclinable past participle of the causal of बुध् with वि. मृगुः A steep cliff.

कररुहैः अश्रुकणान् अपनयन् Wiping off the tears with nails. One would rather have expected 'with fingers.'

Page 63. वाणिज्यरूपेण is used merely in the sense of वाणिज्येन, the Instrumental denoting निमित्त. रूप is superfluous. कालयवनद्वीपं. Refer to Notes at page 135. षट् च दश च षोडश. अश्रावि Passive Aorist. मिलने is an error for मेलने. वैश्वानरः The fire.

Page 64. मनसा विदितः जनकभावः यस्य तं Judging him to be my father. भवता स्वीयताम्. Active voice—भवान् तिष्ठतु. अगमं Aorist. भयं करोतीति भयंकरः, भयं कुर्वन्तीति भयंकर्यः, तादृशो ज्वालाः भयंकरज्वालाः. भयंकर formed by adding खच् to the root and मुम् to the preceding word. Vide Pāṇini :—मेघर्तिभयेषु कृत्ः. हुतं भुङ्क्ते इति हुतभुक् (क्विप्). The fire. साहसिकां is a mistake for साहसिकी = सहस् + ठक् + ङीप्. सहसा वर्तते इति साहसिकी. Vide Pāṇini :—ओजःसहोऽम्भसा वर्तते and टिड्ढाणञ् etc. अभ्यर्णं = अभि-अर्द् + त. Vide Pāṇini :—अमेध्वाविदूर्ये. अभ्यर्णं Near. अभ्यर्दितमन्यत. दुरवस्था अनुभूयते, भवतीभ्यां understood.

Page 65. अहं द्वितीया यस्याः सा महितीया Accompanied by me. सोढुं Infinitive of सह्.

Page 66. विस्मयेन विकसिते अक्षिणी यस्य तं विस्मयविकसिताक्षं. Pāṇini :—बहुव्रीहौ सकथ्यक्ष्णोः स्वाज्ञात्पच्. माता च पिता च पितरौ An instance of Ekaśeṣha. अभिज्ञानैः सह वर्तते यथा तथा साभिज्ञानं With signs which served as tokens of recognition.

उपाविशतां Imperfect, 3rd person dual. तव इदं स्वदीयं.
अभ्यधां Aorist, 1st person singular.

Page 67. अखिलकार्यनिमित्तं वित्तं निश्चित्य. A maxim of
अर्थशास्त्र is अर्थे सर्वं प्रतिष्ठितम्. साधकः One who by a proper
chanting of Mantras has commandeered the services
of a deity. भवदनुग्रहाल्लब्धस्य. It is to be remembered
that Pushpodbhava underwent training in all arts
in association with Rājavāhana. शिष्यगणं निष्पाद्य After
enlisting a host of pupils. सिद्धाग्रनं Magic collyrium
with which treasure-troves could be detected. शीनारः
A gold coin. Cf. Gk. Denaries. गोणी A gunny bag.
गोणी आवपनं चेत्। गोणाऽन्या। ओप्यते निक्षिप्यते अस्मिन्निति आवपनं.
तैस्त्रयमानं adjectival to वयु.

Page 68. उपाविशं used in the sense of प्राविशं.

इन्दुरिव मुखं यस्याः सा इन्दुमुखी. अवलीड Pervaded.

Page 69. लताया अन्तः लतान्तः The end of a creeper.
लतान्ताः बाणाः यस्य लतान्तबाणः The flower-arrowed, Cupid.
लक्ष्यं A target. चकितबालकुरङ्गलोचना. Cf. Uttararāmacha-
rita—त्रस्तैकहायनकुरङ्गविलोलदृष्टेः. कुसुमसायकसायकायमानेन कटाक्ष-
वीक्षणेन The side-glances of ladies are often described
as the arrows of Cupid. Vide Chandrāloka :—
निर्यान्ति स्मरनाराचाः कान्तादृक्पातकैतवात्. मनसा अभिमुखैः Directed
towards me by her mind; prompted by the heart.
मनसाऽभिमुखीकृतैः will read better in the context. समा-
कुञ्चिनैः Withdrawn a little. रागस्य लज्जायाश्च अन्तराले वर्तिभिः.
आभिमुख्य due to राग, and समाकुञ्चन due to लज्जा. अङ्गैः सहितं
यथा तथा; साङ्गं वर्तितुं शीलं येषां तैः साङ्गवर्तिभिः. अङ्ग Accessories
to glances. Wonder, joy and tremor are perhaps the

accessories referred to. Vide Daśarūpaka :—अभिलाषः स्पृहा तत्र कान्ते सर्वाङ्गसुन्दरे । दृष्टे श्रुते वा तत्रापि विस्मयानन्दसाध्वसाः ॥ The reading अपाङ्गवर्तिभिः in the place of साङ्गवर्तिभिः is easier to construe. अपाङ्गेषु वर्तन्त इति तथाभूतैः Located at the corners of the eyes. सुखसंगमोपायमचिन्तयम्. If the meaning intended be—'I thought the means of union as an easy one,' the reading—सुखं संगमोपायमचिन्तयं will be preferable.

प्रेक्षिष्यमाणः Wishing to find out. शकुन्तानां वचनानि The cries of birds.

Page 70. उत्कलिका Anxiety. विनोद Relief. ससंभ्रमैः प्रेमलज्जाकौतुकैः मनोरमं Adverbial adjunct modifying विलोकन. मनोरमलीलाविलोकन as a compound word will read better. शोभनाः दन्ताः सन्त्यस्याः सुदती. दन्त when preceded by a numeral or सु changes to दत्. Vide Pāṇini :—वयसि दन्तस्य दत्. मदनस्य कदनं Torment of Cupid. कदनेन जनितः खेदः Grief due to. खेदेन अनुभूतं Caused by the grief. मदनकदनखेदानुभूतं can better be replaced by मदनकदनखेदसंभूतं. ज्ञास्यन् Wishing to ascertain.

षाढक = वृद्ध + वुच्. Pāṇini :—द्वन्द्वमनोज्ञादिभ्यश्च.

Page 71. पालयिष्यन् With the object of reigning over. पितृष्वसुः अपत्ये पुमांस्तौ पैतृष्वस्त्रीयौ. Pāṇini :—पितृष्वसुश्छग्. An alternative form is पैतृष्वसेयः. राजराजगिरि The mountain of Kubera ; Mount Kailāsa. न विद्यन्ते सपत्नाः यस्मिंस्ततथा असपत्नं. Amara :—रिपौ वैरिपत्नारिद्विषद्द्वेषणदुर्दुदः. चण्डवर्मणि शासति (सति) Locative Absolute. मातुलश्च अग्रजन्मा च तयोः मातुलाग्रजन्मनोः refers to Mānasāra and Chaṇḍavarman. पारदार्यं = परदारगमनं. दूरीकृत्य Not minding..

Page 72. From यज्ञः up to विवाहनीया are the words of prophecy to be attributed to a seer. बालचन्द्रिकमिधिष्ठाय. Pāṇini:—अधिशीङ्स्थासां कर्म. तस्याः आकार-संपदि या आशा तया शृङ्खलितं हृदयं यस्य Whose heart is bound up by an attraction for her superb personality. साहसिकः An adventurer. सहसा वर्तते साहसिकः. ओजःसहोऽम्भसा वर्तते इति ठक्. कुशलं अस्यास्तीति कुशली With safety. चक्रवाकसंशयाकारपयोधरा. The compound will read better without the word संशय. Or read संशयित instead of संशय. The compound, as it is, necessitates a tortuous dissolution. तेन विवाहनीया. विवहनीया will do. The causal is meaningless.

Page 73. सत्यवाक्यैः By statements made on oath. श्रावं श्रावं—A णमुल् ending to denote frequency. आयुष्मान् Alive. मुष्टिजानुपादस्य आघातैः मुष्टिजानुपादाघातैः. The plan for killing Dāruvarman proceeds on the same lines as Kīchaka-vadha in Māhābhārata. भवतीमनु. The Accusative in भवती is due to juxtaposition with अनु meaning 'behind' which is a कर्मप्रवचनीय. Vide Pāṇini:—अनुर्लक्षणे.

Page 74. विगतसाध्वसलजा Bālachandrikā is advised to cast off her fear and shame in exposing her love before her parents and brothers. अनुनयेः Potential 2nd person singular of नी with अनु to persuade. वंशः Pushpodbhava is descended of Padmodbhava, minister of Rājahaṁsa and as such comes of a noble stock. संपत् His acquisition of riches by finding treasure-troves has been already mentioned. लावण्यं Loveliness

Vide definition :—मुक्तापलेषु च्छायायास्तरलत्वमिवान्तरा । प्रति-
भाति यदङ्गेषु तल्लवण्यमिहोच्यते ॥ वंशश्च संपच्च लावण्यं च तैः आढ्याय.
यूने Dative singular of युवन्.

असकृन् Frequently.

Page 75. मायोपाय एव वागुरापाशः तस्मिन् लमः Caught
in the stringed trap of my cunning stratagem.
गमिष्यन्ती On the eve of departure. मणिनूपुर...कञ्जलं A
Samāhāra compound. अगारं is synonymous with
अगारं. Its use can be markedly observed in अग्न्यागारं.
Amara :—निशान्तवस्त्यसदनभवनागारमन्दिरम्.

Page 76. द्वाःस्थैः कथितं अस्मदागमनं यस्मै तेन द्वाःस्थकथितास्म-
दागमनेन Our arrival was announced by doorkeepers
to Dāruvarman. विहिता अभ्युद्रतिः येन तेन He greeted
us. मया अन्विता मदन्विता Accompanied by me. तेन
बालचन्द्रिका संकेतागारमनीयत्. Change the voice :—सः बाल-
चन्द्रिकां संकेतागारमनयत्. नगरे व्याकुलां नगरग्याकुलां The city was
thick with rumours of the Yaksha episode. परीक्षन्—a
mistake for परीक्षमाणः. नगरे भवः नागरिकः. प्रतीहारः the
gate. The final vowel of an Upasarga optionally
lengthens when followed by a noun ending in घन्,
provided it is not used in the sense of a human
being. Vide Pāṇini :—उपसर्गस्य घञ्यमनुष्ये बहुलम्. The
form प्रतिहारः also can be used.

रत्नस्त्रचितः हेमपर्यङ्कः तस्मिन् In a golden cot set with
gems. हंसतूलाः गर्भे यस्य तादृशं शयनं A cushion consisting
of swans' feathers. आनीय governs both तरुणी and
शयनं. तस्यै and मद्यं go along with समर्प्य After offering.
तमिस्रा A dark night. Amara :—तमिस्रा तामसी रात्रिः.

तमिल्लयायां (तमिल्लया वा) सम्यक् अनवलोकितः पुंभावः यस्य तस्मै In the dark night my manhood was entirely unnoticed. मनोरमः स्त्रीविेषः यस्य तस्मै I was dressed in an attractive ladies' costume. चामीकर Gold. मणि Gems. मण्डनं An ornament.

Page 77. सुहृते A period of 48 minutes; 2 Nāli-gās. अरुणः कृतः अरुणितः.

नियतं युद्धं नियुद्धं A hand-to-hand fight. Amara:—नियुद्धं बाहुयुद्धे. मेलयित्वा Joining them in their respective places. उपलालयन् Comforting. समागच्छत and पश्यत Imperative Mood, 2nd person plural. बधिर Deaf. बधिरं कुर्वन् बधिरयन् Deafening.

Page 78. अक्षुणोः संगतं समक्षं An Avyayībhāva-compound formed by adding टच् under प्रतिपरसमनुभ्योऽक्षुणः. पुराद्विदिः. A noun governed by वहिस् takes the Ablative. Vide Pāṇini:—अपपरिवहिरश्चवः पद्यम्या.

Page 79. भुवि स्वर्गः भूस्वर्गः, भूस्वर्गवत् आचरत् भूस्वर्गायमाणः Acting like heaven on earth.

The End of the Fourth Uchhhvāsa.

THE FIFTH UCCHHVĀSA

Page 80. अथ वसन्तासमयः समाजगाम. This sentence describes the advent of the Spring. For a similar-elaborate description of the advent of the Spring, see Bhārata Champū, I chapter. How is वसन्त ?

मन्मथानलं उज्ज्वलयन् It kindles the flame of passion. Where ? वियोगिहृदयस्थं In the hearts of separated lovers. By what means ? दक्षिणानिलेन By the southern breeze. How is it ? मीनकेतनस्य सेनानायकः तेन The southern breeze is the generalissimo of Cupid's forces. Further how ? सूक्ष्मतरेण It is fine and thin. Why ? मलयगिरेः महीष्हेषु निरन्तरावासिभिः भुजंगमैः भुक्ता अवशिष्टः तेन इव. It is a common idea that snakes consume gusts of wind. They are actually called वाताशन. The Malaya mountain abounds in sandal trees whose fragrance naturally attracts snakes. The bulk of the southern breeze is consumed by them. What blows further on is only its remnant. Hence the quantity of breeze has dwindled. This is the reason conceived of in a poetic strain for the breeze blowing thin. Further how is the breeze ? मन्दगतिना Slovenly in gait. Like fragrance, slovenliness is another admirable feature of breeze. Why is it slovenly ? Here again a fictitious reason is assigned. धृतः हरिचन्दनस्य परिमलभरः तेन इव As though due to the weight of the fragrance of sandal with which it is laden. The second adjective for वमन्तः is वाचालयन् वाचालं कुर्वन्. दिशां चक्रं दिक्चक्रं Making all the quarters noisy. With what ? काकलीनां कलकलः तेन By the bustle of sweet indistinct voices. Whose voices ? मधुक्रगथ कलकण्ठाध्वं तेषां Of bees and cuckoos. How are bees and cuckoos ? सहकाराणां किमलयाः, तेषां सकरन्दः, तस्य आस्वादनं, तेन रक्तः कण्ठः तेषां तेषां. Vide parallel from Bhārata Champū:—मनसिज-

विजयसहकारचतुरसहकारपल्लवतल्लजपरिचर्वणगर्वायमाणकलकण्ठयुवकण्ठोक्त-
 पथिकजनसंदोहजीवितसंदेहाः. Amara :—कावली तु कले सूक्ष्मे ध्वनौ तु
 मधुरास्फुटे. Further how is the Spring ? मानिनीनां मानसं,
 तस्मिन् उत्कलिका ता उपनयन् It creates a longing in the
 hearts of ladies that have fallen out with their
 lovers to reunite with them. Further how ? माक-
 न्दादिषु कलिकां उपपादयन् It equips mango and other trees
 with plenty of buds. Further how ?

Page 81. मदनमहोत्सवाय रसिकमनांसि समुद्भासयन् It in-
 fuses a zeal in the minds of रसिकs for amorous
 sports.

चीनाम्बरादिनानाविधेन. The reading will be more
 felicitous if the compound is split up as चीनाम्बरादिना
 नानाविधेन. मनोभवं अर्चयन्ती Worshipping Cupid.

तत्र etc. This describes the approach of Rājāvā-
 hana accompanied by Pushpodbhava to the congrega-
 tion of women presided over by Princess Avanti-
 sundarī, daughter of Mānasāra. रतेः प्रतिकृतिः तां
 Avantisundarī looked a counterpart of Rati,
 the goddess of love. द्रष्टुं कामः यस्य सः द्रष्टुकामः. The
 Infinitive of purpose तुम् drops its final nasal when
 followed by काम or मनस्. Vide Vārtika :—तुं काममनसो-
 रपि. काम इव. Rājāvāhana in the company of Pushpod-
 bhava looked like Cupid escorted by the spring.

Page 82. श्रावं श्रावं A frequentative formed of
 the root श्रु by adding the suffix णमुल्. It means पुनः
 पुनः श्रुत्वा Hearing again and again. Hearing what ?
 कोकिलानां कुलानि कोकिलयुलानि, कीराणां आलयः कीरालयः. कीर A

parrot. आलि A row. कोकिलकुलानि कीरालयः मधुकराश्च तेषां
 आलापान् The voices of Kokils, parrots and bees.
 Where? रसालतरुषु On the mango trees. How are
 they? मलयस्य माष्टेन आन्दोलिता याः शाखाः तासु निरन्तरं समुद्रि-
 ञानि किसलयकुसुमफलानि तैः समुलसितेषु. तत्र तत्र At the different
 sites. दर्श दर्श like भ्रावं भ्रावं is णमुलन्त. Seeing again
 and again. सरसि Tanks. किञ्चित् विककसन्त्यः इन्दीवर-
 कल्हार-कैरव-राजीवराज्यः, तासु केलिलोलाः कलहंस-सारस-कारण्डव-चक्रवाकाः
 तेषां चक्रवालं तस्य कलरवेण व्याकुलं विमलं शीतलं च यत् सलिलं तेन
 ललितानि. ललनासमीपं Near the ladies' gathering.

पुरुहूतः Indra. या etc. This sentence describes
 Avantisundarī as a superior type of woman made,
 improved and perfected in all features by Cupid
 himself. वसन्तसहायेन By Cupid lit., by the comrade of
 the Spring.

Page 83. सालभञ्जिका Doll; a puppet for play.
 विधातुं इच्छया विधित्सया विरच्य. This deals with the outline
 drawn in the creation of the lady. The succeeding
 passage up to विधाय deals with the special excel-
 lences imparted to each one of the limbs. आत्मनः etc.
 The reader may compare this description with that
 of Vasumatī in the First Chapter and find out that
 both descriptions proceed on much the same lines.
 The author deals in order with the lady's feet,
 gait, shanks, thighs, hips, navel, the three folds of
 the belly, the vertical column of hair, her breasts,
 hands, neck, lips, smile, speech, breath, eyes,
 eyebrows, face and braid of hair. शरदि भवं शारदं.

शारदं च तत् अरविन्दं च शारदारविन्दं A lotus in autumn.
 दीर्घिका A pond. मरालिका A she-swan. तूणीर A quiver.
 जेतुं शीलमस्य जैत्रः. जेतृशब्दात् तृन्नन्तात् स्वार्थे अण्. त्रयः अवयवाः अस्य
 समुदायस्येति त्रयं, वलीनां त्रयं वलित्रयं The three folds of skin
 on the belly. सौधरोहणपरिपाठ्या वलित्रयं. It is obvious
 that the author has drawn his inspiration from
 Kumārasambhava I-39. मध्येन सा वेदिविलग्नमध्या वलित्रयं
 चारु वभार बाला । आरोहणार्थं नवयौवनेन कामस्य सोपानमिव प्रयुक्तम् ॥
 नीलस्य भावः नीलिमा. Pāṇini :—पृथ्वादिभ्य इमनिञ्जा.

Page 84. अमिल्या means शोभा. कर्णपूरः An ear-
 ornament. रदनाः छाद्यन्ते अनेनेति रदनच्छदः A lip lit., a
 cover for the teeth. सुरमेर्भावः सौरभ्यं, an alternative
 form being सौरभं.

Page 85. After विधाय the author deals with the
 next two stages by which the features already
 formed are carried to perfection. समस्ताः मकरन्दाः
 कस्तूरिका च ताभिः संमितेन मलयजरसेन प्रक्षाल्य A wash with the
 sandal-juice mixed with the juice of all flowers and
 musk is referred to for bringing out the sweet
 fragrance spreading about the lady. संमित, though
 ordinarily meaning सहस्र, is used in the sense of संयुक्त
 in the context. कर्पूरपरागेण संनृज्य. The application of
 camphor-dust suggests coolness in addition to fra-
 grance. निर्मिता इव रराज. Conjugate :—रराज रेजतुः-रराजतुः
 रेजुः-रराजुः.

कन्यका स्वेनेव. स्व meaning 'self' takes the neuter
 gender, whatever be the gender of the object
 intended. Hence the use of स्वेन though स्व refers to

a female. Vide Amara:—स्त्रो ज्ञातावात्मनि स्वं त्रिष्वालीये स्त्रोऽन्निया धने. For a detailed treatment of स्त्र in all its implications, vide our notes on Raghu XII—13. चकम्पे. Tremor is said to be one of the symptoms of love. भवान्तराणि Peculiar actions revealing the feelings passing in the mind. घुण A particular insect found in timber. Its corrosion sometimes takes the form of a letter. The principle of घुणाक्षर is spoken of with reference to the description of a strange coincidence.

Page 86. रेचित or आरेचित as an adjective to भ्रू denotes the elegant knitting of one of the eyebrows alone as distinguished from भ्रुकुटि where both the eyebrows are knit. Vide Kumārasambhava:—बद्धशिरं तिष्ठतु सुन्दरीणामारेचितभ्रूचतुरैः कटाक्षैः III-5. Vide the definition:—स्याद्भ्रुवोर्ललिताक्षेपादेकस्या एव रेचितम् । तयोर्मूलसमुत्क्षेपं कौटिल्याद्भ्रुकुटिं विदुः ॥ आनायः A net. आनाय इव आचरत् आनायायमानं. Pāṇini:—कर्तुः क्यङ् सलोपश्च. आनायमान is a mistake.

शरव्यवत् आचरत् शरव्यायमाणं. पुरि Locative singular of पुर. पुरं कुटुम्बं धत्ते (वरति) इति पुरंधी meaning a housewife. The interpretation of पुरंधीणां as पतिपुत्रवतीनां made in the commentary is not accurate, for Bhavabhūti refers to Kausalyā as पुरंधी in her widowhood. Vide Uttararāmacharita IV—12: पुरंधीणां चेतः कुसुमसुमारं हि भवति. सीमन्त = सीम + अन्त. Vide Vārtika:—सीमन्तः केशवेशे, सीमान्तोऽन्यः. सीमन्त means the partition of hair on the head of a woman. सीमन्तः अस्या अस्तीति सीमन्तिनी

any woman. मुच्यते शुक्तिमिरिति मुक्ता, मुक्तेव मौक्तिकं. Pāṇini:—
 विनयादिभ्यष्टक्. सीमन्ते मौक्तिकं A pearl ornament decking
 the front portion of the head will be very con-
 spicuous. Likewise the prince's mother must be
 the most conspicuous of all mothers. सीमन्तमौक्तिकं
 क्रियते सीमन्तमौक्तिकीक्रियते. अभूततद्भावे च्चिः. In मन्मथ, मत्
 means mind or consciousness and मथ a churner.
 मत् = मन् + क्त्विप्. अनुदातोपदेशवनतीति अनुनासिकलोपे तुक्. मतः
 (मनसः चेतनाया वा) मथः (मध्नातीति) मन्मथः.

Page 87. अन्वयेन सहितं सान्धयं True to its meaning.

भावविवेकैः By observations of their feelings. कान्ता-
 समाजसंनिधौ In the presence of the gathering of ladies.
 समाजः A collection of animals. समाजः A collection
 of all others. समाज = सं-अञ् + अप्. समाज = सं-अञ् + षष्.
 Pāṇini:—समुदोरजः पशुपु. Amara:—पशुनां समाजोऽन्येषां समा-
 जोऽथ सधर्मिणाम्. भर्तुः दारिका भर्तृदारिका A king's daughter ;
 generally a princess.

Page 88. संकल्पज Cupid. जितः मारः येन तं जितमारं The
 prince had vanquished Cupid in loveliness. नासीन
 Present participle of आस् to sit. Pāṇini:—ईदासः.
 शस्त Commendable, Past passive participle of शस्.

शापावसानसमये is to be taken along with जातिस्मरत्वं.
 जातिं स्मरतीति जातिस्मरः One who remembers his previous
 births. This feature is often met with in Buddhist
 legends. कालजनिता यो विशेवः तस्य सूचकैः वाक्यैः By
 statements indicative of the fresh features brought
 about by the expiration of the curse. अस्याः ज्ञानं
 उत्पादयिष्यामि I shall rouse her memory.

-: Page 89. तस्या उपकण्ठं तदुपकण्ठं A swan came close to the princess.

-¹ कमलाकरः A lotus-pond. कोकनदानां कदम्बं A clump of red lilies. निगडयित्वा Indeclinable past participle of the denominative root formed from निगड. मन्दस्मित The gentle smile is due to the joy of having seized the charming swan. मुनिना तुल्यं मुनिवत्. अनेन गम्यता = अयं गच्छतु.

Page 90. निष्ठां रक्षति नैष्ठिकः = निष्ठा + ठक्. Pāṇini :—^{११}रक्षति. पाप्मा A sin. Amara :—अस्त्री पङ्क्तं पुमान् पाप्मा पापकित्त्विय-^{१२}कल्मषम्. यदज्ञानेन अकरवम्. The लङ् here is not proper, as there is no reason to suppose that a day has elapsed at the time of appeasement after the sage announced his curse. अकार्षं will be appropriate. Vide Pāṇini :—अनद्यतने लङ्. इह = इदं + इ (Locative suffix). Pāṇini —इदमो हः. इह adjectival to जन्मनि In this birth. भाविनि जनने In the future birth. रसेन With love.

^{१०} Page 91. यज्ञवती. This name is mentioned by the princess for the first time to suggest to the prince that she has fully recollected the incident of their previous birth. दाक्षिण्यं Obligation, accommodation.

-^२ Page 92. हस्तसंज्ञया By the signal of her hand. राजहंसकुलतिलक is of course clear in its application to a swan. The words of Avantisundarī admit of a double application. In राजहंसकुलतिलक there is an unwitting reference to the heredity of Rājavāhana

though the princess is really ignorant of it at the time. भवन्मनोरगः अन्यथा मा भूत्. For a similar situation, compare the words addressed by Śakuntalā to Dushyanta:—लतावलय संतापहारक आमन्त्रये त्वां भूयोऽपि परिभोगाय्

Page 93. परिवृत्तदीननयना वदनं does not admit of any proper construction. Surely it cannot be said that the princess looked at the face of the prince, who is hid under a thicket for fear of the queen. If the reading can be changed into परिवृत्तदीननयनवदनं, the passage will be sensible. दीने नयने यस्मिंस्तत् दीननयनं, परिवृत्तं दीननयनं वदनं यस्मिन् कर्मणि तत्तथा Often turning back, her face possessed of dejected eyes. The turning back of the face by a lady towards her lover is often described by poets. Vido Mālatī Mādhava:—यान्त्या मुहुर्बलितकन्धरमाननं तत् and Śākuntala—आसीद्विवृत्तवदना च विमोचयन्ती.

कथाप्रसङ्गे In the course of casual talk. वालचन्द्रिक्या कथिते तदन्वयनामधेये यस्यै सा. It is only now that the princess learns the name and heredity of Rājavāhana. बहुलपक्ष The dark fortnight. क्षामक्षामा Getting emaciated. नलयजरत्नेन क्षालितं पद्मवकुमुभैः कल्पितं च यत् तल्पं तस्य तले आवर्तितुं शीलमस्यास्तथाभूता तनुलता यस्याः This shows the height of fever due to love. सुकुमारी is a mistake for सुकुमारा. But its use will be permissible when it denotes a species e.g., Navamallikā, Jasmine creeper. Pāṇini:—जातेरस्त्रीविषयादयोपधात्. सुकुमार meaning tender will take the feminine suffix टाप्. कुमारी. Here स्त्रीप् is due to Pāṇini:—वयसि प्रथमे.

Page 94. उञ्जीर Ilamicchaiver in Tamil. हियते एभिरिति हरणानि, संतापस्य हरणानि संतापहरणानि Calculated to remove heat. शिशिरं करोति शिशिरयति. अशिशिरयत् Imperfect tense.

ग्लपित Past passive participle of the causal of ग्लै to fade. नताङ्ग्या व्यलापि = नताङ्गी व्यलापीत्. अयसो विकाराः अयोमयाः तैः This militates against the idea of Cupid having flowers for his arrows. असंख्यैः This negatives the idea that Cupid is possessed only of five arrows. अनेन हन्ये Passive of अयं मां हन्ति. वडवा means a mare. The fire in the Ocean resembles a mare in form. Hence it is called वडवानल, also called और्व. पारमावृणोति पारावारः The Ocean.

Page 95. दोषां (The night) करोतीति दोषाकरः The moon. There is a pun on the word. It also yields the meaning—दोषाणां आकरः A repository of faults or vices. दुष्टं कर्म दुष्कर्म. यदनेन etc. This clause substantiates the vicious conduct of the moon. निजा सोदरी निजसोदरी तस्याः Goddess Lakshmī is the sister of the Moon inasmuch as both sprang up from the milk-ocean at its churning by gods and demons. पद्मं आलयः यस्याः सा पद्मालया Lakshmī seated on a lotus. गेहभूतमपि कमलं विहन्यते. At morn the lotus blooms, and at night it closes. Hence the moon is described as ruining the home of his own sister. खल्पीभवति Grows thin. तल्पं Bed. हरिचन्दनं Sandal. निजयष्टिः Its stem. निजयष्टेः संश्लेषः अस्त्यस्येति तथाभूतस्य उरगस्य रदनेन लिप्तं यत् उल्बणं गरलं तेन संकलितं इव The sandal tree having been formerly

encircled by snakes, their venom has probably stuck to its stem. This factor perhaps accounts for the abnormal pain it causes at present. रदनः A tooth. Amara:—रदना दशना दन्ता रदाः. तस्मात् Since all the materials reputed for cooling have proved futile and are on the other hand seen to have an opposite effect. गदः Sickness. अगदः One cured of sickness. अगदः कियते अनेन अगदंकारः A physician. कारे सत्यागदस्य इति मुमु.

Page 96. काष्ठा An extreme, the extremity. न विद्यते अन्यत् शरणं यस्यास्तां अनन्यशरणां Left without any other refuge. स्मरणीयां गतिं An euphemism for death. कुमारी च कुमारश्च कुमारौ तयोः कुमारयोः To both the princess and the prince. असमसायकः One possessed of an odd number of arrows; Cupid. सुखेन कर्तुं योग्यं सुकरं. Pāṇini:—ईषटुःसुपु कृच्छ्राकृच्छ्रार्थेषु खल्. पुष्पबाणस्य बाणानां तूणीरवत् आचरत् मानसं यस्य पुष्पबाणबाणतूणीरायमाणमानसः The prince's mind was pierced with so many arrows of Cupid that it seemed to play the quiver for them. It is the convention of poets to describe the persons affected by love as hit by the arrows of Cupid.

Page 97. निटिलतटे मण्डनीभवत् अम्बुजकोरकं तस्य आकृत्या लसन् अञ्जलिपुटः यस्यास्तां Bālachandrikā saluted the prince by placing her knit palms like a lotus-bud beautifying her forehead. इतो निषीद Sit here. इतः. सार्वविभक्ति-कस्तसिः. निषीद Imperative, 2nd person singular of सद् with नि. सद् changes to सीद् in all conjugational tenses. तां कान्तावृत्तान्तमपृच्छत् Enquired of her the news about his beloved.

तया अभाणि = सा अभाणीत. पुष्पतल्पादिषु. The addition of अपि here will be more significant. वामनेनेव. The construction will be happier if this is replaced by वामन इव so as to bring it in accord with लिप्सुः. सुखमेव सौख्यं स्वार्थे ध्यम्. लब्धुं इच्छुः लिप्सुः.

Page 98. हे सुभग Fascinating one. कुसुमवत् सुकुमारं Delicate like a flower. न वदितुं योग्यं अवद्यं Unworthy of talk; censurable. Pāṇini:—अवद्यपण्यवर्या गर्हापणितव्या-निरोधेषु. In the absence of the idea of censure the form will be अनुद्यं as in अनुद्यं गुह्यात्. The preceptor's name should not be pronounced, being so worthy of respect. न अवद्यं अनवद्यं, जगति अनवद्यं जगदनवद्यं Irreproachable in the whole world. ते रूपं विलोक्य On seeing your personality. मम मानसं अमिलपति, त्वां understood. त्वं चित्तं तथा मृदुलं कुरु Make your heart so tender as to make my longing fruitful.

छायावत् Like a shadow. आलत्रालं A basin at the foot of a tree for holding water. मनःकाठिन्यं आख्यातं Of course the prince's hardness of heart has not been expressed in so many words. But it is implied in चित्तं कुरु तथा मृदुलं. लोचनस्य पन्थाः लोचनपथः. पथिन् at the end of a compound changes to पथ. लोचनपथं अवर्तत The Accusative in लोचनपथ is not justifiable. But if अमि is prefixed to अवर्तत as is done in a different reading, the Accusative can be justified. माधुर्यकाठिन्ये Sweetness and hardness. Strictly speaking, मार्दवं will be the direct opposite of काठिन्य.

Page 99. दुःखेन कर्तुं शक्यः दुष्करः. नताङ्गी संगमिष्यामि. गम्
with सं takes the Ātmanepada terminations only
when used intransitively, but when used transi-
tively it retains the Parasmaipada. Vide Kau-
mudī :—समो गम्यच्छिभ्याम् । अकर्मकाभ्यामित्येव । अकर्मकाभ्यां किं ?
प्रामं संगच्छति । शिरीषकुसुम = *श्रीशकपुष्प*. The Śīrīsha flower
is generally referred to as a model of tenderness.

विरहविनोदाय For diverting the grief of separation.
चकोरवत् लोचने यस्याः refers to Avantisundarī. तथा भवचित्तं
पल्लवकुसुमानां निकुम्बं यस्य तं महीरुहसमूहं He looked at the
cluster of trees whose sprouts and flowers had been
plucked formerly by the Chakora-eyed one. Like-
wise in all the succeeding objects of विलोकयन् there
are references to Avantisundarī thus—शरदिन्दुमुखी,
नताङ्गी and सुदती.

Page 100. ललनातिलकविलोकनवेलाजनितशेषाणि The remi-
niscences of those occurrences which took place
at the time of seeing the gem of ladies. स्मरं स्मरं
means पुनः पुनः स्मृत्वा. Likewise दर्शं दर्शं means पुनः पुनर्दृष्ट्वा
कर्णे जपतीति कर्णेजपः A tale-bearer. The suffix अच् is
added to ज् under Pāṇini :—स्तम्भकर्णयो रमिजयोः, and
the अलुक् in कर्णे is due to Pāṇini :—तत्पुरुषे कृति बहुलम्.
श्रावं श्रावं means पुनः पुनः श्रुत्वा. न सहिष्णुः अमाहिष्णुः. The
formation of सहिष्णु has been explained at page 144.

धरणीसुरः A Brahmin. सूक्ष्मं चित्रं च निवसनं यस्य सः
Clad in fine variegated clothes.

Page 101. या या इच्छा will form into यदिच्छा, but
on the model of पृषोदरादि it changes to यदच्छा. यदच्छ्या

By accident. आशीर्वादपूर्वकं ददर्श A round-about expression for दृष्ट्वा आशिषं प्रयुज्जे. इन्द्र is derived from the root इदि परमैश्वर्ये. इन्द्रस्य जालं इन्द्रजालं Parameśvara's deception; black magic. इन्द्रजालेन जीवति ऐन्द्रजालिकः = इन्द्रजाल + ठञ्. Vide Pāṇini :—वेतनादिभ्यो जीवति. ऐन्द्रजालिकानां विद्या The science of magicians. ओकः (स्थानं) वेत्तीति कोविदः. पृषोदरादित्वात्साधुः. Vide :—सिंहो वर्णविपर्ययात्. कोविदः Proficient. लीलार्या अवनिः तस्यां लीलान्वनी In the sporting ground. पाण्डुः (पाण्डुत्वं) अस्यास्तीति पाण्डुरः. Vide Vārtika :—नगपांसुपाण्डुभ्योरः. विहस्य The laughter is due to the fact that the magician has already an inkling of the prince's psychology by the power of his magic.

आभाषणपूर्वतया. Vide Raghu II—58 :—संबन्धमाभाषणपूर्वमाहुः.

Page 102. कथयितुं अयोग्यं अकथ्यं. अकस्मादेव आकस्मिकं. स्वार्थे ठक्. Vide Pāṇini :—विनयादिभ्यष्टक्. आकस्मिकदर्शने At an accidental meeting. इयमिव पश्यति (ज्ञानविषयो भवति) ईदृशी ; also ईदृक् ईदृक्षा meaning—Such.

Page 103. प्रकटीकृतं कृत्रिमक्रियायां पाटवं येन तं By whom skill in the art of deception has been exhibited. विप्रलम्भ Deception. कृत्रिमप्रेम Artificial love; alliance for a purpose. सहजसौहार्दं Natural friendship.

परेद्युः. The correct word is परेद्यवि. द्वारं रक्षति दौवारिकः.

Page 104. द्वारि तिष्ठन्तीति द्वाःस्थाः Sentinels. अवरोधः Ladies of the harem. पिच्छिका A bunch of peacock's feathers which a conjurer generally uses for mesmerizing the spectators. सपरिवारं. राजानं understood. नीराजित Illumined by lights moved all round. भोगिनः

Serpents. तुण्डं Mouth. Amara:—वक्त्रास्ये वदनं तुण्डम्. अहिपतीन् Huge snakes.

Page 105. नरसिंहस्य हिरण्यकशिपोर्विदारणं. नरसिंहेन will be the proper reading. Vide Pāṇini:—उभयप्राप्तौ कर्मणि. महादाश्वर्यान्वितं might better be replaced by महाश्वर्यान्वितं. तस्मिन्ः राजनन्दनस्य विवाहः. राजनन्दनेन विवाहः will be more accurate.

संकल्पार्थस्य सिद्धिः, तस्याः संभावनं, तेन संफुल्लं वदनं यस्य सः With face lit by joy at the sure expectation of his realisation of the object aimed at. इन्द्रजालस्य इदं ऐन्द्रजालिकं कर्म A magical feat.

Page 106. विवाहे साधुनी मन्त्रनन्त्रे तयोः नैपुण्येन Through proficiency in the mantras and practice of wedlock. अग्निं साक्षीकृत्य Making the fire a witness. संयोजयामास Joined Avantisundarī with Rājavāhana. क्रियावसाने सति At the end of the performance. इन्द्रजालपुरुषाः Vocative. यथायथं—An irregular अव्ययीभाव meaning यथास्वभावं. Pāṇini—यथास्वे यथायथम्.

गूढोपायचातुर्येण means चतुरगूढोपायेन. बाडवः A Brahmin. Amara:—द्विजात्यप्रजन्मभूदेववाडवाः. साधय means गच्छ. मन्दिरस्य अन्तः अन्तर्मन्दिरम्.

Page 107. दैवमानुषबलेन By the strength of both superhuman and human powers. तस्याः अनुलाप एव पीयूषं तस्य पानं तस्मिन् लोलः The prince was eager to drink the nectar of the princess's talks in response to his own. चित्तहारिणं. Vide Kāmasūtra:—वर्धमानानुरागां च अन्वर्थाभिः कथाभिः चित्तहारिणीमिक्ष रञ्जयेत्. चतुर्दशानां भुवनानां वृत्तान्तः

तं. The fourteen worlds are the seven higher and the seven lower worlds—भूलोक भुवर्लोक सुवर्लोक महोत्तरेक जनोलोक तपोलोक सत्यलोक and अतल वितल सुतल रसातल तलातल महातल and पाताल. श्रावयामास, अवन्तिसुन्दरी understood.

The End of the Fifth and last Ucchhvāsa
of Pūrvapīthikā.



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Madras University Questions.

Subject-matter.

1. Describe in detail the educational and cultural equipments of princes in ancient India as studied from Daśakumāracharita.
2. Narrate briefly the circumstances which led सोमदत्त to marry वामलोचना.
3. Write briefly the story of मातङ्ग. *1946 March*
4. Narrate the circumstances under which पुष्पोद्भव meets his parents.
5. What are the facts of his own life revealed to Rājavāhana by the power of his जातिस्मरत्व ?
6. Write notes on मानपाल, वामदेवः & विद्येश्वर. *1946 Sept.*
7. Narrate briefly the story of Pushpodbhava.
8. देव, भवते विज्ञापनीयं रहस्यं किञ्चिदस्ति । What is the secret referred to ? Give a short account of the adventure it led to. *1947 March*
9. Give a short account of the training given to princes in ancient times as can be gathered from your text.
10. Describe briefly
 - i. The fight between राजहंस and मानसार
 - ii. राजहंसस्य कीर्तिः *1947 Sept.*

11. Briefly narrate the circumstances which led to Upahāravarman and Pushpodbhava being placed in Rājahaṃsa's custody.
12. Summarise the story of Somadatta. *1948 March*
13. Give a brief character-sketch of Rājahaṃsa.
14. इतः प्रभृति विगलितकल्मषस्यास्य पुण्यकर्मकरणे सच्चिद्देव्यति. Show how far these observations were fulfilled later. *1948 Sept.*
15. Describe Mātāṅga's conquest of the netherworld and the part played by Rājavāhana in it.
16. Sketch briefly the life of Pushpodbhava till he meets his parents.
17. Narrate the circumstances that led Somadatta to marry Vāmalochanā.
18. Describe the part played by Vidyēśvara in bringing Rājavāhana and Avantisundarī together. *1961 April*
19. Narrate the story of Upahāravarman.
20. Describe how Pushpodbhava succeeded in killing Dāruvarman and marrying Bālachandrikā.
21. Sketch the life of Rājavāhana and Avantisundarī in their previous births :—
22. Describe briefly :—
 - (1) The battle between Rājahaṃsa and Mānasāra.
 - (2) Rājahaṃsa's fame. *1961 Sept.*
23. Summarise the story of Somadatta.
24. Sketch briefly the life of the princes who gathered round Rājahaṃsa.

25. Narrate the circumstances that led to Rājahamsa's defeat.
26. Describe the part played by Rājavāhana in Mātāṅga's success. *1962 April*

Explain with reference to the context :—

1. अस्य वराकस्य सेवया किं फलम् *1946 March*
2. लोकस्यास्य राज्यलक्ष्मीमप्तीकृत्य मां तत्सपत्नीं करोतु भवान् *1946 Sept.*
3. ललनाजनं सृजता विधात्रा नूनमेवा घुणाक्षरन्यायेन निर्मिता *1947 March*
4. अस्माकं युद्धं सांप्रतमसांप्रतम् सहसा दुर्गसंश्रयः कार्यः *1947 Sept.*
5. जलबुद्धदसमाना विराजमाना संपत् तटिल्लतेव सहसैवोदेति नश्यति च *1948 March*

Give the meaning of :—

1. विरोधिदैवधिक्कृतपुष्पकारो...Page 17, line 2 to Page 18, line 5गताधिः तिष्ठतु तावत् । *1946 March*
2. विजितामरपुरे पुष्पपुरे निवसता सा अनन्तभोगलालिता वसुमती वसुमतीव मगधराजेन यथासुखमन्वभावि ।
3. चित्रगुप्तोऽपि तत्र तत्र संतपेष्वायसस्तम्भेषु बध्यमानान् लघुद्वैर्जरीकृतावयवान् निशितटङ्कैः परितक्ष्यमाणानपि दर्शयित्वा पुण्यबुद्धिमुपदिश्य माममुञ्चत् । *1946 Sept.*
4. देव भवच्चरणकमलसेवामिलाषीभूतोऽहं...Page 51, lines 1 to 6 ...कुशलमुदितदयोऽहमपृच्छम् । *1947 March*
5. मुने लावण्यजितपुष्पसायके...Page 20, lines 5 to 8...मालवाधीशो मगधराजं योद्धुमभ्यगात् । *1947 Sept.*
6. एकदा हितैः सुहृन्मन्त्रपुरोहितैः...Page 9, lines 6 to 9...तृपसमीपमनायि । *1948 March*
7. श्रुतरत्नावलोकनस्थानोऽहं...Page 55, lines 8 to Page 56, line 5...मानपालशिविरं प्राविशम् । *1948 Sept.*

Annotate:—

1. अस्माकं युद्धं सांप्रतमसांप्रतम् सहसा दुर्गसंश्रयः कार्यः ।
2. त्वमेनं मनोजसंनिभममिबर्धय ।
3. शरीरकाश्यकारिणा तपसा अलम् ।
4. षोडशवर्षानन्तरं भर्तृपुत्रसङ्गमो भविष्यति ।
5. निरूपायेन देवसहायेन योद्धुमरातिरायाति ।
6. हेतिहतिभिः किरातरीतिरनुमीयते मया ।
7. नूनमेषा पूर्वजन्मनि मे जाता यज्ञवती । 1961 April
8. तव मुखारविन्दस्य दैन्यकारणं कथय ।
9. भवेत् विज्ञापनीयं रहस्यं किञ्चिदस्ति ।
10. केसरिणा करिणं निहत्य कुत्रचिदगामि ।
11. निर्जने वने किंनिमित्तं रद्यते त्वया ।
12. तस्मादद्य तव मरणमनुचितम् ।
13. ललनाजनं सृजता विधात्रा नूनमेषा घुणाक्षरन्यायेन निर्मिता । 1961 Sept.
14. भवानेव भाविन्यपि जन्मनि वल्लभो भवतु ।
15. कथं निवसति महीवल्लभो राजहंसः ।
16. मया वद्धो मरालः, शान्तो मुनिवदास्ते ।
17. देवेन कल्पवल्लीफलमाप्नुहि ।
18. एकाकिन्यपि स्वामिनं गमिष्यामि । 1962 April

Dissolve :—

धीरधिषणावधीरितविवुधाचार्यविचार्यकार्यसाहित्याः ; ब्राह्मणब्रुवाः ; हस्ता--
हस्ति ; अर्धरात्रे ; शस्त्राशस्त्रि ; त्रैविक्रमः ; द्वाःस्थाः ; समक्षं.

Write grammatical notes on :—

महदायुधनैपुण्यं ; अलमलं त्रासेन ; लोचनपथमवर्तत ; द्वारदेशमभ्यास्ते.

Change the voice in :—

- i. त्वमेनं मनोजसंनिभं वर्धय ।
- ii. किमिदं अकारणमेव रुद्यते त्वया ।
- iii. क्षणमात्रमत्र भवता स्वीयताम् ।
- iv. कश्चिद्विव्यदेहधारी मानवः सकलं रसातलं पालयिष्यति ।
- v. अटवीमध्ये किमर्थमायासेन त्वं भ्रमसि ।
- vi. हेतिहतिभिः किरातरीतिरनुमीयते मया ।

Translate into English :—

1. तस्मिन्नवसरे धरणीपुर एकः सूक्ष्मचित्रनिवसनः स्फुरन्मणिकुण्डलमण्डितो मुण्डितमस्तकमानवसमेतश्चतुरवेपमनोरमो यदृच्छया समागतः समन्ततोऽभ्युदसत्तेजोमण्डलं राजवाहनमाशीर्वाद्पूर्वकं ददर्श । 1946 March
2. लोकैकवीरेण कुमारेण रक्ष्यमाणः...Page 45, line 7 to Page 46, line 5...दिव्यां तनुमलभत । 1947 March
3. राजनन्दन केचिदस्यामटव्यां...Page 40, line 3 to Page 41, line 3...ननु पापाः, न हन्तव्यो ब्राह्मणः इति. 1947 Sept.
4. राजवाहनो मङ्गलसूचकं शुभशकुनं विलोकयन्...Page 39, lines 3 to 10...कथय किमेतत् इति । 1948 March
5. राजन् अतीतायां रात्रौ काचन दिव्यवनिता मत्पुरतः कुमारमेकं...Page 31, line 2 to Page 32, line 1...यक्षी साप्यदृश्यतामयासीत् । 1948 Sept.
6. ततः स रत्नकरमेखलाम्...Page 8, line 6 to Page 9, line 9 ...यतिः द्वारदेशमध्यास्ते । इति । 1961 April
7. अथैकदा वामदेवः...Page 37, line 1 to Page 38, line 6 ...दिग्विजयप्रयाणं क्रियताम्' इति । 1961 Sept.
8. विरहानलसन्तप्तहृदयस्पर्शेन...Page 95, lines 3 to 9...किं करोमि । 1962 April

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