

यद्विष्णुपुत्राय

संस्कृत विभागाः

THE  
MĀLAVIKĀGNIMITRA  
—OF KĀLIDĀSA

EDITED

With the commentary—Kumaragirirājīya of  
Kāṭayavema, considerably enlarged

AND

*an Introduction, critical and explanatory Notes,  
Various Readings, and an English  
Translation*

BY

M. R. KALE, B. A.

*Author of A Higher Sanskrit Grammar, Sāhityasāra-  
sagraha, A Smaller Sanskrit Grammar, a com-  
mentary on Bāṇa's Kādambari, &c. &c.*

THIRD EDITION, REVISED

PUBLISHED BY

GOPAL NARAYEN & Co.

PRINCESS STREET, BOMBAY.

1933

Rs. 3-8-0



## PREFACE TO THE FIRST EDITION

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The present edition of Kālidāsa's *Mālavikāgnimitra* is specially prepared with a view to meet the wants of students reading for the First Year Arts Examination, but at the same time care has been taken to include matter that would interest and help the general reader as well. The method adopted here of printing the Sanskrit rendering of the Prākṛit passages along with the text, the original Prākṛit being printed below, will be found to be of great practical convenience. The commentary of Kātayavema being too meagre has been copiously amplified with additions, which are indicated by being enclosed in rectangular brackets, so as to make it complete without being tiresomely prolix. I have to record my general obligations to the editions of S. P. Pandit, Appās'āstrī Rāshivdekar and S. S. Ayyar, and to the scholarly Translation of the play by Prof. Tawney. Lastly I must thank a friend of mine who greatly assisted me in the preparation of this edition and also in the correction of the proof-sheets. For this (second) ed. the translation has been thoroughly revised and many additions made in the Notes; it is therefore hoped that the book will be found increasingly useful by those for whom it is intended.

GIRGAUM, BOMBAY. }

M. R. KALE.

## PREFACE TO THE THIRD EDITION

The translation has been thoroughly revised and the notes have received many additions. We hope it will make this edition even more useful than the 2nd.

Bombay  
1st April 1933. }

GOPAL NARAYEN & Co.

## INTRODUCTION.

### I THE SANSKRIT DRAMA<sup>1</sup>.

We shall begin with the brief outline of the general structure and arrangement of the Sanskrit Drama, without a knowledge of which the technical remarks on the construction of the present play here as well as those made in the Notes will not be intelligible to the general reader.<sup>2</sup> Poetry in Sanskrit, from its inherent nature as apart from its intrinsic merit, is divided into two kinds—दृश्य 'what is capable of being seen or exhibited', and श्रव्य 'what can only be heard or chanted.' The drama falls under the first division. 'Rûpaka' is the general term in Sanskrit for all dramatic compositions, which also comprises a subordinate class called *Uparûpaka*. The Rûpaka<sup>3</sup> which has *Rasa* or sentiment for its substratum is divided into ten classes, viz., नाटकं सप्तकरणं भाणः प्रहसनं डिमः । व्यायोगसमवकारी वीथ्यङ्कुहासुगा इति ॥ Of the Uparûpakas or minor dramas there are eighteen species, the most important of which are *Nâtikâs* such as the *Ratnâvalî*, the *Viddhasâlabhañjikâ*, &c., *Troçakas* such as the *Vikramorvas'îya*, and *Saṭṭakas* such as the *Karpu'ramañjarî*,—all differing very little from the general features of a *Nâtaka*.

Having thus disposed of the divisions into which the whole of the scenic art is capable of falling, we turn to the

1 The first two sections are taken, either verbatim or in an abbreviated form, from our Edition of the *Śâkuntala*.

2 The information given here is mainly culled from the *Das'arûpaka*. The minor particulars not noticed here will be found in our *Sâhityasârasamgraha* (Nir. Ed. ).

3 अवस्थानुकृतिर्नाट्यं रूपं दृश्यतयोच्यते । रूपकं तत्समावेशाद्दशधैव रसाश्रयम् ॥ D.-R.; \*रूप्यतेऽभिनयैर्ध्रुव वस्तु तद्रूपकं विदुः । नाटकाद्यैर्दशविधम् । *Nâtya* is another and perhaps a wider term for the Drama or the Dramatic Art and is so called because it represents the different situations in (the scenes presented by) life. The sage Bharata is the founder of the science of music and dramaturgy and his work is styled the *Nâtya S'âstra*. *Nâtya* is also called *Rûpaka* inasmuch as it has *dris'yatâ* or the capability of being seen, and *Rûpaka* inasmuch as its subject-matter is represented by actors assuming particular characters.



principle of division among the *Rūpakas* themselves, which is threefold;<sup>1</sup>—(1) वस्तु or the Plot of the play, (2) नेता or the Hero, (3) and रस or the Sentiment. These three are the essential constituents, nay, the very life-blood, of every dramatic piece. Each of these we shall succinctly deal with in its order.

### (1) VASTU OR PLOT.

*Vastu* is primarily of two kinds. अधिकारिक or Principal and प्रासङ्गिक or Accessory. The Principal is that which relates to the chief characters or the persons concerned with the essential interest of the piece, and pervades the whole arrangement. The Accessory is that which appears in furtherance of the main topic and is concerned with characters other than the Hero or the Heroine. This latter is of two kinds, viz. *Patākā* and *Prakarā*. *Patākā* or 'Banner' is an episode by which the progress of the plot is illustrated, furthered or hindered (so as to give additional interest to it). It is of considerable length and sometimes extends to the very end of a play. The *prakarā* is also an episodic incident, of limited duration and minor importance, one in which the principal characters take no part. Besides these two, there are three other elements requisite for the development of the plot. These are बीज or the seed, बिन्दु or the drop, and कार्य or the final issue. *Bīja* is the circumstance leading to the ultimate end briefly stated, which as the plot develops bears multifarious results,<sup>2</sup> and which is, as it were, the seed of the plot. *Bindu*<sup>3</sup> is what cements a break in the plot caused by the introduction of some other incident. *Kārya* is the final object of the plot which being attained the whole is finished. These five are technically called *Arthaprakritis* ( अर्थप्रकृतयः ).

The *Vastu* which is thus divided into five classes may again be divided into three classes according to the source of its derivation. It may be borrowed from history or tradition, as it may be fictitious, or mixed, i. e. partly drawn from history and partly the creation of the poet's fancy. A *Nāṭaka* belongs to the first class, a *Prakarāna* to the second.

1 वस्तु नेता रसस्तेषां मेदकः । D.-R.

2 स्वल्पोद्दिष्टस्तु तद्विस्तृता बीजं विस्तार्यनेकधा । D.-R.

3 अवाप्तप्राप्तविच्छेदे बिन्दुच्छेदकारणम् । D.-R.

As regards its development a dramatic plot has five stages or conditions called *Avasthās*. They are (1) आरम्भ beginning or setting on foot of the enterprise, (2) यत्न effort, (3) प्राप्याशा prospect of success, (4) नियताति certain attainment through the removal of obstacles, and (5) फलगम obtaining of the desired object. While these five stages are in progress, there must be some links to connect them with the principal and subordinate parts of the main action (the episodes and incidents). These are called the *Samdhis*. They are five in number, answering to the five *Arthaprakritis*, each of which they join with its corresponding stage, viz. मुख, प्रतिमुख, गर्भ, अवगर्भ, and निर्वहण (also called उपसंहृति or उपसंहार). Thus *mukhasamdhī* is the combination of the *Bīja* and *A'rambha*, i. e. wherein the seed is sown, so to speak, with all its *Rasas*. In the *Pratimukha* there is the means (*yatna*) to the chief end as originally implied by the *Bīja* in the *Mukha*, which herein sprouts up. In the *Garbha* there is attainment and non-attainment of the desired end implying a further sprouting up of the original *Bīja*. There are impediments, but the main plot gains ground under resistance. The *Avamars'samdhī* is that in which the seed attains a more luxuriant growth than in the *Garbha*, being accompanied by *Niyatāpti* of the end but whose final result is postponed further off by fresh impediments of various sorts, (as in the *Śākuntala* the King's forgetting *Śākuntalā* after marriage owing to *Durvāsas'* curse). The *Nirohāṇa* or consummation is the harmonious combination of all the aforesaid parts in the final catastrophe.

The subject-matter, whether historical, fictitious or mixed, is, from its inherent nature, capable of a twofold division. It is divided into (1) सूच्य, deserving to be suggested or implied only, as being of a dry and otherwise unfit character, and (2) दृश्यश्रव्य, fit to be represented and heard as being highly sentimental and pleasing. The suggestions or implications are made in five ways—विष्कामञ्चलिकाङ्गास्याङ्गावतारप्रवेशकेः । (1) For *Viṣkambha* see Notes, Act I. (2) *Chūlikā* is the suggestion of some incident from behind the scenes (नेपथ्ये). (3) An अङ्गास्य<sup>1</sup> is one wherein is suggested by the actors at the time of their departure the connexion between the Act finished and the one to be commenced, which otherwise would look disconnected, e. g. the speech of *Kāmandakī* and others at the end of the 3rd

1 अङ्गान्तपानेराङ्गास्य छिन्नाङ्गस्यार्थसूचनात् ।

Act of the Mál.-Mádh. (4) अङ्कान्तर, <sup>1</sup> consists in implanting the seed of the subject-matter of an Act in the previous Act before it has drawn to its close, so that the Act following is a continuation of the one preceding; e. g. the sixth Act of the Śákuntala, the germ of which is cast at the end of the fifth Act. Málav. II. and Mál.-Mádh. II. are other instances. (5) A प्रवेशक or Introducer is one which being interposed between any two Acts suggests like the Vishkambhaka some past or future event to show the connexion between the parts of the story through the conversation of low characters. It can never introduce the first Act. According to Jagaddhara the language in a Praves'aka is generally Sauraseni or any similar dialect, as opposed to the Sanskrit found in a Śuddha-vishkambhaka.

The subject-matter is further divided into three kinds—सर्वश्राव्य or प्रकाश, अश्राव्य or स्वगत, and नियतश्राव्य. The terms are explanatory of themselves. The last is of two kinds, जननिक and अपवारिक (which are explained in the Notes.) Independent of these divisions there is one called आकाशभाषित (आकाशे), or 'speech from the void.'

## (2) NETĀ OR HERO.

The Hero<sup>2</sup> is required to be modest, decorous, comely, munificent, civil, of sweet address, eloquent, sprung from a noble family, &c. Heroes are mentioned to be of four kinds viz. धीरोदात्त, धीरललित, धीरशान्त and धीरोद्धत. Dhīrodāta or the Hero of sublime qualities, is one who is magnanimous, patient, not given to boasting, self-possessed, of firm resolve, whose high spirit is concealed and who is true to his engagements. We are not concerned with the other three classes of Heroes here. Each of these Heroes may be of one or other of four sorts. He may be दक्षिण or 'gallant,' i. e. equally devoted to many women though principally

1 अङ्कान्तराख्यङ्कान्ते पातेऽङ्कस्याविभागतः । The distinction, however, between an Aṅkāśya and an Aṅkāvatāra is considered by some as merely imaginary. Viśvanātha actually supplants the latter by Aṅkamukh, which he defines as that where in one Act the substance of all the other Acts is suggested.

2 नेता विनीतो मधुरस्यागी दक्षः प्रियंवदः । रक्तलोकः शुचिर्वाग्मी रुद्वंशः स्थिरो युवा ॥ बुद्धयुत्साहसमतिप्रज्ञाकलामानसमन्वितः । शूरो दृढश्च तेजस्वी शास्त्रबुद्धिचामिकः ॥ भेदश्रुतार्थो ललितशान्तोदात्तोद्धतेरयम् ॥ D.-R.

attached to one; or शठ 'sly', i. e., one who being attached to one lady covertly acts in a way unpleasant to her; or he may be वृष्ट 'bold', openly making his professions to another, and not ashamed even when reproached; or lastly he may be अनुकूल 'favourable', devoted to one Heroine only. The धीरोदात्त hero has eight manly qualities—शोभा, विलास, माधुर्यं, गाम्भीर्यं, धैर्यं, तेजसलालित्य, and औदार्यं.

Among the assistants of the Hero, the principal one is the पीठमर्द, the hero of the Patākā or episode, clever in discourse, devoted to his master, and a little inferior to him in qualities. Next comes the Vidūshaka, his constant companion, whose business consists in the repartees of wit, in helping his friend in his love-intrigues, and thus assisting in the general *denouncement* of the play. The third, and of equal rank with the Vidūshaka, is the Viṭa who knows one art only and is thereby useful to the Hero. The Hero thus equipped may still take into his service ministers of state and ministers of religion, ascetics, allies &c., as well as eunuchs, mutes, barbarians (Yavanas) &c. Sometimes there may be a Rival-hero called प्रतिनायक who is avaricious, bold, impetuous, criminal and of evil conduct.

The Nāyikā or the Heroine, who must be possessed of qualities similar to those of the Hero, is of three kinds.<sup>1</sup> She may be the wife of the Hero (स्वीया) as Sītā in the Uttar; or one belonging to another (अन्या or परकीया); or a common woman (सामान्या or साधारणस्त्री) as Vasantasenā in the Mrich. The परकीया may be a maiden (so called because she is in the power of her guardian) or the wife of another. But the latter must not be introduced as the Heroine in a play.<sup>2</sup> The maiden's love, however, better helps the *Rasa* and is therefore the most favourite theme with many Sanskrit poets. Farther divisions and subdivisions of the Nāyikā are not introduced here as they have very little to do with the construction of the drama. For the assistant the Heroine may

1 स्वान्या साधारणस्त्रीति तदुणा नायिका त्रिधा । D.-R.

2 अन्यस्त्री कन्यकोटा च नान्योदात्तरसे क्वचित् । D. R. 'We may observe, however, to the honour of the Hindu drama, that the Parākīyā or she who is the wife of another person is never to be made the object of dramatic intrigue; a prohibition that would have sadly cooled the imagination, and curbed the wit of Dryden and Congreve.' Wilson: Select Specimens &c. Vol. I. p. 45.



have a सखी, दासी, धात्री, and others, possessing qualities corresponding to those of the friends of the Hero.

### (3) RASA OR SENTIMENT.

*Rasa* is that lasting impression or feeling produced to his overwhelming delight in a man of poetic susceptibility by the proper action of the *Vibhāvas* and the *Anubhāvas*, as well as the *Sāttvikabhāvas* and the *Vyabhichāribhāvas*.<sup>1</sup> *Bhāva* (भाव) or Feeling is the complete pervasion of the heart by any emotion, whether of pleasure or of pain, arising from the object under sight. *Vibhāva* (विभाव) or an Excitant is that which being perceived nourishes the main sentiment. It is divided into, *Alambana*, that which is, as it were, the support or substratum of the *Rasa*—the person or thing with reference to whom or which a sentiment arises—such as the Hero or the Heroine; and *Uddīpana* (2) or what excites or enhances (adds to the development of) the sentiment, such as the moon, the beauties of the vernal season &c., beauty, decorations &c. of the principal characters, in the case of *Śringāra*. *Anubhāva* is the outward manifestation of the internal feeling through the eyes, face &c. The *Sāttvika* or natural *bhāvas* are a subdivision of the *Anubhāvas*. They are usually mentioned as eight in number—सप्तमपलयरोमाञ्चाः स्वदेवैवर्ण्यवेषथु । अश्रुवैस्वर्यमित्यष्टौ ॥ The *Vyabhichārin*s or the Accessories are those *bhāvas* which are not strictly confined to any *Rasa*, but, appearing and disappearing like waves in the ocean they serve as feeders to the prevailing sentiment and strengthen it in different ways. *Sthāyī bhāva* (स्थायी भाव) or the Permanent Sentiment of a composition is one—the ocean melting all salt in water—which, not being interrupted by any sentiment contrary or akin to its nature occurring at intervals, converts all of them into its own nature. Now a *Rasa* would prove contrary to another if the आश्रय or substratum of both were the same. But as अङ्गी (principal) and अङ्ग (subordinate) *rasas* may be mixed with one or more of others.

1 विभावैरनुभावैश्च सात्त्विकैर्व्यभिचारिभिः । आनीयमानः स्वाद्यत्वं स्थानाभावात् रसः स्मृतः ॥ सुखदुःखदिकैर्मिमांस्वित्तद्रावभावानम् । ज्ञायमानतया तत्र विभावो भावोपेक्षकः ॥ आलम्बनोदीपनत्वप्रभेदेन स च द्विधा । अनुभावो विकारस्तु भावसत्त्वभावकः ॥ D.—R.

2 विरुद्वरविरुद्धैर्वा भावैर्विच्छिद्यन्ते न कः । आत्मभावं नवत्यन्यन्तं स्थायी लवणाकरः ॥ D.—R.

There are eight *Sthāyī bhāvas* रति, हास, शोक, क्रोध, उत्साह, भय, जुष्टता and विस्मय—on which are based respectively the eight sentiments शृङ्गार the Erotic, हास्य the Comic, करुण the Pathetic, रोद्र the Furious, वीर the Heroic, भयानक the Terrible, बीभत्स the Loathsome, and अद्भुत the Marvellous. There is a ninth sentiment, that of शान्त the Quietistic, having शम (tranquillity) for its *Sthāyī bhāva*. But it is not suited to dramatic purposes and rarely occurs as a main sentiment in a drama. Of these eight sentiments शृङ्गार and हास्य, वीर and अद्भुत, बीभत्स and भयानक, and रोद्र and करुण, are akin to each other as they proceed from the same condition of the mind. As we are concerned with the Erotic alone, that being the prevailing sentiment in *Kālidāsa's* plays, we shall say something about it here. शृङ्गार is mainly divided into विप्रलम्भ or Love-in-separation, and संभोग or Love-in-union. The *Daśarūpaka* subdivides the former into two kinds—अयोग the Non-consummation of marriage, and विप्रयोग the Separation of the lovers deep in the love (after marriage). The former which arises from the dependent position of one or the other of the parties or through distance or through the intervention of adverse fate, has ten stages, अभिलाष, चिन्ता &c. mentioned in the com.; चिन्ता occurs through मान, प्रवास or some such cause. मान, jealous anger, arises from a breach in the duties of love (मणयमङ्ग) and may be on both sides (rarely, however, the *Nāyaka* is *mānī*). This मान has several varieties, such as इंद्रयापान, आनुमानिकमान &c. It is capable of being dispelled in six ways—साम्ना भेदेन दानेन नस्त्युपेक्षारसान्तरेः, and is called शुक्र, लघु or मध्यम according to the greatness or the smallness of the effort required to make the *Nāyikā* give it up. संभोग is when the two lovers are in the enjoyment of each other's company, engaged in looking at each other, kissing each other, &c.

### (4) THE GENERAL CONDUCT OF THE NĀTAKA.

Every dramatic piece opens with a prelude or prologue (प्रस्तावना) which is itself introduced by what is called the *Nāndī*. This *Nāndī* according to some must suggest the gist of the whole plot. The *Sūtradhāra* may sometimes retire after the recital of the *Nāndī* in which case another actor called स्थापक (for he *establishes* as it were the topic of the play) takes his place. In the Prelude, which may begin with a brief allusion to the poet's literary attainments, his genealogy &c., the

Sūtradhāra or the Stbāpaka suggests the subject in the form of the Bija, or by a simple beginning, or by naming the character about to enter, as in the S'akuntala. He must please the audience with sweet songs descriptive of some season and couched in the Bhārativṛitti. The प्रस्तावना is of two kinds—(1) प्रोचना as in the Ratnāvalī, and (2) आगुल in which the Sūtradhāra holds conversation with the actress or his assistants bearing on the subject to be introduced. This latter is of three kinds, of which one is प्रयोगनिशय. When the entry of a character is directly indicated by the Sūtradhāra saying 'Here he enters' that is Prayogātisaya, as in the present play.

The prelude being over the piece is commenced, being hereafter arranged and exhibited in the manner indicated in the three foregoing sections. The whole matter should be well determined and divided into Acts and Scenes. A Nāṭaka may consist of from five to ten Acts. The Hero should be Dhīrodātta. The prevailing sentiment should be शृङ्गार or वीर (or sometimes कण्ठ) others being introduced as conducive to its development. Nothing should be introduced in the play which either misbeseems the Hero or is discordant with the main sentiment. An act must not be tiresomely long, should be full of *Rasa* and introduced by *Vishkambhaka*, &c. according to necessity. Its close is marked by the exit of all characters. Such incidents as journeys, massacres, wars &c. should not be represented in a play; they may only be indicated. The death of the Hero must never be exhibited. This accounts for the somewhat monotonous character of Sanskrit plays and the absence of tragedies in Sanskrit.<sup>1</sup> The play should end, as

1 Wilson observes—"They (the Hindu plays) never offer a calamitous conclusion, which, as Johnson remarks, was enough to constitute a Tragedy in Shakespeare's days; and although they propose to excite all the emotions of the human breast, terror and pity included, they never effect this object by leaving a painful impression upon the mind of the spectator. The Hindus in fact have no Tragedy.....The absence of a tragic catastrophe in the Hindu dramas is not merely an unconscious omission; such catastrophe is prohibited by a positive rule. The conduct of what may be termed the classical drama of the Hindus is exemplary and dignified. Nor is its moral purport neglected; and one of their writers declares, in an illustration familiar to ancient and modern poetry, that the chief end of the Theatre is to disguise by the insidious sweet, the unpalatable but salutary bitter, of the cup."

it began, with a benediction or prayer, called the Bharatavākya, which is repeated by the principal personages and contains an expression of their wishes for general prosperity and happiness. The Unity of interests or action must be maintained throughout. As regards the language to be used in a piece, the Hero and the higher characters speak in Classical Sanskrit, while female and other minor characters speak in the different Prakrit dialects. Cf. मागधी तु नरेन्द्राणामन्तःपुरनिवासिनाम् । चैतानां राजपुत्राणां श्रेष्ठिनां चार्धमागधी ॥ प्राच्या विदूषकादीनां धृतानामप्यवन्तिजा । नायिकानां सखीनां च शूरसेना विरोधिनी ॥ Bhā.—Nāṭya. XVII. 50, 51.

The student will see from the foregoing sketch, that the characteristic peculiarities of the Indian Drama are mainly three—(1) its peculiar structure; (2) absence of the distinction between Comedy and Tragedy; and (3) the diversity of language to be spoken by the characters. The above-mentioned general characteristics of a Nāṭaka belong with certain modifications to the other divisions of the Rāpaka as well. Of these we may notice the Prakaraṇa and the Troṭaka. The plot of a प्रकरण should be fictitious and drawn from real life in a respectable class of society. The Hero, who must be धीरप्रशान्त, may be of ministerial rank, or a Brāhmaṇa or a merchant (Vaiśya). The Heroine may be a maiden of a noble family, or a courtesan. The most appropriate sentiment is the Erotic. Gamblers and other low characters should be introduced. There should be ten Acts. The Māl—Mādh. and the Mṛich. belong to this species. A Troṭaka may consist of 5, 7, 8 or 9 Acts. Characters to be represented should be celestial as well as human, as in the Vikramorvaśiya; the Vidūshaka should take a prominent part in it and be present in every Act. The prevailing sentiment should be शृङ्गार. In other particulars it does not differ from the Nāṭaka.

## II THE POET.

### (1) HIS LIFE, WORKS AND POETRY.

At the outset it must be admitted that we have absolutely no trustworthy information regarding the personal His Life. history of Kālidāsa, by universal consent the greatest of Indian poets. The curiosity of the querist who would ask—'Where and when was he born?' 'Who were his parents?' 'When did he die?' must ever remain unsatisfied. The poet has studiously observed complete silence about himself



in his works. Read them however we may, we find no allusion, no incident mentioned, that may directly shed any light on any remarkable event of his life. His poetical productions alone stand as an immortal monument of his surpassing poetic excellence. And we must content ourselves with gathering what little information we can about a poet of such world-wide repute from external sources and a few incidents found here and there in his works which may be supposed to have a distant bearing upon the history of his life. Reserving for another Section the question of the date of the poet, we proceed here to state the few facts that can thus be known about him. A time-honoured tradition supported by internal and external evidence, associates the name of Kālidāsa with that of the epoch-making King Vikramāditya of Ujjayinī. The keen interest and admiration with which the poet describes the Mahākālā, the Sīprā, and other beauties of Ujjayinī, unmistakably point to the conclusion that he must have been a native of that city. And the various covert references to the name of Vikrama in fully eulogistic terms which are doubtless meant to immortalize King Vikramāditya are inexplicable, if that monarch be not regarded as the poet's patron. Kālidāsa also betrays considerable acquaintance with court life in his works. This circumstance, coupled with the fact that there is no allusion in his writings to the Goddess of Wealth having ever frowned upon him, shows that he was in affluent circumstances and had not the misfortune ever to drink the bitter cup of poverty. He was a Brāhmana by caste and was a devout worshipper of Śiva though by no means a sectarian. He seems to have travelled a good deal, at least in Northern India. For, as Dr. Bānu Dāji remarks, he is the only poet who describes a living saffron flower the plant of which grows in Kashmir. His graphic description of the Himalayan scenes looks very much like that of one who was an eye-witness. Unlike Bhavabhūti and many another brother poets he appears to have enjoyed great popularity during his life-time. He was an admirer of field-sports and describes their beneficial effects with the exactness of a true sportsman. Though fond of pleasures he was not the unscrupulous voluptuary he is supposed to be by some critics, as is clear from the many noble sentiments expressed in the Śākuntalā (cf. अनिवर्तनीय परकलत्र &c. Śāk. V. and our note *ad loc.*) It also appears from the same play that he was against love-

marriages though always actuated with the most generous sentiments towards the fair sex. His works bear further testimony to his considerable acquaintance with the Vedas, the philosophy taught by the Upanishads, the Bhagavadgītā, the systems of Sāmkhya, Yoga, and Vedānta as propounded by Bādarāyana, Medicine, and the rudiments of Astronomy. Beyond these few facts nothing is known for certain about our poet at present. A few conjectures have been advanced as to some other particulars, but to test their correctness or otherwise falls within the province of the antiquary.

The poet's silence about himself in his works gave an opportunity to many unscrupulous inferior poets His Works. to father their own works upon him. The following is a list of the works generally attributed to him:—(1) शाकुन्तल (2) विक्रमोर्वशीय (3) मालविकाग्निमित्र (4) रघुवंश (5) कुमारसंभव (6) मेघदूत (7) कुन्तिश्रद्धाद्वय (8) ऋतुसंहार (9) अम्बास्तव (10) कल्याणस्तव (11) कालीस्तोत्र (12) काव्यनाटकालंकारः (?) (13) गङ्गाष्टक (14) गङ्गाष्टक (another) (15) घटकर्पर (16) चाण्डिकादिण्डकस्तोत्र (17) चर्चास्तव (18) ज्योतिर्विदाभरण (19) दुर्घटककाव्य (20) नलोदय (21) नवरत्नमाला (22) पुष्पनागविलास (23) मकरन्दस्तव (24) मङ्गलाष्टक (25) महापद्यष्टक (26) रत्नकोश (27) राक्षसकाव्य (28) लक्ष्मीस्तव (29) लघुस्तव (30) विद्वद्धिनोदकाव्य (31) वृन्दावनकाव्य (32) वैद्यमनोरमा (33) शुद्धिचन्द्रिका (34) शुङ्गारनिलक (35) शुङ्गारसाष्टक (36) शुङ्गारसारकाव्य (37) श्यामलादण्डक (38) श्रुतबोध and (39) सेतुबन्ध. Of these the first six are acknowledged by all critics to be his. (7) is not yet discovered, but is known only in a quotation by the Kashmirian scholar Kshemendra in his Aucthityavichāracharṇā. The authorship of (8) is somewhat doubtful; while the remaining ones are certainly to be dismissed as the productions of other poets. In Sanskrit literary history there have been many poets who bore the name Kālidāsa, and at least three were known to Rājasekhara who wrote एकाग्रपि जीयते हन्त कालिदासो न केनचित् । शुङ्गरे ललितोद्गारे कालिदासवरी किमु ॥ It is possible therefore that other Kālidāsas than the author of the Raghuvamśa are responsible for the trifling pieces mentioned just now. Here, therefore, we are concerned with the first six alone. The most convenient and reliable method of studying the development of the poet's mind and its relation to his productions would be read his works in their chronological order. But we have no external evidence whatsoever to ascertain the chronology of

Kālidāsa's works. It must therefore be based wholly on internal evidence. Judged as such, the works would stand in this order—Poems—कुमार०, मेघदूत, and रघुवंश. Plays—माल०, विक्रमो० and शाकुन्तल; or both indiscriminately as—कुमार०, मालविका०, विक्रमो०, मेघदूत, शाकुन्तल and रघुवंश. Space will not permit us even to refer to these briefly. We shall only remark in passing that the last three are the outcome of the poet's matured poetic faculties and riper years. Of these we shall deal fully with the मालविकाग्निमित्र in a separate section.

Kālidāsa, is indisputably the greatest master-mind in Sanskrit poetry. His genius has been recognized His Poetry. in India from very early times. He has been and will ever be enshrined in the hearts of his countrymen as the prince of Indian poets. That his countrymen place him at the head of all Sanskrit poets, unparalleled and unsurpassed by those who have preceded or followed him, is natural enough; but he has evoked spontaneous outpourings of praise and manifestations of admiration from the foreign scholars and poets who had access to his works either directly or through translations. Goethe has voluntarily bestowed the highest meed of praise on him—so much was he enraptured by the charms of Kālidāsa's Muse and struck with his poetic genius. This is what he says<sup>1</sup> about the Śākuntala—

“Would'st thou the young year's blossoms and the fruits  
of its decline,

And all by which the soul is charmed, enraptured  
feasted, fed,

Would'st thou the earth and heaven itself in one sole name  
combine?

I name thee, O Śākuntalā, and all at once is said.”

When we remember that Goethe himself was the greatest poet of Germany and one of the greatest of the world, we realize the importance of his estimate of our poet. The well-known philosopher and traveller Humboldt pronounces the following judgment—“Kālidāsa, the celebrated author of the Śākuntala, is a masterly describer of the influence which nature exercises upon the minds of lovers.....Tenderness in the

expression of feeling and richness of creative fancy have assigned to him his lofty place among the poets of all nations”. The celebrated critic Schlegel has also assigned him a very high position amongst the glorious company of the ‘Sons of Song.’

Several eminent Orientalists have also offered their tributes of praise to our Indian Shakespeare, as Sir William Jones was the first to call him—the very comparison of Kālidāsa to Shakespeare is the highest form of eulogy that could be bestowed upon him by foreign critics. Sir M. Monier-Williams while writing about the Śākuntala thus expresses himself—“No composition of Kālidāsa displays more the richness of his poetical genius, the exuberance of his imagination, the warmth and play of his fancy, his profound knowledge of the human heart, his delicate appreciation of its most refined and tender emotions, his familiarity with the workings and counter-workings of its conflicting feelings—in short mere entitles him to rank as the Shakespeare of India.” Prof. Lassen calls him ‘the brightest star in the firmament of Indian poetry.’ We thus find that Kālidāsa has established his sovereignty in the hearts of all alike. Now it may be asked, ‘What is that in Kālidāsa which establishes his undisputed claim to the highest honour which is thus bestowed upon him?’ Unless this question is answered satisfactorily Kālidāsa's merits as a poet cannot be said to be determined. (We have discussed this question in the last Section of our Introduction to the Śākuntala to which the student is referred.)

We shall now briefly consider Kālidāsa's poetry, his style and diction in general. His poetic genius has brought Sanskrit poetry to the highest elegance and refinement. His style is peculiarly pure and chaste. It has ‘neither the laxity of the Purānas nor the extravagant colouring of later poems.’ It is unartificial and characterized by brevity consistent with perspicuity. An unaffected simplicity of expression and an easy-flowing language mark his writings which are embellished with similes unparalleled for their beauty and appropriateness, and pithy general sayings. His diction is marked by the absence of long compounds, involved constructions, overwrought rhetoric, and artificial puns. Kālidāsa excels other poets in his description of the sublime and the beautiful. It is a principle

<sup>1</sup> As translated from the German by Mr. E. B. Eastwick.

recognized by all modern critics that 'Nature must be the life and essence of poetry'; and in respect of this Kālidāsa may be said to be essentially a poet of Nature (of course in the limited sense of the term which it is possible to attach to it in those times of gay luxury and general prosperity). He describes with most effective touches the gorgeous scenery of the mountain Himālaya—its snow-clad and mineral-covered summits, the peaks where sunshine ever reigns, the fragrant and cool breezes blowing there, the wilds with the hunters, the musk deer, the potent herbs shedding lustre at night, the *chāmara* deer, the Mānasa lake &c.; and his description of the Ganges and the peaceful hermitage-life is very striking and lifelike. His descriptive powers are great and some of the scenes in the *Sāk.*, the *Megh.* and the *Rhgh.* are so enchanting as to hold his readers spell-bound.

## (2) KĀLIDĀSA AND BHAVABHŪTI

The only dramatic poet whom we can compare with Kālidāsa is Bhavabhūti, and although as a poet on the whole we must place Kālidāsa above Bhavabhūti, as a dramatic poet the palm is certainly disputed with him by the latter. Nay, the tide of opinion among the Pandit's once ran so high as to decidedly declare in favour of Bhavabhūti, as the author of the *Uttarāmacharita*.<sup>1</sup> These two poets are justly regarded as the leading dramatists in Sanskrit. Both are most original poets gifted with genius of the highest order. Both are masters of the natural style of poetry, and both are equally happy in their choice of words. True that Bhavabhūti's style is rather elaborate and in a few places marked by long compounds, but in that the poet was unconsciously yielding to the tendencies of his age. If Kālidāsa has more fancy and imagination, Bhavabhūti is more sentimental and passionate. Kālidāsa excels in depicting the sentiment of Love (शुद्धी), while Bhavabhūti is in his element when depicting the sentiments of Pathos (कण्ठ) and Heroism (वीर). Neither, however, is much inferior to the other in depicting what may

1. Cf. the memorable line उत्तरे रामचरिते भवभूतिनिशिष्यते । For an interesting anecdote which makes the two poets exist contemporaneously with each other, see Dr. Bhandarkar's Preface to the *Māl.-Mādh.* pp. 10-11.

be called the other's forte. As Dr. Bhandarkar remarks, 'the former suggests or indicates the sentiment which the latter expresses in forcible language.' 'In the language of Sanskrit critics Kālidāsa's *Rasa* is conveyed or *Abhivyakta* by the *lakshya* or *vyāṅgya* sense of words, while Bhavabhūti's is conveyed by the *vāchya* sense.' Kālidāsa's may be described as the synthetical method of poetry as opposed to Bhavabhūti's which is analytical. We shall give a few quotations in illustration of what we have said above. When Dushyanta sees Śakuntalā after love has wounded his heart, he simply says—'अये लब्धे नेत्रनिर्वाणम्;' but compare Bhavabhūti (*Māl.-Mādh.* III. 16)—

अविरलमिव दाम्ना पौण्डरीकेण नन्दः  
स्नपितं इव च दुग्धज्योतसा निर्भरेण ।  
कवलित इव कृत्स्नश्रद्धुषा स्फारितेन  
प्रसभममृतमेघेनेव सान्द्रेण सिकः ॥

Here the feeling is the same but the different forms of it are forcibly described. Compare the scene between Dushyanta and Śakuntalā when left alone, with what Mādhava says when Mālatī embraces him in the disguise of her friend लवङ्गिका-

एकीकृतस्वयि निषिक्त इवावपीडय  
निर्भुङ्गपीनकुचकुडमलयानया मे ।  
कपूरहरहरिचन्दनचन्द्रकान्त-  
निष्यन्दशैबलमृणालहिमादिवर्गः ॥

Compare also, and as an instance of Bhavabhūti's forcible style, the first effect produced on Mādhava on seeing Mālatī. He says,

परिच्छेदातीतः सकलवचनानामविषयः  
पुनर्जन्मन्यरिभ्रान्तनुभवपर्यं यो न गतवान् ।  
विवेकप्रध्वंसाद्दुपचितमहामोहगहनो  
विकारः कोऽप्यन्तर्जडयति च तापं च कुरुते ॥

Compare further the meeting of Dushyanta and Śakuntalā (*Act* III. *वतु । मोह्यामि &c.*) with that of Mādhava and Mālatī (*ततः प्रविशतः &c.* माधवः—(सानन्दम् ।) दलयति परिशुष्यत् &c. निश्चो-  
तन्ते सुतनु &c. VIII. 1,2. Again he says, आयं निरनुरोधः—

जीवयन्निव सङ्घसाध्वसवेदविन्दुरधिकगठमर्ष्यताम् ।  
बाहुरेन्दवमप्यखचुम्बितस्यन्दिचन्द्रमणिदारविभ्रमः ॥

and

दग्धं चिराय मलयानिलचन्द्रपादै-  
निर्वापितं तु परिरभ्य वपुर्न नाम ।



आमत्तकोकिलरुतव्यथिता नु ह्या-

मय श्रुतिः पिबतु किंनरकण्ठि वाचम् ॥

We have drawn upon the Mâl.-Mâdh. because like the Sâk. it is a love play. It may be, as Dr. Bhandarkar remarks, that Bhavabhûti has modelled the love of Mâdhava and Mâlâtî upon that of Dushyanta and Śakuntalâ. But the love of Mâdhava is more ætherial than that of Dushyanta and perhaps Bhavabhûti as a poet is more ætherial than Kâlidâsa. Bhavabhûti's delineation of the sentiment of pathos is simply nuparallel (cf. कारुण्यं भवभूतिरेव ननुने). As a poet of Nature and as a describer of the picturesque, he is not inferior to Kâlidâsa. The plays of Kâlidâsa on the whole do not much aim at giving a realistic picture of the life of the society of his time. Bhavabhûti's do. The characters of Kâlidâsa are more romantic and idealistic in their conception; those of Bhavabhûti are more realistic and varied.

### (3) KÂLIDÂSA'S DATE.

The problem of the date of Kâlidâsa is a vexed one and it has yet to be finally settled. The earliest mention of Kâlidâsa by name is in the Aihole Inscription dated 634 A. D. and it furnishes the 7th Century A. D. as the downward limit of the poet's date. Traditions mention Kâlidâsa as a contemporary and a court-poet of King Vikramâditya. One King of that name founded the Era known after him, which is accepted as commencing with 57 B. C. Some antiquarians once did not accept this date as the correct one, but brought Vikramâditya down to A. D. 544, propounding what was known as the Korur theory. The battle of Korur marked a turning-point in Indian history, Vikramâditya having defeated the Mlechchhas in it. Mr. Fergusson held that to commemorate that battle an era was invented, and that its beginning was placed back 600 years. So he put the true date of Vikramâditya at 544 A. D.; and this theory for a time held sway since no inscription was discovered bearing a date prior to 600 of the Vikrama era. But the discovery of the Mandasor Inscription which is dated Samvat 494, made this theory untenable, and the traditional date remained unshaken. Then there is the theory of the *Nine Gems*. Nine eminent men called the 'nine gems' adorned the court of Vikramâditya—

1 Marathi students will do well to read Mr. Chiplunkar's essays on the two poets.

धन्वन्तरिक्षपणकामरसिंहशङ्खवेतालभट्टघटकपर्कालिदासाः ।

ख्यातो वराहमिहो नृपतेः समया रत्नानि वै वररुचिर्नव विक्रमस्य ॥

Of these अमरसिंह is said to have lived between 414 A. D. and 642 A. D. Varâhamihira is believed to have died in 587 A. D. On the strength of these dates of Kâlidâsa's supposed contemporaries, Dr. Kern placed him in the latter half of the sixth Century. But in this there are many *a priori* conclusions and speculations as to probabilities. If the tradition proves anything definitely it proves the connexion of Kâlidâsa with King Vikramâditya; but as regards the contemporaneity of the nine authors, the tradition cannot be true. Next there is the theory of Renaissance propounded by Prof. Max Müller. He divided the whole Sanskrit literary period into two parts. The first began with the Vedas and ended with the First Century A. D. Then came an *interregnum*, a period during which foreigners invaded India and so literary activity was dormant. The Professor placed the Renaissance of Sanskrit learning in the sixth Century A. D. with the reign of Vikramâditya. But as has been shown by Drs. Peterson and Bühler, the period called *interregnum* was really not destitute of literary productivity, and therefore if Kâlidâsa is to be considered as the first poet of the new school he must be placed considerably earlier than Prof. Max Müller did.

There are some minor things which have been pushed into the controversy. There are (1) the alleged covert references to Diñnâga and Nichula in the Meghadûta, the former a foe and the latter a friend of Kâlidâsa; (2) the identity of Mâtṛigupta, a King of Kâshmir and Kâlidâsa; (for, names in Sanskrit are often titles and Mâtṛigupta *lit.* 'protected by the mother' may also be taken as Kâligupta or Kâlidâsa); (3) and the supposed astronomical references in the works of Kâlidâsa to the astronomical theories of Âryabhata who lived in 476 A. D. Prof. R. N. Apte has examined all these at some length and on the first point he comes to the conclusion that Diñnâga and Nichula were not contemporaries of the great Kâlidâsa, but must have been contemporaries of some other Kâlidâsa. On the second point he observes that Mâtṛigupta and Kâlidâsa were two different persons, since they are differently quoted by Kshemendra and other writers and commentators. The supposed astronomical references have really no astronomical significance at all and it cannot be said that Kâlidâsa was



acquainted with the astronomical works of A'ryabhaṭa. Mr. K. B. Pathak, the latest exponent of the 6th century theory, repeats the arguments given above but principally grounds his conclusion on his theory about the Hūna Kings, allusion to whom is made by the poet in the Raghuvamśa. He argues that since there is no mention made of the Hūnas in the Rāmāyana, the conclusion follows that Kālidāsa unconsciously refers to the Hūna Kings of his own time who held sway over the Punjab and Kashmir, in the second quarter of the sixth century. But this rests merely on assumption; for there are references to the Hūnas even in the Mah-Bhā. Prof. Apte has also shown that just beyond Bactria or the threshold of ancient India, the Hūnas had constituted a powerful empire from the middle of the 3rd century B. C. to the end of the 1st or the 2nd century A. D.

Vatsabhūti, the author of the Mandasor Inscription, copies several ideas from Kālidāsa; the latter must therefore have lived prior to 472 A. D. Again Aśvaghosha the author of a life of the great Buddha in Sanskrit has numerous passages similar to those occurring in the works of Kālidāsa. Now Kālidāsa was an original poet borrowing his subjects from Vālmiki and other ancient authors. Aśvaghosha was more of a philosopher than a poet and may with greater probability be supposed to have borrowed his ideas from Kālidāsa. The date of Aśvaghosha is given as 78 A. D., and if we suppose him to have borrowed from Kālidāsa, the latter will have to be placed earlier than 78 A. D. And in this view Dr. Peterson also concurs when he says, 'Kālidāsa stands near the beginning of the Christian era, if, indeed, he does not overtop it.'

There is also internal evidence pointing to the same conclusion. We have first the evidence obtained from the state of the law of inheritance and the penalty for theft as they are indicated in passages in the Śākuntala. The passage in the sixth Act of the drama announcing the death of the merchant Dhanamitra who is dying heirless, seems to Prof. Apte to refer to a period when the widow of a deceased person could not inherit his estate. Such a period is to be found only before the Christian era, when Manu, Āpastamba and Vasiṣṭha held sway, and Brihaspati, Śaṅkha, Likhita and Yājñavalkya had not yet written their Codes. The penalty for theft as

indicated in the prologue to the sixth Act seems to have been the extreme one, it being the theft of a jewel. There is also a passage of similar import in the Vskramorvas'ya (आत्मनो वचमाहृतौ &c. V. 1.). The penalty for theft has been from time to time mitigated with the progress of civilization. Manu and Āpastamba lay down the extreme penalty, the option of fine being introduced later on, as we find it in the Smṛiti of Brihaspati. These two circumstances tend to show that Kālidāsa flourished at a period which is anterior to Brihaspati, the latter being generally placed in the first century A. D.

Prof. Apte further calls attention to the fact there is no reference to the Nyāya philosophy in the works of Kālidāsa [except perhaps Ragh. XIII. 1, in which the word शक्यत्वं (आकाश) occurs but which the poet might have borrowed from the Sāṅkhyas] and concludes that he must have lived before the development of that philosophy. Then again we have the evidence of style. The artificiality of diction and the fondness for long compounds and double-meaning words which mark the writings of Daṇḍin (who in his Kāvya-darśa says that an abundance of compounds forms the very strength of poetry), Bāṇa, Bhavabhūti (7th century A. D.) and other mediæval writers, are entirely absent in Kālidāsa's writings, a fact which shows that he must be placed some six or seven centuries before them—a period necessary to cause such a revolution in the art of literary composition, considering the scanty means of the propagation of learning in those times. It thus becomes clear that Kālidāsa lived in the 1st century B. C. at the latest.

Some modern scholars, however, yet hold that Kālidāsa must have flourished under one or more of the Gupta Kings. The Gupta period (about 300-650 A. D.) was noted in ancient Indian history for a revival of Sanskrit learning and arts. Mr. Vincent A. Smith in his *Early History of India* (3rd Ed., 1914) believes that Kālidāsa must have flourished in the reigns of one or more of these Gupta Kings—

Chandragupta II. (c. 375-413)

Kumāragupta I. (413-455)

Skandagupta (455-480)

Both Chandragupta II. and Skandagupta had adopted the title of *Vikramāditya*. Mr. Smith says:—"It is not unlikely that

the earliest works of Kālidāsa.....may have been composed before A. D. 413, that is to say, while Chandragupta II. was on the throne; but I am inclined to regard the reign of Kumāragupta I. (413-455) as the time during which the poet's later works were composed, and it seems possible, or even probable, that the whole of his literary career fell within the limits of that reign. It is also possible that he may have continued writing after the accession of Skandagupta". Mr. Smith thus makes Kālidāsa's literary career extend over a period of less than thirty years. There is thus nothing wrong in the tradition about a *Vikramāditya* having been our poet's patron; only we must arrive at an understanding as to which *Vikramāditya* is meant, because various kings in the history of ancient India called themselves by that title.

### III THE PLAY.

#### (1) THE PLOT.

The *Mālavikāgnimitra* is a drama in five Acts based on a love-intrigue set on foot by King Agnimitra of Vidiśā who is the Hero of the play, Mālavikā, a princess in the service of Dhāriṇī, the chief Queen, being the Heroine. The scene is laid in Vidiśā and in its vicinity. The following detailed analysis of the story will be found useful for ready reference and for the better understanding of the various topics to be discussed in the subsequent Sections:—

Act I. After an invocation of the Deity (Śiva) as an auspicious act, the stage-manager enters, followed by his Assistant. In their conversation they state that the play shortly to be performed is Kālidāsa's *Mālavikāgnimitra*. This is the Prelude (*Prastāvanā*). In the course of the next scene two maid-servants of Agnimitra's palace, whose names are Bakulāvalikā and Kaumudikā, are introduced. Bakulāvalikā is sent by Queen Dhāriṇī to inquire about the progress of her maid, Mālavikā, in the art of dancing in which she was being instructed by the dancing-master Ganadāsa; while Kaumudikā is carrying a certain ring with the figure of a snake on its seal sent to the Queen by her jeweller (this ring will play an important part in the subsequent incidents). The two relate how Mālavikā was accidentally seen by the King in a group-portrait of the Queen and her attendants, how the King was struck by her charms, and how therefore the girl was being sedulously kept away from the King's sight

so as to prevent any access to her, by the Queen whose jealousy had been roused. Then Ganadāsa is introduced, who praises the intelligence and skill of Mālavikā, and questions Bakulāvalikā about her, when she tells him that she came from the Queen's brother Vīrasena, who sent her to his sister to serve as an attendant maid. In the next Scene the King enters with his minister. Agnimitra had imprisoned the brother-in-law of Yajñasena, the King of Vidarbha; Mādhavasena, Agnimitra's cousin, who with his sister was coming to Agnimitra's kingdom with a view to negotiate a marriage between the two, was attacked and taken prisoner by a vassal of Yajñasena. The sister was lost in the confusion of the skirmish. Agnimitra demanded the release of Mādhavasena, but the Vidarbha king offered to exchange the prisoners. The offer did not suit Agnimitra's dignity, and an expedition against him was forthwith ordered, under the command of Vīrasena, the Queen's brother. When this business is finished, the King's friend, companion and the court-wit, Vidūshaka Gautama, enters. The King had told him about Mālavikā, and asked him to discover some means of seeing her again. The Vidūshaka, therefore, by means of some sarcastic remarks and comments, brings about a quarrel between the two dancing-masters, Ganadāsa and Haradatta, about their respective superiority and efficiency as teachers. The quarrel comes to the King for decision, who, in consultation with the Queen and her own saintly female attendant (*Parivrājikā*), arranges that the two Professors should hold an exhibition of their teaching art, where the pupil of each would perform, and thus a decision could properly be given. The Queen is suspicious and disapproves of the whole affair, but in the end reluctantly consents.

ACT II. The exhibition of Ganadāsa's pupil, Mālavikā, is first held, and the King has thus an opportunity of feasting his eyes with the sight of Mālavikā, as she sings and dances. His passion has now developed, when he exclaims 'आत्सारमक्षुषा मे स्वविषयः' (p. 32). The sole purpose of arranging the exhibition having been achieved, further examination of the instructors' claims is postponed for the time being, and the King leaves the stage with the declaration 'सा वामलोचना मे स्नेहस्विकायनीचूला' (p. 36).

ACT III. In an Interlude (*Praves'aka*), during the course of conversation between two maid-servants, it is stated that Ganadāsa won in the contest; the King is quite love-sick and Mālavikā is now the more carefully guarded from him. In the next Scene the King enters with the Vidūshaka. The Vidūshaka has found an ally in Bakulāvalikā. She has promised help in furthering the King's suit. In the meantime the King and the Vidūshaka go to the pleasure-garden, where Irāvati, the second Queen of Agnimitra, had invited the King to come, so that they might together enjoy the sport of

wing-riding (दोलाविरोहण). As it happens, Málavikā is deputed by Queen Dhārinī to touch the *As'oka* tree with her foot, a recipe which was supposed to make it blossom early. (The Vidúshaka had contrived to injure the Queen's leg, and she was therefore unable to do this herself). Málavikā was promised a substantial reward (अभिलाषपूर्वविक्रमं प्रसादं p. 44) if the *As'oka* blossomed within five days. Málavikā comes to the garden at the very time, the King and the Vidúshaka go there. She soliloquizes about her own deep passion for the King. Then enters Bakulāvalikā who decorates Málavikā's foot with dyes, anklets, etc. Then comes the King's second wife, Irāvati, in a state of mild intoxication. She and the King, unseen by each other, stand as unobserved witnesses to the conversation between Málavikā and Bakulāvalikā wherein the latter, in accordance with her promise to the Vidúshaka, speaks to her about the King's passion. The King then shows himself, but the love-scene is promptly marred by Irāvati who breaks in upon them, sends off Málavikā, and herself departs in high anger after an altercation.

ACT IV. The King had sent the Vidúshaka to obtain news of Málavikā. He returns and relates how Irāvati called upon Dhārinī and informed her of what had happened. Thereupon Dhārinī at her suggestion had Málavikā and Bakulāvalikā put into a cellar as prisoners, and orders were issued to their guard that they were not to be released unless the Queen's own snake-seal ring was produced by the messenger as guarantee of good faith. The Vidúshaka devises an ingenious scheme to procure their release, and he proceeds to put into execution. The scene is now shifted to where Dhārinī is nursing her injured leg and is attended upon by the Parivrājikā. The Vidúshaka enters, wailing and fainting, pretending that he is bitten by a serpent as he was plucking flowers for the Queen. He is removed for being treated by the famous Physician Dhruvasiddhi, and a message, purporting to come from the latter, is brought in asking for that very snake-seal ring of the Queen, which, it is alleged, is necessary for certain operations connected with the healing treatment. The unsuspecting Queen hands it over to the attendant who takes it to the Vidúshaka, being in his secret. The party then breaks up as the King is called away on urgent business by the minister—another false message. The next Scene discovers the jubilant Vidúshaka relating the success of his ruse to the King. By showing the signet-ring to the guard, Málavikā and Bakulāvalikā were set at liberty. The King now goes to the place where they are staying, and the Vidúshaka mounts guard outside. But the bungling schemer falls asleep, in which condition he is seen by a passing servant, and the news is immediately taken to Irāvati. She thereupon goes to the place, in the hope of finding the King there, from the fact of the

Vidúshaka's presence; but instead she finds Málavikā, Bakulāvalikā and the King—and the whole story of the Vidúshaka's trick is presently made clear to her. While the King is in a fix as to what to do and say next, a welcome diversion is created by the door-keeper bringing in news of an accident to Princess Vasulakshmi, which makes every one hurry off. Málavikā and Bakulāvalikā also depart, their only hope being in the kindness of the Queen, who had promised a reward to Málavikā if the *As'oka* blossomed within five days—which it did, as they just learn.

Act V. In an Interlude (*praves'aka*) the success of Virasena's expedition against the Vidarbha king is announced. In the next Scene, in the presence of the King, the Queen, Málavikā, and others, two captive maid-servants brought from the Vidarbha expedition are introduced, who at once recognize Málavikā. She, it turns out, was none other than the missing sister of Mádhasena. The minister of Mádhasena, one Sumati by name, in the confusion of Mádhasena's capture, took flight with Málavikā and his own sister. But Sumati was attacked by highwaymen while on his way to Agnimitra's capital, and Málavikā and Sumati's sister were separated. Málavikā in the meanwhile was secured from some foresters by Virasena who sent her as a present to Dhārinī, where she was seen and recognized by Sumati's sister, who had turned Parivrājikā and had also happened to attach herself to Dhārinī's court. But she could not give out the identity of Málavikā, as she knew of a prophecy that Málavikā would remain for a year as a servant and then be married to a suitable husband. It is now proposed to bestow one-half of the kingdom of Yajñasena (the King of the Vidarbhas) on Mádhasena. News is also brought of the victory of Agnimitra's son Vasumitra who was employed by Agnimitra's father Pushpamitra to guard his sacrificial horse. The Queen amid general rejoicings, and mindful also of her promise to reward Málavikā, gives her to the King, and gladly consents to their union. After this happy termination of the course of the royal love, the play ends with the customary *Bharatava'kya* [see our note on V. 20], which here takes the form of an expression of general peace and happiness among the King's subjects.

The principal points, it will be noted, in the development of the plot of the play are—(1) the quarrel between the two teachers; (2) the exhibition; (3) the visit of Málavikā to the *As'oka* tree; (4) Bakulāvalikā's revelation to Málavikā of the King's love; (5) Irāvati's interference and the consequent imprisonment of Málavikā; (6) the feigned snake-bite; (7) Málavikā's release by the trick; (8) the love-scene in the fourth Act; (9) the victory of Virasena; (10)



the discovery of Málaviká's identity; and (11) the final union of the lovers with the consent of the two Queens.

## (2) THE AUTHORSHIP OF THE PLAY.

In the early years of the history of Sanskrit literary research some Western scholars, led by Prof. Wilson in his well-known *Select Specimens of the Theatre of the Hindus* (1826-1827), did not accept Kálidása's authorship of the *Málavikágnimitra*. The late Prof. Weber also in his *History of Indian Literature* (1852) first inclined to the same view, but saw reason later to change his opinion, and in the Introduction to his German translation of the *Málavikágnimitra*, published in 1856, he refuted Wilson's theory. He was followed by the late Mr. Shankar Pandurang Pandit, the learned editor of the Play in the Bombay Sanskrit Series<sup>1</sup>, who fully re-examined the question with some additional proofs, and conclusively established that the author of the *Málavikágnimitra* was identical with the poet Kálidása, who wrote the *S'ákuntala*, the *Meghadûta*, and other works, and that he was not *some other* Kálidása as assumed by Wilson. The controversy practically ended with Mr. Pandit's reply and has now become obsolete, being merely of interest to the student of Sanskrit antiquarian research. Briefly it may be re-stated as follows. Although the name of Kálidása is distinctly mentioned in the *Prastávaná* (see p. 2), it was held that he was not *the* Kálidása, the famous author of the *S'ákuntala*, but *a* Kálidása, some later and inferior writer of that name. Three main reasons were adduced in favour of this view, (1) that there is not the "same melody" in the verse of the *Málavikágnimitra* as is found in the *S'ákuntala* and the *Vikramorvasîya*, (2) that there is not the "same fancy" in the thoughts, and (3) that the manners depicted in the play seem to belong to a "degenerate" state of Hindu society.

Now, as regards (1), the appreciation of melody depends upon the musical ear of the reciter, and perhaps it may be a

1. First Ed. 1869, 2nd Ed. 1889. The arguments are set forth in the Preface, which is the same in both the editions.

matter of taste. But Hindu readers (and who are better judges in this respect) have failed to discover this alleged want of melody in the *Málavikágnimitra*, whose verses are as smooth flowing and melodious as any of Kálidása. "The verse in the *Mála*," remarks Mr. Pandit, "is as regular and model-like as that in the two sister-dramas of the poet. The metres too are nearly the same in all the three dramas; so that if they are melodious in the *Śák.* and the *Vik.*, they are not less so in the *Málavikágnimitra*." As regards (2), while it is true that the subject chosen for the drama—the life in the court of a historic prince, with its bare actuality and comparatively scanty concerns—afforded less ground for the play of fancy, it cannot be maintained that there is no fancy in the occasional descriptions met with in the play (*cf.* *सलिलनिधिरिव प्रतिक्षणं मे* I. 11, and others); the fancy is not as high-soaring as in the other two plays, but this can be easily explained by the fact that the *Málavikágnimitra* is apparently an early and therefore immature production of the poet, when his genius had yet to find its highest level, as is indeed evident from the tone of the *Prastávaná* itself. While the third objection about the "depravity" of the manners depicted is, as Mr. Pandit puts it, "little deserved" by the *Málavikágnimitra*. The manners in fact do not differ from those portrayed in the two other plays. *Agnimitra* is as pure and chivalrous in his principles as *Dushyanta* or *Purúravas*. Polygamy is even to this day the privilege of a Hindu, especially of a Prince. And there is nothing illicit in *Agnimitra*'s passion for *Málaviká*, who was a maid-of-honour in attendance on the Queen, and whom he honestly desired to formally install as one of his wedded Queens. Again there is nothing in the character of *Málaviká* herself or of Queen *Dhárinî*, that can truly be called degenerate.

Independently of these objections it may be stated that Indian literary tradition has never questioned Kálidása's title to the *Málavikágnimitra*, but has universally accepted him as the author of the three plays now so well-known. So far as external evidence goes there is nothing to show that the play belongs to another Kálidása; and internal evidence also abundantly proves that all the three plays are written by the same hand. Every great writer has a settled, distinct style

of composition, and the same simplicity and the peculiar Kālidāsian grace of style is observable in all the three plays. Moreover, the same words, phrases, expressions, images and ideas occur so repeatedly and frequently in each, that they unmistakably point to the conclusion of one authorship. Mr. Pandit has collected some of these analogies, and many have been pointed out in the Notes to this Edition, as they occur. The student can easily bring together many more. Some of the commoner ones are, the use of words like उपचार, पुरोभागिन्, परिच्छेद, अत्याहित, पर्युत्सुक, दुर्जात, विभावय, लब्धक्षण, अनात्मज्ञ, स्वरयोग; of phrases like स्वनियोगं अशून्यं कुरु, अस्ति विशेषः, प्रथमः कल्पः, एतावान्मे विभवः; of the word विशेष in *fine composition*, as in the expressions आकृतिविशेष, शिलाविशेष; of the double negative in sentences like न वो न विदितम्, संपत्स्यते न गोपारि नाग्निमित्रे. Some of the commoner conceits are, the trustworthiness—*cum*—cheating of Cupid; the withdrawing of characters off the stage under the feint of driving away young deer; the pigeons sitting on the roofs of houses; the comparison of foliage to fingers, the comparison with the thief caught in the act. Other features, such as the predominance of the *Āryā* metre over others, a modest Introduction, and the shortness and simplicity of the Nāndi, will also strike the student. It should be added, in the end, that no European or Indian *savant* now holds the view once propounded by Prof. Wilson, and the controversy is not likely to be revived again, Kālidāsa's authorship of the three plays being generally accepted without dispute.

### (3) THE SOURCES OF THE PLAY AND ITS HISTORICAL BACKGROUND.

While Kālidāsa in his *Vikramorvas'ya* and *S'ākuntala* based his stories on mythological and epic sources, in the *Mālavikāgnimitra* he has followed a different course. The actual story of the play is of the poet's own invention and is not borrowed from any Pauranic or legendary work.<sup>1</sup> At the same time, however, he has given it a substantially correct

1. The resemblance with the *Kathāsaritsāgara* is striking, but we do not think it is the source; we have discussed this point in the next Section.

historical setting. The Hero Agnimitra and his father Pushpamitra (mentioned in the fifth Act) are real historical personages and some incidents (*e. g.* the sacrifice performed by Pushpamitra) are parts of authentic history, which can be corroborated by independent evidence. It seems that while he invented the plot round which the interest of the piece is centred, Kālidāsa preferred to relate it with Agnimitra and his conquests, the memory of which must have been current and fresh in his day among his audience. It is an interesting point of coincidence that his illustrious successor, Bhavabhūti, also wrote two of his plays—the *Uttararāmacharita* and the *Māhavīracharita*—on mythological themes, but invented a subject of his own for his *Mālati-Mādhava*, which however is more original than the *Mālavikā*. inasmuch as it does not borrow its characters from history.

Before we proceed to consider the details of historical information that are to be gathered from the play, it is necessary to summarize briefly the actual history of that period as ascertained from inscriptional and other reliable records.<sup>1</sup> In 185 B. C. one Pushyamitra,<sup>2</sup> who was the general of the Maurya kings, slew his master Brihadratha, usurped his throne, and founded what is known as the Śunga dynasty which lasted till *circa* 73 B. C. The kingdom of Pushyamitra corresponded roughly to the modern provinces of Bihar, Tirhut and the United Provinces of Agra and Oudh. During the latter years of his reign he came into collision with the Greeks under Menander,<sup>3</sup> whose invasion was finally repelled after a severe struggle. During the progress of this war the outlying southern districts extending to the Narmadā river were governed by his son Agnimitra, who had his capital at

1. What follows is a *résumé* of the account given by Mr. Vincent A. Smith in his excellent *Early History of India* (3rd ed. 1914), chapter VIII.

2. Kālidāsa's spelling is *Pushpamitra*, but °*ya*° is the correct form according to Mr. Fleet and Dr. Bühler. As found in old MSS. the two letters *y* and *ya* may easily be confounded.

3. A relative of the Bactrian King Eukradites, and the then King of Kabul and Punjab, who, desirous of emulating the exploits of Alexander, advanced with a formidable force into the interior of India (B. C. 155-153).

Vidisa' (the modern Bhilsa in Scindia's territory). Agnimitra engaged in a struggle with the King of the Vidarbhas (the modern Berars) whom he succeeded in defeating. Pushyamitra now determined upon performing the famous horse-sacrifice (As'vamedha)<sup>2</sup>, which according to sacred tradition could only be performed by a paramount sovereign. The duty of guarding the horse was entrusted to Agnimitra's son, Vasumitra, who discharged it successfully and well, having defeated certain *Yavana* troops who ventured to challenge him. Mr. Smith adds—"The performance of the solemn rite [राजयज्ञ] probably was witnessed by the celebrated grammarian Patanjali, who alludes to the event in terms which imply that it occurred in his time". According to the semi-mythological stories of Buddhistic writers, Pushyamitra was a determined oppressor of the Buddhists and is said to have savagely persecuted them, and there is some evidence to support these allegations. Pushyamitra died about 149 B. C. and was formally succeeded by his son Agnimitra, who was already ruling as the Viceroy of the Southern provinces. He died after a few years and was succeeded by Vasujyeshtha, probably his brother, who was followed by Vasumitra, presumably that son who valiantly guarded the horse of his grandfather when a young prince. Little is known of the remaining six kings of the dynasty, which lasted for a hundred and twelve years in all.

Coming to the play itself, in addition to the names of Pushya-(pa)mitra, Agnimitra and Vasumitra, which are indisputably historical, Kālidāsa also mentions Vāhataka, the minister of Agnimitra; Vīrasen, Agnimitra's brother-in-law; Yajnasena, the Vidarbha King; Mādhasena, the cousin of Yajnasena; and Sumati, the minister of Mādhasena. These are also probably historical, though not mentioned in available records. A *Maurya-Sachiva* is mentioned at I. 7, who was

1. Mr. Pandit questions the correctness of the statement that Vidisa' was Agnimitra's capital, but is accepted by Mr. Smith. Vidisa' is mentioned as the capital in Act IV. (P. 67 line 2 of this Ed.), but Mr. Pandit ignores the reading विदिशेवतः there, although it is supported by the occurrence of विदिशा again further on.

2. See our notes Act V for a detailed description of this sacrifice and its significance.

probably a minister of King Brihadratha Maurya, slain by Pushyamitra. Vasulakshmi and Dhāriṇi are also probably historical; and the name Mālavikā seems to suggest that she was a princess of the Mālava country. The rest of the characters appear to be invented by the poet. The drama was probably written, as Mr. Pandit conjectures, while the story of Agnimitra's conquests was yet fresh in men's minds and not invested with the hazy mist of legendary obscurity.<sup>1</sup> At the same time, it was not quite so fresh as to make it too recent to be made the subject of a drama. Kālidāsa must have had before him some tradition<sup>2</sup> of Agnimitra's romantic marriage with a Mālava princess, round which he has built a slender edifice of palace-intrigues, finally succeeding into a happy conclusion. The only fact in the drama which appears to be historically untrue and therefore somewhat puzzling is that Pushyamitra is referred to in the play as the General (सेनापति),—of Agnimitra as it may appear, though he was the King. But Mr. Pandit has correctly pointed out that Pushyamitra who was the सेनापति of the Mauryas must be understood to have retained his title even after he founded a kingdom of his own. The *Yavana* band which met Vasumitra on the bank of the *Sindhu* river was no doubt part of the army of Menander. Beyond this the play has no reference to the Greek invasion, but there is a more detailed account of the Vidarbha expedition which starts in Act I, and whose success is announced in Act V. According to Mr. Smith the capital of the S'unga dynasty "presumably" continued to be Pāṭaliputra, as it was the capital of the Mauryas. But Agnimitra's Capital is here stated to be Vidisa' and whether it was originally or afterwards Pāṭaliputra is not known.

1 This fits in with the date 56 B. C. often assigned to Kālidāsa, and the efforts of H. H. Wilson to drag down the composition of the play to the tenth or eleventh (!) century must now be placed in the category of long-exploded theories of early Orientalists.

2 This tradition was most probably oral. Mr. Pandit believes that there must have been extant in the days of Kālidāsa some regular composition (like Bāṇa's *Harshacharita* or Bihlana's *Vikramānkadevacharita*) in which the victory of Agnimitra was celebrated. This is merely a supposition and has nothing to support it.

From the play we also get some information about the extent of Agnimitra's dominion. The Narmadâ river is mentioned as the Southern limit, as Virasena, the brother-in-law of Agnimitra, is stated to have been in charge of a border fortress on this river. In the war with Yajnasena the latter was compelled to cede half his territory to Mâdhavasena ( who became the King's brother-in-law ), and the Varadâ ( modern *ardhâ* ) river was fixed as the boundary of the kingdoms of the two princes. The Northern limit was probably the river *Indhu* near the bank of which Vasumitra beat off the Yavana bands. This Sindhu, as Mr. Smith points out, is not to be confounded with the Indus, but it is the river which now forms the boundary between Bundelkhand and the Rajputana States.

While other accounts have related Pushyamitra's persecution of the Buddhists, there is no direct mention of that fact in the drama. The introduction of the *Parivrâjikâ* ( a female wandering-mendicant of the Buddhistic faith ) goes to show that the play was composed at a time when Buddhism was looked upon with reverence and not with disfavour, since the *Parivrâjikâ* could so easily attach herself to the Queen's court in a position of dignity and trust. The spirit of the play is thus apparently inconsistent with the alleged persecution. Mr. C. H. Tawney conjectures that whatever might have been the attitude or deeds of Pushyamitra, Agnimitra must have been a friend of the Buddhists, and he ingeniously suggests that Agnimitra might have quarrelled<sup>1</sup> with his father upon this very ground. The truth seems to us to be that in any case the strong prejudice against Buddhists must have died down in the days when Kâlidâsa wrote, who, even if he was aware of Pushyamitra's suppression of the Buddhists, must not have thought it advisable to revive the memories of unpleasant persecutions.

The only other important piece of information afforded by the play about ancient Indian history is the mention in the Prologue<sup>2</sup> of three older playwrights *भारत, सौमित्रिक* and *कविपुत्र*. Of Bhâsa thirteen plays have been recently discovered

<sup>1</sup> Cf. the expression *विगतरोपचेत्सा* Act V, which Mr. Pandit has tried to explain in a different and not very satisfactory way.

<sup>2</sup> See our Notes on p. 2.

and published from MSS., but of the other two writers nothing is hitherto known beyond their names. Students of literary parallels will be interested to note that S'ri Harsba, a famous writer who came after Kâlidâsa, very closely follows the *Mâlavikâgnimitra* in his play the *Prizadars'ikâ*, which is a great tribute to the genius of the premier Sanskrit dramatist of ancient India. S'ri Harsba must have honoured Kâlidâsa as much as the latter honoured Bhâsa, Saumilla and Kavi-putra, who no doubt first served as literary models to the young artist whose mature talent was to give the *Śākuntala* to the world.

#### (4) THE RESEMBLANCE TO THE STORY IN THE BRIHATKATHA.

We have said in the preceding Section that the story of the play is of the poet's invention. That is not disputed as regards the main incidents—the quarrel between the Nâtyâchâryas, the exhibition that follows, the Aśoka tree's *dohada* and its fulfilment, and the pretended snake-bite. But it has been pointed out that the story of *Mâlavikâ* in its main outline bears some resemblance to that of *Bandhumatî* alias *Mañjulikâ* in the ancient collection of fables called the *Bṛihat-kathâ*. This *Bṛihat-kathâ* was originally written in the Pâlisâchî language by one Guṇâdhyâ, and is stated to have been equal in extent to our present *Mahâbhârata*. It is now no longer extant and has probably perished along with so many other ancient works. But faithful summaries of it are available in the *Bṛihat-kathâmañjarî* of Kshemendra and in the *Kathâsaritsâgara* of Somadeva Bhaṭṭa. From the latter work we extract the passage<sup>1</sup> that relates to *Bandhumatî*—

किं च बन्धुमतीं नाम राजपुत्रीं भुजाजिताम् ।  
गोपालकेन प्रहितां कन्यां देव्या उपायनम् ॥  
तया मञ्जुलिकेत्येव नामान्येनैव गोपिताम् ।  
अपरामिव लावण्यजलधेरुद्गतां श्रियम् ॥

<sup>1</sup> The King in the passage is Udayana, the sovereign of the Vatsas; the Queen is his consort Vâsavadattâ; Gopâlaka is her brother; and Vasantaka is the King's merry companion, like the *Vidushaka* in plays.

वसन्तकसहायः सन्दृष्टोद्यानलतागृहे ।  
गान्धर्वविधिना युगसुपयेमे स भूपतिः ॥  
तच्च वासवदत्तास्य ददर्श निभृतास्थिता ।  
प्रसुकोप च बद्ध्वा च सा निनाय वसन्तकम् ॥  
ततः प्रवाजिकां तस्याः सखीं पितृकुलागताम् ।  
स सांक्रुत्यायनीं नाम शरणं शिश्रिये वृषः ॥  
सा तां प्रसाद्य महिषीं तया सैव कृताज्ञया ।  
ददौ बन्धुमतीं राज्ञे पेशलं हि सतीमनः ॥

(Kathâsaritsâgara, II. 6. 67-72)

The *Brikathathâ* served as a store-house of plots to many later writers, including Bâna, Śrî Harsha, Bhavabhūti, and Vis'akhadatta as Holinshed's Chronicles did to Shakespeare and other dramatists. It is not originality of the plot that determines genius, but rather the original way of presenting the same. We think, however, that Kâlidâsa could not have connected an *imaginary* love-story with a *historical* character like Agnimitra. His story must have had some basis of fact, some romantic tale of a princess living in disguise at his Court, as we have said in the previous Section. It is hardly likely that the poet would invent a Queen—as Mâlav. becomes one at the end of the play—for Agnimitra, though he could without impropriety invent the details of their *gândharva* marriage. That the story resembles that of Bandhumatî is probably an accident; or perhaps both had a common source. The Bandhumatî—plot is the source of Śrî Harsha's *Priya-darśikâ* which, as we have said before, is largely modelled upon our play.

### (5) TECHNICAL REMARKS.

It should be borne in mind that the elaborate canons found in Sanskrit treatises on dramaturgy, such as the *Das'arûpaka* or the *Sâhitya-Darpana* were evolved at a much later date and finally put into shape after a detailed analysis of the actual existing specimens. The works of early

1. College students and ordinary readers may pass over this and the next Section.

dramatists like Bhâsa and Kâlidâsa will not therefore be found to conform strictly to the minutiae of the numerous divisions of the *Das'arûpaka* or the *Sâhitya-Darpana*, though they follow the broad lines laid down by Bharata and other ancient writers mention of whom is made by Kâlidâsa himself<sup>2</sup>.

The *Mâlavikâgnimitra* belongs to the class of *Rûpakas* called *nâṭaka*. It is divided into five Acts. As regards the three requisites of a play, the *वस्तु* or Plot is *प्रख्यात* or historical in the main outline (*प्रख्यातं इतिहासादेः D.—R.*) The *नेता* or Hero (*Agnimitra*) is *धीरोदात्त* (*महासत्त्वोऽतिगम्भीर-समावानविकल्पनः । स्थिरो निशुद्धाहंकारो धीरोदात्तो दृढव्रतः ॥ ibid*). The *नायिका* or Heroine (*Mâlavikâ*) is *सुधा* (*नववयःकामा रतौ चामा मृदुः क्रुधि । ibid*). The *प्रतिनायिका*s are *धरिणी* and *इरावती*. The *रस* or sentiment is *संभोगशृङ्गार*, with a slight infusion of *हास्य* (in the witticisms of the *Vidûshaka*), *कृष्ण* (in the narration in Act V of the death of Sumati), and *भयानक* (in the description of the gang of robbers, V. 10), which are all subordinate.

As regards the five *अर्थप्रकृतिस*, the five *कार्यावस्था*s (*आरम्भ*, *यत्न*, *प्राप्त्याशा*, *नियताप्ति* and *फलागम*), and the sixty-four divisions of *Nâṭya*, the student is referred to the *com.*, where such of these as occur have been pointed out in their proper places. We shall notice here the five *संधि*s or main stages of the development of the plot. The (1) *मुखसंधि* commences with the *Vidûshaka*'s speech *मयापि तत्तया कृतं*, etc. (p. 12) and extends to the end of Act I. The (2) *प्रतिमुखसंधि* begins with Act II., and extends as far as p. 40, where the *Vidûshaka*'s words *तयापि घटयिष्यामि* indicate the possibility of the lovers' union, and where the (3) *गर्भसंधि* thus opens. It extends to p. 66 where the *Vidûshaka* relates (*cf.* कर्णे । एवमिव ।) the certainty of the acquisition of the Heroine (*नियताप्ति*) and where the (4) *अवमर्शसंधि* begins. It ends with the entrance of the King in Act V with the words *कान्तां विचिन्त्य सुलभेतरसंप्रयोगा* etc. (p. 92), and the rest of the Act is occupied with the last (5) *निर्वहणसंधि*, which unravels all threads and brings the whole to a successful termination. We have followed *Ka'tayavema* in

1. Cf. the verse, justifying the absence of details, which *Ka'tayavema* quotes at p. 24—*न्यूनमप्यत्र येः केचिदङ्गेनैव न दुष्यति । यद्यत्पिष्टु संपातिपरायण्यति तद्विदुः ॥ K.—D. I. 20.*

2. Cf. उपाध्याय भरत, *Vikr. III.*  
M. I. 4.



giving these divisions, but opinions may differ as to the exact lines of demarcation between them.

Examining the actual arrangement of the piece, it will be found that it opens with the customary *Nāndī*—in which important respect the plays of the older dramatist Bhāsa differ from all others. Then in a *Prastāvanā* or Prelude, the Sūtradhāra and his assistant Pāripārśvika briefly state the title of the Play and the occasion (*sc. वसन्तोत्सव*) of its performance. The next scene is called a मिश्रविष्कम्भ or Mixed Interlude, मिश्र because there is one मध्यम पात्र (गणदास) with two नीच पात्र (बकुलावलिका and कौमुदिका). The विष्कम्भ briefly relates past events and suggests what is likely to happen in the immediate future (वृत्तवर्तिस्यमाणानां कथाशानां निर्देशकः). Then the Act (first) proper begins, and it is followed by the second Act. But between the second and third Acts is placed a प्रवेशक, another kind of Interlude, which resembles the Vishkambha except that it never comes at the beginning of the first or at the end of the last Act, and that it is occupied with नीच characters only (मधुकरिका and समाहितिका as here). There is no Interlude in Act IV, but a प्रवेशक is again prefixed to Act V, where मधुकरिका and सारतिका relate the events. The play then ends with the usual valedictory *Bharatavākya*. (V. 20.)

#### (6) TIME-ANALYSIS OF THE PLAY.

From the prophecy related by the Parivrājikā in Act V, Mālavikā is known to have spent exactly one year in the position of a servant. After a few months after she enters Agni-mitra's palace, towards nearly the end of her stay, she is seen by him in a portrait (p. 5.) After that he asks the Vidāshaka to discover some means of seeing her in person. The actual action of the play begins on the day, when the King after a consultation with his ministers orders an expedition to proceed against the Vidarbha King. Immediately afterwards the Vidāshaka comes to see him. The conversation of Bakulāvalikā with Kaumudikā and Ganadāsa, given in the Vishkambha, takes place some day between the King's seeing Mālavikā in the portrait and his interview with the minister. It is impossible to determine the length of this interval. It may be about a fortnight. It is not possible also to find out

the exact interval of time between the day of the Vishkambha and the day when the Act begins.

The first Act begins in the morning (because the second Act ends in the noon of *the same day*) of some day, just before the advent of spring. The discussion that follows about the respective claims of Ganadāsa and Haradatta leads *immediately* to an exhibition which forms the subject of the next Act.

The second Act begins the same day (*cf. मुद्रङ्गशब्द एव न उक्त्यापयिष्यति* ... हन्त । प्रवृत्तं संगीतकम् pp. 22-23), about an hour later, the time required for the necessary arrangements in the theatre. It ends by mid-day. (*Cf. उपारूढो मध्याह्नः* ... सर्वैरुल्लेखैः समन्त्रैः दीप्यते सप्तसतिः । p. 34).

The third Act begins with a Praves'aka in which two maid-servants refer to Mālavikā as "एषु दिवसेषु" अउभूतमुक्तेव मालतीमाला म्लायमाना (p. 38); this seems to point to about a fortnight as the interval between the second Act and this Praves'aka, which is also borne out by the description of the King's physical condition in the s'l. शरीरं क्षामं स्यात् etc., p. 39. The Act proper, in which the *dohada* of the As'oka tree is fulfilled, begins the same day as the Praves'aka, because in the latter Madhukarikā is described as going to the Queen to inform her of the As'oka's *dohada*, and the Queen must have, without any loss of time, deputed Mālavikā, as the As'oka's blossoms were already overdue चिरायमाणकुसुमोद्गमस्य etc. p. 38). The Queen promises a reward to Mālavikā if the As'oka would blossom within *five nights* (p. 44 पञ्चरात्राभ्यन्तरे etc.); the mention of this period makes it easier to determine the time of the next two Acts. In this Act the season is stated to be early spring (pp. 42—43.) Irāvati discovers Mālavikā and the King together near the As'oka, and she leaves the place in anger. That very day, or more probably the next day, she must have gone to Dhārinī and got Mālavikā put into the cellar (p. 64) at once.

The fourth Act begins the *next day* after this imprisonment, as appears from the Vidāshaka's words ह्यः किल तत्रभवती-रवती etc. (p. 64), and the time must be afternoon (*cf. आतपाक्रान्तोऽपहृद्देशः* p. 72). Before the Act ends it is announced that the As'oka has blossomed *before* the five nights have passed away (अपूर्णे एव पञ्चरात्रे दोहदस्य मुकुलेः संनद्धस्तपनीयाशोकः p. 87); and this announcement must have been made towards the close of the third day. The fact that Bakulāvalikā mis-

takes the stick thrown by Nipunikā on the Vidūshaka's body for a snake ( see p. 84 ) also shows that it was getting dark, and that night was approaching.

The events of the fifth Act begin in the morning of the next day. For the Praves'aka makes mention of the money sent by the Queen to be given as Dakshinā to the Brāhmaṇas; and this is done in the morning. Again, the Pratihārī sent by the Queen to invite the King finds him in the judgment-hall ( p. 91 ); this also shows that it was morning time.

The festivities in honour of the Aśoka ( p. 93 ) must have been held immediately after the announcement was made, and the Act ends on the same day.

Thus the whole action of the drama covers a period of about three weeks, counting from the King's interview with the minister in Act I., or of about five weeks if we count from his first sight of Mālavikā in the portrait. The state of the season also points to the same conclusion. It was *प्रथमावतीर्ण* ( see p. 41 ) in the 3rd Act, while it is described as *किञ्चित्परि-वृत्तयौवन* ( p. 94 ) in the fifth, which shows nearly a month had passed from the time of the setting in of the season. The student will also notice ( though the fact has nothing to do with the actual time or season in which the story is placed ) that the play was first put on the stage on a day in the latter half of Phālguna, at the commencement of the *Vāsanta* festival ( *मालविकाग्निमित्रं न.म नाटकं अस्मिन्वसन्तोऽसवे प्रयोक्तव्यम्* p. 2 ).

### (7) GENERAL CRITICISM.

The *Mālavikāgnimitra* is essentially a love-play; it is not only the shortest, but also the earliest of Kālidāsa's dramas; probably the earliest of all his works, as the rest of them show a technical skill, a poetical power, and a general command over smooth and brilliant expressions which must belong to a maturer period of development. As we have shown elsewhere this play presents all the graces and special peculiarities of Kālidāsa's style of composition, though everywhere in a cruder form than are to be found, for instance, in the *Sākuntala* or the *Meghadūta*, showing the young writer cautiously feeling his way along the path of poetic composition, Kālidāsa especially excelled in his similes, which he mostly draws from his keen observation of Nature and natural phenomena ( *cf.* in this play

सलिलनिधिरिव प्रतिक्षणं मे &c. I. 11; मधुरस्वरा परभुता भ्रमरी च विबुद्धचूतमङ्गिन्यौ । कोटरमकालवृष्ट्या प्रबलपुरोवातया गमिते ॥ IV 2; धाराभिरातप इवामिहतं सरोजं दुःखायते मम मनः सुखमश्नुते च । V. 3; and others which the student should notice ). Whether in prose or in poetry, his language is perfectly free from all the unnaturalness, the bad taste, and the extravagance and the artificiality of latter-day Sanskrit. The stanzas of poetry interspersed in his plays are often lyrical gems of the highest beauty. The *Mālavikā*, however, compares unfavourably with the other two plays of Kālidāsa in respect of style; for the two plays are throughout more finished, more polished, and more smooth-flowing; in other respects also the *Mālavikā* will be found to be on a lower level, though the reasons for the inferiority are part of the very design of the play. Thus the *Sākuntala* and the *Vikram* are in some parts set in a background of beautiful natural scenery, and the whole of the fourth Act of the latter play is a long description of Nature's splendour; this element is practically absent in the *Mālavikā*. The mythological hero is almost always more charming and more interesting in the eyes of the Hindu audience steeped in sipritual traditions; and the semi-divine of the *Vikram* will be proportionately more attractive than the humdrum court-intrigues of the *Mālavikāgnimitra*. In truth it is the conventional plot of a royal love that has spoiled the play—we are speaking comparatively—and failed to gain for it appreciative plaudits from a large circle of readers. We make no apology for quoting Prof. Rider<sup>1</sup> on this point, with whom we are in complete agreement:—

" Criticism of the large outlines of this plot would be quite unjust, for it is completely conventional. In dozens of plays we have the same story; the king who falls in love with a maid-servant, the jealousy of his harem, the eventual discovery that the maid is of royal birth, and the addition of another wife to a number already sufficiently large. In writing a play of this kind, the poet frankly accepts the convention; his ingenuity is shown in the minor incidents; in stanzas

1. " Kalidasa: Translation of Shakuntala and Other Works " ( Dent's *Everyman's Library* ). In this book, which the student will find suggestive and useful, the learned author has given full translations of the *Sākuntala* and the *Meghaduta*, and summaries and criticisms of other works.

of poetical description, and in giving abundant opportunity for graceful music and dancing. When the play is approached in this way, it is easy to see the *griff du lion* in this, the earliest work of the greatest poet who ever sang repeatedly of love between man and woman, troubled for a time but eventually happy." (P. 114).

There is one more point of importance which we must deal with before we bring this detailed survey of the *Mélaulikâgnimitra* to a close. Treating as it does of human figures of a world not far removed in time from that of its composition, it gives us glimpses of the state of society as it existed in Kâlidâsa's day. Much has been said of the polygamy of his heroes, which seems strange and shocking to Western critics; but the practice is a part of the social structure of the Hindus, and still continues to some extent in the households of Indian princes. Not only that it was never considered a sin, but there was no trace of immoral and impure tendencies even in polygamous couples; compare the fine sentiment expressed by Agnimitra in अनातुरोक्त-नयोः प्रसिध्यता समागमेनापि रतिर्न मां प्रति । परस्परप्राप्तिनिराशयोर्वरं शरीर-नाशोऽपि समातुरांगयोः (III. 15). The highest sense of chivalry and courtesy prevailed towards the fair sex, who in turn considered their husbands as their all-in-all (see V. 19). Kâlidâsa was a court-poet and he has made us familiar with the atmosphere of royal *Darbârs* of his age. India was a rich, prosperous and well-governed land, in spite of its being occasionally infested by robbers (V. 10); extensive commerce was carried on by merchants travelling in caravans. Literature and fine arts flourished under royal patronage. The play abounds in references to dancing, music, painting, and general *Śilpa*. Teaching was not a mercenary profession but was considered as a sacred duty (I. 16, 17). There are references to the वेदव्याख्यान (I. 15), कामतन्त्र (p. 86, cf. also Bakulâvalikâ's dîvya in Act III.) The King shows great respect to his ministers who have studied treatises on Politics and are consummate politicians (I. 8). Medicine was practised in all its branches; Dhruvasiddhi was a court-physician and a poison-specialist; physicians laid down times for meals, which the poet is careful to impress upon his audience through the Vidûshaka ( उच्चित्वेलातिष्ठन्ने चिकित्सका दोषमुदाहरन्ति p. 35 ); and the cures for a snake-bite given in Act IV have not been

superseded by better ones even in these days of Western Medical discoveries. As in the twentieth century so in the days of Kâlidâsa astrology seems to have been largely in popular favour; the references to that science are rather numerous देवचिन्तकेविज्ञापितो राजा । सोपसर्गो वो नक्षत्रम् etc. p. 73; यावद्भारको राक्षसिवातुवकं प्रतिगमनं न करोति p. 62; आयुर्निमित्तं दक्षिणां देवी दक्षिणीयेः परिग्राहयति p. 90 ); and even the *Parivrâjikâ* holds fast to her belief in a *Sâdhu's* prophecy (Act V). The introduction of the Buddhist nun Kausikî, who is honoured by such titles as पण्डिता and भगवती, shows that the Buddhist persuasion was held in reverence, and in this connexion the comment of Agnimitra who calls it a सज्जनस्य पन्थाः (p. 101) is very significant.

## ( 8 ) THE PRINCIPAL CHARACTERS.

### AGNIMITRA.

King Agnimitra, the hero of the Play, is of the type technically called *Dhîrodâtta*—brave and noble-minded. Some critics call him an unheroic hero, a reckless voluptuary and a hypocrite. But we do not think his character deserves to be painted in such bad colours. The play is set in an atmosphere of courtly life favourable to love-intrigues ( we should rather say love-matters ), and therefore it offers no opening for the display of king-like qualities, such as undaunted courage or high political wisdom. We see Agnimitra, however, twice in his political capacity; once when he orders the Vidarbha expedition in Act I., which he does with the approval of his ministers and in accordance with standard treatises on policy—an act which bears clear testimony to his high sense of self-respect and kingly dignity, ; and again in the last Act, where his generosity towards the conquered foe is displayed when he restores Yajûasena to half of his kingdom : while the fact that he had a body of good ministers who respected him and whom he consulted on all important

1 There is little room for doubt that the *Parivrâjikâ* was a Buddhist nun, although no word corresponding to Buddha or Buddhism is to be found in the play. A widow, who puts on red garments, and takes to the life of a wandering mendicant after the death of her husband, is not and was never acknowledged as following the Brâhmanical religion.

matters ( see p. 103 कत्याणी देवस्य बुद्धिः । मन्त्रिपरिषदोऽप्येवमेव दर्शनम् । ) shows that he was an adept in state-policy.

The principal trait of his character, however, as depicted in the play, is दाक्षिण्य or 'equal and impartial behaviour towards all his queens.'<sup>1</sup> He himself states that it is almost a sacred family tradition with kings of his line to be दक्षिण, and this is amply borne out by his acts. He is afraid to wound the feelings of his Queen even where his own passion is concerned and which he could have done with impunity. ( Cf. केवलं चारिण्याः चित्तं रक्षन्प्रभुत्वं न दर्शयति p. 38 ); the Vidúshaka, too, compliments him on his *Dákshinya* 'so well known in the palace' ( अन्तःपुरप्रतिष्ठितं दाक्षिण्यं p. 41 ). And if we find him telling small lies to keep up appearances ( cf. सुन्दरि न मे मालविकया कश्चिदर्थः । etc. p. 60. नाहंति कृतापराधो..... इति मोक्षिते मयैते IV. 17 &c. ), we can excuse him; for it is due to this *Dákshinya*. Although he loved Mál., he did not like to marry her without making sure that she too loved him as well, and even then he accepted her only when she was presented to him by the senior Queen herself. It is, therefore, sheer hazard to call him a reckless voluptuary. Beyond his gallantry, however, there is very little in his character which impresses us; and in this respect he compares unfavourably with the other two heroes of the poet, Dushyansa and Purúravas. We might explain it on the score of the smallness of the play and the want of variety in the sequence and character of the incidents. Moreover, Agnimitra was a mortal, while Dushyanta and Purúravas had more picturesqueness about them because of their semi-divine powers. Both Dushyanta and Purúravas had access to Indra's court and distinguished themselves by assisting the King of gods; Agnimitra's conquests are gained for him by his generals, and again they do not form part of the actual action of the play, as Purúravas' encounter with the demon in Vikr. I. does. The characters of Dushyanta and Purúravas are set in further relief by the beautiful portraits of their sons; while, although there was an excellent opportunity for introducing Vasumitra in Act V, the poet seems somehow to have neglected it. In fact it seems it was the poet's object to portray in Agnimitra the character of a King, purely mortal, who being left free from the cares of state could turn his attention to luxury and domestic happiness.

1 अनेकासु नायिकासु अवैषम्येण स्नेहानुवर्ती पक्षिणी नायकः । ( Pratiaparudriya ).

## THE VIDU'SHAKA.

Next to the King the Vidúshaka is the most important person in the audience. If the play is put on the stage we think the audience will take the greatest interest in him and his doings, not merely because of the fun provided but also because all the more exciting incidents of the drama are designed and executed by him with singular skill and fore-sight. He it is who starts the ball-rolling by bringing Gaṇadāsa and Haradatta together at loggerheads. He takes the Parivra'jikā in his confidence and secures also Bakulāvalikā's help in the matter. When Málavikā's examination is over, he contrives to detain her on the stage, so that the King may look at her for a longer time. He manages that the Queen has a fall, so that the As'oka's *dohada*-fulfilment comes to be entrusted to Málavikā; and the snake-bite trick is an invention of his own fertile brain. It is thus, and not without reason, that the King considers him his कार्यान्तरसचिव ( p. 12 ), and also pays him the respect due to a Bráhmaṇa ( सिद्धिदर्शिनः ब्राह्मणस्य वचः p. 49 ), though very likely he was a *Brahmabandhu* as Irāvati calls him in her wrath ( p. 57 ), He is represented as being especially in terror of snakes ( मुजंगभीरु p. 83 ), and, like all other Vidúshakas plays, exceedingly fond of eating ( पानभोजनं त्वस्य p. 35 ), drinking ( सीधुपानोद्धेजितस्य मत्स्यण्डिका p. 44 ), and sleeping ( p. 79 ). He is supposed to be dull-witted ( cf. मन्दोऽप्यमन्दतामेति etc. p. 33 ), and in common with court-fools he does not hesitate to call himself a want-wit ( मन्दस्य मे p. 78 ; मुढा जातिः p. 33 ), evidently for the sake of fun; for we know that he is not such a fool as he is supposed or as he calls himself to be. He is a successful schemer. His witticisms are never indelicate or coarse, and will always produce smiles and titters in the audience; the following are some of these—

- p. (18) भवति पश्याम उरभ्रसंपातम् ।  
 (18) अन्योन्यकलहितयोर्मत्तहस्तिनोरैकतरस्मिन्ननिर्जिते कुत उपशमः ?  
 (26) उपस्थितं नयनमधु संनिहितमक्षिकं च ।  
 (32) प्रथमं ब्राह्मणस्य पूजा कर्तव्या । सा ननु वो विस्मृता ।  
 (33) " किमिति त्वमाभरणं ददासि "—परकीयमिति कृत्वा ।  
 (59) " वयस्य का प्रतिपातिरत्र "—किमन्यत् । जड्घावलमेव ।  
 (60) कर्मयुहीतेन कुम्भीलकेन संधिच्छेदे शिक्षितोऽस्मीति वक्तव्यं भवति ।  
 (62) यावदङ्गारको राशिभिषानुवक्रं प्रतिगमनं नु करोति ।

The Vidūshaka in the Mālavikāgnimitra thus compares more favourably with the Vidūshaka in the other two plays where he occupies a minor place. In the Vikramorvaśīya the Vidūshaka does little to help the King's suit; on the contrary he dissuades Purūravas from what he calls 'the pursuit of a mirage'; and when he is forced to help the King in dispelling his longing he does it unwillingly. While in the Śākuntala he does not even see the Heroine, much less does he assist Dushyanta in obtaining her. In the Mālavikāgnimitra the Vidūshaka proves himself a resourceful and most practical person and he comes on the stage in every one of the five Acts, so indispensable he is to the development of the story. In the Vikramorvaśīya the Vidūshaka is absent from the stage during two out of the five Acts, and in the Śākuntala during four out of the seven; as a matter of fact, he appears in these two plays more as a conventional appendage than as a necessary person of the drama.

#### MA'LAVIKĀ.

Of the female characters, the three ladies, Mālavikā, Dhārinī and Irāvati, present three different types of Heroines. The poet has given us in Mālavikā the model of a lovely, pure-minded, and accomplished girl. Her uncommon beauty not only makes conquest of the King's heart at once, but rouses the admiration even of the jealous Irāvati (स्थाने अङ्कितं मम हृदयं p. 55). She is nobly-born, and though only from 14 to 16 years old (for she is called दारिका and बाला in the play) she displays great self-command, as we never hear her complaining of her position as a servant; she respects and fears Dhārinī as befits the age and position of the latter (cf. देवीं चिन्तयित्वा वेपथे मे हृदयम् p. 87). Being young she is naturally timid; for she betrays fear even at the recital (p. 100 तूणीरपङ्क- etc.) of the description of the robbers' attack. She is highly endowed with natural gifts, and Ganadāsa compliments her as परमनिपुणा मेधाविनी च (p. 8). She has a tender heart; her affection for the King is shown when, as soon as the alarm is given of the supposed presence of a snake, she follows him with भर्तः मा तावत्सहसा निष्काम । सर्प इति भण्यते (p. 83); at the same time she is very modest (p. 79 ससावसं तिष्ठति; p. 80 संश्लेषं परिहरति). Her naive simplicity is best seen when she becomes angry with the King in his portrait (p. 76). There can be no com-

parison between her and उर्वशी or शकुन्तला, since Mālavikā was a princess grown up in the tender, educative atmosphere of a royal home, while उर्वशी was a heavenly courtesan and शकुन्तला a hermit girl living in rural surroundings.

#### DHĀRINĪ.

Dhārinī, the crowned Queen, is an elderly lady of about thirty-five or so, as she has a son, Vasumitra, who is old enough to command an expedition. She is represented as an ideal A'ryan wife who regards her husband as her all-in-all, and who subordinates all personal comforts to his happiness. As befits her age, she is sober and steady in her affection, and is entirely free from violent spasms of jealousy such as visit the younger and more irascible Irāvati. Her jealousy is mild and temporary, and no severer taunt escapes her lips than the remark अहो अविनय आर्यपुत्रस्य which, it may be noted is not uttered aloud, but to herself. The language she uses in finding fault with the King is also more becoming (यदि राजकार्येष्वपीदृश्युपायनिवृणता आर्यपुत्रस्य ततः शोभनं भवेत्). Her love for the King is too deep-rooted and long-established to be ruffled by the slight tempest of a new passion; the King also knows this when he says मद्वेसात्पुत्रस्य धारिण्याः पूर्वचरितैः संमान्यत एतत् (p. 93), and the Parivrājikā's description of her (p. 109) as a भर्तृवत्सला साध्वी is no empty compliment. Her sense of courtesy and propriety is shown on p. 67 when the King goes to see her and she tries to get up even when her foot is paining. Her nature is unsuspecting and she quite readily parts with the snake-seal ring without thinking twice. Last of all, she is very kind and forgiving at heart. She shows more concern than any one else, when Vidūshaka's life was supposed to be in danger. It is true that she imprisoned Mālav. and Bakulāv., but it was at the instigation of and out of deference to the wishes of Irāvati; she relents almost immediately afterwards (cf. न मे एष मत्सरस्य कालः p. 82) and voluntarily offers Mālavikā to the King. There is no Queen in the Śākuntala; but Ausīnarī in the Vikramorvaśīya is her prototype. Ausīnarī too, of her own accord, gives her sanction to the union of Purūravas and Urvasī with the words अद्यप्रभृति यां स्त्रियमार्यपुत्रः प्रार्थयते या चार्यपुत्रस्य समागमप्रणयिनी तया सह मया प्रीतिवन्धेन वरितं तस्यम् (Vik. III. p. 82). But Dhārinī's picture as drawn here is better finished and more dignified and impressive than Ausīnarī's.



## IRĀVATĪ.

Irāvati offers a great contrast to Dhārinī. She is more jealous, more hot-tempered and less disposed to overlook the faults of the King. Being youthful and the King's favourite, she is very quick at scenting an intrigue, and the King's remark *निसर्गनिष्ठः स्त्रियः* fits her perfectly (p. 41). The poet has represented some of her unseemly acts as being to the influence of drink, e. g. her sudden and somewhat un-ladylike interruption with the words *गृय गृय* (p. 59), and her being ready to strike her husband when exasperated by the words of Vidūshaka (p. 61); her unforgiving temper, which the King very properly characterizes as *दीर्घरोषता* (p. 65), is shown throughout her treatment of Mālavikā. She induces Dhārinī to put her in chains. She is dissatisfied when Dhārinī proposes to liberate Mālavikā and indirectly indicates her disapproval of it (p. 82), and even when Mālavikā's high descent is known and the Queen formally gives her to the King, she declines to be reconciled with her; for instead of coming herself, she is content with sending a half-hearted, halting message of lukewarm congratulations.

## PARIVRĀJIKĀ.

Coming to the two remaining female characters of importance, we might say that they—the Parivrājikā and Bakulāvalikā—between them accomplish pretty much the same that is done by Kāmandaki with the help of Avalokitā and Lavāngikā in Bhavabhūti's *Mālatī-Mādhava*, though of course Kāmandaki's business was more intricate and a heavier responsibility rested on her. The Parivrājikā is a woman of remarkable fortitude and patience. When she loses her brother Sumati, instead of despairing she does what was necessary, and chalking out her future course goes in the habiliments of a *Sanuyāsini* and attaches herself to the court of Agnimitra, where by her learning she gets the title of *पठितकौशिकी* (see p. 17). Her prudence and foresight are well brought out by the fact that after she sees Mālavikā at the palace, she does not make the disclosure at once, but knowing that Mālavikā was loved by the King, patiently awaits the course of events, doing what she could, to lead them to a happy termination. With this object in view she assists a good deal in an indirect way towards the furtherance of the scheme formulated by Vidūshaka in Act I. Her skill in the practical arts is

demonstrated by her various remarks in Act I. (e. g. *शिष्टा क्रिया कस्यचिदात्मसंस्था* etc. s'l. 16), by her judgment on Mālavikā's performance (II. 8) and by the Queen's words *यत् त्वं प्रसाधनार्थं वहसि* etc. (p. 93). Her knowledge of the science of medicine is well indicated by the remedy she suggests for the cure of snake-bite; see p. 68. She is called *पीठमर्दिका* on p. 16 and we have fully discussed the significance of the title in our Notes, to which the student may refer.

## BAKULĀVALIKĀ.

Bakulāvalikā being struck with Mālavikā's superior charms and accomplishments (cf. *अतिक्रामन्तीमिवरावतीं पश्यामि*), takes interest in her well-being and readily enters into Vidūshaka's plot to accomplish the King's object and promises her full help to him. She is pleased when Māla. is praised (see p. 9 *यावदस्य आर्यस्य परितोषः &c.*). She fosters her love for the King and acquits herself creditably of the task entrusted to her, for which see pp. 52-54. The success of her artful measures elicits the King's remark *स्थाने प्राणाः कामिनां दूत्यधीनाः* (p. 54), and she is a good though not a perfect type of the class of *निसृष्टार्था दूती*s referred to by Sanskrit writers (cf. *बकुलावलिके, दिष्ट्या दूत्याधिकार-विषया संपूर्णा ते प्रतिज्ञा* p. 84).

## Important Abbreviations.

- अ० रं०—Appāshāstrī Rāshiv-  
dekar (commentator).  
*Amara*, or *Ak.*—Amarakos'a.  
*Amaru.* Amarus'ataka.  
*Bg.*—Bhagavadgītā.  
*Bh.*—Bhartṛihari's Śatakas\*.  
*Bhaṭṭi.*—Bhaṭṭikāvya\*.  
*Brih.-S.*—Brihatsamhitā of  
Varāhamihira.  
*Brih.-Up.*—Brihadāraṇyako-  
panishad.  
*Cf.*—Compare.  
*Chap.*—Chapter.  
*Com.*—Commentary; Com.—  
Commentator.  
*D.-K.*—Daśakumāracharita\*.  
*D.-R.*—Das'arūpaka.  
*Git.*—Gitagovinda.  
*H.-Ch.*—Harshacharita.  
*Hitop.*—Hitopadeśa\*.  
*Kād.*—Kādambarī\*.  
*Kāt.*—Kāṭayvema (Com-  
mentator).  
*Kathā.*—Kathāsaritsāgara.  
*Kāv.*—Kāvyaḍars'a of Daṇḍin.  
*Kir.*—Kirātārjuniya (I-III)\*.  
*K.-P.*—Kavyaprakāśa.  
*Kum.*—Kumārasambhava\*.  
*Madhyam.*—Bhāsa's Madhya-  
mavyāyoga\*.  
*Mah.-Bh.*—Mahābhārata.  
*Mālav.*—Mālavikāgnimitra\*.  
*Mall.*—Mallinātha.  
*Māl.-M.*—Mālatīmādhava\*.  
*M.-S.*—Manusmṛiti.  
*Megh.*—Meghadūta\*.
- Mk.*—Mṛichehkhakaṭika.  
*Mudrā.*—Mudrārākshasa\*.  
*M.-W.*—Sir M. Moiner—  
Williams.  
*N.-Ch.*—Naishadhīyacharita.  
*Pāp.*—Pāpini's Ashtādhyāyī.  
*Pāñchar.*—Bhāsa's Pāñcha-  
rātra\*.  
*Pt.*—Pāñchatantra\*.  
*Ragh.*—Raghuvams'a\*.  
*Rām.*—Rāmāyana.  
*Ratn.*—Ratnāvalī\*.  
*Rig.-V.*—Rigveda.  
*Ritus.*—Ritusamhāra\*.  
*S.*—Śātra.  
*Sāk.*—Śākuntala.  
(Of Kālidāsa)\*.  
*Sāmkhya.-K.*—Sāmkhyakarikās  
of I'svarakṛishṇa.  
*Sāk.-D.*—Sāhityadarpana.  
*S.-K.*—Siddhānta-Kaumudī.  
*Sis.*—Śisupālavadha.  
*S. P. P.*—S. P. Pandit (Editor  
of the Mālav.)  
*Sub.*—Subhāshita.  
*Svap.*—Bhāsa's Svapnavāsa-  
vadatta.  
*Svet.-Up.*—Śvetāśvatara  
Upanishad.  
*Up.*—Upanishad.  
*Uttar.*—Uttararāmacharita\*.  
*Var.*—Varābamihira.  
*Vārt.*—Vārttika.  
*Vepī.*—Venī-sambhāra\*.  
*Vid.*—Viddhas'ālabhañjikā.  
*Vik.*—Vikramorvasīya\*.

\* Ann. tated by the Editor.

## Dramatis Personæ.

### MALES.

- सूत्रधारः—The stage-manager.  
पारिपाश्विकः—The assistant of the Sūtradhāra.  
राजा (अग्निमित्रः)—The Hero, the King of Vidiśā.  
विदूषकः (गौतमः)—A Brāhmaṇa, the King's personal friend  
and court-wit.  
अमात्यः (वाहत्वः)—The chief minister of Agnimitra.  
हरदत्तः (आचार्यः)—A dancing-master attached to the Court.  
गणदासः (आचार्यः)—Another dancing-master attached to the  
Court, and a rival of Haradatta.  
कञ्चुकी (मौदूत्यः)—The Chamberlain.  
सारसिकः—A servant of Queen Dhāriṇī.  
वैतालिकः (०कौ)—A bard (or bards) attached to the Court.  
Attendants.

### FEMALES.

- मालविका—The Heroine, sister of Mādhavasena.  
धारिणी (देवी)—The principal wife of Agnimitra, and  
the Queen.  
इरावती—Another wife of Agnimitra, junior to Dhāriṇī.  
परित्राजिका (कौशिकी)—A female ascetic, attached to Dhā-  
riṇī's court.  
प्रतीहारी (जयसेना)—The door-keeper of the palace.  
बकुलावलिका—A maid-servant of Queen Dhāriṇī and a friend  
of Mālavikā.  
कौशुदिका, नागरिका—Maid-servants of Dhāriṇī.  
निपुणिका—A maid-servant of Irāvati.  
समाहितिका—A servant of the Parivrājikā.  
उद्यानपालिका (मधुकरिका)—Gardener of the *Pramadavana*.  
ज्योत्सिका— } Artisans from Yajñasena's Court;  
मदनिका— } originally the maid servants of Mādhavasena.  
Attendants.

## OTHER PERSONS MENTIONED.

यज्ञसेन—The King of the Vidarbhas.

माधवसेन—A cousin of Yajñasena, and the brother of Mālavikā.

सुमति—Mādhavasena's minister.

पुष्पमित्र—Agnimitra's father.

वसुमित्र—Agnimitra's son.

वीरसेन—Agnimitra's brother-in-law, the brother of Queen Dhārinī.

मौर्यसचिव—'The minister of the Mauryas'—the brother-in-law of Yajñasena.

धुवसिद्धि—A Court physician, specialist in toxicology.

वसुलक्ष्मी—A princess in the palace.

माधविका—A maid-servant, keeper of the underground cellar.

चन्द्रिका—A maid-servant of Irāvati.

## SCENE.

Vidiśā and the adjoining gardens.

## भूमिका ।

निर्गतासु न वा कस्य कालिदासस्य सूक्तिषु ।  
प्रीतिर्मधुरसार्द्रासु मञ्जरीष्विव जायते ॥

—वाणस्य ।

साकूतमधुरकोमलविलासिनीकण्ठकूजितप्राये ।  
शिक्षासमयेऽपि मुदे रतलीलाकालिदासोक्ती ॥

—आचार्यगोवर्धनस्य ।

इह खलु सकलविद्याकलाकलापादिपीठेऽस्मिन्भारते वर्षे निजयशःपुरभीकृत-दिगन्तरालः प्रतिभाशालिनः परःशता महाकविपदमारूढाः कवीश्वराः स्वकृतिमण्डनै-र्वाग्वधुं मण्डयन्ति स्म । तेषामपि कीर्तिशालिनां सुधाञ्जुरिवोद्भुपुञ्जमध्यगतः कालिदासोऽम्यपदमारोहतीति सर्वेषां प्राचीनार्वाकनानां पण्डितानामभ्युपगमः । “पुरा कवीनां गणनाप्रसङ्गे कनिष्ठिकाधिष्ठितकालिदासा । अद्यापि तत्तुल्यकवेरभा-वादनामिका साऽर्थवती बभूव ॥” इति सुविश्रुतं सुभाषितमेवात्र निदर्शनम् । अयं च कविचक्रच्छामणिः मालविकाग्निमित्र-विक्रमोर्वशीय-शाकुन्तलाख्यानि परस्पर-पेक्षयावरमध्यमोत्तमगुणानि त्रीणि रूपकाणि, मेघदूत—कुमारसंभव—रघुवंशाभि-धानि च त्रीणि सुललितपदविन्यासानि काव्यानि निबबन्ध । ऋतुसंहाराख्यं खण्डकाव्यमप्येतदीयमेवेति प्रायो वादः । नलोदय—श्रुतबोध—शृङ्गारतिलकादयश्च बहवोऽन्ये प्रबन्धाः कालिदासकृतितया प्रसिद्धा अपि न कालिदासीयकाव्यगुण-विशेषकक्षामवगाहन्त इति परकर्तृत्वमेवैतेषां पण्डितैः प्रस्थापितम् । कालिदासीया अन्येऽपि केचित्प्रबन्धाः कालवशमित्वाधुना विनष्टाः स्युरित्येतदपि कल्पयितुं शक्यम् ।

एवं सत्यप्ययं महाकविः कं देशं स्वजन्मनालं चकार, कौ वास्य धन्यौ पितरौ, कस्मात्क वाऽसौ विद्याधिगमं कृतवानित्यादि याथातथ्येन नैवैतर्हि ज्ञातुं शक्यते । केवलमयं कृतवियो लब्धमहाकवियशाः श्रीमतो विक्रमादित्यस्य राज्ञः सदसमलं-चकारेति किंवदन्त्योपलब्धम् । उक्तं च केनापि—“धन्वन्तरिक्षपणकामरसिंहशङ्खवे-तालभट्टघटकर्परकालिदासाः । ख्यातो वराहमिहिरो नृपतेः सभायां रत्नानि वै वररुचिर्नैव विक्रमस्य ॥” इति । विक्रमादित्यश्च शालिवाहनशाकात्प्राक् १३५ मितेऽब्दे राज्यपदमारूढ इति तद्विदुषां निर्णयः । अयमेवास्य कवेः कालः इति मन्यामहे । केचित्तु यूरोपीया ऊरीकृतसंशोधनकर्माणः संख्यावन्तः कविरयं क्रिस्तीयशकस्य प्रथमशतकादूर्ध्वमित्यपरे चतुर्थपञ्चमशतकयोरन्तरालेऽभवदिति तर्कयन्ति तदहो संशयगहनविनष्टः कविकालाभ्युहः ।



श्रीमता कालिदासेन सर्वत्रापि वैदर्भी रीतिरेवावलम्बितात्मकृतिषु । तामिमां रीतिं श्रीबिह्वण इत्थं वर्णयति—“ अनप्रवृष्टिः श्रवणाभृतस्य सरस्वतीविभ्रमजन्मभूमिः । वैदर्भीरीतिः कृतिनामुदेति सौभाग्यलभप्रतिभूः पदानाम् ॥ ” इति । ईदृश्यस्य कवेर्वश्या वाक् यत्—“ श्लेषः प्रसादः समता माधुर्यं सुकुमारता । अर्थव्यक्तिरुदारत्वमोजः-कान्तिसमाधयः ॥ ” इति दण्डयुक्ताः सर्वेपि काव्यगुणाः समुसल्लसन्त्यस्य निबन्धेषु । तत्रापि प्रसादः शेखरीभूतः । रसश्च शृङ्गारो मूर्धन्यत्वेन कालिदासीयग्रन्थेषु समुपनिबद्धः । उपमाचातुर्येण कल्पनाविशालत्वेन पदमाधुर्येणासमासभूयस्त्वादिगुणैः सर्वाङ्गीणमनोज्ञतयास्य प्रबन्धानामयमितरकविभ्यः सुतरां श्लाघ्य इति जानन्त्येव सुधियः । आहुश्च रसिकाः—“ उपमा कालिदासस्य ” इति ।

एतन्मालविकामित्रं नाटकं शाकुन्तल-विक्रमोर्वशीयापेक्षया हीनगुणमित्युक्तं प्राक् । अस्य पञ्चाङ्काः । अस्मिन्नपि पदघटना तथा मधुरवर्णोपेता यथा सर्वत्र द्राक्षापाक एवोपलभ्यते । न क्वचिदपि ‘ नारिकेलफलसमितत्वं ’ वचसाम् । तथा चेदं तत्र तत्रानुप्रासैः क्वचित् श्लेषादिभिः कुत्रचनोचितैरलंकारैराथैश्चोद्भासितम् । अत्र नायकोऽभिभिन्नो धीरोदात्तः । नायिका मालविका बाला मुग्धा च । संभोगशृङ्गारः प्रधानो रसः । इतिवृत्तं चास्य प्राय ऐतिहासिकमंशतः कविकल्पनोत्पादितं च । अस्मिन्नाटके वर्णितं कथावस्त्वङ्कविभक्तं सारांशतः सुलभावगमार्थमत्रोपनिबध्यते—

**प्रथमाङ्के** तावदादौ नान्दीपठनम् । ततः प्रस्तावनायां सूत्रधारपरिपार्श्विकौ कालिदासकृतिमालविकामित्रं नाम नाटकं वसन्तोत्सवसमये प्रयुज्यत इति कथयतः । ततश्च नाटकारम्भः । तत्र चेटीद्वयसंकथायाः “ अथैकदा विदिशाधीशो राजाऽभिभिन्नो देव्या धारिण्याः परिजनमध्यगतां चित्र आलिखितां कामपि समुपारूढनवयौवनं कन्यकां प्रेक्ष्य तद्रूपमोहितः संस्तस्या नामधेयादिकं राज्ञीं पप्रच्छ । सा तु साशङ्का राजस्तां निगूहितुमात्तप्रयत्ना न किमप्युत्तरं ददौ । किं तु कुमार्यां वसुलक्ष्म्या बालभावसुलभेन चापत्येन मालविकेत्यस्या नामेति राज्ञे कथितम् ” इत्यंशो विष्कम्भकादवगम्यते । अथ च मालविकागतैकमना राजा तां द्रष्टुकामो विदूषकेण सह मन्त्रयित्वा धारिण्या देव्या आसनचरीं परिव्राजिकां पण्डितकौशिकीं च स्वपक्ष आकार्यं प्रयोगं कृतवान् । तद्यथा—विदूषको जनितपरस्परविज्ञानसंघर्षयोर्नाट्याचार्ययोर्हरदत्तगणदासयोः कलहमुत्पाद्य तन्निर्णयाय तौ नृपसमीपं प्रापयामास । तत्र च पण्डितकौशिक्या ‘ प्रयोगप्रधानं नाट्यशास्त्रम् । उपदेशदर्शनात्निर्णयः । अतो द्वाभ्यामपि युवाभ्यां प्रेक्षागृहे ङ्गीतरचनां कृत्वा शिष्यासंक्रान्त उपदेशो दर्शयितव्यः ’ इति निश्चितम् । राज्ञा देव्या च धारिण्या यथाकथंचित्तदनुमते च ।

**द्वितीयाङ्के** गणदासशिष्या मालविका नाट्यशालायां नृताभिनयपूर्वकं शर्मिष्ठायाः तैरङ्गं चतुष्पदं वस्तु गायति—“ दुर्लभः प्रियस्तस्मिन्भव हृदय निराशमहो अपाङ्गको मे प्रस्फुरति किमपि वामः । एष स चिरदृष्टः कथमुपनेतव्यो नाथ मां पराधनां

त्वयि गणय सतृष्णाम् ॥ ” इत्येवंरूपम् । तत्र ‘ जनमिममनुरक्तं विद्धि ’ इति अहमेव प्रार्थनान्याजमुक्त इति राजा मन्यते स्म । एवं तस्यापि तस्यामनुरागातिशयः समजनीति स एवाङ्कान्ते स्पष्टयति “ सर्वान्तःपुरवनिताव्यापारप्रतिनिवृत्तहृदयस्य । सा वामलोचना मे स्नेहस्यैकायनीभूता ॥ ” इत्यनेन पद्येन ।

**तृतीयाङ्के** तावत् अन्योन्यसंघर्षितयोर्नाट्याचार्ययोः समानागमित्वेऽपि शिष्यागुणविशेषेण गणदासः प्रशंसित इति, दृढं च मालविकायां सामिलाषो राजा राजन्यपि मालविकेति कौलीनं सर्वत्र राजकुले प्रसृतम्, इति च प्रवेशकादुपलभ्यते । अत्रान्तरे विदूषकेण राज्ञो मनोगतं मालविकायाः सख्यै बकुलावलिकायै ज्ञापयित्वा तस्याः साहाय्यं प्रार्थितं तयापि चास्यै प्रतिश्रुतम् । अथ च प्रमदवनपालिका मधुकरिका चिरायमाणसुकुलोद्गमस्य तपनीयाशोकतरोर्देहदं पादताडनरूपं धारिष्ये निवेदयामास । किं तु सरुजचरणत्वात्स्वयं तन्निर्वर्तयितुमशक्नुवती सा तत्र मालविकां न्ययोजयत् । यदि चासौ पञ्चरात्राभ्यन्तरे कुसुमं दर्शयति तदाहमभिलाषपूरयितुं प्रसादं दास्यामीत्यपि देव्या तस्यै प्रतिज्ञातम् । अथ मालविकागतचित्तो राजा सविदूषकः प्रमदवनं प्रविष्टः । तत्र च मालविका बकुलावलिका चाशोकदोहदपूरणार्थमुपागते । अमुं प्रस्तावमुपलभ्य बकुलावलिकया मालविकाया राजन्यनुरागः सुदूरमारोपितः । लतान्तरितः सविदूषको राजा सर्वमेतदालोक्य यावदात्मानं दर्शयति तावत्प्रमदवने दोलाधिरोहणार्थं कृतसंकेता राज्ञो भोगिनी नायिकेरावत्यपि तत्रस्थैतदवलोकयन्ती तत्कालमात्मानमदर्शयत् । तां दृष्ट्वा संप्रान्तं राजानं च भृशं निर्भर्त्स्यानुनीयमानापि प्रसादमगृहीत्वा सा कुपितैवापससार ।

**चतुर्थाङ्के** देवी धारिणीं विज्ञाप्येरावत्या मालविकाबकुलावलिके बन्धनं कारिते भूगृहे निक्षिप्ते च । भूगृहव्यापृता माधविका च देव्या संदिष्टा—मम नागमुद्रिताङ्गुलीयकमदृष्ट्वा न मोक्तव्ये एते इति । वृत्तान्तमिमं विदूषकमुखेन श्रुत्वा परं खिन्नतामापन्नो राजा ‘ अप्यत्र कश्चिदुपकमः स्यात् ’ इति विदूषकं पृष्ठवान् । अरितं परं कर्णे कथयामीत्युक्त्वा तथा कृतवन्तं तं ‘ प्रयुज्यतां सिद्धये ’ इति सपरितोषं राजा विसर्जयामास । स्वयं च प्रवातशयननिषण्णां देवी धारिणीं द्रष्टुमगात् । ततो विदूषकः केतकीकण्टकैर्दशपदसदृशमात्माङ्गुष्ठे छिद्रयित्वा ‘ सर्परूपेण कालेन दष्टोऽस्मि ’ इत्याक्रोशन् राज्ञोऽन्तिके निषवेगमलीकमेव रूपयामास । तं च राजा ध्रुवसिद्धेर्विषवैद्यस्य विज्ञापनानुरोधेन तत्सकाशं नीयतामयमिति निष्कमयामास । ततश्च ‘ ध्रुवसिद्धिर्विज्ञापयति उदकुम्भविधाने सर्पमुद्रितं किमपि कल्पयितव्यम् । तदन्विध्यताम् ’ इति तस्मादागतं संदेशं श्रुत्वा ब्राह्मणजीवितस्य संशयदोलाख्यया जातकातर्या देवी स्वयमेवात्मनो नागमुद्राङ्गुलीयकं संप्रमादत्तवती । तच्च लब्ध्वा विदूषकेण मालविकाबकुलावलिके बन्धनान्मोचिते । मालविकां च समुद्रगृहं नीत्वा तत्र राज्ञा तां संगमयांचकार । अत्रान्तरे भूयोऽपीरावती उपचारातिकमस्य प्रमार्ज-

नार्थे चित्रगतमार्यपुत्रं प्रसादयामीति कृत्वा तदेव समुद्रगृहं प्राप्ता राजानं मालविकया सह कृतप्रणयं निर्भर्त्सयितुमारिभे । किं तु पिङ्गलवानरेण त्रासिताया वसुलक्ष्म्याः प्रकृत्यनवस्थानमस्मिन्नेव समये प्रतीहार्या निवेदितं ज्ञात्वा सर्वे सत्वरं निष्कान्ताः । कातरहृदया शङ्किता च मालविकापि तदैवाशोकमुकुलोद्गमवार्तां श्रुत्वा प्रतिश्रुतप्रसादाया राश्याः सत्यप्रतिज्ञतां प्रति जातप्रत्यया किञ्चिदाश्वस्तचित्ता सख्यासह निरगात् ।

पञ्चमाङ्के तावत् 'राज्ञोऽग्निमित्रस्य दण्डचक्रेण वशीकृतस्तस्यामित्रो विदर्भराजो यज्ञसेनः' इति प्रवेशकाज्ज्ञातम् । पश्चात् देवी धारिणी प्रतिज्ञातार्थसंपादनाय मालविकां परिव्राजिकया विवाहनेपथ्येन मण्डयित्वा ताभ्यां सह प्रमदवनं जगाम । नृपं च तत्राशोकप्रसूनलक्ष्मीसमवलोकनव्यपदेशत आनीतवती । अस्मिन्च समये विजितविदर्भनाथविषयादुपायनत्वेनानीते द्वे शिल्पकारिके तत्र कञ्चुकिना प्रवेशं कारिते । ते च मालविकां परिव्राजिकाविषामार्यां कौशिकीं च प्रत्यभिजज्ञाते । ततः कौशिक्या ताभ्यां चाशेषो वृत्तान्तः श्रावितो यस्मान्मालविका राजदारिका माधवसेनस्य कनीयसी भगिनी चेति ज्ञातम् । अत्रान्तरे च राज्ञः पित्रा पुष्पमित्रेण प्रेषिताल्लेखादात्मजं वसुमित्रं सर्वत्र विजयिनं निशम्योभावपि देवो देवी च प्रहृष्टौ । धारिणी च पारितोषिकव्याजेन राज्ञे मालविकां प्रादाद्राजापि तां सत्रीडं ससमानं च परिजग्राहेति सर्वे शुभोदकत्वेन समाप्य कविरये भरतवाक्यमुपन्यबध्नात्— "आशास्यमीतिवि-  
गमप्रभृति प्रजानां संपद्यते न खलु गोप्तरि नामिमित्रे " इति ॥

अथ

## मालविकाग्निमित्रम् ।

प्रथमोऽङ्कः । अमृतानां

अग्निमित्रे

एकैश्वर्ये स्थितोऽपि प्रणतबहुफले यः स्वयं कृत्तिवासाः  
कान्तासंमिश्रदेहोऽप्यविषयमनसां यः पुरस्ताद्यतीनाम् ।  
(अष्टाभियस्य कृत्स्नं जगदपि तनुभिर्विभ्रतो नाभिमानः) अष्टाभियस्य  
(सन्मार्गालोकनाय व्यपनयतु स वस्तामसीं वृत्तिमीशः ॥ १ ॥)

मौसम्य  
नाद  
मानविसा

वेदादीनां विद्यदानां विद्यानां जन्महेतवे ।  
पार्वतीपरतन्त्राय परस्मै वस्तुने नमः ॥  
भाषयं नाम् सैमप्रमीदशमतिज्ञेद्वैकपात्रं यतो  
वीरं काटयवेम उद्धतरिपुध्वंसे नियुज्य स्वयम् ।  
नित्यं नन्दति नर्तनैरभिनवैः कान्तैर्वसन्तोत्सवैः  
संतानाभ्युदयैः कुमारगिरिभूप्रालो नृपालोत्तमः ॥

राजा  
अग्निमित्र

अत्र कविः कालिदासः प्रारिप्सितस्य ग्रन्थस्याविघ्नेन परिसमाप्त्यर्थमिष्टदेवता-  
स्मरणपूर्वकमाशिषं प्रयुङ्क्ते—एकैश्वर्यं इत्यादि । स ईशः परमेश्वरः सन्मार्गालोक-  
नाय सन् प्रशास्तो मार्गः पन्था मोक्षमार्गस्तस्यालोकनाय दर्शनाय वो युष्माकं तामसीं  
तमःसंबन्धिनीं वृत्तिं प्रवृत्तिं व्यपनयतु अपाकरोत्विति संबन्धः । कथंभूत ईशः ।  
युः प्रणतबहुफले । बहुनि फलानि यस्मात्तत्तथोक्तं । प्रणतानां प्रणामं कृतवताम् ।  
भक्तानामित्यर्थः । बहुफलं तस्मिन् । एकैश्वर्यं । ईश्वरस्य भाव ऐश्वर्यम् । एकं  
मुख्यम् । अनन्यसाधारणमित्यर्थः । तच्च तदैश्वर्यं च । तस्मिन् स्थितोऽपि अग्निमित्रे-  
श्वर्ययुक्तोऽपीत्यर्थः । स्वयम् आत्मना कृत्तिवासाः कृत्तिश्वर्म वासो वसनं यस्य स  
तथोक्तः । यः कान्तासंमिश्रदेहोऽपि कान्तया स्त्रिया संमिश्रः संमिश्रितो देहः शरीरं  
यस्य स तथोक्तः तादृशोपि सन् । अविषयमनसाम् न विद्यन्ते विषयाः शब्दादयो  
येषां तान्यविषयाणि तानि मनांसि येषां ते तथोक्ताः तेषाम् । यतीनां संयमिनीं पर-  
स्तात् परः श्रेष्ठः । 'दिवशब्देभ्यः सप्तमीपञ्चमीप्रथमाभ्यो दिग्देशकालेवस्तातिः' इत्यस्ता-  
तिप्रत्ययः । अष्टाभिस्तनुभिः पृथिव्यादिभूतिभिः । [ पृथिवी सलिलं तेजो वायुराकाश  
एव च । सूर्याचन्द्रमसौ सोमयाज्ञी चेत्यष्टभूतयः ॥ इति याज्ञवः । ] कृत्स्नं सर्वं जगत्  
लोकं विभ्रतोऽपि धारयतोऽपि यस्य अभिमानः प्रणयो ममत्वं न भवति । एषु विशेषणेषु  
विशेषाङ्कारिणास्य लोकातिशायित्वमुक्तं भवति । [ समधरा वृत्तम् । ] १ ॥ अत्र

निष्कल्पितः अथिभिः माण्डविक्रमिभिः तं  
विद्युत्तं नार्य

मालविकाग्निमित्रे  
मं जीते वाचं सूतीतम्  
(मोन्दन्ते)

सूत्रधारः—(नेपथ्याभिमुखमवलोक्य ।) मारिष इतस्तावत् ।  
(प्रविश्य)

पारिपाथिकः—भाव अयमस्मि । विदुषांश्च  
सूत्रधारः—अभिहितोऽस्मि विद्वत्परिषदा कालिदासप्रथितवस्तु

(मालविकाग्निमित्रं) नाम नाटकमस्मिन्वसन्तोत्सवे प्रयोक्तव्यमिति ।  
वदन्त्यतां (संगीतम्) ।

पारिपाथिकः—मां तावत् । प्रथितयशासां मांसकविपुत्रसौमि-  
लकादीनां प्रवन्धानतिक्रम्य वर्तमानकवेः कालिदासस्य किर्यायां कथं  
परिषदो (बहुमानः) ।

प्रणतबहुफलकैश्वर्यस्यिन्त्या कान्तासमिश्रणेन जगद्गणेन ईश इत्यनेन च लोकौ-  
त्तरः कश्चिद्राजास्मिन्नाटके वर्ण्यत इति सूच्यते । सन्मार्गालोकनायेत्यनेनात्र कश्चि-  
न्मार्गाभिनयः प्रतिप्राद्यत इति सूच्यते । मार्गो नाम नाट्यविशेषः । यथोक्तम्—  
'मार्गोऽपि देशी तद्भेदः कथितो नाट्यवेदिभिः । अत्र मार्गो भवेन्नार्य नाट्य-  
वेदाकलक्षणम् ॥' इति । एष नान्दीशोकः । नान्यादिलक्षणं तु शाकुन्तल-  
व्याख्यान एवाभिहितम् । अत्र 'पदादिनियमोऽपि वा' इति विकल्पापदादिनिय-  
माभावः ॥ अथ प्रस्तावनां विवक्षुस्तदङ्गयोः प्ररोचनामुखयोः प्ररोचनां प्रस्तौति—  
नान्द्यन्ते सूत्रधार इत्यादिना । मारिष इतस्तावत् । आगम्यतामिति शेषः ।  
नटः सूत्रधारो मारिष इति वाच्यः । 'सूत्री नटेन भावेति तेनासौ मारिषेति च ।'  
इत्युक्तत्वात् । परिपाथे यथा भवति तथा वर्तते इति पारिपाथिकः । नट इत्यर्थः ।  
'परिमुखं च' इत्यत्र चकाराङ्कः । अभिहितोऽस्मीत्यादि । विद्वत्परिषदा  
विदुषां निपाथितो परिषत्सभा तथा । अनेन सभाप्रशंसा कृता । कालिदासप्रथित-  
वस्तु कालिदासेन प्रथितं वस्तु कथा यमिस्तत्तथोक्तम् । [मालविकया सहितः अग्नि-  
मित्रः मालविकाग्निमित्रः तमधिकृत्य कृते नाटकं मालविकाग्निमित्रम् ।] अधिकृत्य  
कृते ग्रन्थः इत्यर्थः । यथा मालतीमाधवम् । वसन्तोत्सव इत्यनेन कालनिर्देशः कृतः ।  
संगीतं तोयत्रिकम् । तथा चोक्तं संगीतरत्नाकरे—'नृतं गीतं तथा वाद्यं त्रयं  
संगीतमुच्यते ।' इति । आरभ्यतां प्रयोक्तुं यतः किर्याताम् ॥ मा तावत् । मा इति  
निवारणे । मास-कविपुत्र-सौमिलकाः प्राक्तनाः कवयः । प्रवन्धान् रूपकाणि ।  
अतिक्रम्योल्लङ्घ्य । परिहृत्येत्यर्थः । कालिदासस्य कालिदासनामधेयस्य कवेः ।  
किर्यायां कृतो रूपके । कथं बहुमान आदरातिशयः । कथमित्याक्षेपः । विवेक-

१ अस्मात्प्राक्-अनुमानावतरण इति एकमिदं पु०- २ विद्वत् इति नाम्नि कश्चिद्  
३ अग्निमित्रम् ४ भाष ५ मासकविसौमिलकविमिश्राः; धावकसौमिकवि०; माससौ-  
मिलकवि० ६ कृतो; कृतो किं कृतो बहुमानः; किर्यायामां द्रष्टुं कथं

प्रतिज्ञास्य प्रशंसा

२२ नमः प्रथमोऽङ्कः । उपजातिः ३

सूत्रधारः—(अयि विवेकैव श्रान्तमभिहितम्) पश्य । पुराणमित्येव न साधु सर्वं न चापि काव्यं नवमित्यवद्यम् ।  
सन्तः परीक्ष्यान्यंतरद्भ्रजन्ते मूढः परप्रत्ययनेयबुद्धिः ॥ २ ॥

पारिपाथिकः—आर्यमिश्राः प्रमाणम् ।

सूत्रधारः—तेन हि त्वरतां भवान् । शिरसा प्रथमगृहीतामाज्ञामिच्छामि परिषदः कर्तुम् ।  
देव्या इव धारिण्याः सेवादक्षः परिजनोऽयम् ॥ ३ ॥

प्रस्तावना ।  
(ततः प्रविशति चेटी ।)

चेटी—आज्ञप्तास्मि देव्या धारिण्या । अचिरप्रवृत्तोपदेशं चलिंतं

विश्रान्तं विवेकदुर्बलम् । विवेकशून्यमित्यर्थः । क्रियाविशेषणं चैतत् । पुराणमिति ।  
सर्वं काव्यं कवेः कर्म । कृतिरित्यर्थः । पुराणमित्येव पुराणत्वादेव साधु रम्यं न भवति ।  
नवमिति च नवत्वादेव अवद्यं गह्वं न भवति । [अवद्यपथ्य इति निपातनात्साधु ।]  
किं तु सन्तो विद्वांसः [प्रेक्षावन्त इत्यर्थः] । परीक्ष्य पुराणं नवं च काव्यं गुणतो  
दोषतश्च परामुस्य अन्ततस्तयोरेकं पुराणं नवं वा । गुणयुक्तमित्यर्थः । भजन्ते  
स्वीकुर्वन्तीत्यर्थः । मूढः अज्ञस्तु परप्रत्ययनेयबुद्धिः परस्यान्यस्य प्रत्ययेन ज्ञानेन  
नेया प्राप्या बुद्धियस्य स तथोक्तः । अनेन कविकाव्यप्रशंसा कृता । [उपजातिः  
छन्दः ।] ॥ २ ॥ शिरसेत्यादि । शिरसा मूर्ध्ना प्रथमगृहीतां पूर्वस्वीकृताम् ।  
शिरसो ग्रहणेन भक्त्यातिशयो गम्यते । परिषदः सभाया आज्ञां शासनं कर्तुं  
निर्वर्तयितुमिच्छाम्यभिलषामि । अत्रोपमामाह—धारिण्या देव्याः । धारिण्या नाम  
कथानायकस्य पत्नी । तस्या आज्ञां सेवादक्षः परिचर्यानिपुणः अयं पुरोवर्ती परिजन  
इव । परिचारको जनः परिजनः । अनेन पात्राक्षेपहेतुः प्रयोगातिशयो नाम मुक्ता-  
ङ्गमुक्तं भवति । [तदुक्तं दशरूपके—एषोयमित्युपक्षेपात्सूत्रधारप्रयोगतः । पात्र-  
प्रवेशो यत्र प्रयोगातिशयो मतः ॥ इति । आर्या छन्दः ।] ॥ ३ ॥ प्रस्तावना ॥  
[तल्लक्षणम्—नटी विदुषको वापि पारिपाथिक एव वा । सूत्रधारो सहिताः संलाप  
यत्र कुर्वते ॥ चित्रैर्वाक्यैः स्वकार्यैः प्रस्तुताक्षेपिभिमियः । आमुखं तत्तु विज्ञेयं  
नाम्ना प्रस्तावनापि सा ॥ इति । [कविनिर्दिनीमङ्गलभमाणः कथोपयोगितया  
प्रथमं मिश्रविक्रमं नामाथोपक्षेपकं प्रस्तौति—ततः प्रविशतीत्यादिना ।  
[अचिरं प्रवृत्त उपदेशो यस्य । नाट्यमन्तरण अवस्थानुकृतिर्नाट्यं तदुद्दिश्य ।]

१ अयः २ विवेकशून्यं ३ बकुलावलिका

नटी विदुषको वापि पारिपाथिक एव वा ।  
सूत्रधारो सहिताः संलाप यत्र कुर्वते



नाम नाट्यमन्त्रिण कीदृशी मालविकेति नाट्याचार्यमार्थगणदासं प्रष्टुम् ।  
तत्तावत्संगीतशालां भच्छामि । ( इति परिक्रमति । ) ( क )

( ततः प्रविशत्याभरणहस्ता द्वितीया चेटो । )

प्रथमा—( द्वितीयां दृष्ट्वा । ) सखि कौमुदिके कुतस्त इयं धीरता  
यत्समीपेनाप्यतिक्रामन्तीति दृष्टिं न ददासि । ( ख )

द्वितीया—अहो बकुलावलिका । सखि इदं देव्याः शिल्पिसका-  
शादानीतं नागमुद्रापनाथमङ्गुलीयकं श्लिषं निध्यायन्ती तवोपालम्भे  
पतितास्मि । ( ग )

बकुलावलिका—स्थाने खलु सज्जति दृष्टिः । अनेनाङ्गुलीयकेन  
उद्भिन्नकिरणकेसरेण कुसुमित इव तेऽग्रहस्तः प्रतिभाति । ( घ )

कौमुदिका—सखि कुत्र प्रस्थितासि । ( ङ )

( क ) आणत्तादि देवीए धारिणीए । अहरण्पउत्तविदेसं चैल्लिअ णाम णहंअ  
अन्तरिण कीरिस्सी मालविकात्ति णह्णारिअ अज्जगणदासं पुच्छिदु । तां दावि  
संगीतसालं गच्छहि । ( ख ) हला कौमुदीए कुदो दे इअ धीरता जं समीपेण  
वि अदिक्रामन्ती इदो दिष्टि ण देसि । ( ग ) अम्ही बउलावलिका । सहि इदं  
देवीए सिपिसआसादो आणोदं णाअमुद्रासणाहं अङ्गुलीअअं सिण्णिदं णिज्जाअन्ती  
तुह उवाल्मभे पडिदहि । ( घ ) अणे खलु सज्जदि दिष्टी । इमिणा अङ्गुलीअएण  
उद्भिण्णकिरणकेसरेण कुसुमिदो विअ दे अग्रहस्तो पडिमादि । ( ङ ) हला  
कहि पत्थिदा सि ।

अन्तरेणेत्ययं निपात उद्देशार्थं वर्तते । चलितं नाम नृत्यविशेषः । तदुक्तम् 'तदेवतच-  
(च्छ)लितं नाम साक्षाद्यदभिनीयते । व्यपदिश्य पुरावृत्तं स्वाभिप्रायप्रकाशकम् ॥'  
इति ॥ चतुर्विधाभिनेयवयज्जातिस्वरसंभृतम् । शृंगाररसभूयिष्ठं सलयं चलितं विदुः ॥  
इति व्याख्यानतरम् । हला—हेलेति सख्या आह्वाने 'हण्डे हण्डे हलाह्वाने नीचा चेटो  
सखी प्रति ।' इत्यमरः । शिल्पी-सुवर्णकारविशेषः । नागमुद्रया-नागविषहारिमाणि-  
रचनाविशेषेण सनाथं युक्तम् । श्लिषं सप्रेम । निध्यायन्ती पश्यन्ती । उद्भिन्नाः किरणा  
एव केसरः किञ्चला यस्य तेन । कुसुमितः जातकुसुमः । कुसुमान्यस्य संजातानि ।  
'तदस्य संजातं तारकादिभ्य इतच्' इति इतच् । अग्रहस्तः अग्रश्वसो हस्तश्चेति  
समानाधिकरणः समासः । हस्ताग्राग्रहस्तयोर्गुणसुगुणितोर्भेदाभेदादिति नामनः । ]

१ अपरा चेटो आमर०, २ अडराणपीदा ललिअणा०, ३ ललिअं (ललिके); मुच०-  
४ जाव (यावत्), ५ समीपे वि, ६ सण्ण, ७ ठणे सज्जदे दे, ८ तुम कहि.

बकु०—देव्या वचनेन नाट्याचार्यमार्थगणदासमुपदेशग्रहणे कीदृशी  
मालविकेति प्रष्टुम् । ( क )

कौमु०—सखि ईदृशेन व्यापारेणासंनिहितापि दृष्ट्वा किल  
सा भर्त्रा । ( ख )

बकु०—आम् । देव्याः पार्श्वगतः स जनश्चित्रे दृष्टः । ( ग )

कौमु०—कथमिव । ( घ )

बकु०—शृणु । चित्रशालां गता देवी प्रत्यग्रवर्णरागां चित्र-  
स्वामाचार्यस्यावलोकयन्ती तिष्ठति । तस्मिन्नन्तरे भर्त्रोपस्थितः । ( ङ )

कौमु०—ततस्ततः । ( च )

बकु०—ततश्चोपचारानन्तरमेकासनोपविष्टेन भर्त्रा चित्रगताया  
देव्याः परिजनमध्यगतामासन्नतरां (-चरां) तां प्रेक्ष्य देवी पृष्ट्वा । ( छ )

कौमु०—किमिव । ( ज )

बकु०—अपूर्वेयं दारिका आसन्ना च देव्या आलिखिता  
किं नामधेयेति । ( झ )

( क ) 'देवीए वअणेण णह्णारिअं अज्जगणदासं उवदेशग्रहणे कीरिस्सी  
मालविकात्ति पुच्छिदु । ( ख ) सहि ईरिसेणै वावारेण असंणिहिदा विं दिट्ठा  
किल सा मट्ठिणा । ( ग ) आम् । देवीए पास्सगदो सो जणो चित्ते दिट्ठो ।  
( घ ) कहं विअ । ( ङ ) सुणाहि । चित्तसालं गदा देवी पच्चगवण्णराअं चित्त-  
लेहं आअरिअस्स ओलोअन्ती चिट्ठदि । तस्सि अन्तरे भट्ठा उवट्ठिदो । ( च )  
तदो तदो । ( छ ) तदो अ उवआराणन्तरं एक्कासणोवविट्ठेण भट्ठिणा चित्तगदाए  
देवीए परिअणमज्जगदं आसण्णअरं तं पेक्खिअ देवी पुच्छिददा । ( ज ) कि विअं ।  
( झ ) अपुंवा इअं दारिआ आसण्णा अ देवीए आलिहिदा किंणामहेअत्ति ।

ईदृशेन नाट्योपदेशग्रहणरूपेण । असंनिहितां परोक्षे स्थितेत्यर्थः । भर्त्रा राज्ञा ।  
नीचे राजा एव वक्तव्यः । तदुक्तं-भट्टेति चाधमेः इति । ] आमित्यङ्गीकारे । [ प्रत्ययः  
वर्णरागः रजनद्रव्यरागो यस्याः चित्रलेखां चित्रनिर्मितिं देव्या इति शेषः । उपचारानन्तरं  
भर्त्रोपस्थिते उचितादरदर्शनानन्तरम् । नाम एव नामधेयं किं नामधेयं यस्याः सा

१ सुणाहि दे०; देवीए एव, २ नाडआ, ३ दास देखिदु, मालविकात्ति, ४ ईदि-  
सन्ना०; विट्ठा कहं एसा, ५ वि सा कहं मट्ठिणा, ६ एतज्जगति कचित्, ७ अन्ती चिरं-  
आलोअन्ती जाव चिट्ठिदि तहि दाव भट्ठा, ८ आसण्णदारिअ, आसण्णपरिअरिणी  
नक्खिअ, ९ किति १० अपुव्वहत्ता, ११ तुह आसण्णा आलि०; आसण्णालि०.



कौमु०—[आकृतिविशेषेणादरः पदं करोति] ततस्ततः । (क)

बकु०—ततोऽवधीरितवचनो मर्ता शङ्कितो देवीं पुनः पुनरप्यनवन्दुं

वृत्तः । ततो यावद्देवी न कथयति तावत्कुमारी वसुक्षम्याख्यातम् ।

आवृत्त एषा मालविकेति । (ख)

कौमु०—(सस्मितम् ।) सदृशं खलु बालभावस्य । अतः परं

व्ययम् । (ग)

बकु०—किमन्यत् । संप्रतं मालविका सविशेषं भर्तृदर्श-

नपथादक्ष्यते । (घ)

कौमु०—सखि अनुतिष्ठ आत्मनो नियोगम् । अहमप्ये-

तदङ्गीयकं देव्या उपनेष्यामि । (इति निष्क्रान्ता ।) (ङ)

बकु०—(परिक्रम्यावलोक्य च ।) एष नाट्याचार्य आर्यगणदासः

संगीतशालातो निष्क्रामति । यावद्स्मायात्मानं दर्शयामि । (च)

(इति परिक्रामति ।)

(प्रविश्य ।)

गणदासः—[कामं खलु सर्वस्यापि कुलविद्या बहुमता] न

पुनरस्माकं नाट्यं प्रति मिथ्यागौरवम् । कृतः ।

(क) आकृतिविशेषेषु आचरो पदं करोति । ततो ततो । (ख) ततो

अवधीरितवचनो भर्ता शङ्कितो देवीं पुनो पुनो वि अणुबन्धुं पवुत्तो । ततो जाव

देवी न कहेदि दाव कुमारी ए वसुलच्छोए आन्वखिखदं । आवृत्त एसा मालविकेति ।

(ग) सरिसं खु बालभावस्य । अतो वरं कहेदि । (घ) कि अणुं । संप्रतं

मालविका सविसेस भङ्गिणो दंसणपहादो रक्खीअदि । (ङ) हला अणुचिट्ठ

अत्तणो णिओअं । अहं वि एदं अङ्गुलोअं देवीए उवणइस्सम् । (च) एतो

गट्टाअरिओ अज्जगणदासो संगीदसालादो णिक्कम्मदि । जाव से अत्ताणं दंसमि ।

किनामधेया । आकृतीनां विशेषा आकृतिविशेषाः । तेषु पदं करोति उत्पद्यते । ]

[ अवधीरितं प्रत्युत्तरादानेनावगणितं वचनं यस्य । अनुबन्धुं निर्वन्धेन प्रष्टुम् । ]

आवृत्तिति । 'मंगिनीपतिरावृत्तः' इत्यमरः । बालभावस्य बालबुद्धेः । संप्रतं

योग्यम् । दर्शनस्य पन्थाः दर्शनपथः तस्मात् । ] 'अपुत्रा इव दारिद्र्या' ।

इत्यारभ्य दंसणपहादो रक्खीअदि इत्यन्तेन वाक्यकदम्बकेन गम्यमानो

मालविकागौरवो रत्नोऽभिलाषोऽत्र नाटके बीजमित्यनुसन्धेयम् ॥ [ अक्रामानुमतो

कामम् इत्यमरः । कुलविद्या कुलक्रमागता विद्या । मिथ्या अवास्तव गौरव-

मादरः । न केवलं कुलविद्येति नाट्ये आदरः किं तु तस्य महत्त्वात्तस्यादेव । ]

१ तथा हि. २ न आ० ३ मट्टा देवी साङ्कितो. ४ णिक्कं. ५ एतन्नास्ति कश्चित्.

६ अज्ज. ७ दाणिं णि०. णिगच्छदि.

देवानामिदमामनन्ति मुनयः कान्तं कर्तुं चांशुषं

रुद्रेणेदमुमाकृतव्यतिकरे स्वाङ्गे विभक्तं द्विधा ।

त्रैगुण्योद्भवमत्र लोकचरितं नानारसं दृश्यते

नाट्यं भिन्नरुचेर्जनस्य बहुधाप्येकं समाराधनम् ॥ ४ ॥

[ तदेव प्रतिपादयति ] ॥ देवानामिति । मुनयो भस्तामत्तद्गादय इदं नाट्यं देवाना-

मिन्द्रादीनां कर्तुं यत्नमाभनन्ति । कीदृशम् । [ कान्तं मनोहरम् । ] शान्तं सौम्यम् ।

पञ्चविंशसनादिराहितमित्यर्थः । पुनः कीदृशम् । चांशुषं चक्षुरनुभाव्यम् । नयनतृप्तिकर-

मित्यर्थः । अस्य नाट्यस्य क्रतुत्वनिरूपणं चतुर्वेदसारनाट्यवेदविहितकर्मत्वादिति मन्त-

व्यम् । तथा च कुमारसंभवे ( २-२२ )—' कर्म यज्ञः फलं स्वर्गः ' इति । अस्य चतु-

र्वेदसारत्वं भारतीये प्रतिपादितम्—' सर्वशास्त्रार्थसंपन्नं सर्ववित्त्वप्रदर्शनम् । नाट्यसंज्ञ-

मिम वेदं सेतिहासं करोम्यहम् ॥ एवं संकल्प्य भगवान्सर्वोन्वेदाननुस्मरन् । नाट्यवेदं

ततश्चक्रे चतुर्वेदाङ्गसंभवम् ॥ जग्राह पाठ्यमृग्वेदात्सामभ्यो गीतमेव च । यजुर्वेदाद-

भिनयान् रसानाथर्वेणादपि ॥ वेदोपवेदसंबद्धो नट्यवेदो महात्मना । एवं भगवता

सष्टो ब्रह्मणा ललितात्मना ॥ उत्पाद्य नाट्यवेदं तु ब्रह्मोवाच सुरेश्वरम् ॥ ' इति । प्रका-

रान्तरेणाप्यस्य क्रतुत्वं प्रतिपादितम्—' प्रयोगं यश्च कुर्वीत प्रेक्षते चावधानवान् ॥ या

गतिर्वेदविदुषां या गतिर्यज्ञयाजिनाम् । या गतिर्दानशीलानां तां गतिं प्राप्नुयान्नरः ॥'

इति । पुनः कीदृशमिदं नाट्यम् । [ स्त्रिणेश्वरेणोमाकृतव्यतिकरे उमया पार्वत्या कृतो

व्यतिकरः संबन्धो यस्य स तथोक्तस्तस्मिन्स्वाङ्गे आत्मदेहे द्विधा द्विप्रकारेण

लास्यताण्डवरूपेण विभक्तं पृथक् कृतम् । तथा चोक्तं संगीतविद्याविनोदे—' उद्गुडता-

ण्डवमुदञ्चितलास्यलीलां कर्तुं स्वयं युगपदेव समुत्सुकात्मा । यः कामिनीकलितकम-

तरार्थकायः सोऽयं विभाति विभुरादिनटः सुराणाम् ॥' अत्र नाट्ये । त्रैगुण्योद्भव-

त्रयो गुणाः सत्त्वरजस्तमास्येव त्रैगुण्यम् । चतुर्वेदादित्वात्स्वार्थे व्यञ् । तस्माद्भव-

मुद्भूतं लोकचरितं लोकानां लोकस्थानां रामाद्यनुकार्याणां चरितं सुखदुःखभिन्नात्मकं

चरितं नानारसं नाना बहुविधा रसाः प्रियतमोपभोग्या यस्मिन्स्तत्तथोक्तं दृश्यते ज्ञायते ।

सामाजिकैरनुभूयते इत्यर्थः । लोकेऽनुकार्यस्य चरितं सुखदुःखभिन्नात्मकमपि नाट्यं

नटेनाभिनीयमानं सत्सुखरूपेणैव प्रतीयत इति भावः । पुनः कीदृशम् । नाट्यं नट-

प्रयोगः । एकमप्येकैकमपि भिन्नरुचेर्मिना बहुविधा रुचयः प्रीतयो यस्य स तथोक्तः

तस्य जनस्य बहुधा बहुप्रकारेण नृगारहास्यादिरूपेण समाराधनं संतर्पकम् । तथा

चोक्तं भारतीये—' त्रैलोक्यस्यास्य सर्वस्य नाट्यं भावानुकीर्तनम् ॥ धर्मो धर्मप्रवृ-

त्तानां कामः कामोपरोविनाम् । अर्थोपजीविनामर्थो धृतिरुद्दिग्चेतसाम् ॥ नानाभा-

वोपसंपन्नं नानावस्थान्तरात्मकम् । लोकत्रुताचरणं नाट्यमेतन्मया कृतम् ॥ एतद-

सेषु भावेषु सर्वकामक्रियासु च । सर्वोपदेशजननं नाट्यमेतद्विष्यति ॥ न तज्ज्ञानं न

१ शान्तं. २ चाक्षतम्. ३ स्वाङ्गेः. ४ राषकम्.



बकु०—( उषेत्य । ) आर्यं वन्दे । ( क )

गणदासः—मद्रे चिरं जीव ।

बकु०—आर्यं देवी पृच्छति । अप्युपदेशग्रहणे नातिक्लेशयति

वः शिष्या मालविकेति । ( ख )

गणदासः—मद्रे विज्ञाप्यतां देवी परमनिपुणा मेधाविनी चेति ।

किं बहुना ।

यद्यन्प्रयामविषय भाविकमुपदिश्यते मया तस्ये ।

तत्तद्विशेषकरणात्प्रत्युपदिशतीव मे बाला ॥ ५ ॥

बकु०—( आत्मगतम् । ) अतिक्रामन्तीमिवैरावतीं पश्यामि । ( प्रकाशम् । )

कृतार्थदानी वः शिष्या यस्यां गुरुजन एवं तुष्यति । ( ग )

गणदासः—मद्रे तद्विज्ञानामसुलभत्वात्पृच्छामि । कुतो देव्या

तत्प्राप्तमानीतय ।

बकु०—अस्ति देव्या वर्णावरो भ्राता वीरसेनो नाम । स मर्ता

नर्मदातीरेऽन्तपालदुर्गे स्थापितः । तेन शिल्पाधिकारे योग्येयं दारिकेति

भगिन्या उपायनं प्रेषिता । ( घ )

( क ) अज्ज वन्दामि । ( ख ) अज्ज देवी पृच्छति । अवि उवदेसगहणे णादिक्लिसेदि नो सिस्सा मालविअति । ( ग ) अदिक्रमन्ति विअ इरावदि पेश्यामि । किदत्था दाणि वा सिस्सा जेस्सि गुरुअणो एव्वं तुस्सदि । ( घ ) अत्थि देवीए वर्णावरो भादा वीरसेणो णाम । सो मद्धिणा णमर्मदातीरे अन्तपालदुर्गे थाविदो । तेण सिष्णाहिअरि जोग्गा इअं दारिअत्ति महेणीए उवाअणं पेसिदा ।

वच्छिष्यं नासौ विद्या न सा कला । नासौ योगो न तत्कर्म नाख्येऽस्मिन्मय दृश्यते ॥

इति । [ शार्दूलविकीर्णितं वृत्तम् । ] ॥ ४ ॥ यद्यद्यद्यादि । प्रयोगविक्रयेऽभिनयार्थं मया

तस्य मालविकायै यद्यद्वाचिक भाववत् । ' अत इनिठनो ' इति ठन । कृत्यमित्यर्थः ।

यथोक्तम्— ' आङ्गिकाभिनयप्रायमल्पवाचिकसात्त्विकम् । भावानामासुर्दे नृत्यं पदार्थ-

व्यञ्जनात्मकम् ॥ ' इति । उपदिश्यते बोध्यते । तत्तद्विशेषकरणात्तस्य तस्य भावि-

कस्य विशेषणानिश्चयेन करणत्वं निर्वर्तनात्सा बाला मे प्रत्युपदिशतीव प्रतिबोधयतीव ।

अनेन तस्या नृत्ये प्राविण्यातिशयो गम्यते । [ वाच्या क्रियात्प्रेक्षालंकारः । आयो

छन्दः । ] ॥ ५ ॥ [ अतिक्रामन्ती शिक्षाग्रहणपाटवेनतिशयानाम् । वर्णावरः वर्णावरः ।

तस्याः पितृद्वानवर्णभार्यायाः वैश्यकुलोत्पन्नाया जालत्वात् । ] तेन शिल्पाधिकारे

१ उषेत्य, उषेत्य २ विभाव्यताम् ३ परं नि० ४ उद्दि० ५ देव्याः ६ अज्ज, अज्जामि ७ आङ्गिकाभिनयः ८ आङ्गिकाभिनयः ९ अम-पुरो-वान् १० अज्जः अस्मात्प्राक्-अहं इ ( अथ क्रिन् ) इति पुस्तकान्तरेः कर्हि वाणि ११ हि पणो १२ आआरिओ ( आनार्य ) १३ अज्जपरि०

गणदासः—( स्वगतम् । ) आङ्गिकविशेषप्रत्ययादेनामनूनवस्तुकां संभावयामि । ( प्रकाशम् ) मद्रे मया यथास्विना भवितव्यम् । यतः ।

पात्रविशेषे न्यस्तं गुणान्तरं व्रजति शिल्पमाधातुः ।

जलमित्र समुद्रशुक्तौ मुक्ताफलतां पयोदस्य ॥ ६ ॥

बकु०—अथ कुत्र वः शिष्या । ( क )

गणदासः—इदानीमेव पञ्चाङ्गाभिनयमुपदिश्य मया विश्रम्यता-

मित्यभिहिता दीर्घिकावलोकनगवाक्षगता प्रवृत्तमासेवमाना तिष्ठति ।

बकु०—तेन ह्यनुजानातु मामार्यः । यावदस्य आर्यस्य परितो-

षनिषेदनेनोत्साहं वर्षयामि । ( ख )

गणदासः—दृश्यतां सर्वा । अहमपि लब्धक्षणेः स्वगृहं गच्छामि ।

( इति निष्क्रान्तौ । )

मिश्रविष्कम्भः ।

( क ) अहं कर्हि वा सिस्सा । ( ख ) तेण हि अणुजाणादु मं अज्जो । जाव से अज्जोस्स परितोसणिवेदणेण उच्छाहं वट्टेमि ।

कलाविद्याधिगमे [ इयं योग्या इति मनसि कृत्वा भगिन्यै देव्या उपायनमुपदा इति प्रेषिता । ] अनूनवस्तुकामनूनमनस्यं विशिष्टं वस्तु वृत्तं यस्याः सा तथोक्ता तां संभा-

वयामि मन्ये । पात्रविशेष इति । आधातुः उपदेशुः शिल्पं कुशल[कला] विद्या पात्रविशेषे विशिष्टपात्रे न्यस्तं [ निहितं ] सत् गुणान्तरं गुणाविशेषं व्रजति प्राप्नोति ।

अत्रोपमामाह—पयोदस्य मेघस्य जलं समुद्रशुक्तौ न्यस्तं सत् मुक्ताफलतां मौक्तिकत्व-

मिव । [ आयो छन्दः । ] ॥ ६ ॥ इदानीमित्यादि । [ पञ्चाङ्गाभिनयं ] पञ्च अङ्गानि

यस्य तत्तथोक्तम् । प्रेरणमित्यर्थः । तस्याभिनयः प्रयोगः [ तम् ] इदानीमद्यैवोपदिश्य

शिक्षयित्वा । प्रवृत्तं प्रकृत्यो वातो यस्मिन्देसे [ स तथोक्तस्तम् ] । प्रेरणस्याङ्गपञ्चकमुक्तः

[ संगीत ] नृत्तरत्नाकरे—'नृतं तथा च कैवरो च[म]भरो जागरं [बागडं] तथा । गीतं

चेति समाख्यातं प्रेरणस्याङ्गपञ्चकम् ॥ अभिस्त्वैतत्प्रयोज्यं स्यात्कैवारं [ बागडं ] जागरं

विना ॥ ' इति । [ चित्ताक्षिन्नहस्तपादैरङ्गैश्चेष्टादिसाम्यतः । पात्रायवस्थाकरणं पञ्चाङ्गा-

भिनयो मतः ॥ इति केचित् । अत्रादिपदेन ' आङ्गिको वाचिकश्चैवमाहार्यः सात्त्विकस्तथा । ' इति चतुरङ्गापि प्राह्य इति वाचस्पतिः । अत्र पञ्चाङ्गरूपनृत्तान्तरापकमकथनेन चलि-

तकनृत्तं साकल्येन परिचितं परिशीलितमिति सूच्यते ॥ [ दीर्घिकाया अवलोकनं ] यस्मात्तथाभूतं गवाक्षगता । प्रकृत्यो वातोः प्रवृत्तः तम् । लब्धक्षणे लब्धः प्राप्तः क्षणे निष्क्रान्तौ परितोऽस्मिन् यत् स तथोक्तः । स्वगृहमात्मगृहम् ॥ मिश्रविष्कम्भः ॥



( ततः प्रविशत्येकान्तस्थपरिजनो मन्त्रिणा लेखहस्तेनान्वास्यमानो राजा । )

राजा— ( अनुवाचितलेखममात्यं विलोक्य । ) वाहते किं प्रतिपद्यते वैदर्भः ।

अमात्यः— देव आत्मविनाशम् ।

राजा— संदेशमिदानीं श्रोतुमिच्छामि ।

अमात्यः— इदमिदानीमनेन प्रतिलिखितम् । पूज्येनाहमादिष्टः पितृव्यपुत्रो भवतः कुमारो माधवसेनः प्रतिश्रुतसंबन्धो ममोपान्तिकमुपगच्छन्तरा त्वदीयान्तपालेनावस्कच गृहीतः । स त्वया मदपेक्षया सकलत्रसोदर्यो मोक्तव्य इति । तेन वो न विदितं यत्तुल्याभिजनेषु भूमिहरेषु राज्ञा वृत्तिरीदृशी । अतोऽत्र मध्यस्थः पूज्यो भवितुमर्हति ।

[ तद्वक्ष्यमाणम्—वृत्तवर्तिष्यमाणानां कथाशानां निदर्शकः । संक्षिप्तार्थस्तु विष्कम्भ आदावङ्कस्य दर्शितः ॥ मध्येन मध्यमान्यां वा पात्राभ्यां संप्रयोजितः । शुद्धः स्यात्स तु संकीर्णो नीचमध्यप्रयोजितः ॥ इति ॥ ततः प्रविशतीत्यादि । वाहतेकेति तस्यामात्यस्य नाम । वैदर्भो विदर्भराजः किं प्रतिपद्यते किं कार्यं मन्यते । संदेशं संदिशार्थं श्रोतुमिच्छामि । अनेन वैदर्भेणैवं प्रतिलिखितं प्रत्युत्तरत्वेनाभिलिखितम् । पूज्येन पूज्यार्हेण त्वया अभिमित्रेणेत्यर्थः । अहं वैदर्भे आदिष्ट आज्ञप्तः । तमेवादेशं विवृणोति—भवत इत्यादिना । भवतस्तत्र पितृव्यपुत्रः पितृभ्रातृसुतो माधवसेनो नाम प्रतिश्रुतसंबन्धः प्रतिश्रुतोद्गीकृतः संबन्धः कन्यकाभिगिनी ] प्रदानरूपो येन स तथोक्तो ममोपान्तिकं मत्समीपमुपासपन् [ उपगच्छन् ] अन्तरा मध्ये त्वदीयेन त्वत्संबन्धिना । अन्तपालेन सीमादुर्गरक्षकेणावस्कच पथि प्रहृत्य गृहीतो निरुद्धः । बन्दीकृत इत्यर्थः । स माधवसेनस्त्वया भवता मदपेक्षया मध्यपेक्षा इच्छा । स्नेह इत्यर्थः । तथा हेतुना । सकलत्रसोदर्यो भार्याभिगिनीसहितः । 'वोपसर्जनस्य' इति सहशब्दस्य सूत्रेण । मोक्तव्यो विसर्जनीयः । इति समाप्तौ । एतावता वैदर्भेणाभिमित्रप्रेषितपत्रिभार्यानुवादः कृत इत्यनुसंधेयम् । इतः परं प्रत्युत्तररूपं वैदर्भवचनमुच्यते । तत्र वो विदितमित्यादि । तद्वक्ष्यमाणं वो युष्माकं विदितं न इत्यत्र काकुत्स्थस्य उच्यते । तुल्याभिजनेषु समानवशेषु । [ भूमिहरेषु ] ज्ञातिष्वित्यर्थः । राज्ञा वृत्तिर्वैतनमीदृश्यां विधेति यत्तत्र वो विदितमिति संबन्धः । अतोऽस्मात्कारणादत्रास्मिन्नर्थे पूज्यो भवान्माध्यस्थः समो भवितुमर्हति । अस्य माधवसेनस्य सोदर्यो

१ स्थितिः २ ०००० ३ लिखितं सं०, निदर्शकः निदर्शकः ४ उपसपन्, आगच्छन् ५ तत्र वो विदितं यत्तुल्याभिजनेषु भूमिहरेषु राज्ञा वृत्तिः, एतन्नच वो विदितं... जनेषु राज्ञा वृत्तिरीदृशी तत्र वो न विदितं, ६ भूमिहरेषु,

सोदर्यो पुनरस्य ग्रहणविष्टे विनष्टा । तदन्वेषणाय प्रयतिष्ये । अर्थावश्यमेव माधवसेनो मया पूज्येन मोचयितव्यः श्रूयतामभिसन्धिः ।

मौर्यसचिवं विमुञ्चति यदि पूज्यः संयतं मम श्यालम् ।

मोक्ता माधवसेनं ततोऽहमपि बन्धनात्सद्यः ॥ ७ ॥

राजा— ( सरोपम् ) कथं कार्यविनिमयेन मयि व्यवहरत्यनात्मज्ञः । वाहतेकं प्रकृत्यमित्रः प्रतिकूलकारी च मे वैदर्भः । तद्यातव्यपक्षे स्थितस्य पूर्वसंकल्पितसमुन्मूलनाय वीरसेनप्रमुखं दण्डचक्रमाज्ञापय ।

अमात्यः— यदाज्ञापयति देवः ।

राजा— अथ वा किं भवान्मन्यते ।

अमात्यः— शास्त्रदृष्टमाह देवः । कुर्वाणः—

अचिराधिष्ठितराज्यः शत्रुः प्रकृतिस्वरूढमूलत्वात् ।

नवसरोहणशिथिलस्तरिव सुकरः समुद्धर्तम् ॥ ८ ॥

राजा— ( तेन ह्यवितथं तन्त्रकारवचनम् ) इदमेव निमित्तमादाय संमद्योज्यतां सेनापतिः ।

पुनः स्वसा पुनर्ग्रहणविष्टे [ ग्रहणसंमर्दे ] विनष्टा तिरोहिता । तदन्वेषणाय तस्य अन्वेषणाय गवेषणाय प्रयतिष्ये । अथ वेति पक्षान्तरे । [ माध्यस्थत्यागे इत्यर्थः ] । मोचयितव्यस्याजयितव्यः । अभिसंधिनिश्चयः । मौर्यसचिवमित्यादि । पूज्यो भवान्मन्यत त्वया निगडितं मम श्यालं पत्नीभ्रातरं मौर्यसचिवं मौर्यसचिवनामानं विमुञ्चति यदि त्यजति चेत् ततस्तस्मात्कारणान्मया सद्यः सपदि माधवसेनो बन्धनाभिगडान्मोक्ता मुक्तो भविता । मुञ्चतेः कर्मणि लुट् ॥ ७ ॥ इति लिखितार्थसमाप्तौ । प्रकृत्यमित्रः स्वभावतः शत्रुः । अत्र प्रकृत्यमित्रत्वं च विज्ञानान्तरत्वादिति मन्तव्यम् ॥ अचिराधिष्ठितेत्यादि । [ अचिरात् अविष्टितं प्राप्तं राज्यं येन स तथोक्तः । नवो राजेत्यर्थः प्रकृतिषु प्रजासु अरूढमूलत्वात् । रूढं मूलं यस्य स रूढमूलः । लब्धप्रजानुराग इत्यर्थः । तथा न भवतीति अरूढमूलः । तस्य भावः तत्त्वं तस्मात् । समुद्धर्तुमुन्मूलयितुं सुकरः सुलभः । क इव । नवं यत्सरोहणं तेन शिथिलः श्लथः तरुः इव । पूणोपमालंकारः । आयो कृत्म् ] ॥ ८ ॥ तेनारूढमूलत्वेन हेतुना तन्त्रकारवचनमर्थशास्त्रकारवचनमवितथं हि सत्यमेव । भविष्यतीति शेषः । हिशब्दोऽन्यकारणे । 'हि हेतावधारणे' इत्यमरः । इदमेव वैदर्भस्य कार्यविनिमय-

१ अथ वा २ आवृत्तः ३ मोद्रुः ४ मुञ्चान्, ५ तेनस्ततो मया ( टी० ) ४ तत्र ५ पूर्वः श्लथितपुच्छः, ६ एतन्नास्ति क्वचित्, ७ सरोपणं ८ एव वचनम्, ९ युगवाच १० समुद्युज्यतां, ११ सेनाधिपतिः.



अमात्यः—तथा । ( इति निष्कान्तः । )

( परिजनश्च यथास्यापारं राजानमभितः स्थितः । )

( प्रकृत्य । )

विदूषकः—आज्ञप्तोऽस्मि तत्र भवता राज्ञा । गौतमं चिन्तय ताव-

दुपायं यथा सहचर्यादृष्टप्रतिकृतिभ्योऽपि प्रत्यक्षदर्शना भवतीति ।  
मयापि तत्तथा कृतम् । यावदस्मै निवेदयामि ( इति परिक्रमति । ) ( क )

राजा—( विदूषकः इव । ) अग्रमपरा कार्यान्तरसचिवोऽस्मानुपस्थितः ।

विदूषकः—( उपस्थितः । ) वर्धतां भवान् । ( ख )

राजा—( सशिरः कम्पम् । ) इत् आस्यताम् ।

विदू०—( उपविष्टः । )

राजा—( क्विस्य कंचिदुभयोऽप्यदर्शने व्यापृतं ते प्रज्ञाचक्षुः )

विदूषकः—प्रज्ञोऽसिद्धिं पृच्छ । ( ग )

राजा—कथमिव

विदूषकः—( कर्णे । ) एवमिव । ( घ )

राजा—साधु क्वस्य निषण्णमुपक्रान्तम् । इदानीं दुरधिगम-

सिद्धावप्यस्मिन्नारम्भे वयमाशंसामहे । कुतः । hope

( क ) आणतो ष्ठी तत्तद्दोषा रण्णा । गोदम चिन्तेहि दाव उवाचं जहा मे  
जदिच्छादिप्रदिकिदी मालविका पञ्चखेदसणा होदिति । मए वि तत्तहा किदे ।  
दावे से गित्तेमि । ( ख ) वडु भवे । ( ग ) क्वोऽसिद्धिं पुच्छ । ( घ ) एवमिव ।

रूपमेव वृत्तं वाक्यं निमित्तं हेतुमुपादायावलम्ब्य समुद्योच्यतां प्रवर्त्यताम् ॥  
आज्ञप्त इति । [ यदच्छया अकस्माद् दृष्टा प्रतिकृतिर्यस्याः । ] अत्र गम्यमानं राजा  
मालविकादर्शनेत्सकयमारम्भो नाम प्रथमावस्थेति मन्तव्यम् । अत्र बीजारम्भयोः  
ससन्ध्यान्तरसचिविरित्यनुसन्धयम् ॥ [ अन्यकार्ये कार्योन्तरं तत्र सचिवः ] उपयोपायदर्शने  
उपयोस्य साध्यस्य मालविकासाक्षादर्शनेस्योपायदर्शने साधनज्ञाने ते प्रज्ञाचक्षुः प्रति-  
भादृष्टिः किन्दिदोषदपि व्यापृतं प्रकृतम् । अपिः प्रश्ने । अत्र गम्यमानस्य मालविका-  
रूपस्य [ काभिलापस्य ] बीजस्य विन्यासादुपक्षेपा नाम संन्यङ्गमुक्तं भवति । कर्णे  
एतद्वचनं नियतश्रव्यान्तरभेदस्य गुह्यतार्यस्य प्रयोगे कविना प्रयुक्तम् । तथोक्तम्—

१ उपगम्य २ कचिदुपायं ३ अपि किञ्चित् उपप्लविय ४ आशंसामहे ५ मए अ-  
५ जाव ६ आः पञ्चो ७ इत्यावदयति इत्याधिकं कञ्चित्

अर्थं सप्रतिबन्धं प्रभुरधिगन्तुं सहायवानेव ।  
दृश्यं तमसि न पश्यति दीपेन विना सचक्षुरपि ॥ ९ ॥ ✓ 95

( नेपथ्ये । )

अलमलं बहु विकल्प्य । राज्ञः समक्षमेवैवयोरधरोत्तरव्यक्ति-  
र्भविष्यति ।

राजा—( आकर्ष्य । ) सखे त्वत्सुनीतिपादपस्य पुष्पमुद्दिन्नम् ।

विदूषकः—फलमप्यचिरेण द्रक्ष्यसि । ( क )

( ततः प्रविशति कञ्चुकी । )

कञ्चुकी—देव अमात्यो विज्ञापयति । अनुष्ठिता प्रमोरोज्ञेति ।

एतौ पुनर्हरदत्तगणदासौ

उभावभिनयाचार्यौ परस्परजयोद्यौ ।

त्वां द्रष्टुमिच्छतः साक्षाद्भावाविव शरीरिणौ ॥ १० ॥

राजा—प्रवेशय तौ ।

कञ्चुकी—यदाज्ञापयति देवः । ( इति निष्कम्य पुनस्ताभ्यां सह प्रविश्य । )

इत इतो भवन्तौ ।

हरदत्तः—( राजानमवलोक्य । ) अहो दुरासदो राजमहिमा तथा हि ।

( क ) फले वि अदरेणं देखिखससि ।

' कर्णे एवमिवेवत्युक्त्वा ज्ञाप्यः पश्चात्प्रसङ्गतः ।' इति ॥ इदानीमित्यादि । अस्मि-  
न्नारम्भे मालविकासाक्षादर्शनेद्योगे दुरधिगमसिद्धौ दुर्लभसिद्धावपि इदानीं त्वद्वचन-  
श्रवणानन्तरं वयमाशंसामहे सिद्धिमपेक्षामहे ॥ अर्थमित्यादि । [ प्रतिबन्धेन सहितं ]  
सप्रतिबन्धं सप्रतिरोधमर्थं प्रयोजनमधिगन्तुं लब्धुं सहायवानेव जनः प्रभुः समर्थो  
भवति । [ सचक्षुरपि जनः तमसि दृश्यमर्थं दीपेन विना अलक्ष्मदीपसहायो न  
पश्यति । ] ' इदानीम् ' इत्यादिना ' सहायवानेव ' इत्यन्तं तस्य बीजस्य बहुली-  
करणाल्यरिकर इति संन्यङ्गमुक्तं भवति ॥ ९ ॥ नेपथ्य इत्यादि । बहु विकल्प्या-  
त्मलाघां कृत्वालम् । अलमिति प्रतिषेधे । अलखल्लोः प्रतिषेधयोः प्राचां पत्वा  
इति क्त्वाप्रत्ययः ॥ फलमप्यचिरेण द्रक्ष्यसि । अत्र बीजस्य दृढाकरणात्परित्यासो नाम  
संन्यङ्गमुक्तं भवति ॥ उभावित्यादि । [ परस्परस्य जयः तजोद्यौ । उभौ अभि-  
नयाचार्यौ ] शरीरिणौ मूर्तौ साक्षाद्भावाविव नृत्याभिनयाचार्यौ ॥

१ सप्रतिबन्धं कार्यं २ उभोऽधरोत्तरयोः अधरोत्तरयोः ३ कुष्ठम् ४ द्रक्ष्यते ५ राजा-  
६ जयोषिणो ७ मृद्यते ८ विनादिनो ९ विलास्य १० एतन्नास्ति बहुषु पुनरुक्तम्



न च न परिचितो न चाप्यगम्य-  
अकितमुपैमि तथापि पार्श्वमस्य ।  
सलिलनिधिरिव प्रतिक्षणं मे

भवति स एव नवो नवोऽयमक्षणो ॥ ११ ॥

गणदासः—[महत्पल्लु परुषाकारमिदं ज्योतिः] तथा हि ।

द्वारे नियुक्तपुरुषानुमतप्रवेशः

सिंहासनान्तिकचरणे सहोपसर्पन् ।

तेजोभिरस्य विनिवर्तितदृष्टिपातै-

वाक्यादृते पुनरिव प्रतिवारितोऽस्मि ॥ १२ ॥

कञ्चुकी—एष देवः । उपसर्पतां भवन्तो ।

उभौ—( उपेत्य । ) विनयतां देवः ।

राजा—स्वागतं भवद्भ्याम् । ( परिजनं विलोक्य । ) आसने ताव-  
दन्नभवतोः ।

( उभौ परिजनोपनीतयोरसन्नयोरुपविष्टौ । )

राजा—किमिदं शिष्योपदेशकाले युगपदार्च्ययोरुपस्थानम् ।

गणदासः—देव श्रूयताम् । मया तीर्थादभिनयविद्या शिक्षिता ।  
दत्तप्रयोगश्चास्मि । देवेन देव्या च परिगृहीतः ।

राजा—दृढं जाने । ततः किम् ।

गणदासः—सोऽहममुना हरदत्तेन प्रधानपुरुषसर्मक्षं नायं मे  
पादरजसापि तुल्य इत्यधिक्षिप्तः ।

स्थितौ त्वां द्रष्टुमिच्छतः ॥ १० ॥ न च नेत्यादि । अयं राजा परिचितः संस्तुतश्च  
न भवतीति न किं तु परिचित एव । [ अगम्यः अनाश्रयणीयः ] अगम्योऽसौम्यश्च  
न किं तु [ गम्यः ] रम्य एव । तथापि अकितं समयं यथा भवति तथास्य पार्श्वे  
समीपमुपैमि । [ स एवायं सलिलनिधिः समुद्र इव परिचितोपि प्रतिक्षणं अक्षणोः नवो  
नवः अपूर्वो भवति । ] ॥ ११ ॥ द्वारे इत्यादि । [ द्वारे नियुक्तः पुरुषः दौवारिकः  
तेन अनुमतः प्रवेशः यस्य । सिंहासनान्तिके चरतीति तेन कञ्चुकिना । विनिवर्तितः  
दृष्टिपातः येः तेः ] विनिवर्तितदृष्टिपातैर्विनिवारितदृष्टिप्रसरस्य राजस्तेजोभिः पुनः  
प्रभावितैस्तु जानयाद्वे प्रतिभेभवानयं विना प्रतिवारित इव निरुद्ध इवास्मि ॥ १२ ॥  
तीर्थादित्यादि । तीर्थादितिग्राह्येभिनयविद्या नाट्यविद्या शिक्षिता अभ्यस्ता ।  
दत्तप्रयोगश्चास्मि । दत्तः शिष्यभ्यः प्रतिपादितः प्रयोगो विनियोगो येन स तथोक्तः ॥

१ पर्ययः २ पाषाणिकारः ३ पिपित्तः ४ आचार्याभ्याम् ५ सनीः ६ दत्तप्रयोगोऽस्मि  
देव्या । देवेन च परिगृहीतः दत्तप्रयोगो दत्तप्रयोगश्चास्मि । ७ वादसः ८ क्षम्य  
मे दरजसा तुल्यः अयं न ममः ९ रजसाः

हरदत्तः—देव अयमेव मयि प्रथमं परिवादकरः । अत्रभवतः  
किल मम च समुद्रपल्लवयोस्त्वान्तरामिति । तदत्रभवानिमं मां च शास्त्रे  
प्रयोगे च विमृशतु । देव एव नौ विशेषज्ञः प्राश्निकैः ।

✓ विदूषकः—समर्थं प्रतिज्ञातम् । ( क )

✓ गणदासः—प्रथमः कल्पः । अवहितो देवः श्रोतुमर्हति ।

राजा—तिष्ठतु तावत् । पक्षपातमत्र देवी मन्यते । तत्तस्याः  
पण्डितकौशिक्या सहितायाः समक्षमेव न्याय्यो व्यवहारः ।

विदूषकः—सुष्ठु भवान्मणति । ( ख )

आचार्यो—यद्देवाय रोचते ।

राजा—मौद्गल्य अमुं प्रस्तावं निवेद्य पण्डितकौशिक्या सार्ध-  
माहूयतां देवी ।

कञ्चुकी—यदाज्ञापयति देवः । ( इति निष्कम्य संपरिव्राजिक्या देव्या  
सह प्रविष्टः । ) इत इतो देवी ।

देवी—( परिव्राजिकां विलोक्य । ) भगवति हरदत्तस्य गणदासस्य  
च संरम्भे कथं पश्यसि । ( ग )

परिव्राजिका—अलं स्वपक्षविंसादशङ्कया न परिहीयते प्रीति-  
द्वन्द्विनो गणदासः । ]

( क ) समर्थं पङ्णादं । ( ख ) सुष्ठु भवं भणादि । ( ग ) भवति हरदत्तस्य  
गणदासस्य अ संरम्भे कथं पश्यसि ।

[ न केवलमागमं किं तु तस्य क्रियासंक्रान्तिमपि जानामीत्यर्थः । अधिक्षिप्तः  
भक्षितः । परिवादो निन्दा । विमृशतु तारतम्यभावेन पर्यालोचयतु । अधरोत्तरतया  
निधिनोतु इत्यर्थः । ] प्रथमः कल्पो मुख्यः पक्षः ॥ [ न्यायादनपेतः ] न्याय्यो  
युक्तः । व्यवहारो विवादः [ निर्णय इति यावत् । संरम्भे संघर्षे । ] कथं पश्यसि  
कथं मन्यसे । अनयोः कतस्य पराजयं विचार्यसीत्यर्थः । अलं स्वपक्षत्यादि ।  
अत्र परिव्राजिकायाः स्वीत्वात्प्राकृते प्राप्ते संस्कृताश्रयणं लिङ्गित्वादिति  
मन्तव्यम् । तथा जौत्तम्—' देवद्विजनेन्द्राणां लिङ्गिनां संस्कृतं वचः ' इति ॥  
[ स्वपक्षस्य गणदासस्य अनसादः पराजय इत्यर्थः । तस्य शङ्का तथा । ]

१ रतः २ मस्तीति ३ ०कथ ४ तिष्ठ यावत् ५ तदस्याः ६ शिक्कीसः ७ परि-  
देव्या च ८ भवन्तीः देवी परिव्राजिकाः ९ ०म्भः १० पक्षपातशः ११ प्रतिज्ञाभिनः-नाः  
न च पराजीयते केनचिद् गणः



देवी—यद्यप्येव तथापि राजपरिग्रहोऽस्य प्रधानत्वमुपहरति । (क)  
परित्राजिका—अयि राज्ञीशब्दभाजनमात्मनमपि तावच्चिन्त-  
यतु भवती । पश्य ।

अतिमात्रभासुरत्वं पुष्यति भानोः परिग्रहादनलः ।

अधगच्छति महिमानं चन्द्रोऽपि निशापरिगृहीतः ॥ १३ ॥

विदूषकः—अपिहा अपिहा । उपस्थिता पीठमर्दिकां पण्डित-  
कौशिकीं पुरस्कृत्य देवी धारिणी । (ख)

राजा—पश्याम्येनाम् । येषा

✓ मङ्गलालङ्कृता भाति कौशिक्या यतिवेषया ।

(त्रयी विग्रहवत्येव) सममध्यात्मविद्यया ॥ १४ ॥

परित्राजिका—( उपत्य ) विजयतां देवः ।

राजा—भगवति अभिवादये ।

परित्राजिका—

महासारप्रसवयोः सदृशक्षमयोर्द्वयोः ।

धारिणीभूतधारिण्याभिव भतां शरच्छतम् ॥ १५ ॥

(क) जइवि एव्वं तह वि राअपरिग्रहो से पहाणत्तण उवहरइ । (ख)  
अविह अविह । उवडिदा पीठमदिअ पण्डिअकोसिइं पुरोकरिअ देवी धारिणी ।

राजपरिग्रहोऽस्य हरदत्तस्य प्रधानत्वमुपहरति ॥ [ अयति—अत्रभवत्या राज्ञीपदभा-  
क्त्वादुभयोस्तुल्यत्वमित्यर्थः । ] अतिमात्रेत्यादि । [ अनलः अग्निः भानोः सूर्यस्य  
परिग्रहात् निशि स्वरिम्न तेजःसंक्रमात् अतिमात्रमत्यन्तं भासुरत्वं दिवातनवह्नय-  
पेक्षया तेजास्वितां पुष्यति धारयतीत्यर्थः । तथा च श्रुतिः—'आदित्यो वा अस्तं यन्नग्निं  
प्रविशति' इत्यादि । महिमानं तेजःप्रकर्षम् ॥ ] ॥ १३ ॥ पीठमर्दिकां नाम कामपुरस्कार-  
दायां नायकसमीपवर्ता पुरुषः कथ्यते । तथा चोक्तम्—'पीठमर्दः समीपस्थः कार्या-  
लोचनकोविदः' इति । अत्र विदूषकः परिहासेन परित्राजिकायां पण्डितकौशिक्या  
तदभिमारापयतीति संतव्यम् । मङ्गलालङ्कृता मङ्गलं शोभनं यथा  
भवति तथालङ्कृता भूषितेषा धारिणी यतिवेषया यतः परित्राजिकस्य वेष इव वेष-  
कापान्मादिवारणं यस्याः सा तयोका तथा कौशिक्या समं तार्थं भाति प्रकाशते ।  
अत्रोपमासाह—विग्रहवत्या शरीरिण्याध्यात्मविद्यया समं त्रयीव वेदत्रयीव । विग्रहवती  
त्यत्रापि विभक्तिविपरिणामेन योजनीयम् ॥ १४ ॥ महासारेति । महासारप्रसवयोः ।  
महान् सारो वरः प्रसवः संतानो ययोस्ते तयोः । यद्वा सहान् सारो बलं यस्य तथा-

१-स्मानं नानुचिन्तयति, २-मालवः, मालवः परिग्रहादङ्गः, ३-वहनः, ४-अयि नो,  
५-अयि नो उव०

धारिणी—त्रयत्वार्थपुत्रः ।

(क)

राजा—स्वागतं देव्यै । ( परित्राजिकां विलोक्य । ) भगवति क्रिय-  
तामासनपरिग्रहः ।

( सर्वे यथोचितमुपविशन्ति । )

राजा—भगवति अत्रभवतोर्हरदत्तगणदासयोः परस्परं विज्ञान-  
संघर्षो जातः । तदत्र भगवत्या प्राश्रिकपदमध्यासितव्यम् ।

परित्राजिका—( सस्मितम् ) अलमुपालम्भेन । [ प्रत्ने विद्य-  
मौनेऽपि ग्रामे रत्नपरीक्षां । ]

राजा—मां मैवम् । पण्डितकौशिकी खलु भगवती । पक्षपाति-  
नावनयोरहं देवी च ।

आचार्यौ—सम्यगाह देवः । मध्यस्था भगवती गुणदोषौ नः  
परिच्छेत्तमर्हति ।

राजा—तेन हि प्रस्तूयतां विवादः ।

परित्राजिका—देव [ प्रयोगप्रधानं हि नाट्यशास्त्रम् ] । किमत्र  
वाग्व्यवहारेण । कथं वा देवी मन्यते ।

देवी—यदि मां पृच्छसि एतयोर्विवाद एव न मे रोचते । (ख)

(क) जेदु अज्जउत्तो । (ख) जइ मं पुच्छसि ऐदाणं विवादो एव्व ण मे रोअदि ।

भूतः प्रसवः अपत्यं यस्याः । पक्षे महता आसारेण धारासंपातेन सह प्रसवः भान्या-  
द्युत्पत्तिर्यस्याः तयोः । सदृशक्षमयोः ] सदृशी समानां क्षमां सहिष्णुत्वं ययोस्ते तयोः ।  
[ शरदां शतं शरच्छतम् । 'कालाध्वनोरत्यन्तसंयोगे' इति द्वितीया । श्लेषालंकारः ।  
आशीरलंकारश्च ॥ १५ ॥ ] आर्यपुत्रः—'आर्यपुत्रेति संबोधः पतिः पत्नीजननेन वा'  
इति भरतः । संघर्षः स्पर्धो अस्त्यनयोस्तौ संघर्षिणौ । अत इनिठनौ इति मत्वर्थे इनिः ।  
विज्ञाने शिल्पज्ञाने संघर्षिणो तयोः । 'विज्ञानं शिल्पशास्त्रयोः' इत्यमरः । प्राश्रिकपदं  
सम्यस्थानम् । उपालम्भेन परिहासेन । ग्रामे अनभिज्ञजनवासे इत्यर्थः । पण्डा-  
सूक्ष्मा बुद्धिः संजाता अस्याः असौ पण्डिता । पण्डिता चासौ कौशिकी च । मध्यस्था  
समानोभयपक्षा । अपक्षपातिनीति यावत् । प्रयोगप्रधानं प्रयोगः अभिनयः  
प्रधानः पटुत्तनिश्चये यत्र तत्र । वाग्व्यवहारेण विवादेन । नाट्यशास्त्रप्रावीण्यं केव-

१-यथाहं० २-परस्परेण, ३-रेण ज्ञान०, ४-परस्परवि०, ५-विज्ञानसंघर्षिणोभगवत्या,  
६-तदत्रभवत्या, ७-भति, ८-शंकाः, ९-नेतवेषम्, १०-नौ युगदोषतः, ११-पक्रियताम्,  
१२-विवादयन्तः, १३-राजा-कथं वेत्या०



गणदासः—देवी न मां समानविद्यैतः परिभवनीयमवगन्तु-  
र्हसि । ति

विदूषकः—भवति पश्याम उरभ्रसंपातम् । किं मुद्या वेतनदानेन ।

देवी—नेनु कलहप्रियोऽसि ।

विदूषकः—मैवम् । अन्योन्यकलहितयोर्मत्तहस्तिनोरैकतरस्मिन्न-  
निर्जिते कुत उपशमः ।

राजा—नेनु स्वाङ्गसौष्ठवाभिनयमुभयोर्दृष्टवती भगवती ।

परिव्राजिका—अथ किम् ।

राजा—तदिदानीमतः परं किमाभ्यां प्रत्याययितव्यम् ।

परिव्राजिका—तदेव वक्तुकामास्मि ।

शिष्टा क्रिया कस्यचिदात्मसंस्था

संक्रान्तिरन्यस्य विशेषयुक्ता ।

यस्योभयं साधु स शिक्षकाणां

धुरि प्रतिष्ठापयितव्य एव ॥ १६ ॥

(क) भोदि पेखामो उरभ्रसंवादं । किं मुद्या वेअणदाणेण । (ख) णे कलहपिओसि । (ग) मां एवं । अण्णोण्णकलहिदाणे मत्तहत्थीणं एकदरस्सि अण्णिज्जिदे कुदा उवसमो ।

लेन विवादेन निर्णेतुं न शक्यते इत्यर्थः । समाना विद्या यस्य स समानविद्या तस्मात् ।

हरदत्तादित्यर्थः । परिभवनीयं पराभवक्षमम् । उरभ्रसंपातं मेघयुद्धमिति नमोक्तिः ।

भेदोत्प्रेरणोणीयमेववर्णय एडके इत्यमरः । उदरभ्रसंवादमिति पाठे उदरभ्रयोः

स्वोदरभ्रणपरयोः संवादम् । कलहितयोराचरितकलहयोः । सुष्ठु इत्यस्य भावः सौष्ठवं

सौष्ठवेनाभिनयः । स्वार्थे सौष्ठवाभिनयः तम् । प्रत्याययितव्यं प्रतीतिविषयीकृतव्यम् ।

शिष्टत्यादि । कस्यचित्कस्यापि पुरुषस्य क्रिया शिक्षा । विद्याभ्यास इत्यर्थः । आत्मसंस्था

आत्मनिष्ठा सती [ शिष्टा प्रकृष्टा ] शिष्टा संगता । मया भवतीत्यर्थः । अन्यस्य पुरुषस्य

संक्रान्तिः शिष्येषु क्रियासंक्रमणम् । संक्रान्तिशब्दोऽन्तर्भावितव्यर्थः । विशेषयुक्ता

अतिशयवती । यस्य पुरुषस्योभयं आलासिद्धिः परसंक्रमणं च साधु रम्यं स

१ विद्यातः, विद्यायाः, अभिनयविद्यातः परि० मन्तु०; न मां देवी० मन्तुमन्तुमहति;

समानविद्यतया परिहीनत्वम्० २ सौष्ठवं, ०वानिशयम्० ३ अतः किम्; किमतः परं द्वाभ्याम् ४ शिष्टा ५ देवि ६ उदरभ्रसि० ७ मां चण्डि, या साव ८ कलहप्रियाणं

विदूषकः—श्रुतमार्याभ्यां भगवत्यां वचनम् । एष पिण्डितार्थ उपदेशदर्शनेन निर्णय इति ।

हरदत्तः—परमुचितं नः ।

गणदासः—देवि एवं स्थितम् ।

देवी—यदा (पुनर्मन्दमेघा शिष्योपदेशं मलिनयति तदाचार्यस्य दोषो न ।)

राजा—देवि एवमौपद्यते । (विनेतुरद्रव्यपरिग्रहोऽपि बुद्धिलाघवं प्रकाशयति ।)

देवी—(स्वगतम् ।) कथमिदानीम् । अलंमार्थपुत्रस्योत्साहकारणं मनोरथं पूरयित्वा । (गणदासं विलोक्य । प्रकाशम् ।) विरम निरर्थकादारम्भात् ।

विदूषकः—सुष्ठु भवती भणति । भो गणदास संगीतापदेशेन सरस्वत्युपायनमोदकान्वादतः किं ते सुलभनिग्रहेण विवादेन ।

(क) सुदं अज्जेहि भअवदीए वअणं । एसो पिण्डितत्थो उवदेसदंसणेणं णिण्णओति । (ख) जदा उण मन्दमेघां सिस्सा उवदेसं मेल्लिणेदि तदा आअरिअस्स दोसो णु । (ग) कहं दाणीं । अलं अज्जउत्तस्स ऊसाहकारणं मणेअरहं पूरिअ । विरम णिरत्थआदो आस्सादो । (घ) सुठु भोदी भणादि । भो गणदास संगीतापदेशेण सरस्वदुववाअणमोदकाणं खादमाणस्स किं ते सुल्लहिण्णगेहेण विवादेण ।

पुरुष एव शिक्षकाणामुपदेशकानां धुर्यग्रे प्रतिष्ठापयितव्यः प्रतिष्ठां प्रापयितव्यः ।

[ एवमाभ्यामात्मसंस्था क्रिया शिष्यसंक्रान्तिश्च प्रत्याययितव्ये । तत्र आत्मसंस्था

क्रिया प्रतीतपूर्वव । अतः शिष्यसंक्रान्तिरेव केवलाधुना प्रत्याययितव्येति स्थितमिति

सात्वयार्थः । उपजातिरूढः ] ॥ १६ ॥ एव पिण्डितार्थः निष्कर्षः । उपदेशदर्शनेन इति ।

अत्र मालविकादर्शनसंदेहनिर्णयाद्युक्तिनाम संध्यङ्गमुक्तं भवति ॥ यदोति । [मन्दा मेघा

यस्याः सा । 'धीधौरणावती मेघा' इत्यमरः । मलिनयति दूषयति । ] उः प्रश्ने ।

[ दोष इत्यर्थः ] । आपद्यते प्रकृते प्राप्नोति । आपद्यते इति पाठे जनैरुच्यते इत्यर्थः ।

अप्रशस्तं द्रव्यमद्रव्यम् । कुशियेति यावत् । तस्य परिग्रहः शिक्षणीयतया स्वीकारः ।

लाघवं मान्यम् । परिग्रह एव इति पाठे बुद्धेः लाघवं सूक्ष्मत्वं प्रतीयस्त्वामत्यर्थः ।

पूरयित्वा । अलंखत्वाः इति क्त्वा । विरम । जुगुप्साविराम इत्यादिना अपादानत्वम् ।

सुलभं—सुखनिग्रहेणेति पाठे सुखस्य निग्रहः खादनप्रतिबंधो यस्मात्तेन इत्यर्थः ।

१ परममित्यते, परमरुचितम् २ देव... स्थितमेव ३ उपपद्यते, आपद्यते ४ प्रह एव, गण०—विनेतुः ५०५०तीति ६ (गणदासं विलोक्य) (जनान्तिकम्) अलं

० ण्णादो, ० णो अ ८ अमेहाविणी ९ मलिणीति १० ०वेसपइ लम्भअ (लम्बा) सरस्वदप, ०वेसं आरहिअ ११ सु-सु-ह (सु-सु-न)



गणदासः—सत्यमयमेवार्थो देवीवचनस्य । श्रयतामवसरप्राप्तमिदम् ।

लब्धास्पदोऽस्मीति विवादभीरो-  
स्तितिक्षमाणस्य परेण निन्दाम् ।

यस्यागमः केवलजीविकायै  
तं ज्ञानपण्यं वणिजं वदन्ति ॥ १७ ॥

देवी—अचिरोपनीता ते शिष्या । तदपरिनिष्ठितस्योपदेशस्या-  
न्याय्यं प्रकाशनम् । (क)

गणदासः—अत एव मे निर्वन्धः ।

देवी—तेन हि द्वावप्युपदेशं भगवत्यै दर्शयतम् । (ख)

परिव्राजिका—देवि नैतन्न्याय्यम् । (सर्वज्ञस्याप्येकाकिनो निर्णया-  
भ्युपगमो दोषाय ।)

देवी—(आत्मगतम् ।) मूढे (किं मां जाग्रतीमपि सुप्तमिव करोषि । (ग)

(इति सारस्यं परावर्तते)

(राजा देवीं परिव्राजिकायै दर्शयति ।)

(क) अदरोवणीदो दे सिस्सा । ता अवरिणिष्ठिदस्स उवदेसस्सं अण्णं पआसणं ।  
(ख) तेण हि दुवेवि उवदेसं भअवदीए दंसेधं । (ग) मूढे किं मां जागति वि  
सुत्तं विअ करेसि ।

अत्र निन्दाया गम्यमानत्वात् व्याजस्तुतिरलंकारः । [लब्धास्पदोऽस्मीत्यादि ।  
लब्धमास्पदं प्रतिष्ठा येन स लब्धास्पदः तथाभूतोऽस्मीति कृत्वा विवादात् भीरुः  
भयशीलः तस्य । भिद्यः कुक्कुको इति कुः । विवादे कदाचित्प्रभृतिः स्यादिति  
शङ्कया भीतस्य । तथा च परेण कृता निन्दा तितिक्षमाणस्य सहमानस्य ।  
तिजेः क्षमायामिति सनि लटः शान्तव । यस्य शिक्षकस्य आगमः शास्त्रज्ञानं केवला  
जीविका तस्यै न्यथैवमेव केवलं भवति । तं ज्ञानमेव पण्यं विक्रयं वस्तु यस्य तं  
ज्ञानपण्यं ज्ञानविक्रयकारिणं वणिजं वदन्ति । पण्डिता इति शेषः । अतः यशःकामेन  
विवादान्न भेतव्यं इति भावः । अत्र वणिजः पण्यस्य चारोपणात् साहं समस्त-  
वस्तुविपयं रूपकमलङ्कारः । उपजातिरुद्धः । ] ॥ १७ ॥ अचिरोपनीता अचिरेण  
उपनीता उपदेशप्रदणार्थं समीपं प्रापिता । न दीर्घकालं गृहीतोपदेशत्यर्थः । अपरि-  
निष्ठितस्य अनिरोपनीतत्वेन अलब्धस्येत्यस्य । अन्याय्यमयोरयम् । अत एवति ।  
अचिरोपनीतापि कां शिक्षां प्राहितेति स्वमुपदेशदानकोशलं दर्शयितुकामस्येत्यर्थः ।  
निर्वन्ध आग्रहः । दोषाय दोषास्पदं स्यादित्यर्थः । मूढे अज्ञातमस्वभावे । जाग्रती  
मालविकाया राज्ञी दृष्टनिगूढेन सावधानो दक्षामिति यावत् । सुप्तमनवहितो

१ नाकपस्य २ उदासीम् ३ केव ४ जनान्तिकम् ५ णादाए सिस्साए उण पडिन्धि  
तस्स (नीतायां शिष्यायां पुनः प्रतिष्ठितस्य) ६ सरस एण अणज्जं (अनायं) आव-  
दणं ७ मूढे (मूढे) ८ मूढे-परिव्राजिका

परिव्राजिका—

अनिमित्तमिन्दुवदने किमत्रभवतः पराङ्मुखी भवसि ।

(प्रभवन्त्याऽपि हि भर्तृषु कारणकोपाः कुटुम्बिन्यः ॥ १८ ॥)

विदूषकः—ननु सकारणमेव । आत्मनः पक्षो रक्षितव्य इति ।

(गणदासं विलोक्य ।) दिष्ट्या कोपव्याजेन देव्या परिव्रातो भवान् ।

(सुशिक्षितोऽपि सर्व उपदेशदर्शने न निपणो भवति ।) (क)

गणदासः—देवि श्रूयताम् । एवं जनो गृह्णाति । तदिदानीं

विवादे दर्शयिष्यन्तं क्रियासंक्रान्तिमात्मनः ।

यदि मां नानुजानासि परित्यक्तोऽस्म्यहं त्वया ॥ १९ ॥

(आसनादुत्तिष्ठति ।)

देवी—(स्वगतम् ।) का गतिः । (प्रकाशम् ।) प्रभवत्याचार्यः

शिष्यजनस्य ।

गणदासः—चिरमैपदे शङ्कितोऽस्मि । (राजानमवलोक्य ।) अनुज्ञातं  
देव्या । तदाज्ञापयतु देवः कैस्मिन्नभिनेयवस्तुन्युपदेशं दर्शयिष्यामि ।

(क) णं सकारणं एव्व । अत्तण्णो पक्खो रक्खिदव्वोत्ति । दिट्ठिआ कोवव्वाजेण  
देवीए परित्तादो भवं । सुसिक्खिदो वि सव्वो उव्वेदसदंसेण ण णिउणो होदि  
(ख) का गई । पहव्वेदि आआरिओ सिस्सजणस्स ।

प्रमत्तामित्यर्थः । सास्यमस्यथा सहितं यथा स्यात्तथा ॥ ] अनिमित्तमित्यादि ।  
[ हे इन्दुवदने चन्द्रमुखि । इन्दुरिव वदनें यस्याः सा इन्दुवदना । तत्सम्बुद्धिः । अनि-  
मित्तं न विद्यते निमित्तं यस्मिन्कर्मणि तद्यथा तथा । कारणं विना किं अत्रभवत् पूज्यात्  
राज्ञः पराङ्मुखी विमुखी भवसि । तव अकारणकोपो न युक्त इति भावः । हि यतः  
कुटुम्बिन्यः कुलस्त्रियः भर्तृषु प्रभवन्त्यः प्रभुत्वव्योपि कारणेन कोपो यासां ताः कारण-  
कोपा भवन्ति । अकारणं न कथ्यन्तीत्यर्थः । अत्र कुलीनस्त्रीणां सकारणः कोप इति  
वैयर्थ्येण सामान्येन राज्ञीकोपानुचितत्वं समर्थ्यते इति वेधम्येण सामान्येन विशेष-  
समर्थनरूपः अर्थान्तरव्यासोऽलंकारः । आर्यावृत्तम् । ] ॥ १८ ॥ [ दिष्ट्येति गणदास-  
मुत्तेजयितुं विदूषकस्योक्तिः । ] अत्र देवीकोपेन वस्तुविच्छेदे प्राप्ते विदूषककृतं प्रोत्सा-  
हनमुत्तराङ्गीभ्यामित्थेनाविच्छेदकारणत्वाद्दिन्द्रिर्यनुसन्धेयम् । [ एवं जनो गृह्णाति यथा  
विदूषकेणोक्तं तथा अवधारयति । उपदेशदर्शनेनैपुण्यं मायि आरोपयदित्यर्थः । ]  
विवादे इत्यादि । [ विवादे उपस्थिते वादे आत्मनः क्रियायाः संक्रान्तिं शिष्यजने  
उपदेशसकलमण्यार्थं दर्शयिष्यन्तं दर्शयितुमिच्छन्तम् । अनुजानासि अनुमन्यसे ।  
परित्यक्तोऽस्मीति मन्ये ॥ १९ ॥ अपदे अस्थाने । देवी कदाचित् शिष्याशिक्षादर्शनात्मा

१ दर्शयिष्यामि २ इत्यादुमिच्छति ३ उपदेश-शे ४ कृतमस्मि ५ तमस्मिन्वपदेश-  
वस्तुनि प्रयोग ६ अमित्यर्थः ७ कारणको ८ उपदेशे, ९ मृगण, १० सेण णिउणो  
(उपदेशेन निष्णातः) ११ पहव्वेदि नसु अज्जो-

राजा—यदादिशति भगवती ।

परित्राजिका—किमपि देव्या मनसि वर्तते । तच्छैङ्कितास्मि ।

देवी—भण क्लिबधम् । ननु प्रभविष्याम्यात्मनः परिजनस्य । (क)

राजा—मम चेति ब्रूहि ।

देवी—भगवति भणेदानीम् । (ख)

परित्राजिका—देवं चतुष्पदोद्भवं चलितं दुष्प्रयोज्यमुदाहरन्ति ।

तत्रैकार्थसंश्रयमुभयोः प्रयोगं पश्यामः । तावता ज्ञायत एवात्रभवतो-  
रुपदेशांतरतम्यम् ।

आचार्यौ—यदाज्ञापयति भगवती ।

विदूषकः—तेन हि द्वावपि वर्गौ प्रेक्षागृहे संगीतरचनां कृत्वात्र-  
भवतो दूतं प्रेषयतम् । अथ वा मुदङ्गशब्द एव न उत्थापयिष्यति । (ग)

हस्दत्तः—तथा । (इत्युत्तिष्ठति ।)

(गणदासो देवीमर्बलोकयति ।)

देवी—(गणदासं विलोक्य ।) विजयी भव । न खलु विजयप्रत्य-

र्थिन्यहमाचार्यस्य । (उभौ प्रस्थितौ ।) (घ)

परित्राजिका—इतस्तावतादार्चार्यौ ।

उभौ—(परिवृत्य ।) इमौ स्वः ।

परित्राजिका—निर्णयाधिकारे ब्रवीमि । सर्वाङ्गसौष्ठवाभिव्यक्तये  
विरलेनेपथ्ययोः पात्रयोः प्रवेशोस्तु ।

(क) भण विस्तदं । १० पहाविस्सं अत्तणो परिअणस्स । (ख) भवदि  
भण दाणिम् । (ग) तेण हि दुवेवि वग्गा पेक्खाधरे संगीदरअणं करिअ अत्तभवदो  
दुदं पेसअह । अह वा मुदङ्गसदो एव्व णो उत्थावइस्सदि । (घ) विअई होहि ।  
ण हु विअअपच्चात्थिणी अहं आअरिअस्स ।

निवारयेदिति अकारणमेव जातशङ्कोस्मीत्यर्थः । किमपि देव्या इति कपटमूल एष  
प्रयोगो मालविकादर्शनार्थ इति । चतुर्भ्यः पदेभ्य उद्भवो यस्य तत् । चतुष्पदोत्थ-  
मिति पाठे चतुर्भ्यः पदेभ्य उत्तिष्ठतीति तथोक्तम् । दुःखेन प्रयोजनयितुं शक्यं  
दुष्प्रयोज्यम् । उदाहरन्ति नाट्यवेदिन इति शेषः । एकः अभिन्नः अर्थः अभिधेयं  
वस्तु संश्रय आश्रयो यस्य तथाभूतम् । तरतमयोर्भावः तारतम्यं न्यूनाधिकभावः ।  
उपदेशान्तरमिति पाठे उपदेशयोरन्तरं वैशिष्ट्यमित्यर्थः । प्रेक्षागृहं संगीतशाला ।  
निर्णयाधिकारे निर्णयविषयकोऽधिकारस्तमलम्ब्येत्यर्थः । सर्वाङ्गित्यादि । [ सर्वेषाम-

१ ततः श० २ देवेति नास्ति क्वचित् ३ शर्मिष्ठायाः कृति चतुष्पदोत्थं उल्लिखन्तं  
४ संगतं ५ उपदेशान्तरम् ६ विलो० धारिणीभव० ७ आचार्यो ८ नास्त्येतत्कचित्  
९ विमत १० पहावदि पङ्क ( प्रभवति प्रसूतः ) ११ पेसअन्दु ( प्रेषयताम् )

उभौ—नेदमप्यावयोरुपदेश्यम् । ( इति निष्कान्तौ । )

देवी—( राजानमवलोक्य । ) यदि राजकार्येष्वपीदृशुपायनिपु-  
णतार्यपुत्रस्य ततः शोभनं भवेत् । (क)

राजा—

अलमन्यथा गृहीत्वा न खलु मनस्विनि मया प्रयुक्तमिदम् ।

(प्रायः समानविद्याः परस्परयशःपुरोभागाः ॥ २० ॥)

(नेपथ्ये मुदङ्गशब्दः । सर्वे कर्णं ददति ।)

परित्राजिका—हन्त । प्रवृत्तं संगीतकम् । तथा ह्येषा सुत्पन्नः

जीमूतस्तनितविशङ्किभिर्मयूरैरुद्धीवैरनुरसितस्य पुष्करस्य ।

निर्होदिन्युपहितमध्यमस्वरोत्था (मायूरी मदयति मार्जना मनांसि) ११

राजा—देवि सामाजिका भवामः ।

देवी—(स्वगतम् ।) अहो अविनय आर्यपुत्रस्य । (ख)

(सर्वे उत्तिष्ठन्ति ।)

विदूषकः—(अपवार्यं ।) भोः धीरं गच्छ । मा खल्वत्रभवती

धारिणी विसंवादयिष्यति । (ग)

(क) जइ राअँकज्जेसु वि ईरिसी उवाअणिउणदा अज्जउत्तस्स तदो सोहणं भवे ।

(ख) अहो अविणओ अज्जउत्तस्स (ग) भो धीरं गच्छ । मा खलु अत्तंभोदी  
धारिणी विसंवादइस्सदि ।

ज्ञानां नाट्यस्य शरीरस्य च अभिव्यक्तये । मालविकायां राजोनुरागस्य वृद्धयर्थं तस्याः  
सर्वाङ्गावलोकनस्यावश्यकत्वादिति गूढाभिसन्धिः । अत्र गुणवत्त्वस्य गम्यमानत्वादि-  
लोभनं नाम सन्ध्यङ्गमुक्तं भवति । [ उपायाः सामादयः पक्षे स्वाभिलषितासि-  
द्धिसाधनानि । ] अत्र गूढार्थोद्भेदनादुद्भेदो नाम सन्ध्यङ्गमुक्तं भवति ।  
अलमन्यथेति । [ हे मनस्विनि प्रशस्तं मनः अस्या अस्तीति मनस्विनी  
तत्सम्बुद्धिः । प्रशस्तमनस्कं देवि । अन्यथा गृहीत्वा इममर्थमन्यथा संभाव्य  
अलम् । तदेव स्पष्टयति-न खल्वित्यादिना । इदं विवादकरणम् । यतः सामानविद्याः  
विद्वांसः परस्परस्य यशसि पुरोभागाः देविकदर्शिनः । अन्योन्ययशोदूषणे उद्युक्ता  
भवन्तीत्यर्थः । अर्थान्तरन्यासोत्कारः । आर्या छंदः । ] ॥ २० ॥ जीमूतस्त-  
नितेत्यादि । जीमूतस्तनितविशङ्किभिर्जीमूतस्य स्तनितं गर्जितं विशङ्कन्त इति  
तथोक्तास्तैरुद्धीवैरुद्धीवैर्मयूरैः शिखण्डिभिरनुरसितस्यानुध्वनितस्य पुष्करस्य वायु-  
भाण्डमुखस्य मायूरी मयूरप्रिया मार्जना मनांसि मदयति हर्षयति । कीदृशी

१० मावयोः २ ध्वनिः ३ संगीतम् ४ अनुगमितस्य ५ निर्होदिन्युः उपचित ६ तस्याः  
सामाजिकाः सामवायिकाः स ह्यवादि काः ७ कज्जेसु एवं णिउ० ८ गच्छन्तः ९ तत्त०

राजा—

धैर्यावलम्बिनमपि त्वरयति मां सुरजवाद्यनादाऽयम् ।  
अवतरतः सिद्धिपथं शब्दः स्वमनोरथस्येव ॥ २२ ॥

( इति निष्क्रान्ताः सर्वे । )

इति प्रथमोऽङ्कः ।

मार्जनाः । उपहितमध्यमस्वरोत्था उपहितो योजितो मध्यमस्वरो मध्यमसंज्ञकस्वरस्त-  
स्मादुत्तिष्ठत्युदेतीति तथोक्ता । [ उपचितेति पाठे उपचितेन पूर्णतां प्राप्तेनेत्यर्थः । ]  
निर्हादिन्यतिशयनिनादा । मार्जना नाम पुष्करवाद्यनामविशेषः । तथोक्तं भारतीये-  
' षोडशाक्षरसपत्रं चतुर्मासं तथैव च ॥ द्विलेपनं षट्करणं त्रियति त्रिलयं तथा ।  
त्रिगतं त्रिप्रचारं च त्रिसंयोगं त्रिपाणिकम् ॥ दशार्धपाणिप्रहृतं त्रिप्रहारं त्रिमार्जनम् ।  
एभिरङ्गैस्तु संपन्नं वाद्यं पुष्करजं भवेत् ॥ ' तथा च ' मायूरी चार्धमायूरी तथा कामा-  
रवीति च । तिष्ठस्तु मार्जना द्वेयाः पुष्करेषु स्वराश्रयाः । गान्धारो वामके कार्यः  
षड्जो दक्षिणपुष्करे । मध्यमश्चोर्ध्वगः कार्यो मायूर्यास्तु स्वरास्त्वमी ॥ वामके पुष्करे  
षड्ज ऋषभो दक्षिणे तथा । धैवतश्चोर्ध्वगोत्रार्धमायूर्या निर्दिशेद् बुधः ॥ ऋषभः  
पुष्करे वामे षड्जो दक्षिणपुष्करे । पञ्चमश्चोर्ध्वगः कार्यः कामारव्याः स्वरा अमी ॥ '  
इति । [ प्रहृषिणी वृत्तम् । ] ॥ २१ ॥ [ सामाजिकाः समाजं समवयन्तीति सभ्याः ।  
सामवायिका इति पाठे स एवार्थः । सामायिका इति पाठे समयः प्राप्त एषां  
समयमनुवर्तन्ते इति वा । अचिनयो धाष्ट्यं मालविकादर्शनाभिलाषप्रकट  
नादिति भावः । धीरं स्तिमितगत्या । विसंवादयिष्यति विप्रतिपत्स्यते ।  
तव मालविकागतं मनोरथमूहित्वा सकलमेव तन्त्रमाकुलयिष्यतीत्यर्थः । ]  
धैर्येत्यादि । अयं सुरजवाद्यस्य [ नादः शब्दः ] रागः रज्जकत्वं धैर्यावलम्बि-  
नमपि [ मया धीरमकृतत्वेण गन्तव्यमिति कृतनिश्चयमपि ] मां त्वरयति संप्र-  
मयति । [ सिद्धेः इष्टलाभस्य पन्थाः सिद्धिपथः तं ] सिद्धिपथं सिद्धिमार्गमवतरतः  
प्राप्तुवतः स्वमनोरथस्यात्मवाञ्छितस्य शब्द इव ध्वनिरेव । [ अत्रोत्तरार्धे उत्प्रेक्षा-  
लंकारः । तस्य मनसि रथत्वारोपाद्रूपकमङ्गम् । एवं तयोरङ्गाङ्गिभावेन संकरः ॥  
आर्या छंदः ] ॥ २२ ॥ अत्र बीजस्य पुनरावर्तनात्समाधानं नाम सन्ध्यङ्गमुक्तं भवति ।  
अत्रैव सुखागमस्य गम्यमानत्वात्प्राप्तिर्नाम सन्ध्यङ्गमुक्तं भवति । अत्रोपक्षेपादिषु  
सन्ध्यङ्गेषु कतिचिदेव कविनोक्तानि नेतराणि तथापि न दोषः । ' न्यूनमप्यत्र येः  
केशिद्वेनेर्नाथ्यं न दुष्यति । यद्युपात्तेषु संपत्तिराधयति तद्विदः ॥ ' इति वचनात् ।  
अत्र नृत्यदर्शननिश्चयान्ते प्रथमाङ्कार्यं समाप्तेऽपि तमसमाधैवेत्तराङ्गादौ विष्क-  
म्भादौ प्रतिपाद्यायाः संगीतरचनाया अत्रैव निपातनादङ्कावतरणं नामार्थोपक्षेपक  
उक्तो भवति । यथोक्तम्— ' अङ्कावतारस्वङ्कान्ते पात्रेणाङ्कस्य सूचनात् ' इति ॥

इति श्रीकाटयवेमभूपविरचिते कुमारगिरिराजायै  
मालविकाग्निमित्रव्याख्याने प्रथमोऽङ्कः ॥

द्वितीयोऽङ्कः ।

( ततः प्रविशति संगीतरचनायां कृतायामासनस्थः सवयस्यो राजा धारिणी परिव्रा-  
जिका विभवतश्च परिवारः । )

राजा—भगवति अत्रभवतोराचार्ययोः कतरस्य प्रथममुपदेशं

द्रक्ष्यामः ।

परिव्राजिका—ननु समानेऽपि ज्ञानवृद्धभावे वयोवृद्धत्वाद्गण-

दासः पुरस्कारमर्हति ।

राजा—तेन हि मौद्गल्य एवमत्रभवतोरावेद्य स्वनियोगमशून्यं कुरु ।

कञ्चुकी—यदाज्ञापयति देवः । ( इति निष्क्रान्तः । )

( प्रविश्य । )

गणदासः—देव शर्मिष्ठायाः कृतिर्लयमध्या चतुष्पदा । तस्या-

श्रुतुर्वस्तुनः प्रयोगमेकमनाः श्रोतुमर्हति देवः ।

राजा—आचार्यबहुमानाद्वहितोऽस्मि ।

( निष्क्रान्तो गणदासः । )

राजा—( जनान्तिकम् । ) वयस्य ।

कविरिदानीमङ्कान्तरं प्रस्तौति—ततः प्रविशतीत्यादि । ' भगवति अत्रभवतोः '  
इत्यादिना ' गणदासः पुरस्कारमर्हति ' इत्यन्तेन प्रतीयमाने राज्ञ उपायतो मालविका-  
दर्शनप्रवर्तनेन प्रयत्नो नाम द्वितीयावस्थितिरिति मन्तव्यम् । अत्र बिन्दुप्रयत्नयोः  
समन्वयात्प्रतिमुखसंधिरित्यनुसंधेयम् ॥ [ ज्ञानेन वृद्धः ज्ञानवृद्धः तस्य भावः तस्मिन् ।  
उभयोस्तुल्यज्ञानत्वेपीत्यर्थः । पुरस्कारं उपदेशदर्शने अप्रमानम् । ] देव शर्मिष्ठाया  
इत्यादि । शर्मिष्ठा नाम वृषपर्वणो राक्षसराजस्य दुहिता [ ययातिभार्या ] । तस्याः  
कृतिः काव्यम् । लयमध्या लयेन तालकालेन मध्या मध्यमानयुक्ता । चतुष्पदा चत्वारि  
पदानि खण्डानि यस्याः सा तथोक्ता । तस्याः कृतेः संबन्धिनश्चतुर्वस्तुनश्चतुर्थस्य  
तुर्थस्य वस्तुनः प्रबन्धस्य प्रयोगमभिनयं [ एकस्मिन् मनो यस्य सः ] एकमना अव-  
हितः सन् श्रोतुमर्हति । अत्र शृङ्गारस्य प्रतिपाद्यमानत्वात्प्रथममध्येत्युक्तम् । तथा चोक्तं  
भारतीये— ' शृङ्गारहास्ययोर्मध्यलयः । कण्ठे विलम्बितः । वीररौद्राद्भुतबीभत्सभयान-  
केषु द्रुतः ॥ ' [ बहुमानात् वस्तुबहुमानाद् आचार्यबहुमानाद्वा । यद्वा आचार्यबहु-  
मानादित्येकं पदम् । जनान्तिकम् जनस्याभीष्टस्य अन्तिकं समीपे । यदभीष्टजन एव  
शृणुयादिति कृत्वा तत्समीप उच्यते तत् । तदुक्तं— ' त्रिपताककरेणान्यानपवार्यान्तरा  
कथाम् । अन्योन्यामन्त्रणं यत्स्याज्जनान्ते तज्जनान्तिकम् ॥ ' इति । ] नेपथ्यपरि-

१ नायामासनस्थः. २ वयोधिकत्वात्. ३ एवमेव. ४ ०दासित. ५ तस्यास्तु च्छलिकप०



नेपथ्यपरिगतायाश्चक्षुर्दर्शनसमुत्सुकं तस्याः ।  
संहतमधीरतया व्यवसितमिव मे तिरस्करिणीम् ॥ १ ॥

विदूषकः—(अपवार्य) भो (उपस्थितं नयनमधु संनिहितमक्षिकं  
च) मधुप्रसक्त इदानीं प्रेक्षस्व । (क)

(ततः प्रविशत्याचार्यप्रत्यवेक्ष्यमाणाङ्गसौष्ठवा मालविका ।)

विदूषकः—(जनान्तिकम् ।) प्रेक्षतां भवान् । न स्वस्वस्याः प्रतिच्छ-  
न्दात्परिहीयते मधुरता । (ख)

राजा—(जनान्तिकम् ।) वयस्य ।

चित्रगतायामस्यां कान्तिविसंवादाङ्कं मे हृदयम् ।  
संप्रति शिथिलसमाधिं मन्वे येनेयमालिखिता ॥ २ ॥

(क) भो उर्वद्विदं गणमहं सणिह्दिदमखिलं अ । तौ अप्पमत्तो दार्णिं पेक्खं ।  
(ख) पेक्खदु भवं । ण खु से पडिच्छन्दादो परिहीअदि महरदा ।

गताया इति । नेपथ्यपरिगताया जवनिकान्तरस्थितायास्तस्या मालविकाया दर्शनसमु-  
त्सुकमवलोकनोत्कण्ठितं मे चक्षुर्धीरतया तरलतया [ अकालक्षमतयेत्यर्थः ] तिरस्करिणीं  
जवनिका संहतमपनेतुं व्यवसितमिवोद्युक्तमिव । [ उत्प्रेक्षालंकारः । आर्या छंदः । ]  
॥ १ ॥ अत्रेष्टार्थविषयेच्छाया गम्यमानत्वाद्विलासो नाम संच्यङ्गमुक्तं भवति । उपस्थितं  
[ नयनयोः मधु मालविकारूपं ] नयनमधु [ संनिहिता मक्षिका धारिणीरूपा यस्य  
तत् ] संनिहितमक्षिकं च । ततः प्रविशतीत्यादि । आचार्यवेक्ष्यमाणाङ्गसौष्ठवा  
आचार्येण गणदासेनावेक्ष्यमाणमङ्गानां सौष्ठवं यस्याः सा तथोक्ता । सौष्ठवं नामाङ्गानां  
शोभनावस्था ॥ यथोक्तम्—'अनुचनीचत्रलतामङ्गानां समपादताम् । कटिकूपेरशीर्षा-  
सकण्ठानां समरूपताम् ॥ रम्यां प्रतीकविभ्रान्तिमुरसश्च समुन्नतम् । अभ्यासोपहि-  
तामाहुः सौष्ठवं नृत्यवेदिनः ॥' इति । प्रतिच्छन्दात् [ चित्रगतरूपादित्यर्थः ] परिहीयते  
[ न्यता भवति ] मधुरता ॥ अत्रापवार्येत्येतन्नियतश्राव्यार्थभेदस्यापवारितस्य वि-  
श्रितत्वे कविना प्राक्प्रयुक्तमिति मन्तव्यम् । यथोक्तं वसन्तराजीये—'अथेस्त्वेकेन  
विश्रमे नियतश्राव्ये इष्यते । द्विविधः स परिश्रयो जनान्तश्चापवारितः ॥' अत्र 'पे-  
रुक्ष्यग्यापारे कथितोऽथोऽपवारितः । उक्त्वा प्रागपवार्येति पश्चादेनं प्रयोजयेत् ॥'  
इति ॥ चित्रगतायामित्यादि । मे हृदयं मनश्चित्रगतायामालेख्यगतायामस्यां  
मालविकायां कान्तिविसंवादाङ्कं कान्तेः शोभाया विसंवादे विपर्यासं शङ्कते इति  
तथोक्तं [ अस्या रूपं प्रतिकृतिशोभासदृशं भवेन्न वेति शंकाकुलमित्यर्थः । ] आसीत् ।

१ गृहं परिगतायाः । २ अपवार्यः । ३ ता इत्यादि नास्ति पुस्तकान्तरे । ४ पेक्खदु भवं  
५ चोत्रं (दण्डं), हीआदिः ।

गणदासः—वस्ते मुक्तसाध्वसा सत्त्वस्था भव । ✓ Exp

राजा—(आत्मगतम् ।) अहो सर्वस्थानानवद्यता रूपस्य । ११

तथा हि ।

वीर्घाक्षं शरदिन्दुकान्ति वदनं बाहू नतावंसयोः *curved toes*  
संक्षिप्तं निविडोच्चतस्तनमुरः पार्श्वे प्रमृष्टे इव ।

मध्यः (पाणिमितो) नितम्बि जघनं पादावरालाङ्गुली *Imp m*  
छन्दो नर्तयितुयेव मनसः श्लिष्टं तथास्या वपुः ॥ ३ ॥ ✓

मालविका—(उपगानं कृत्वा चतुष्पदवस्तु गायति ।) W

संप्रतीदानीम् । साक्षाद्दर्शनवेलायामित्यर्थः । इयं मालविका येन चित्रकारेणालिखिता  
तं चित्रकारं शिथिलसमाधिं शिथिलप्रयत्नं [ शिथिलचित्तैकार्ग्यं वा ] मन्वे [ नृ-  
तेनास्या रूपं यथार्थतो लिखितमिति ] जानामि ॥ २ ॥ मुक्तसाध्वसा परित्यक्तभया  
सभाकम्परहितेत्यर्थः । [ सत्त्वे चित्तस्याविकृत्यवस्थायां तिष्ठतीति ] सत्त्वस्था सत्त्वगु-  
णयुक्ता । अविकृता भवेत्यर्थः । यथोक्तम्—'चित्तस्याविकृतिः सत्त्वं विकृतेः कारणे  
सति' इति । अत्र विकृतिकारणं नायकसंनिधिः । अहो इत्याश्चर्यं । सर्वस्थानान-  
वद्यता सर्वेषु स्थानेषु सर्वोक्त्यवेक्षणवद्यता निर्दोषता । रमणीयतेत्यर्थः । वीर्घाक्ष-  
मित्यादि । वदनं मुखं वीर्घाक्षं दीर्घं आयते अक्षिणी लोचने यस्य तत्तथोक्तम् ।  
शरदिन्दुकान्ति शरदिन्दोः शरच्चन्द्रस्य कान्तिरिव कान्तिर्यस्य तत्तथोक्तम् । बाहू  
भुजावंसयोः स्कन्धयोर्नतौ नम्रौ । [ निविडो अन्योन्यश्लिष्टौ उन्नतौ तुङ्गौ स्तनौ यत्र  
तत्तथा । अत एव संक्षिप्तं जातसंक्षेपमुरः । पार्श्वे प्रमृष्टे श्लक्ष्णीकृते इव । ]  
मध्योऽवलम्बं पाणिमितः पाणिना हस्तेन मितः परिमितः । [ मुष्टिग्राह्य इति यावत् । ] W  
जघनं [ प्रशस्तो नितम्बोस्यास्तीति ] नितम्बि नितम्बातिशययुक्तम् । अमित-  
मिति पाठे विशालमित्यर्थः । पादौ चरणावरालाङ्गुली अराला आकुञ्चिता अङ्गुल्यो  
ययोस्तौ तथोक्तौ । अस्या मालविकाया वपुः शरीरं नर्तयितुं तान्वाग्यस्य छन्दोऽ-  
चितावस्थानविशेष उक्तः । तथा चोक्तं वसन्तराजीये—'अङ्गस्य चतुरस्रत्वं समपादौ  
लताकरो । आरम्भे सर्ववृत्तानमेतत्सामान्यमिष्यते ॥' इति । [ शार्दूलविक्रीडितं  
वृत्तम् । ] ॥ ३ ॥ [ गानात्पूर्वं कर्तव्यं वसन्तादिरागानुगतं स्वरविशेषपरिशो-  
लनम् । ] उपगानं रागलभितं (दीप्तं-इ. पा.) कृत्वा [ उपवहनमिति पाठे 'उपोद्धते  
स्वरो यस्मात्तत्पवहनं स्युतम्' इत्युक्तलक्षणं पूर्वगानम् । ] चतुष्पदवस्तु चतुष्पदसंज्ञकं  
प्रबन्धं गायति । वस्त्विति प्रबन्धः । 'प्रबन्धो रूपकं वस्तु निबन्धस्याभिधानत्रयम्'  
१ संस्था । २ सर्वास्ववस्था । ३ रूपविशेषस्य । ४ नतोऽमितं च, नतं च । ५ मनासि,  
मनसा । ६ अवहनम् ।



दुर्लभः प्रियस्तस्मिन्भव हृदय निरांश—

महो अपाङ्गको मे स्फुरति किमपि वामः ।

एष स चिरदृष्टः कथमुपनेतव्यो

नाथ मां पराधीनां त्वयि गणय सतृष्णाम् ॥ ४ ॥ (क)

( इति । ततो यथारसमभिनयति । )

(क) दुर्लभो पियो तस्मिन् भव हिअअ गिरासं अहो अपङ्गओ मे स्फुरइ किं पि वामो । एसो सो चिरदिष्टो केहं उवणइद्वो णाह मं पराहीणं तुइ गणअसतिण्हम ॥

इत्युक्तत्वात् । दुर्लभ इति । [ हृदय निरांशं निरभिलाषं भव । अभिलाषं मा कु-  
इत्यर्थः । अहो इत्याश्रये । मम वामः अपाङ्गो नेत्रप्रान्तः किमपि अज्ञातहेतुकं  
स्फुरति स्पन्दते । स्त्रीणां वामाङ्गस्य श्वभसूचकत्वाद्भीष्टसमागमं सूचयतीति  
भावः । अत एवाश्वार्थम् । एष स प्रियः कथमुपनेतव्यः समीपं प्रापणीयः । चिन्तो-  
पस्थितं नाथमाह—मां पराधीनां परवशामपि त्वयि सतृष्णां सानुरागां गणय कलय ।  
जानीहीत्यर्थः । ] ॥ ४ ॥ ततो गानानन्तरं यथारसं रसानुकूलमभिनयति । अत्र  
रसोऽयोगविप्रलम्भश्चकारः । यथोक्तम्—‘अप्राप्तिर्विप्रलम्भः स्याद्यूनोज्ञाताभि-  
लाषयोः । विप्रलम्भस्य भेदाः स्युरयोगो विरहस्ततः ॥ प्रवासः शापः करुणा  
मानश्चेति च षष्मताः ॥’ तत्र ‘संप्राप्तेः प्रागसङ्गो यस्तमयोगं प्रचक्षते’ इति ।  
अत्र चतुष्पद्यां क्रमेण पादचतुष्टये निवेदः सविस्मयो हर्षश्चिन्ता दैन्यं चेति संचा-  
रिभावास्तत्तदनुभावैर्भुखरागादिभिः सम्यक्प्रकाशिता इत्यनुसंधेयम् । तेषां लक्षणा-  
मुक्तं वसन्तराज्ये—‘इष्टार्थविरहव्याधिनिन्दापदवमाननैः । दारिद्र्यताडनक्षेपपर-  
ब्रह्मवलोकनैः । निष्फलवमतिर्नृणां निवेदो जीवितादिषु ॥’ अत्रेष्टार्थविरहजनितो  
निवेदः ॥ ‘अन्तर्बाष्पोद्गमध्याननिःश्वासस्वावमाननैः । दैन्यगद्गदवैवर्ण्यैरभिनयो भवे-  
दयम् ॥ हर्षो मनःसमुल्लासो गुरुदेवमहीभुजाम् । प्रसादात्प्रियसङ्गाच्च भवेदिष्टार्थ-  
लाभतः ॥’ अत्रेष्टार्थलाभजनितो हर्षः । अपाङ्गस्फुरणस्येष्टार्थलाभहेतुत्वात् ।  
‘मुखनेत्रप्रसन्नत्वप्रियोक्तिपुलकौद्गमैः । दानत्यागपरीरम्भैरभिनयो भवेदयम् ॥  
अशलाभादिशनाशादनिशामत्र दैन्यतः । चिन्तस्यैकाग्रता चिन्ता ॥’ अत्र चिन्ता इष्टा-  
लाभजनिता । ‘स्मरणं चानुपस्मृतिः ॥ संतापोच्छ्वासनिःश्वासा मान्द्वयमिन्द्रियकमणाम् ।  
अयोमुखत्वामिलयाद्यैरभिनया भवेदियम् ॥ अनौजस्वं तु मनसो दैन्यामित्यभिधीयते ।  
मनःसंतापदारिद्र्यचिन्तोत्सुक्यादिभिर्भवेत् ॥’ अत्रोत्सुक्यजनितं दैन्यम् । ‘अङ्गानामपि  
शैथिल्यं देहसंस्कारवर्जनम् । अशितं च शिरस्तस्मिन्ननुभावः प्रकीर्ति(दर्शि)ताः’ इति ।

१ पियो मे २ अम्मह ३ परिष्फु ४ वामओ ५ केहं उण दद्वो (दृष्टव्यः) ६ परिगणअ

विदूषकः—( जनान्तिकम् ) भोः चतुष्पदवस्तुकं द्वारीकृत्य W  
त्वय्युपस्थापित इवात्मा तत्रभवत्या । (क)

राजा—( जनान्तिकम् । ) सखे एवमेव ममापि हृदयम् । अनया खलु W

जनमिममनुरक्तं विद्धि नाथेति गेये  
वचनमभिनयन्त्या स्वाङ्गनिर्देशपूर्वम् ।

प्रणयगतिमदृष्टा धारिणीसंनिकर्षा-  
दहमिव सुकुमारप्रार्थनान्याजमुक्तः ॥ ५ ॥  
( मालविका गीतान्ते निर्कामतुमिच्छति । )

विदूषकः—भवति तिष्ठ । किमपि वो विस्मृतः कमभेदः । तं  
सावत्प्रक्ष्यामि । (ख)

गणदासः—वैत्से स्थीयताम् । उपदेशविशुद्धा यास्यसि ।  
( मालविका निवृत्य स्थिता । )

राजा—( आत्मगतम् । ) अहो ( सर्वास्ववस्थासु चारुता शोभां  
पुष्यति ) तथा हि । Beauty gains splendour in  
वामं संधिस्तिमितवल्यं न्यस्य हस्तं नितम्बे  
कुत्वा श्यामाविटपसदृशं स्रस्तमुक्तं द्वितीयम् । *istina*

(क) भो चउष्पदवस्तुकं दुवारीकरिअ तुइ उवणविदो विअ अप्पा तत्तहोदीए ।

(ख) भोदि चिह । किपि वो विस्मरिदो कमभेदो । तं दाव पुच्छिस्सम् ।

[ द्वारीकृत्य तद्वारेण उपस्थापितः न्यस्त इव । हृदयमभिप्रायः ] । जनमिममित्यादि ।  
नाथ स्वामिन् इमं जनम् । मामित्यर्थः । अनुरक्तं स्निग्धम् । त्वयीति शेषः । विद्धि  
जानीहि । इत्येवविधे गेये गीते । वचनं ‘णाह मं पराहीणं’ इत्यादिवाक्यं स्वाङ्गनि-  
र्देशपूर्वमालम्भशर्गरप्रदर्शनपूर्वं यथा भवति तथाभिनयन्त्या हस्तादिभिः प्रकाशीकुर्वत्या  
अनया मालविकया धारिणीसंनिकर्षाद्देतोः प्रणयगतिं मम लेहप्रवृत्तिं [ यद्वा मयि तस्याः  
प्रणयगतिमनुरागप्रसरम् ] अदृष्ट्वा अज्ञात्वा । अनुभावानामप्रकाशनादिति भावः ।  
सुकुमारप्रार्थनान्याजं सुकुमारा मुदुला । रसनीयेत्यर्थः । सा चासौ प्रार्थना सेव व्याजोऽप-  
देशो यास्मिन्कर्मणि तत्तथोक्तम् । अहमुक्त इवोदित इव [ इत्युपेक्षा । मालिनीवृत्तम् । ]  
॥ ५ ॥ [ कमभेदः कमविशेषः । कमभेदः इति पाठे क्रियाङ्गम् । उपदेशविशुद्धा उपदेशो  
विशुद्धा अनवद्या इत्युक्ता सती । पाठान्तरं उपदेशस्य विशुद्धो निदापतायां अभ्यु-  
पगतायामित्यर्थः । शोभां कान्तिविशेषम् । अनन माधुर्यं नाम नाथिकालकार उक्तः ।  
तदुक्तं—‘सर्वोक्त्वाविशेषु माधुर्यं रमणीयता’ इति । ] वाममित्यादि । संधिस्ति-  
मितवल्यं संधो मणिवन्धे स्तिमितं निश्चलं वलयं कङ्कण यस्य स तथाक्तः । तं वामं

१ एवमावयाह २ ०मपि ३ गन्तुम् ०मितुमारब्वा ४ भद्रे उपदे० यातुमहंसि ०वि-  
शुद्धो याथः क्षणमात्रं स्थित्वा उप० ५ स्वग० ६ शोभान्तरम् ७ भो वअस्स ८ चउष्पद-  
वस्तुवस्तुअ (पदावस्थाकः) ९ उवणित्तो (उपक्षिप्तः) १० किचि (किंचित्) ११ तत्र  
कम्म०; कम्म (कर्म) भेदाः

पादाङ्गुष्ठालुलितकुसुमे कुट्टिमे पातिताक्षं  
नृत्तादस्याः स्थितमतितरां कान्तमृज्वायतार्धम् ॥ ६ ॥

देवी—ननु गौतमवचनमप्यार्यो हृदये करोति । ( क )

गण०—देवि मैवम् । देवप्रत्ययात्संभाव्यते सूक्ष्मदर्शिता गौतमस्य ।

मन्दोऽप्यमन्दतामेति संसर्गेण विपश्चितः ।

पङ्कच्छिदः फलस्येव निकषेणाविलं पयः ॥ ७ ॥

( विदूषकं विलोक्य । ) तच्छूर्णमो विवक्षितमार्यस्य ।

विदूषकः—( गणदासं विलोक्य । ) साक्षिणी तावत्पृच्छ । पश्चाद्यो  
मया क्रमभेदो लक्षितस्तं भणिष्यामि । ( ख )

गणदासः—भगवति यथादृष्टमभिधीयताम् । गुणो वा दोषो वा ।

परित्राजिका—यथाहृष्टं सर्वमनवद्यम् । कुतः ।

अङ्गैरन्तर्निहितवचनैः सूचितः सम्यगर्थः

पादन्यासो लयमनुगतस्तन्मयत्वं रसेषु ।

( क ) णं गादमव्यञ्जनं वि अज्जो हिअए करोदि । ( ख ) सक्खिणीं दाव  
पुच्छ । पच्छा जो मए कम्मभेदो लंक्खिदो तं भणिस्सं ।

सुव्यं हस्तं नितम्बे न्यस्य निधाय । श्यामाविटपसदृशं [ श्यामायाः विटपेन सदृशं ]  
फलिनीशाखासंनिभं द्वितीयं दक्षिणं हस्तं हस्तमुक्तं हस्तं शिथिलं यथा भवति तथा  
मुक्तं विरुद्धम् । लम्बितमित्यर्थः । कृत्वा विधाय । पादाङ्गुष्ठालुलितकुसुमे  
पादाङ्गुष्ठेनालुलितमामृष्टं कुसुमं यस्य तत्तथोक्तं तस्मिन्कुट्टिमे स्फटिकादिखचित-  
स्थले पातिते व्यापारिते अक्षिणी यस्मिन्कर्मणि तथोक्तम् । ऋज्वायतार्धम् ऋजु  
अकृत्मायतं दीर्घं अर्धं शरीरस्योर्ध्वभागो यस्य तत्तथोक्तम् । अस्याः स्थितं  
[ निष्क्रियतया ] अवस्थानं नृत्तान्तर्नादतितरामत्यर्थं कान्तं मनोहरं भवति । अत्र वाक्यस्य  
विशेषितत्वात्पुष्पं नाम संव्यङ्गमुक्तं भवति । [ वाक्यार्थहेतुकं काव्यलिङ्गमलंकारः ।  
मन्दाकान्ता वृत्तम् ] ॥ ६ ॥ मन्दोऽपीति । [ विपश्चितः पण्डितस्य संसर्गेण संगत्यां  
मन्दो जडबुद्धिरपि अमन्दतां बुद्धिवैशद्यमेति भजते । पङ्कच्छिदः मलहरस्य फलस्य  
कृतकवीजस्य निकषेण घर्षेण आविलं पङ्किले पयः इव । तथा नैर्मल्यं याति तद्वत् ।  
पथ्यावकं वृत्तम् । ] अस्य वाक्यस्योपपत्तिमत्त्वाद्दुपन्यासो नाम संव्यङ्गमुक्तं भवति ॥ ७ ॥  
[ अनवद्यमदोषम् । अवद्यपण्य-इति निपातनात्साधु । ] अङ्गैरित्यादि अन्त-  
र्निहितवचनैरन्तर्निहितान्यभ्यन्तरस्थापितानि वचनानि पदानि [ विक्षेपविशेषैः  
स्वाभिप्रायस्य प्रकटनात् ] यैस्तेरङ्गैर्दस्तादिभिः । अत्रान्यासपाटवादङ्गानां स्वत-  
एवान्तर्निहितवचनत्वमुपेक्षितमिति मन्तव्यम् । अर्थो गीतार्थः सम्यक् साधु

१ मा मैवम् २ ऋषेणा ३ ततः ४ ० मो वयं ५ वेति ६ यथाशास्त्रं ७ दर्शनम्  
८ ० पुप ९ कोसई ( कोशिनी ) १० कम्म ( कर्म ) १० दिदो

शाखायोनिर्भृदुरभिनयस्तद्विकल्पानुवृत्तौ

भावो भावं नुदति विषयाद्रागबन्धः स एव ॥ ८ ॥

गणदासः—देवः कथं वा मन्यते ।

राजा—गणदास वयं स्वपक्षे शिथिलाभिमानाः संवृत्ताः ।

गणदासः—अद्य नर्तयितास्मि ।

उपदेशं विदुः शुद्धं सन्तस्तमुपदेशिनः ।

श्यामायते न विद्वत्सु यः काञ्चनमिवाग्निषु ॥ ९ ॥

देवी—दिष्ट्या परीक्षकाराधनेनार्यो वर्धते । ( क )

गणदासः—( देवीपरिग्रहं एव मे वृद्धिहेतुः । ) ( विदूषकं विलोक्य )

गौतम वदेदानीं यत्ते मनसि वर्तते ।

( क ) दिष्टिआ पैरिक्खआराहणेण अज्जो वव्हइ ।

सूचितः प्रकाशितः । पादन्यासः पादस्य न्यासो विन्यासः । लयमनुगतोऽनुसृतः ।  
ल्यो नाम तालमानम् । ' तालवर्ती तु यः कालः स काललयनाल्लयः ' इत्युक्त्वात् ।  
[ ' छन्दोक्षरपदानां हि समत्वं यत्प्रकीर्तितम् । कलाकलान्तरकृतः स ल्यो मानस-  
शितः ॥ ' इति भरतः । ] अत्र पादन्यासस्य स्वतो लयानुसरणमभ्यासपाटवादि-  
मन्तव्यम् । रसेषु रसविषयेषु तन्मयत्वं तादात्म्यम् । रसात्मता भवतीत्यर्थः । अत्र  
रसशब्देनोपचारात्परितो(पो)षातिशयवन्तो भावाः कथ्यन्ते । प्रकृतरसस्यैकत्वादसोषि-  
ति बहुवचनानुपपत्तिप्रसङ्गात् । अभिनयः प्रयोगः । यथोक्तम्—' प्रयोगो यस्तु  
नाट्यादेर्भेदभिनयो हि सः ' इति । शाखायोनिः शाखा योनिः प्रभवो यस्य स  
तथोक्तस्तथाविधः सन् । मृदुः सुकुमारः । [ ' प्रयोगो द्विविधश्चैव विज्ञेयो नाट्य-  
माश्रितः । सुकुमारस्तथा विद्वो नानाभावरसाश्रयः ॥ ' इति भरतः । ] शाखा नाम  
नृत्तहस्तानां मानप्रचारः । यथोक्तम्—' शाखा तु नृत्तहस्तानां या मात्रा चित्रनर्तने ' W  
इति । तद्विकल्पानुवृत्तौ तस्याभिनयस्य विकल्पो भेदस्तस्यानुवृत्तिरनुगतिः प्राप्तिः  
तस्याम् । भावः अभिनीयमानो निर्वेदादिः । विषयादाश्रयात् । प्रकृतात्स्थायिन इत्यर्थः ।  
पूर्वाभिनीतं संचारिणं नुदति [ प्रेरयति ] अपाकरोति । रागबन्धो रजनत्वयोगः स एव  
पूर्वं यादृशस्तादृश एवेत्यर्थः ॥ [ मन्दाकान्तावृत्तम् ] ॥ ८ ॥ [ नर्तयितास्मि यथार्थो नाट्या-  
चार्योऽस्मि । तदेव विशदयति । ] उपदेशं विदुरित्यादि । [ सन्तः सदसद्विवेकिनः ]  
उपदेशिनः शिक्षकस्य । तमुपदेशं शिक्षां शुद्धं निर्दोषं विदुः जानन्ति । यः उपदेशः ।  
[ विद्वत्सु ] युष्मासु युष्मादशेषु । विवेकिष्वित्यर्थः । [ अग्निषु काञ्चनमिव ] न श्यामायते ।  
मलिनोभवति । ' लोहितादिडाञ्ज्यः क्यषु ' । ' वा क्यषः ' इति विकल्पादात्मनेपदम् ।  
[ अनुकहेतुको व्यतिरेकालंकारः । उपमानात्काञ्चनादपेक्षयोपदेशस्याधिक्यबोधनात् ।  
' आधिक्यमुपमेयस्योपमानान्यूनताथ वा । व्यतिरेक एक उक्ते हेतौ नोक्ते स च त्रिविधः ॥ '

१ नुदति २ स्वपक्षेति ३ युष्मासु ४ ० ग्रहश्च ५ ग्रहोपि मे ५ अपरि० ( अपरिज्ञानारो० )  
परिसदा ( परिषदा० ) ; अहिंसे ( अधिकं ) व० अज्जो ६ तालान्तरालवर्ती यः कालोऽतो  
लय इति ॥ इ. पा.

विदूषकः—प्रथमोपदेशदर्शने प्रथमं ब्रह्मणस्य पूजा कर्तव्या ।  
सा ननु वो विस्मृता । ( क )

परित्रा०—अहो प्रयोगाभ्यन्तरः प्राश्निकः ।

( सर्वे प्रहसिताः । मालविकापि स्मितं करोति । )

राजा—( आत्मगतम् । ) आत्तसारश्चक्षुषा मे स्वविषयः । यदनेन

स्मयमानमायताक्ष्याः किञ्चिदभिव्यक्तदशनशोभि मुखम् ।

असमग्रलक्ष्यकेसरमुच्छ्रसदिव पङ्कजं दृष्टम् ॥ १० ॥

गणदासः—महाब्राह्मण न खलु प्रथमं नेपथ्यसंगीतकमिदम् ।

अन्यथा कथं त्वार्चनीयं नार्चयिष्यामः ।

विदूषकः—एमया नाम मुग्धचातकेनेव शुष्कघनगर्जितेऽन्तरिक्षे जल-  
पानमिष्टम् । ( ख )

परित्रा०—एवमेव ।

( क ) पुढमोपदेशदर्शने पुढमं ब्रह्मणस्य पूजा कादव्या । सा ननु वो विस्मृता ।

( ख ) मए णाम मुग्धचादएण विभुं सुक्खघणगज्जिदे अन्तरिक्षे जलपानं इच्छिदं ।

इत्युक्तेः इति अ. रा. ] ॥ १० ॥ प्रथमोपदेशेत्यादि । अत्र परिहासस्य गम्यमानत्वात्प्रमेति  
संश्लिष्टमुक्तं भवति । [ प्रयोगे अभ्यन्तरः प्रयोगाभ्यन्तरः प्रयोगरहस्यज्ञ इत्यर्थः । आत्तः  
गृहीतः सार उत्कृष्टशो यस्य । ] स्मयमानमित्यादि । [ यस्मादनेन चक्षुषा आयते  
दीर्घे अक्षिणी यस्याः सा आयताक्षी तस्याः स्मयमानं कृतस्मितं अत एव किञ्चिदीष-  
दभिव्यक्ता ये दशनाः तैः शोभते इति तथोक्तं मुखं उच्छ्रसत् विकसदत एव संपूर्ण-  
विकासाभावात् असमग्रं लक्ष्याणि केसराणि यस्य तदसमग्रलक्ष्यकेसरमसमस्ताभिव्य-  
क्तकिञ्चलं पङ्कजं कमलमिव दृष्टम् । 'अत्र दशकेसराणां मुखकमलयोः स्मित-  
विकासयोर्विम्बानुबिम्बभावोपपन्नासाद्विम्बानुबिम्बभावोपपमा । ' अ. रा. ] ॥ १० ॥

[ महाब्राह्मण इति निन्दागर्भम् । संगीतकमित्यत्र सवनमिति अर्चनीयमित्यत्र दक्षिणी-  
यमिति पाठो । तत्र सवनं नाट्यमण्डपे विघ्नोपशान्तये आदि क्रियमाणो यज्ञः भरतेन  
नाट्यशास्त्रारम्भे प्रोक्तः । दक्षिणामर्हतीति दक्षिणीयः । कडङ्गरदक्षिणाच्छ च इति  
छः । नेपथ्यसेवनमिति पाठे नेपथ्यपरिग्रह इत्यर्थः । मुग्धोऽज्ञः । शुष्का जलहीना

१ प्रश्नाः अतः परं-अयि पण्डितं मन्ये । किमन्यत् । मोदकखण्डनेऽप्यसमर्थो त्वं किं  
जानासि । प्रसन्नचन्द्रपादसदृशैः केशपाशैरितान् भीषयसे । ( अयि पण्डितमण्णे । किं  
अण्णं । मोदकखण्डणेवि असमर्थो तुमं किं जानासि । पसण्णचन्द्रपादसरिसेहिं केश-  
पासेहिं एदाणं भीसिअसि । ) २ परिहसन्ति । मा० च मन्दस्मितं । ३ स्वगतं । ४ उपात्तं ।  
५ प्रदर्शनमि०, सवनमि० ६ दक्षिणीयं । ७ सस्स । ८ इच्छिदव्वा ( एष्टव्या ) ९ सा उणः  
ण वोपलखिखदा । १० मुहा ( मुघा ) ; णाम सुक्ख० पाणं इच्छदा, जलपानेन, नाय  
चादआइदं ( चात कायिते ) । ११ एतन्नास्ति कचित् । १२ काडुं इच्छिअदि ( कर्तुमिष्यते ) ।

विदूषकः—तेन हि पण्डितपरितोषप्रत्यया ननु मूढा जातिः । यतो-  
ऽत्रभवत्या शोभनं भणितं ततोऽस्या इदं पारितोषिकं प्रयच्छामि । ( क )  
( इति राज्ञो हस्तात्कटकमाकर्षति । )

देवी—तिष्ठ तावत् । गुणान्तरमजानन्कामिति त्वमाभरणं  
ददासि । ( ख )

विदूषकः—परकीयमिति कृत्वा । ( ग )

देवी—( आचार्यं विलोक्य । ) आर्यं गणदास ननु दर्शितोपदेशा  
ते शिष्या । ( घ )

गणदासः—वत्से । एहि गच्छाव इदानीम् ।

( मालविका सहाचार्येण निष्क्रान्ता । )

विदूषकः—( राजानं विलोक्य । जनान्तिकम् । ) एतावान्मे मतिवि-  
भवो भवन्तं सेवितुम् । ( ङ )

राजा—( जनान्तिकम् । ) अलमलं परिच्छेदेन । अद्य हि

भाग्यास्तमयमिवाक्ष्णोर्हृदयस्य महोत्सवावसानमिव ।

द्वारपिधानमिव धृतेर्मन्ये तस्यास्तिरस्करणम् ॥ ११ ॥

( क ) तेण हि पण्डितपरितोषप्रत्यया णं मूढा जादी । जदो अत्तहोदीए सोहणं  
भणितं तदो से इमं पारितोसिअं पअच्छामि । ( ख ) चिट्ठ दाव । गुणान्तरं  
अआणन्तो किर्तिं तुमं आहरणं देसि । ( ग ) परिकेरअंति करिअ । ( घ ) अज्ज  
गणदास णं दंसिदोवदेसा दे सिस्सा । ( ङ ) एत्तिओ मे मदिविहवो भवन्तं सेविदुं ।

घनास्तेषां गर्जितं यस्मिन् । तैर्गर्जिते वा जलपानमिष्टं यथा शुष्कमेघगर्जितमाकर्ण्य  
जलं याचमानो चातको वञ्चितो भवति तथा भवतः प्रयोगाडम्बरमालोक्य स्वस्ति-  
वाचनादिकमपेक्षमाणोऽहं भ्रमेच्छः संवृत इत्यर्थः । चातकायितमिति पाठे चातकव-  
दाचरितमित्यर्थः । कर्तुः क्यइ सलोपश्च इति क्यइ ततः कश्च । पण्डितानां पारितोषः  
पण्डितपरितोषस्तेन प्रत्ययो यस्याः । अस्यै मालविकायै । गुणान्तरं गुणविशेषम् । ]  
आर्यं गणदास । दर्शितोपदेशा ते शिष्या । अनेन मालविकानिर्गमनेतुना देवी-  
वचनेन राज्ञो हितरोधनात्रिरोधो नाम संश्लिष्टमुक्तं भवति । [ परिच्छेदेन एतावान्म-  
तिविभव इति मर्यादाकरणेन । अतः परं समधिकं मम तव साहाय्येन प्रयोजनमिति  
भावः । ] भाग्यास्तमयमित्यादि । तस्या मालविकायास्तिरस्करणं तिरोधानम-  
क्षणोर्नैत्रयोर्भाग्यास्तमयमिव भाग्यस्य । भाग्यधेयस्तास्तमयमिव नाशमिव । हृदयस्य  
मनसो महोत्सवस्यावसानमन्तमिव । धृतेः प्रीतेर्द्वारपिधानमिव द्वारस्य प्रवेशमार्गस्य

१ प्रतिष्ठस्व इ० २ अहं । ३ करिणीम् । ४ मूढजादी । ५ जइ, जइ भवदीप-  
६ किणामित्तं । ७ परकीअं । ८ वः ।



विदूषकः—( जनान्तिकम् । ) साधु खिं दरिद्र इवातुरो वैद्येनोपनीय-  
मानमौषधमिच्छसि । ( क )

( प्रविश्य । )

हरदत्तः—देव ( मदीयमिदानीं प्रयोगमवलोकयितुं क्रियतां प्रसादः )

राजा—( आत्मगतम् । ) अवसितो दर्शनार्थः ( दाक्षिण्यमवलम्ब्य )  
प्रकाशम् । ) हरदत्त ननु पर्युत्सुका एव वयम् ।

हरदत्तः—अनुगृहीतोऽस्मि ।

( नेपथ्ये )

वैतालिकः—जयतुं जयतु देवः । उपारूढो मध्याह्नः । तथा हि ।

पत्रच्छायासु हंसा मुकुलितनयना दीर्घिकापत्रिनीनां  
सौधान्यत्यर्थतापाद्बलभिरिचयद्वेषिपारावतानि ।

बिन्दूक्षेपान्पिपासुः परिपतति शिखी भ्रान्तिमद्वारियन्त्रं  
सर्वैरुसैः समग्रैस्त्वमिव नृपगुणैर्दीप्यते सप्तसप्तिः ॥ १२ ॥

विदूषकः—अविहा अविहा । ब्राह्मणस्य भोजनवेला संवृत्ता । अत्र-

( क ) साहु तुमं दलिद्ये विअ आदुरो वेज्जेण उवणीअमाणं ओसहं इच्छसि ।

पिधानं [ निरोधं ] तिरोधानमिव । मन्ये संभावयामि । [ सर्वे शून्यामिव जातमित्यर्थः ।  
उत्प्रेक्षात्कारः । आर्यावृत्तम् ] ॥ ११ ॥ अत्रार्तेर्गम्यमानत्वाद्विधृतं नाम संध्य-  
ज्ञमुक्तं भवति । [ दरिद्र इवातुर इति । अयं भावः—त्वं स्वयं किमपि न करोषि ।  
मया त्वत्सन्निधावानीयमानां मालविकामिच्छसि । ] पत्रच्छायास्विस्ति । [ दीर्घिका  
उद्यानवापी तत्र याः पद्मिन्यः कमलिन्यस्तासां पत्रच्छायासु हंसा मुकुलिते नयने  
येषां ते मुकुलितनयनाः संमीलितलोचनाः । स्थिता इति शेषः । अत्यर्थतापादति-  
मानस्योष्मणः सौधानि राजसदनानि । वलभ्यः गोपानस्यः ताभिः परिचयः तासां  
संश्रयः तं द्विषतीति द्वेषिणः पारावता यत्र तथाभूतानि । शिखी मयूरः बिन्दूक्षेपान्  
उत्क्षिप्तजलबिन्दून् तृषाकलत्वात् पिपासुः पातुमिच्छुः सन् भ्रान्तिसत् भ्रमण-  
शीलं वारियन्त्रं जलोद्धारियन्त्रं परिपतति परितो भ्रमति । सप्त सप्तयः अश्वा यस्य स  
सप्तसप्तिः सूर्यः समग्रैः समग्र्याणि येषां तैः संमुखपातिभिः सर्वैः उसैः किरणैः  
त्वमिव समग्रैः सर्वव्यापिभिः नृपगुणै राजतेजोभिः दीप्यते । ' गोपानसी तु वलभिः '  
इति । ' पारावतः कलरवः ' इति । ' किरणोसमयूखांशु- ' इति चामरः । उपसालंकारः ।  
स्रग्धसदृशम् ॥ १२ ॥ उचितवेलाया योग्यकालस्यातिक्रमः तस्मिन्सति । चिकि-  
त्सका वैद्याः । मज्जनविधि स्नानविधिम् । मध्याह्नविधिमिति पाठे मध्यम-

१ मे दर्शः २ विजयतां देवः ३ मध्यमहः सविता; सुखाय भवतु माध्यन्दिनी  
सन्ध्या देवस्य ४ बिन्दुक्षे ५ सरति ६ समग्र ७ ओसहं दीअमाणं

भवतोऽपि ( उचितवेलातिक्रमे चिकित्सका दोषमुदाहरन्ति ) हरदत्त  
किमिदानीं भणसि । ( क )

हरदत्तः—नास्ति मद्बचनस्यावकाशोऽत्र ।

राजा—( हरदत्तमवलोक्य । ) तेन हि त्वदीयमुपदेशं श्रो वयं  
द्रक्ष्यामः । विश्राम्यतु भवान् ।

हरदत्तः—यदाज्ञापयति देवः । ( इति निष्क्रान्तः । )

देवी—निर्वर्तयत्वार्थपुत्रो मज्जनविधिम् । ( ख )

विदूषकः—भवति विशेषेण पानभोजनं त्वरय । ( ग )

परिव्राजिका—( उत्थाय । ) स्वस्ति भवते । ( इति सपरिजनया देव्या  
सह निष्क्रान्ता । )

विदूषकः—भो ( न केवलं रूपे शिल्पेऽप्यद्वितीया मालविका ) ( घ )

राजा—वयस्य ( न केवलं रूपे शिल्पेऽप्यद्वितीया मालविका ) ( घ )

अव्याजसुन्दरीं तां विज्ञानेन ललितेन योजयता ।

परिकल्पितो विधात्रा बाणः कामस्य विषदिग्धः ॥ १३ ॥

किं बहुना । चिन्तयितव्योऽस्मि । *Stomach unus rise anover*

विदूषकः—भवताप्यहम् । दृढं विपणिकन्दुरिव म उदराभ्यन्तरं  
दहते । ( ड ) *wasd*

( क ) अविहा अविहा । ब्राह्मणस्य भोजनवेला संवृत्ता । अत्तहोदोवि ।  
उदवेलातिक्रमे चिच्छां दोसं उदाहरन्ति । हरदत्तं किं दाणि भणसि ।  
( ख ) णिव्वदु अज्जउत्तो मज्जणविहिम् । ( ग ) भोदि विसेसेण पानभो-  
अणं तुवरोवेहि । ( घ ) भो<sup>१</sup> ण केवलं रूपे सिप्पेवि अहुदीआ मालविआ ।  
( ड ) भवदावि अहं । दिढं<sup>२</sup> विपणिकन्दु विअ मे उदरं<sup>३</sup> भन्तरं दहंइ ।

दिनकृत्यमित्यर्थः । पानं च भोजनं च तयोः समाहारः पानभोजनम् । अद्वितीया नास्ति  
द्वितीयं उपमानं यस्याः सा निरूपमा । ] अव्याजति । [ अव्याजेन भूषणाद्युपचा-  
राभावेन सुन्दरीम् । [ अकृत्रिमलावण्यामित्यर्थः । तां ] ललितेन सुभगेन विज्ञानेन संगी-  
तकलापरिज्ञानेन । [ योजयता युक्तां कुर्वता विधात्रा विषेण दिग्धः विषदिग्धः विषाक्तशल्यः  
कामस्य बाणः परिकल्पितः उपस्थापितः । अत्र विज्ञानयोजनबाणोपकल्पनरूपवस्तुनोः  
संबन्धः असंभवनं मालविकाशिल्पज्ञानयोर्बाणविषसादृश्यमुपकल्पयतीति निदर्शना-  
त्कारः । आर्या छन्दः ] ॥ १३ ॥ विपणिकन्दुनाम पण्यवीथिकायां व्रीहि ( पिष्ट )

१ वचनावसरोत्रः वचनस्यान्यस्य; नास्ति चान्यस्य वचना० २ विरमतु ३ यथा  
४ उप ५ सखे चि० ६ अद्भागं टण भोजनवेला उपादेशः ७ ( हरदत्तं विलोक्य । )  
८ अज्जो ९ एतन्नास्ति कश्चित् १० वेदुः ( त्वरयतु ) ११ भो वअरस १२ दिढं सु  
१३ हिअत्र १४ ढ-म-ज्जइ

Band hovering around a stranger's  
nose denotes of great

३६

मालविकाग्निमित्रे

राजा—एवमेव भवान्सुहृदर्थे त्वरताम् ।

Moonlight  
ensued by  
clouds

विदू०—गृहीतक्षणोऽस्मि । किं तु मेघावलीनिरुद्धा ज्यात्स्नव पराधीन-  
दर्शना तत्र भवती । भवानपि सूनोपरिचरो विहङ्गम इवामिषलोलुपो  
भीरुकश्च । तस्मादनातुरो भूत्वा कार्यसिद्धिं प्रार्थयमानो मे सेवते । (क)

राजा—सर्वे कैथमनातुरो भविष्यामि ।

सर्वान्तःपुरवनिताव्यापारप्रतिनिवृत्तहृदयस्य ।

सा वामलोचना मे स्नेहस्यैकायनीभूता ॥ १४ ॥

( इति निष्क्रान्ताः सर्वे । )

इति द्वितीयोऽङ्कः ।

( क ) गृहीतक्षणोऽस्मि । किं तु मेघावलीनिरुद्धा ज्योत्स्ना विअ पराधीनदर्शना  
तत्र भवती । भवं वि सूनोपरिचरो विहङ्गमो विअ आमिसलोलुओ भीरुओश्च ।  
ता अणादुरो भविअ कज्जसिद्धिं पत्थअन्तो मे रोअंसि ।

पचनपात्रम् । ' कन्दुनीं स्वेदनीं स्त्रियाम् ' इत्यमरः । [ विपणिकन्दोरिव ममोदराभ्यन्तरं  
बुधक्षया पीड्यते इति भावः ] ॥ एवमेवेत्यादि । एवमेवेत्यमेव यथा भवान्भोजनरूपे  
स्वकार्ये त्वरते तथा सुहृदर्थे मदर्थे मालविकापुनर्दर्शने त्वरताम् । अत्र दृष्टनष्टस्य  
बीजस्यानुपसर्पणात्परिसरो नाम संध्यङ्गमुक्तं भवति ॥ [ गृहीतक्षणोऽस्मि त्वार्थसाधने  
निश्चितमतिरस्मि । क्षणो निर्व्यापारस्थितिः आवश्यकं मनःस्वास्थ्यमित्यर्थः । निरुद्धा  
अन्तरितदर्शना । परस्मिन्नाथे पराधीनं परतन्त्रम् । ' समीचीं शौण्डेः ' इति समासः । ' अषड-  
क्षाश्रितङ्गुलकर्मालंपुरुषाच्युतरपदास्वः ' इति खः । दर्शने यस्याः सा । धारिणीप्रति-  
बन्धादिति भावः । सूनो वधस्थानं तस्याः परिसरे चरतीति तथोक्तः । आमिषे मांसं पक्षे  
अभिलषितवस्तुनि लोलुपः अतिशयेन लुब्धः । अनातुरः नातिपर्याकुलः नात्युत्सुको वा ।  
अत्र सान्त्वनस्य गम्यमानत्वात्पर्युपासनं नाम संध्यङ्गमुक्तं भवति ॥ सर्वान्तः-  
पुरेत्यादि । [ सा वामलोचना चारुनयना मालविका सर्वा या अन्तःपुरवनितास्तासु  
यः व्यापारः अवलोकनानालपनालिङ्गनादिस्तस्मात्प्रतिनिवृत्तं हृदयं यस्य तस्य मे ]  
स्नेहस्य प्रेम्णा एकायनीभूता । एकं केवलमयनं स्थानम् । आश्रय इत्यर्थः । तद्वृत्ता ।  
[ तद्विरहितो न कापि निवृत्ति लभे इत्यर्थः । आयो छन्दः । ] ॥ १४ ॥ अत्राङ्कः  
मालविकानिष्क्रमणेन कथाविच्छेदे सति सर्वान्तःपुरेत्यादिना गम्यमानो राज्ञोऽभि-  
लाषतिशय उत्तराङ्ककथाहेतुत्वाद्दिन्दुरित्यनुसंभवेयम् ॥

इति श्रीकाट्यवेमभूपविरचिते कुमारगिरिराजीये मालवि-  
काग्निमित्रव्याख्यानं द्वितीयोऽङ्कः ॥

१. ० भवि, अस्मभ्यम्, २. कथं नातुरः, ३. व्यापारः, ४. गृहीतो, क्वणो, ५. मेघावृद्धज्योत्स्ना,  
६. गृहीतो, मालविका, ७. सूनोपरिचरो, ८. गणपरिचरो, ९. गिद्धो, १०. अनातुरो ( प्रत्यातुरः )  
१०. रुचि, रुचोति.

तृतीयोऽङ्कः ।

Chiron  
draw 30

( ततः प्रविशति परिव्राजिकायाः परिचारिकां । )

परिचारिका—आज्ञप्तास्मि भगवत्या उपायनार्थं बीजपूरकं  
गृहीत्वागच्छेति । तद्यावत्प्रमदवनपालिकां मधुकारिकामन्विष्यामि ।  
( परिक्रम्यावलोक्य च । ) एषा तपनीयाशोकमवलोकयन्ती मधुकारिका  
तिष्ठति । यावदेनामुपसर्पामि । ( क )

( ततः प्रविशत्युद्यानपालिका । )

प्रथमा—( उपसृत्य ) मधुकारिके अपि सुखस्त उद्यानव्यापारः । ( ख )

द्वितीया—अहो समाभृतिका । सखि स्वागतं ते । ( ग )

समा०—सखि भगवत्याज्ञापयति । अरिक्तपाणिनास्मादृशजनेन  
तत्र भवती देवी द्रष्टव्या । तद्बीजपूरकेण शश्रूषितुमिच्छामीति । ( घ )

मधुक०—ननु संनिहितं बीजपूरकम् । कथय तावदन्योन्यसंघर्षि-  
तयोर्नाट्याचार्ययोरुपदेशं दृष्ट्वा कतरो भगवत्या प्रशंसित इति । ( ङ )

( क ) आणत्तमि भवदीए उवाअणत्थं बीअऊरअं गेण्हिअ आअच्छति । ता  
जाव पमदवणपालिअं महुअरिअं अण्णेसामि । एसा तवणीआसोअं ओलोअन्ती महु-  
अरिआ चिद्धदि । जाव णं उव्वसप्पामि । ( ख ) महुअरिए अवि सुहो दे उज्जाणव्वा-  
चारो । ( ग ) अम्हो समाभुदिआ । सखि सागदं ते । ( घ ) हला भगवदी आण्य-  
वेदि । अरिक्तपाणिणा अम्हारिसजणेण तत्तहोदी देवी देक्खिअदव्वा । ता बीअपूरण  
सुस्सूसिद्धं इच्छामिति । ( ङ ) णं संणिहिदं बीअपूरअं । कहेहि दाव अण्णेण्यसंघ-  
रिसिदाणं णट्ठाअरिआणं उव्वेसं देक्खिअ कदरो भवदीए पसंसिदोत्ति ।

कविरिदानीमङ्कान्तरमारभमाणः कथासंघटनार्थं प्रथमं प्रवेशकं नामार्थोपक्षेपकं  
प्रस्तौति—ततः प्रविशतीत्यादिना ॥ [ भगवत्या उपायनार्थं उपायनमुपहारस्तद-  
र्थम् । बीजपूरकं मातुलिङ्गफलम् । ' फलपूरो बीजपूरो रुचको मातुलिङ्गके ' इत्यमरः ।  
तपनीयाशोकः तपनीयममितसं सुवर्णं तेन पीतरक्तत्वे लक्ष्यते । तादृशकुसुमः अशोकः ।  
उद्यानव्यापारः उद्यानपालनकर्म । अरिक्तपाणिनेति । आचारप्राप्तमेतत् । तदुक्तम्-  
' रिक्तपाणिस्तु नोपेयाद्राजानं देवतां गुरुम् ' इति । शश्रूषितुं समाजयितुमित्यर्थः ।  
अन्योन्यसंघर्षितयोः अन्योन्येन स्पर्धमानयोः । संघर्षोऽन्योः संजातः संघर्षितौ । ]

१. ० का समाहितिका, २. जहां समाभुदिए, समाहिदिए देवीए उवा०, देवस्त उवव-  
णत्थं ( उपवत्तरथं ), ३. अन्ती चिद्धदि; आलोअन्ती ( आलोकमाना ), ४. समाभोमि,  
५. आलि, ६. परदुदिआ [ परभृतिका ], ७. पेक्खिअं [ प्रेक्षितुं ], ८. जेवव बीअ, ९. अस्मा-  
त्परं—दुवेणंवि संगीदओवदेसणिमितं इत्याधिकं पुस्तकान्तरे, १०. संघट्टितयोः.

समा०—द्विविधं किलागमिनो प्रयोगनिपुणौ च किं तु शिष्या-  
गुणविशेषेणोन्नमितो गणदासः । ( क )

मधु०—अथ मालविकागतं कौलीनं किं श्रूयते । ( ख )

समा०—बलवत्खलु साभिजापो तस्यां भर्ता । केवलं देव्या धारिण्या-  
श्रित्तं रक्षन्नात्मनः प्रभुत्वं न दर्शयति । मालविकाप्येषु दिवसेष्वनुभूतमुक्ते-  
व मालतीमाला म्लायमाना लक्ष्यते । अतः परं न जाने । विसृज माम् । ( ग )

मधु०—एतच्छाखावलम्बितं बीजपूरकं गृहाण । ( घ )

समा०—( नाट्येन गृहीत्वा । ) सखि त्वमप्यतः पेशलतरं साधु-  
जनशुश्रूषायाः फलमनुभविष्यसि । ( इति प्रस्थिता । ) ( ङ )

मधु०—सखि सममेव गच्छावः । अहमप्यस्य चिरायमाणकुसुमोद्ग-  
मस्य तपनीयाशोकस्य दोहदनिमित्तं देव्यै विज्ञापयामि । ( च )

( क ) द्विविधं किल आगमिणा पञ्चोन्नमिता अ । किं तु सिस्सागुणविशेषेण उन्न-  
मितो गणदासो । ( ख ) अहं मालविआगदं कौलीनं किं सुणीअदि ( ग )  
बैलियं क्खु साहिलासो तस्सि भद्रा । केवलं देवीए धारिणीए चित्तं रक्खेन्तो अत्तणे  
पहुत्तणं ण दंसेदि । मालविआवि इमेसु दिअहेसु अणुहुदसुत्ता विअ मालदीमाला  
मिलाअमाणा लख्खीअदि । अदो वरं ण जाणे । विसज्जेहि मे । ( घ ) एदं साहा-  
वलीअदि बीअपूरकं गेण्ढ । ( ङ ) हला तुमं वि अदो पेसलतरं साहुजणसुस्सुआए  
फलं अणुभविस्ससि । ( च ) सदि समं जेव्व गच्छमह । अहं वि इमस्स चिरा-  
अमाणकुसुमोगमस्स तवणीआसोअस्स दोहलनिमित्तं देवीए विण्णवेमि ।

[ आगमः नाट्यशास्त्रज्ञानमनयोर्विद्यते तौ आगमिनौ । प्रयोगे लास्योपदेशे निपुणौ ।  
उन्नमित उल्कषितः । मालविकागतं मालविकासंबद्धं । कौ पृथिव्यां लीनं कुत्सितत्वात्  
कौलीनं तस्य भविः ] कौलीनं लोकवार्ता [ लोकापवाद इति यावत् ] । चित्तं  
चेतनविकारं रक्षन् हृदयव्यथां परिहरन्निति यावत् । प्रभुत्वं न दर्शयति देवीं  
विगणय्य मालविकां न परिगृह्णाति । आदौ अनुभूता उपशुक्ता शिरसि धारिता च पश्चा-  
न्मुक्ता उत्पृष्टा च अनुभूतमुक्ता । मालतीमाला जातिकुसुमसक । 'सुमना मालती जातिः'  
इत्यमरः । पेशलतरं सुन्दरतरम् । साधुजनः परिव्राजिका । शुश्रूषा तस्यै बीजपूरकदानम् ।  
चिरायमाणः विलम्बितः कुसुमोद्गमः पुष्पप्रसवो यस्य । दोहदनिमित्तं दोहदपूरणप्रयो-  
जनम् । यद्रा । पूरणार्थम् । दोहदोऽत्र चरणताडनापेक्षा । तदुक्तम्— पादाहतः प्रमदया

१ उन्नमितापदेशोः गणदासो उन्नमिता उव्वसे; मालविआए उव्वसेो पसंसिदो;  
सिस्साए मालविआए गुणाविशेषेण गणदासस्य उव्वसेो पसंसिदो । २ कदं. ३ विदं-बाह-  
किल; बाहं. ४ किं तु केवलं; चित्तं रक्खिअदुं. अहिलासदंसणेण; ५ रक्खमाणो. ६ अणुहु-  
दिअहण्ढं. ७ देवीए राक्खीअदि इत्यं. ८ लम्बि. ९ तह ( इति नाट्येन बीजपूरकं  
गृहीत्वा । ) हला. १० पाविहि ( प्राणुहि ); पाविदा होदि ( प्राप्ता भव ). ११ हला.  
१२ विवदेमि.

समा०—युज्यते । अधिकारः खलु तव । ( क )

( इति निष्कान्ते । )

प्रवेशकः ।

( ततः प्रविशति कामयमानावस्थो राजा विदूषकश्च । )

राजा—( आत्मानं विलोक्य । )

शरीरं क्षामं स्यादसति दयितालिङ्गनसुखे  
भवेत्सौख्यं चक्षुः क्षणमपि न सा दृश्यत इति ।

तया सारङ्गाक्ष्या त्वमसि न कदाचिद्विरहितं  
प्रसक्ते निर्वाणे हृदय परितापं वहसि किम् ॥ १ ॥

विदूषकः—अलं भवतो धीरतामुज्जित्वा परिदेवितेन । दृष्ट्वा खलु  
मया तत्रभवत्या मालविकायाः प्रियसखी बकुलावलिका । श्राविता च  
मया यद्भवता संदिष्टम् । ( ख )

राजा—ततः किमुक्तवती ।

विदूषकः—विज्ञापय भर्तास्य । अनुगृहीतास्म्यनेन नियोगेन

( क ) जुज्जइ । अहिआरो क्खु तुह । ( ख ) अलं भवदो धीरदं उज्जिअ  
परिदेविदेणे । दिङ्गा क्खु मए तत्तहोदीए मालविआए पिअसही बउलावलिआ ।  
सुणाविदो अ मह जं भवदा संदिद्धं ।

विकसत्यशोकः । इति । प्रवेशकः—'यस्तु प्रयोगबाहुल्यादङ्केऽर्थो न समाप्यते । बहु-  
वृत्तान्तोऽल्पकथैः स विधेयः प्रवेशकैः ॥' तल्लक्षणम्—'प्रवेशकोऽनुदात्तोक्त्या नीचपात्र-  
प्रयोजितः ॥ अङ्कद्वयान्तर्विज्ञेयः शेषं विष्कम्भके यथा' ॥ इति साहित्यदर्पणे । 'नोत्त-  
ममध्यमपुख्यैरारचितो नाप्युदात्तवचनकृतः । प्राकृतभाषाचारः प्रवेशको नाम विज्ञेयः ॥'  
इति भरतश्च । ] ततः प्रविशतीत्यादि । कामयमानावस्थः कामयमानानां  
[ कामिनामवस्थेवावस्था दशा यस्य स तथोक्तः ॥ ] शरीरमित्यादि । दयितालिङ्ग-  
नसुखे प्रियाभिष्वङ्गसौख्येऽसत्यविद्यमाने सति शरीरं वपुः क्षामं स्यात्कृशं भवेत् ।  
क्षणमपि क्षणमात्रमपि सा मालविका न दृश्यत इति न लक्ष्यत इति चक्षुः सास्यं  
सबाधं भवेत्स्यात् । हे हृदयं चित्तं [ सारङ्गस्य इव आक्षिणी यस्याः सा तया ]  
सारङ्गाक्ष्या हरिणेनेत्रया तया मालविकया कदाचिज्जातु विरहितं नियुक्तं नासि  
न भवसि । अतस्तस्मात्कारणाभिर्वाणे सुखे प्रसक्ते प्रस्तुते सति किं किमर्थं परितापं  
संतापं [ वहसि धारयसि ] व्रजसि प्राप्सिषि । [ एतेन चिन्ता नाम व्यभिचारी  
भाव उक्तः । तदुक्तं—'ध्यानं चिन्तोहितानाम्पैः शून्यताश्वासतापकृत ।' इति ।  
शिखरिणी वृत्तम् ॥ १ ॥ [ धीरतां मनःस्थैर्यै त्यक्त्वा धीरतयाऽवसरपरिपालनम-

१ मन्दं. २ व्रजसि, भजसि. ३ सुणाविदो अअं अत्यो; सुणाविदा अ तं अत्यं भवदा  
संदिष्टम् ।



किं तु सा तपस्विनी द्रेव्याधिकतरं रक्ष्यमाणा नागरक्षित इव निधिर्न  
सुखं समासादयितव्या । तथापि घटयिष्यामीति । (क)  
राजा—भगवन् संकल्पयोने प्रतिबन्धवत्त्वपि विषयेष्वभिनि-  
वेश्य किं तथा प्रहरसि यथा जनोऽयं कालान्तरक्षमो न भवति ।  
(सविस्मयम् ।)

क रुजा हृदयप्रमाथिनी क्व च ते विश्वसनीयमायुधम् ।  
शुद्ध तीक्ष्णतरं यदुच्यते तदिदं मन्मथ दृश्यते त्वयि ॥ २ ॥

विदूषकः—ननु भणामि तस्मिन्साधनीये कृत उपक्षेप इति ।  
तत्पर्यवस्थापयतु भवानात्मानम् । (ख)

राजा—अथेमं दिवसशेषमुचितव्यापारपरैराङ्मुखेन चेतसा क्व नु  
खलु यार्पयामि ।

(क) विण्णवेहि भट्टारं । अणुगहिदम्हि इमिणा णिओएण । किं दु सा तवस्सिणी  
देवीए अहिअदरं रक्खीअमाणं णाअरक्खिदो विअं णिही ण सुहं समासादइदव्वा ।  
तहवि घटइस्सं ति । (ख) णं भणामि तस्सि सार्हणिजे किदो उव्वक्खेओत्ति ।  
ता पज्जवत्थावेदु भवं अण्णाणं । ]

कृत्वैत्यर्थः । परिदेवितेन विलापेन । नागरक्षितः नागेन सपेण रक्षितः निधिः  
भूम्यादौ निहितः द्रव्यसंचयः । अतिलुब्धो हि मरणादूर्ध्वं नागो भूत्वा स्वद्रव्यनिधेः  
रक्षणं करोतीति लोकवादः । सा तपस्विनी इति—अत्र तपस्विनीति करुणापात्र-  
मुच्यते । 'तपस्वी करुणापात्रम्' इति हलायुधः । अत्र प्राप्तिसंभावनया प्राप्याशा  
नाम तृतीयावस्था सूचिता । अनया प्राप्याशया विन्दोः समन्वयाद्भ्रमसंघिरिति मन्त-  
व्यम् ॥ [ संकल्पः योनिरुद्भवो यस्य स संकल्पयोनिः मदनः तत्संबुद्धिः । प्रति-  
बंधवत्सु विघ्नवत्सु । अभिनिवेश्य बलवन्नियोज्य । कालान्तरक्षमः विलम्बासहः । ]  
क्व रुजेत्यादि । [ हृदयं प्रमथ्नातीति हृदयप्रमाथिनी वित्तस्थेयौन्माथिनी  
रुजा व्यथा क्व । तव विश्वसनीयं कुसुममयत्वाद्दपीडाकरत्वेन विश्वासाहं आयुधं  
क । कश्चिद्द्रव्यमुभयोरत्यन्तं विरुद्धत्वं दर्शयति । लोके मृदु सकुमारं वस्तु तीक्ष्णतरं  
अतिप्रखरमिति यदुच्यते तदिदं त्वयि दृश्यते प्रतीयते । तवायुधस्य मृदुत्वेऽपि  
कार्यस्य तीक्ष्णत्वादिति भावः । अत्र हेतुकार्ययोः मृदुत्वसंतापरूपविरुद्धगुणोत्पत्ति-  
प्रतिपादनाद्विषमालङ्कारः । वियोगिनी (वैतालीयं) वृत्तम् ॥ २ ॥ साधनीये  
मालविकाप्राप्तिरूपे । उपक्षेपः आरम्भः । पर्यवस्थापयतु संस्तम्भयतु । धैर्यमव-  
लम्ब्येति शेषः ] अत्र 'कृत उपक्षेपः' इत्यनेन कपटोपायकल्पनाया गम्यमानत्वेन

१ वस्तु चापि, २ वस्तुष्वपि, ३ वेशकारी, निवेशिनं मां, ४ वियुक्तेन, ५ गमयामि,  
५ अहिअ, ६ रक्खन्तीए, ७ णी विअ, ८ साहं कज्ज, ९ उवाओपं (उवायोपं).

विदूषकः—नन्वद्यैव प्रथमं वसन्तावतारसूचकानि रक्ताशोककु-  
सुमान्युपायनं प्रेष्य नववसन्तोत्सवापदेशेन इरावत्या निपुणिकामुखेन  
प्रार्थितो भवानिच्छाम्यार्यपुत्रेण सह दोलाधिरोहणमनुभवितुमिति ।  
भवताप्यस्यै प्रतिज्ञातम् । तत्प्रमदवनमेव गच्छावः । (क)

राजा—न क्षमामिदम् ।

विदूषकः—कथमिव । (ख)

राजा—वयस्य निसर्गनिपुणाः स्त्रियः । कथं मामन्यसंक्रान्तहृद-  
यमुपलालयन्तमपि ते सखी न लक्षयिष्यति । अतः पश्यामि ।

उचितः प्रणयो वरं विहन्तुं बहवः खण्डनहेतवो हि दृष्टाः ।

उपचारविधिर्मनस्विनीनां न तु पूर्वाभ्यधिकोऽपि भावश्चून्यः ॥३॥

विदूषकः—नार्हति भवानन्तःपुरप्रतिष्ठितं दाक्षिण्यमेकपदे पृष्ठतः  
कर्तुम् । (ग)

(क) णं अज्ज एव्व पुढं वसन्दावदारसूअआणि रत्तासोअकुसुमाइ उवाअणं पेसिअ  
णववसन्दावदेसेण इरावदीए णिउणिआसुहेण पस्थिदो भवं इच्छामि अज्जउत्तेण  
सह दोलाहिरोहणं अणुहविदुं ति । भवदावि से पडिण्णादं । ता पमदवणं एव्व गच्छम्ह ।  
(ख) कं विअ । (ग) णारुहदि भवं अन्तेउरपडिदं दक्खिण्णं एक्कपदे पिट्ठो कादुम् ।

अभूताहरणं नाम संध्यङ्गमुक्तं भवति ॥ [ पाठान्तरे सुभगानि सुन्दराणि । कुरवकाण  
कुरण्टकपुष्पाणि । अपदेशेन मिषेण । क्षमं कर्तुं योग्यम् । निसर्गनिपुणाः प्रकृत्या  
पटुमत्तयः परभावावबोधे कुशल इत्यर्थः । अन्यस्यां संक्रान्तं हृदयं प्रेम यस्य तम् ।  
उपलालयन्तमुपच्छन्दयन्तं बाह्यतः प्रीत्याविष्करणेनानुकूलयन्तमित्यर्थः । ] उचित  
इति । प्रणय इरावत्याः प्रार्थना विहन्तुं प्रतिषेद्धमुचितोऽहो वरं मनाविप्रयम् । अयं  
पक्षः किंचित्साधुरित्यर्थः । हि यस्मात्कारणात्खण्डनहेतव ईर्ष्याकोपकारणानि बहवोऽनेके  
दृष्टाः । [ मया लक्षिताः । प्रणयभङ्गे बहूनि कारणानि कथयितुं सुलभानीति भावः । ]  
खण्डनहेतुदर्शनेऽयुपचारविशेषैः प्रलोभ्यतामित्यत आह—उपचारेति । भावश्चून्यः  
प्रेमरहितं उपचारविधिरिष्टाचरणं पूर्वाभ्यधिकोऽपि मनस्विनीनां तु प्रशस्तमनसां पुनः ।  
विवेकवतीनामित्यर्थः । उपचारविधिर्न भवति । किं त्वपचारविधिरित्यर्थः । [अत्र नवथे-  
स्तद्विरोधः । यद्वा तु किं तु पूर्वाभ्यधिकोऽपि मनस्विनीनामुपचारविधिः सेवाप्रकारः  
भावश्चून्यः वास्तवप्रेमरहितः न वरमिति योज्यम् । अत्र सनागपि प्रियत्वाभावे भावश्चून्य  
इति पदं हेतुरिति पदार्थहेतुकं काव्यलिङ्गमलंकारः । औपच्छन्दसिकं वृत्तम् ॥ ] ॥३॥  
अन्तःपुरप्रतिष्ठितमवरोधस्त्रीषु चिररूढम् । दक्षिणस्य छन्दोवर्तितः भावः दाक्षिण्य-

१ तु, २ वसन्तपुढभावः, वसन्त इति नास्ति क्वचित्, ३ सुहृदाणि (सुभगानि)  
४ सोअकोराणि, ५ दावदारावः, ६ वदववदेसेण, ६ भवं सखी.

राजा—( विचिन्त्य । ) तेन हि प्रमदवनमार्गमादेशय ।

विदूषकः—इत इतो भवान् । ( क )

( उभौ परिक्रामतः । )

विदूषकः—वसन्तः किल्लैताभिः पवनचलिताभिः पल्लवाङ्गुली-  
भिस्त्वरयतीव भवन्तमेतत्प्रमदवनं प्रविशेति । ( ख )

राजा—( स्पर्शसुखं रूपयित्वा । ) अभिजातः खलु वसन्तः । सखे पश्य ।

आमत्तानां श्रवणसुभगेः कूजितैः कोकिलानां

सानुकोशं मनसिजरुजः सद्यतां पृच्छतेव ।

अङ्गे चूतप्रसवसुरभिर्दक्षिणो मारुतो मे

सान्द्रस्पर्शः करतल इव व्यापृतो माधवेन ॥ ४ ॥

विदूषकः—प्रविश निर्घृतिभयाय । ( ग )

( उभौ प्रविशतः । )

विदूषकः—भो वयस्य अवधानेन तावद् दृष्टिं देहिः । एतत्खलु

( क ) इदो इदो भवं । ( ख ) वसन्तो किल एदाहि पवनचलिदाहि पल्लवाङ्गुलीहि  
नुचरेदि विज भवन्तं एदं पमदवणं पविससि । ( ग ) पविसं णिव्बुदिलाहाय ।

मनुवृत्तिः । तदुक्तं— 'दाक्षिण्यं चेष्टया वाचा परचित्तानुवर्तनम् ।' इति । पृष्ठतः कर्तुं विहा-

तुमित्यर्थः । अभिजातः कुलीनस्तस्य दाक्षिण्यात् । यद्वा पण्डितः सेवावसरज्ञानात् ।

'अभिजातः कुलीने स्यान्त्याय्यपण्डितयोस्त्रिषु ।' इति मेदिनी । ] आमत्तानामि-

त्यादि । [ आमत्तानां मधुप्रवृत्तेः प्रीतानामीषट्क्षीबाणां वा । 'दृष्टो मत्तस्तुतः

अह्वनः प्रमुदितः प्रीतः । 'मते शौण्डोत्कटक्षीबा' इति चामरः । कोकिलानां परभृ-

तानां श्रवणसुभगेः श्रुतिसुखैः कूजितैः स्तैः मनसिजरुजः कामव्यथायाः सद्यतां सोढुं

शक्यतां कियत्सद्यते इति यावत् । अनुकोशेन सहितं यथा तथा सानुकोशं सदयम् ।

'कृपा दयाऽनुकम्पा स्यादनुकोशोपि' इत्यमरः । पृच्छता माधवेन वसन्तेन । चूताना-

माधववृक्षाणां प्रसवेः कुसुमैः सुरभिः रम्यगन्धः सान्द्रः घनः स्निग्धो वा स्पर्शो यस्य

स तथा । दक्षिणः मारुतं पवनः करतल इव व्यापृतः व्यापारितः । संचारित

इत्यर्थः । लणस्य हि करतलेन स्पर्शः सुखावहः । 'अत्र मारुते सखिकार्येण तद्य-

नहारारोपणात्समासोक्तिः । पृच्छतेवेत्यत्र क्रियोत्प्रेक्षा । करतल इति द्रव्योत्प्रेक्षा चेत्ये-

तेषां संकरः' इति अ० राशि० । [मन्दाक्रान्ता वृत्तम्] ॥४॥ दृष्टिं देहि विलोकय ।

विलोभयितुकामया मधुलक्ष्म्या युवतिवेषलज्जायितुकं लज्जाकरम् । ततोपि

१ स्पर्शं निरूप्यः २ उन्म० ३ एदं पमदवणं पवनचलिदाहि...भवन्तं पविससि, णं

एदं पम० पवनचल-पवनचल-चलाहि...भवन्तं पवि—सदृशः, णं एदं पम० पवनचलच०; णं

एदं... श्रवणचलिदाहि...भवन्तं । ता-पविससि भ० ४ एहि पविस.

भवन्तमिव विलोभयितुकामया मधुलक्ष्म्या युवतिवेषलज्जायितुकं वसन्त-  
कुसुमनेपथ्यं गृहीतम् । ( क )

राजा—ननु विस्मयादवलोकयामि ।

रक्ताशोकरुचां विशेषितगुणो बिम्बाधरालकः

प्रत्याख्यातविशेषकं कुरवकं श्यामावदातारुणम् ।

आक्रान्ता तिलकक्रिया च तिलकैर्लम्बिरेफाञ्जनेः Kumar. III 30

सावज्ञेव मुखप्रसाधनविधौ श्रीर्माधवी योषिताम् ॥ ५ ॥

( उभौ उद्यानशोभां निर्वर्णयतः । )

( ततः प्रविशति पृथुत्सुका मालविका । )

माल०—अविज्ञातहृदयं भर्तारमभिलषन्त्यात्मनोऽपि तावलज्जे । कुतो  
विभवः स्निग्धस्य सखीजनस्येयं वृत्तान्तमारुह्यातुम् । न जानेऽप्रतीकारगुरुकां  
वेदनां कियुज्जं कालं मदनो मां नेष्यतीति । ( कतिचित्पदानि गत्वा । ) कुत्र  
नु प्रस्थितामि । ( विचिन्त्य । ) आम् संदिष्टास्मि देव्या । गौतमचापलाद्दोला-

( क ) भो वअस्स अवहाणेण दाव दिष्टिं देहि । एदं खु भवन्तं विअ विलोहइ-  
दुकामाए महलच्छीए जुवइवेसलज्जाइत्तं वसन्तकुसुमणेवत्थं गहीदं ।

चारुतरमित्यर्थः । वसन्तकुसुमान्येव नेपथ्यं वेषः वसन्तकुसुमनेपथ्यं गृहीतम् । ]

रक्ताशोकेत्यादि बिम्बाधरे । बिम्बमिवाधरस्तस्मिन् । 'विशेषणं विशेष्येण

बहुलम्' इति विशेषणसमासः । 'उपमितं व्याघ्रादिभिः सामान्याप्रयोगे'

इत्युपमितसमासस्तु कविभिरत्र प्रायेण नाङ्गीकृतः । [ यद्वा बिम्बतुल्यः बिम्बाकारो वा

अधरः । शाकपार्थिवादिवात्समासः । तदुक्तं वामनेन बिम्बाधर इति वृत्तौ मध्यमपद-

लोपिन्याम् । इति ] अलक्तको लाक्षा । रक्ताशोकरुचा रक्ताशोकरुचुकुसुमस्य रुचा कान्त्या

विशेषितगुणः । विशेषितोऽतिशयितस्तिरस्कृतो गुणो रागो यस्य स तथोक्तः ।

श्यामावदातारुणम् । श्यामं च तदवदातं [ सितं ] अरुणं च तत्तथोक्तम् । 'वर्णो वर्णेन'

इति कर्मधारयः । कुरवकं कुरवकपुष्पं प्रत्याख्यातविशेषकं प्रत्याख्यातं तिरस्कृतं विशेष-

षकं पत्रभङ्गो येन तथोक्तम् । लम्बिरेफाञ्जनेः लम्बः सक्तो द्विरेफो भ्रमर एवाञ्जनं येषु

तैस्तिरलकैस्तिरलककुसुमैस्तिरलकक्रियापि तिलकस्य ललाटिकायाः क्रियापि आक्रान्ता

उल्लङ्घिता । परिभूतेत्यर्थः । माधवी मधुसंबन्धिनी श्रीर्लक्ष्मीः । शोभेत्यर्थः । योषितां

स्त्रीणां मुखप्रसाधनविधौ मुखालंकारकरणे सावज्ञेव अवमानेन सहितेव । अवमाननां

कृतवन्तीवेत्यर्थः । [ उत्प्रेक्षाकारः । शार्दूलविकीर्णितं वृत्तम् ] ॥ ५ ॥ [ अविज्ञातं

हृदयं हृदयो भावः यस्य तम् । आत्मनः स्वहृदयादपीत्यर्थः लज्जे । धाष्टयौदिति

भावः । विभवः सामर्थ्यम् । सखीजनस्य चतुर्थेऽर्थे षष्ठी । अविद्यमानः प्रतीकार-

प्रतिक्रिया यस्याः सा अप्रतीकारा अत एव गुरुका दुःसहा । अप्रतीकारा चासौ

गुरुका च इति वा । ताम् । ( आभिति स्मरणे ) । गौतमस्य विदूषकस्य चापलात्

१ ( विस्मयात् ) एतद० २ ० लतावि० ३ लीनः ४ उभौ नाट्येनोः निरूपयतः,  
५ इति कति० ६ इति स्मृतिभामिनीयः, आत्मगतम्, ७ यथा...मालविके गौतमचापल्या-

द्दोलायाः परिप्रेक्षाहम् । तस्मान्न शक्नोमि चरणौ चालयितुम् । त्वं...दशयन्तौह  
अभिलाषदापयितुपदं दास्यामि. ८ पमदवणले० ९ ० लज्जापदइतत्र.

Imp gr

परिभ्रष्टायाः सरुजौ मे चरणौ । त्वं तावद्गत्वा तपनीयाशोकस्य दोहदं  
निर्वर्तय । यद्यसौ पञ्चरात्राभ्यन्तरे कुसुमं दर्शयति ततोऽहं—( अन्तरा  
निःश्वस्य । )—अभिलाषपूरयितुं प्रसादं दास्यामीति । यावन्नियोगभूमिं  
प्रथमं गता भवामि । यावदनुपदं मम चरणालंकारहस्तया बकुलवलिकया-  
गन्तव्यं परिदेवयिष्ये तावद्विस्त्रब्धं मुहूर्तकम् । ( इति परिक्रामति । ) ( क )

विदूषकः—( दृष्ट्वा । ) ही ही इयं खलु शीघ्रुपानोद्वेजितस्य  
मत्स्यण्डिका उपनता । ( ख )

राजा—अयि किमेतत् ।

विदूषकः—एषा खलु नातिपर्याप्तवेषा पर्युत्सुकैवैकाकिनी  
मालविका अदूरे वर्तते । ( ग )

( क ) अविष्णार्हहिअं भट्टारं अहिलसन्ती अत्तणे वि दाव लज्जेमि । कुदो  
विहवो सिणिद्धेस्स सहीजणस्स इमं वुत्तन्तं आचक्खिखदुं । ण जाणे अप्पडिआर-  
गुरुअं वेअणां केत्तिअं कालं मअणो—मं णइस्सदिति । कहिं णु पत्थिदहि ।  
आम् । संदिद्धि देवोए । गोदमचावलादो दोलापरिभट्टाए सरुजा मे चलणा । तुमं  
दाव गदुअ तवणीआसोअस्स दोहलं णिवट्टेहि । जदि सो पञ्चरत्तभन्तरे कुसुमं दंसेदि  
तदो अहं अहिलासपूरइत्तअं पसादं दाइस्सं ति । जावँ णिओअभूमिं पुढमं गदा होमि ।  
जाव अणुपदं मम चलणालंकारहत्थाए बउलावलिआए आअन्तव्वं परिदेवइस्सं ताव  
वीसदं मुहुत्तअं । ( ख ) ही ही इयं खलु सीघ्रुपाणुव्वोजिदस्स मच्छण्डिआ उवणदा ।  
( ग ) एसा व्वु णादिपेज्जत्तवेसा पज्जुसुआ विअ एआइणी मालविआ अदूरे वट्टदि ।

चपलत्वेन हेतुना । रुजया पीडया रुजा वा सहितौ सरुजौ । पञ्चानां रात्रीणां समाहारः  
पञ्चरात्रम् । 'संख्यापूर्वं रात्रम्' इति क्लीबत्वम् । तस्याभ्यन्तरे । तपनीयाशोकः  
पीतरक्ताशोकः । नियोगस्य दोहदपूरणस्य भूमिं स्थानम् । यत्राशोकः स्थितः  
तां भूमिमित्यर्थः । यावत् गता भवामि गमिष्यामि । ] 'यावत्पुरानिपातयोर्लट्'  
इति भविष्यदर्थे लट् । [ चरणयोः अलंकाराः यावकनूपुरादयः हस्ते यस्याः  
सा तथोक्ता तथा । परिदेवयिष्ये विलपिष्यामि । विस्त्रब्धं निःशङ्कं यथा  
तथा । केनाप्यलक्षितेत्यर्थः । शीघ्रुपानेन आसन्नपानेन उद्वेजितस्य उद्भ्रान्तस्य ।  
'उद्वेग उद्भ्रमः' इत्यमरः । ] मत्स्यण्डिका नाम शर्कराविशेषः । [ तदुक्तं वैद्यके—  
'मत्स्यण्डिका खण्डसिताः क्रमेण गुणवत्तमाः । वालुकैव भृशं सूक्ष्मा सुस्निग्धा  
सितपिङ्गला ॥ मत्स्याण्डाकृतिसाहस्ययोगान्मत्स्यण्डिका स्मृता ॥' इति । अजीर्णा-  
मृतमज्यया च—( मद्ययति न हि मयं जातुचित्पीतमयं पिबति घृतसमेतां शर्करामेव  
सद्यः )' इति । नातिपर्याप्तः विपुलः वैषो यस्याः सा नातिपर्याप्तवेषा परिमि-

१ अणमिष्णाद्. २ भट्टारअं. ३ सिणिद्धसही. ४ व्वु, णु व्वु. ५ आदि० ६ ताजाव,  
ताव. ७ वअस्स एदं व्वु. ८ परिकेखइ ( परिष्कृत ) .

राजा—( सहर्षम् । ) कथं मालविका ।

विदूषकः—अथ किम् । ( क )

राजा—शक्यमिदानीं जीवितमवलम्बितुम् ।

त्वदुपलभ्य समीपगतां प्रियां हृदयमुच्छ्वसितं मम विक्रवम् ।  
तद्भवतां पथिकस्य जलार्थिनः सरितमारसितादिव सारसात् ॥ ६ ॥  
अथ क तत्रभवती ।

विदूषकः—एषा ननु तरुराजिमध्यान्निष्क्रान्ता इत एव परिवर्त-  
माना दृश्यते । ( ख )

राजा—( विलोक्य सहर्षम् । ) वयस्य पश्याम्येनाम् ।

विपुलं नितम्बविम्बे मध्ये क्षामं समुन्नतं कुचयोः ।  
अत्यायतं नयनयोर्मम जीवितमेतदायाति ॥ ७ ॥

सखे पूर्वस्मादवस्थान्तरमुपारूढा तत्रभवती । तथा हि ।

शरकाण्डपाण्डुगण्डस्थलेयमाभाति परिमिताभरणा ।  
माधवपरिणतपत्रा कतिपयकुसुमेव कुन्दलता ॥ ८ ॥

विदूषकः—एषापि भवानिव मदनव्याधिना परामृष्टा भविष्यति । ( ग )

( क ) अह इं । ( ख ) एसा णं तरुराइमज्जादो णिकन्ता इदो एव्व पैरिवट्टन्ती  
दीसइ । ( ग ) एसा वि भवं विअ मअणव्वाहिणा परामिट्ठा भविस्सदि ।

तालंकारयुतेत्यर्थः । नातिपरिष्कृतवेपेति पाठे नातिपरिष्कृतः नात्युज्ज्वलः वेपो यस्याः  
इत्यर्थः । शीघ्रुपानमासवपानं तेन उद्वेजितस्य निर्दिग्णस्य । ] त्वदुपलभ्येत्यादि ।  
[ समीपगतां प्रियां प्रिया आसन्नवर्तिनीति त्वदुपलभ्य ज्ञात्वा मम विक्रवं मदनव्यथा-  
विह्वलं हृदयमुच्छ्वसितं समाश्रासितम् । हर्षेण स्फीतमिति वान्वस्पतिः । जलार्थिनो  
जलपानेच्छ्रोः पथिकस्य पान्थस्य आरसितात् शब्दितात् । सरसि भवः सारसः पक्षिभेदः  
तस्मात्स्फूर्तां वृक्षच्छन्नां सरितमुपलभ्य इव यथा हृदयं उच्छ्वसितं प्रसन्नं भवति तथम् ।  
उपमालंकारः । द्रुतविलम्बितं वृत्तम् ] ॥६॥ अत्र संचिन्त्यमानार्थस्य प्राप्तेः क्रमो नाम  
संयुक्तमुक्तं भवति ॥ विपुलमिति । [ नितम्बविम्बे श्रोणिफलके विपुलं विशालम् ।  
विपुलनितम्बवदित्यर्थः । एवमप्येऽपि । मध्ये क्षामं कृशम् । क्षायो मः इति निष्ठातस्य मः ।  
तनुमर्थमित्यर्थः । एतज्जीवितमेवायाति इत्युत्प्रेक्षा ] ॥७॥ शरोति । [ शरः तुणविशे-  
पस्तस्य काण्डः स्तम्बः तद्रुपाण्डु धवलं गण्डस्थलं यस्याः सा । पाण्डुकपोला इत्यर्थः ।  
परिमितानि आभरणानि यस्याः सा । अल्पाभरणभूषितेत्यर्थः । इयं मालविका माधवेन  
वसन्तेन वैशाखेन वा परिणतानि जीर्णानि पत्राणि यस्याः सा । कतिपयानि कुसु-  
मानि आभरणस्थानीयानि यस्याः सा कुन्दलतेवाभाति । पूर्णोपमालंकारः ॥८॥ परामृष्टा

१ आत्मानम्. २ तरुवृत्तं पथिकस्य पिपासतः सलिलमुद्रासिता०. ३ ०म्बदेशे. ४ ०स्माद्-  
निमनोहरमवस्था०. ५ ०मारूढा. ६ एसा तरु०. ७ अआच्छदि. ८ परिमिटा.



mind from Malaya Mt. bearing pollen of strob  
 accompanied with drops of water causes  
 honeying in the mud mixture  
 ४६ मालविकाग्निमित्रे cause

Entwining or desired mixture  
 sugar has reached climax  
 तृतीयोऽङ्कः । ४७

राजा—सौहार्दमेवं पश्यति ।  
 मालविका—अयं स ललितदोहदापेक्षी अग्रहीतकुसुमनेपथ्य  
 उत्कण्ठिताया ममानुकरोत्यशोकः । यावदस्य प्रच्छायशीतले शिलाप-  
 ट्टके निषण्णात्मानं विनोदयामि । (क)

विदू०—श्रुतं भवता । उत्कण्ठितास्मीति तत्र भवत्या मन्त्रितम् । (ख)  
 राजा—नैताविता भवन्तं प्रसन्नतर्कं मन्ये । कुतः ।  
 वोढा कुरवकरजसां किसलयपुटभेदशीकरानुगतः ।  
 अनिमित्तामुत्कण्ठामपि जनयति मलयवातोऽयम् ॥ ९ ॥  
 (मालविकोपविष्टा ।)

राजा—वर्यस्य इतस्तावत् । आवां लतान्तरितौ भवावः ।  
 विदूषकः—इरावतीमिवादूरे समर्थये । (ग)  
 राजा—ति हि कमलिनीं दृष्ट्वां ग्राहमवेक्षते मतङ्गजः ( इति विलो-  
 कयन्त्यतः । ) see page 54 for a similar idea by Bakulairahika.

(क) अयं सौ ललितदोहदापेक्षी अग्रहीतकुसुमनेपथ्यो उत्कण्ठिताए मह  
 अणुकरेदि असौशो । जाव से पच्छाअसीदले शिलापट्टए गिसण्णा अत्ताणं विनोदेमि ।  
 (ख) सुदं भवता । उत्कण्ठितास्मीति तत्तहोदीए मन्त्रितं । (ग) इरावदि  
 विअ दूरे समर्थेमि ।

उपसृष्टा किष्टेत्यर्थः । परिभृष्टेति पाठे अभिभूता । सौहार्दमिति—त्वं सह-  
 द्वावादेवं मन्यसे । ललितः चारुः दोहदः चरणताडनप्राप्तिरूपस्तमपेक्षत इत्यसौ । मालविकापक्षे  
 दोहदः राजासंगमः स्यादिति मनोरथः । अग्रहीतं कुसुमान्येव नेपथ्यं येन । मालविकापक्षे  
 अग्रहीतं कुसुमनेपथ्यं पुष्पभूषणं यया । उत्कण्ठा अस्याः संजाता असौ उत्कण्ठिता ।  
 उत्कण्ठा सस्पृहा चिन्ता । चिन्ता तु स्मृतिराध्यानं स्मरणं सस्पृहं पुनः । उत्कण्ठोत्कलिके  
 इति शब्दार्णवः । प्रकृष्टा छाया यत्र तत्प्रच्छायमत एव शीतलं यत् शिलापट्टकं तस्मिन् ।  
 प्रसन्नः विनादः । यथाथैज्ञानवानिति ग्रावत् । तर्कं ऊहो यस्य तम् । मन्त्रयैमेवास्या  
 उत्कण्ठेति न निश्चिनोमीत्यर्थः । ] वोढेत्यादि । [ कुरवकाणां कुरवकपुष्पाणां  
 रजसः परागस्य वोढा वाहकः । अनेन तस्य सौगन्ध्यं च्चनितम् । किसलयपुटानां  
 भेदात् गलन्तः ये शीकरा अम्बुकणास्तेरनुगतः । अनेन तस्य जडत्वं शीतलं च  
 सूचितम् । मलयवातो दक्षिणवातः । नास्ति निमित्तं यस्याः सा अनिमित्ता तादृशीमु-  
 त्कण्ठाम् । प्रियाविरहादतेपीत्यर्थः । जनयति । तस्योन्मादयितुकत्वात् आर्या लन्दः ॥९॥  
 कमलिनीं दृष्ट्वा तया आकृष्टः सनित्यर्थः मतङ्गजः हस्ती ग्राहं नर्कं नावेक्षते न गणयति  
 तथा मालविकागतमनोरथः अहमपि इरावतीं न गणयामीति भावः । निर्गतोऽवलम्बो

१ भवतः प्रसन्नतर्कता । २ अनिमित्तोत्कण्ठामपि जनयति मनसो मलयवातः । ३ सखे  
 ४ लब्धा, कमलिनीं सरितं । ५ अपेक्षते, गणयति । ६ संजमाल ( सुकुमार ) ; ललितसु-  
 उमार । ७ उत्कण्ठितं मं । ८ पदस्य । ९ तत्तहोदी मन्त्रेदि ( मन्त्रयते ) । १० अद्वे

Having seen a lotus elephant doesn't  
 care for an alligator

मालविका—हृदय, निरवलम्बादतिभूमिलङ्घिनो मनोरथाद्विरम ।  
 किं मामायासयसि । (क)

(विदूषको राजानमवेक्षते ।)  
 राजा—प्रिये पश्य वामर्तां स्नेहस्य ।  
 औत्सुक्यहेतुं विवृणोषि न त्वं तत्त्वावबोधैकरसो न तर्कः ।  
 तथापि रम्भोरु करोमि लक्ष्यमात्मानमेषा परिदेवितानाम् ॥ १० ॥

विदूषकः—सांप्रतं भवता निःसंशयं भविष्यति । एषापितमदन-  
 संदेशा विविके ननु बकुलावलिकोपस्थिता । (ख)

राजा—अपि स्मरदस्मदभ्यर्थनाम् ।  
 विदूषकः—किमिदानीमेषा दास्या दुहिता तव गुरुकं संदेशं वि-  
 स्मरिष्यति । अहमपि तावन्न विस्मरामि । (ग)

(प्रविश्य चरणालंकारहस्ता ।)  
 बकुलावलिका—अपि सुखं सख्याः । (घ)

माल०—अहो बकुलावलिका । सखि स्वागतं ते उपविश । (ङ)  
 बकुलाव०—(उपविश्य ।) सखि त्वमिदानीं देव्या योग्यतया नि-  
 युक्ता । तस्मादेकं चरणमुपनय । यावत्सालत्कं सनूपुरं च करोमि । (च)

(क) हिअअ गिरवलम्बादो अदिभूमिलङ्घिनो मणोरहादो विरम । किं मं आओ-  
 सेसि । (ख) संपदं भवतो गिरसंसैअं भविस्सदि । एसा अप्पिदमअणसंदेसा विवि-  
 त्तेणं बउलावलिआ उवड्दिदा । (ग) किं दाणिं एसा दासीए दुहिदो तुहं  
 गुरुअं संदेसं विसेमरिस्सदि । अहं वि दौव ण विसुमेरेमि (घ) अवि सुहं सहीए ।  
 (ङ) अम्हो बउलावलिआ । सहि सा अदंते । उवविस । (च) हला तुमं दाणिं देवीए  
 जोगगदाए णिउत्ता । ता एकं चलणं उवणेहि । जावं सालत्तअं सणूउरं च करेमि ।

यस्य स निरवलम्बोऽनाधारस्तस्मात् । अतिभूमिलङ्घिनः अतिभूमिं गतात् । मामायास्य  
 कस्ते लाभ इत्यर्थः । ] औत्सुक्येत्यादि । [ औत्सुक्यहेतुमुत्कण्ठाकारणं त्वं  
 न विवृणोषि प्रकाशयसि । तर्कः अनुमानमपि तत्त्वस्य वस्तुस्वरूपस्यावबोधो ज्ञानं  
 स एव एको मुख्यो रसो यस्य तथा वस्तुतत्त्वनिश्चयको न भवति । तथापि हे रम्भोरु  
 रम्भे इव ऊरु यस्याः सा तत्संबोधनम् । एषां तव परिदेवितानां विलापानामात्मानं  
 लक्ष्यं करोमि । मागुद्दिश्यैतानि इति मन्ये । उपजातिवृत्तम् ॥ १० ॥ [ निःसंशयं  
 संशयस्याभावः । तव सर्वैः संशयः नश्यदित्यर्थः । अपितः मया निवेदितः  
 मदनविषयः संदेशो यस्य सा तादृशी । विविके विजने । योग्यतया अस्मिन् दोहदपरण-  
 कमेणि योग्या इति । सालत्कमलत्कं सहितं यावत्सरत्कम् । सनूपुरं मञ्जीर्युक्तम् ।

१ वामर्तः महत्त्वं २ वसाव । ३ गिष्फलादो; ० वषणादो; मणोरहादो; ४ पत्तलास्ति  
 बहुषु पुस्तकेषु । ५ आजासिअ ( आयास्य ) ; ६ सगो । ७ सुदा । ८ दाव वरुज । ९ विसु-  
 मरोदि । १० ताव दाणिं रदं ण ११ दाव दाणिं, दे चलणं दोहलकरणजो १२ जाव णं

कुम्  
 ५३

मालविका—(आत्मगतम्) हृदय अलं सुखिततया अयं विभव  
उपस्थित इति । कथमिदानीमात्मानं मोचयेयम् । अथ वैतदेव मम  
मृत्युमण्डनं भविष्यति । (क)

बकुलाव०—किं विचारयसि । उत्सुका खल्वस्य तपनीया-  
शोकस्य कुसुमोद्गमे देवी । (ख)

राजा—कथमशोकदोहदनिमित्तोऽयमारम्भः ।

विदूषकः—किं खलु न जानास्यकारणाद्देवीमामन्तःपुरनेपथ्येन  
न संयोजयिष्यतीति । (ग)

मालविका—सखि मर्षय तावदेनम् । (इति पादमुपहरति) (घ)

बकुला०—अयि शरीरमसि मे । (नाट्येन चरणसंस्कारमारभते) (ङ)

राजा—

चरणान्तनिवेशितां प्रियायाः सरसां पश्य वयस्य रागरेखां ।  
प्रथमामिव पल्लवप्रसृतिं हरदग्धस्य मनोभवद्रुमस्य ॥ ११ ॥

विदूषकः—चरणानुरूपः खलु तत्रभवत्या अधिकार उपक्षिप्तः । (च)

(क) हिअ अलं सुहिदिदाए अं विहवो उवट्टिदोत्ति । कहं दाणीं अत्ताणं  
मोचएअं । अह वां एदं एव्व मम मिच्छुमण्डणं हविस्सदि । (ख) किं विओरेसि ।  
उत्सुआ खु इमस्स तवणीआसोअस्स कुसुमुग्गमे देवी । (ग) किं खुं ण जाणासि  
अकालणादो देवी इमं अन्तेउरणेवच्छेणण संजोअस्सदिति । (घ) इला मरिसिहि  
दावै णं । (ङ) अई सरीरअं सि मे । (च) चलणाणुहवो क्खु तत्तहोदीए  
अहिआंरो उवविखत्तो ।

सुखिततया सुखमस्य संजातमिति सुखितं तस्य भावः सुखितता तथा अलम् । मा सुखितं  
भव । अयं पुरोवर्ती विभवः दोहदपूर्णाधिक आलक्तकरसनपुरादिः उपस्थितः इति कृत्वा ।  
मोचयेयं नियोगं कथं साधु निर्वाहयेयमित्यर्थः । मृत्युमण्डनं मृत्युकाले धारणीयोऽलंकारः  
भविष्यति । अस्य मदनोद्दीपकत्वाद्दुर्लभमनोरथाप्राप्तेश्च मे मरणमेव भवेदिति भावः ।  
कथमिति प्रश्ने संप्रमे वा । अन्तःपुरनेपथ्येन राजस्थुचितवेपेण । इति जानासि इति  
नमोक्तिः । मर्षय एनं पादम् । त्वदङ्गे मत्पादनिवेशनमित्यर्थः । शरीरमसि मे अतो  
मदङ्गः पादार्पणं न दोषायति भावः । चरणान्तंति । [ प्रियायाः चरणान्ते निवेशितां  
पादाग्रप्रयुक्तां सरसामाद्रीं रागस्य लाक्षारसस्य रेखां हरदग्धस्य मनोभावः काम एव  
द्रुमो वृक्षस्तस्य प्रथमामुप्रजातां पल्लवप्रसृतिं किसलयानुरूपमिव पश्य । उल्लेखालंकारः ।  
स च मनोभवे द्रुमत्वारोपाद्रूपकेण संमिश्रः । औपच्छन्दसिकं वृत्तम् । ] ॥ ११ ॥

१ (पादग्रउपहर्ती) हला. २ शोभा. ३ अह वा दाणिं. ४ मसमु०, मुउळ० [मुकलो-  
णु खु; णु ख जानासि वृमं मह कालणादो...णवच्छेण जोअइ०. ५ दाणीं. ७ अलं करी.

राजा—सम्यगाहं भवान्

नवकिसलयरागेणांघ्रपादेन बाला

स्फुरितनखरुचा द्वौ हन्तुमर्हत्यनेन ।

अकुसुमितमशोकं दोहदापेक्षया वा

प्रणमितशिरसं वा कान्तमाद्रांपराधम् ॥ १२ ॥

विदूषकः—प्रहरिष्यति तत्रभवती त्वामपराद्धम् । (क)

राजा—प्रतिगृहीतं वचः सिद्धिदर्शिनो ब्राह्मणस्य । साइलिज-श्रय

(ततः प्रविशति युक्तमदा इरावती चेटी च)

इरावती—हृजे निपुणिके शृणोमि बहुशो मदः किल खोजनस्य  
(विशेषमण्डनमिति) अपि सत्यो लोकवादोऽयम् । (ख)

निपुणिका—प्रथमं लोकवाद एव । अद्य सत्यः संवृत्तः । (ग)

इरावती—अलं स्नेहमणितेन । कुज इदानीमवगतं दोलागृहं प्रथमं  
गतो भर्ता इति । (घ)

निपुणिका—भट्टिन्या अखण्डितात्प्रणयात् । (ङ)

इरावती—अलं सेवया । मध्यस्थतां परिगृह्य मण । (च)

(क) पहरिस्सदि तत्तहोदी तुमं अवरद्धम् । (ख) हृजे णिउणिए सुणामि  
बहुसो मदो किल इत्थिआजणस्स विशेषमण्डणं ति । अवि सच्चो लोअवादो अअं ।  
(ग) पुढमं लोअवादो एव्व । अज्ज सच्चो संवुत्तो । (घ) अलं सिण्हभेणिएण  
कुदो दाणि अंवादं दोलाघरं पुढमं गदो भट्टेति । (ङ) भट्टिणीए अखण्डि-  
दादो पणआदो । (च) अलं सेवाए । मज्झत्यदं परिगहिय भणाहि ।

नवकिसलयेत्यादि । [ बाला मालविका नवकिसलयस्य प्रत्यग्रप्रवालस्य इव  
रागो रक्तिमा यस्य तेन । स्फुरिता प्रसृता नखानां रूक् यस्य तेन । अनेन । अग्र-  
श्वासो पादश्च तेन अग्रपादेन पादाग्रेण । द्वौ हन्तुं प्रहर्तुमर्हति । दोहदापेक्षया ।  
कुसुमान्यस्य संजातानि असौ कुसुमितः न कुसुमितः अकुसुमितः तमशोकम् ।  
आदौ प्रत्यग्रः प्रणयकृत्वा वा अपराधो यस्य तं प्रणमितं पादयोः अवनमितं शिर-  
यस्य तं कान्तं प्रियं च । परिसंख्यालंकारः । मालिनी वृत्तम् ] ॥ १२ ॥ सिद्धिं द्रष्टुं  
शीलमस्यासौ सिद्धिदर्शी तस्य । युक्तः संक्रान्तः मदः क्षीवता यस्याः सा । लोकवादो  
लोकोक्तिरेव । साप्रतं त्वयि प्रत्यक्षदृष्टत्वाद्यथायः संवृत्तः । अलं स्नेहमणितेन प्रियोक्त्या ।

१ सम्यगाभिहितं भवता. २ अणार्द्रः. ३ दोहला. ४ प्रणिहितः. ५ सुभां प्रति०. ६ उन्मत्त-  
वेवा. ७ चेटी. ८ परिहरिस्ससि तत्तहादीए अवरद्धं. ९ अज्ज उण, दाणिं सर्वं संवृत्तं. १०  
अलं मह सिण्हणं. संक्रिन्तणं संसिणा (संकीर्तनं शंसिना) अलं सिण्हणं । कहेहि कुदो-  
११ दाणिं अोगामिदन्नो, ० इव...गदो भट्टा न वेत्ति ।



निपु०—वसन्तोपायनलोलुपेनार्यगौतमेन कथितम् । त्वरतां  
भट्टिनी । ( क )

इरा०—( अवस्थादृशं परिक्रम्य । ) हृजे मदेन क्लाम्यमानां मा-  
मार्यपुत्रदर्शने हृदयं त्वरयति । चरणौ पुनर्न मार्गं प्रसरतः । ( ख )

निपु०—ननु प्राप्ते स्वे दोलागृहम् । ( ग )

इरा०—निपुणिके नात्र आर्यपुत्रो दृश्यते । ( घ )

निपु०—भट्टिन्यवलोकयतु । परिहासनिमित्तं कुत्रापि गृहेन मर्त्ता  
भवितव्यम् । आवामपीमं प्रियङ्गुलतापरिक्षिप्तमशोकशिलापट्टकं  
प्रविशामः । ( ङ )

इरा०—( तथा करोति । ) अतोऽपि उवाच

निपु०—( परिक्रम्य विलोक्य । ) अवलोकयतु भट्टिनी । (चूताङ्कुरं  
विचिन्वत्योरावयोः पिपीलिकाभिर्दष्टम् । ) ( च )

इरा०—कथमिव । ( छ )

निपु०—एषा बकुलावलिका अशोकपादपच्छायायां मालविकायाः  
चरणालंकारं निवर्तयति । ( ज )

( क ) वर्षन्तावाअणलोलुपेण अज्जगोदमेण कहिअं । तुवरदु भट्टिणी ।  
( ख ) हृजे मदेण किलोमिअमाणं मं अज्जउत्तदंसणे हिअअं तुवरेदि । चलणा  
उण ण मग्गे पसरन्ति । ( ग ) णं पत्तद्वा दोलाघरं । ( घ ) णिउणिए ण एत्थ अज्ज-  
उत्तो दीसहि । ( ङ ) भट्टिणी ओलोएदु । परिहासणिमित्तं कहिं वि गृहेणं भतुणा  
होदव्वं । अम्हे वि इमं पिअङ्गुलदापरिक्खित्तं असोअसिलापट्टअं पविंसामो । ( च )  
ओलोअदु भट्टिणी । चूताङ्कुरं विचिण्णन्तीणं अम्हाणं पिपीलिआहि दंसिदं । ( छ ) केहं विअ-  
( ज ) एसा बउलावलिका असोअपाअवच्छाआए मालविआए चलणालंकारं णिव्वेदि ।

अस्वप्डितादविच्छिन्नादग्रणयान् प्रेम्णः अनुमीयते प्रथमं गत इति । अलं सेवया मत्प्रि-  
यार्थं चाद्रक्या । मयस्थतामपक्षपातित्वम् । यथार्थं ब्रूहीत्यर्थः । ] [ वसन्ते दीयमान-  
मुपायनं स्वस्तिवाचनं वसन्तोपायनं तत्र लोलुपेन अतिलुपेन । अवस्था-  
सदृशं मदनुभवदशायां योमयं यथा तथा । न प्रसरतः मदविक्रवत्वादिति भावः ।  
भट्टिनी अनभिषिक्ता राजनार्या एवमुच्यते । देवी कृताभिषेकायामितरासु तु  
भट्टिनी । इत्यमरः । प्रियङ्गुलता श्यामाल्या वली तथा परिक्षिप्तम् । अशोकतले  
शिलापट्टमशोकशिलापट्टम् । चूताङ्कुरमिति-दष्टे देशः कृतः । भावे कः । भर्तारं  
मृगयमाणयोरवयोः चूताङ्कुरान्वेषणपरस्य पिपीलिकादेश इव पीडाकरं माल-

१ वेदि २ णं वसन्तोऽसङ्गो ३ मिलाअमाणं, गिलाअमाणं ( ग्लायमानं ) अत्ताणं  
४ महं ५ ओसलन्ति ६ अदिठेण ७ किं विअ एदं

इरा०—( शङ्कां रूपयित्वा । ) अभूमिरियं मालविकायाः । कथ-  
मत्र तर्कयसि । ( क )

निपु०—तर्कयामि दोलापरिभ्रष्टया सरुजचरणया देव्या अशोक-  
दोहदाधिकारे नियुक्ता मालविकेति । अन्यथा कथं देवी स्वयं धारितं  
नूपुरयुगलं परिजनस्यानुज्ञास्यति । ( ख )

इराव०—महती खल्वस्याः संभावना । ( ग )

निपु०—किं पुनर्नान्विष्यते भर्ता । ( घ )

इरा०—हृजे न मे चरणावन्यतः प्रवर्तेते । मनो मम किमपि  
विकारयति । आशङ्कितस्य तावदन्तं गमिष्यामि । ( मालविकां निर्वर्ण्य  
आत्मगतम् । ) (स्थाने खलु कातरं मे हृदयम् । ) ( ङ )

बकुला०—( चरणं दर्शयन्ती । ) अपि रोचते तेऽयं रागरेखा-  
विन्यासः ॥ ( च )

माल०—सखि आत्मनश्चरणगत इति लजे एनं प्रशंसितुम् ।  
केन प्रसाधनकलायामभिविनीतासि । ( छ )

( क ) अभूमी इअं मालविआए । केहं एत्थ तक्केसि । ( ख ) तक्केसि दोलापरि-  
भ्रष्टाए सरुअचलणाए देवीए असोअदोहलाहिआरे णिउत्ता मालविएति । अण्णद्वा  
केहं देवो सँअं धारिअं णूउरजुउलं परिअणस्स अण्णैजाणिस्सदि । ( ग ) महदी  
वखु से संभावणा । ( घ ) किं उण ण अण्णेसीअदि मद्दा । ( ङ ) हृजे ण मे  
चलणा अण्णदो पव्वन्ति । मेणो मह किंवि विआरेदि । आसाङ्किदस्स दाव अन्तं  
गमिस्सं । ठाणे वखु कादरं मे हिअअं । ( च ) अवि रोअदि ते अअं रौअरेहा-  
विण्णासो । ( छ ) हला अत्तणो चलणगदोत्ति लज्जेमि णं पसंसिदुं । केण  
पसाहणकलाए अहिविणीदासि ।

विकादर्शनं जातमिति भावः । अभूमिः अनुचिता भूमिः स्थानम् । उत्तमस्त्रीणा-  
मेव तत्र भ्रमणाधिकारान् । रुजया सहितो सरुजो चरणौ यस्याः सा तत्रोक्ता तथा ।  
दोहदाधिकारे दोहदपूणकर्मणि । नियुक्ता अधिकृता । अनुज्ञास्यति तदारणे  
परिजनं कथमधिकारिष्यतीत्यर्थः । संभावना बहुमानदर्शनम् । अन्यतः अस्मात्स्थान-  
नादन्यत्र । विकारयति शङ्कामुत्पादयतीत्यर्थः । आशङ्कितस्य नपुंसके भावे क्तः ।  
मालविकायां राज्ञीपक्षपातशङ्काया इत्यर्थः । अन्तं गमिष्यामि निगेष्यामि । निरुप्य वीक्ष्य ।  
स्थाने मालविकायास्तादग्रहसम्पत्तेः । कातरं तस्यां राजानुरागसम्भावनेति भावः ।

१ मालविकाये च० २ किं तक्केसि ३ असाधारणं गूरु ४ अन्वेषण ५ मणोविः मदी  
मं विआरेदि ६ हला मालविए अवि ७ चलणराज ८ सिप्यसाहणकलाए एव ९ ।



बकु०—अत्र खलु मर्तुः शिष्यास्मि । (क)

विदूषकः—त्वस्य तावदेनां गुरुदक्षिणायै । (ख)

माल०—दिष्ट्या न गर्वितासि । (ग)

बकु०—उपदेशानुरूपौ चरणौ लब्ध्वाद्य गर्विता भविष्यामि ।  
(आत्मगतम् ।) हन्त सिद्धं मे दैत्यम् । (रागं क्लिक्व्य प्रकाशम् ।)  
साखि एकस्य ते चरणस्यावसितो रागनिक्षेपः । केवलं मुखमारुतो लम्भ-  
यितव्यः । अथवा प्रवातमेवैतत्स्थानम् । (घ)

राजा—सखे पश्य पश्य ।

आर्द्रालक्तकमस्याश्चरणं मुखमारुतेन वीजयितुंम् ।

प्रतिपन्नः प्रथमतः संप्रति सेवावकाशो मे ॥ १३ ॥

विदूषकः—कुतस्तेऽनुरायः । चिरं भवता एतत्क्रमेणानुभव-  
ितव्यम् । (ङ)

बकु०—साखि अरुणशतपत्रमिव शोभते ते चरणः । सर्वथा मर्तु-  
रङ्कपरिवर्तिनी भव । (च)

( इरावती निपुणिकामुखमवेक्षते )

राजा—ममेयमाशीः ।

माल०—सखि अवचनीयं मन्त्रयसे । (छ)

(क) एत्थं क्वं अहं मर्तुगो सीसक्षि । (ख) तुवेरहि दाव गं गुरुदक्खिणाए । (ग) दिष्टिआ ण गव्विदासि । (घ) उवदेसाणुक्खा चेलणा लम्भअ अज्जं गव्विदा भविस्सं । हन्त सिद्धं मे दोच्चं । सहि एक्कस्स दे चरणस्स अवसिदो राअणिक्खेवो । केवलं मुह-  
मारुतो लम्भइदव्वो । अहवा पवादे एव एदं ठाणं । (ङ) कुदो दे अणुसओ । चिरं भवदा एवं क्रमेण अणुहविदव्वं । (च) सहि अरुणसदपत्तं विअ सोहहि दे चरणो । सव्वहा मर्तुगो अङ्कपरिवट्ठिणी होहि । (छ) हला उवअणीअं मन्तेसि ।

[ प्रसाधनकला अलंकरणकला । अभिविनीता शिक्षिता । गुरुदक्षिणा रात्रे देया दक्षिणा मालविकाप्रासिद्ध्या । चरणौ लब्ध्वा रजनार्थमिति शेषः । लम्भयितव्यः आर्द्ररा-  
गशोषणार्थमित्यर्थः । प्रवातं प्रकृष्टो वातः यत्र तत्र । मुखनातमन्तरेणापि रागः शब्देदि-  
त्यर्थः । ] आर्द्रालक्तकमित्यादि । [ आर्द्रः अलक्तकः यावत्कस्येखात्रिन्यासः यस्य  
तमस्या मालविकायाः चरणं ] मुखमारुतेन वीजयितुं शोषयितुं [ मे मम ] प्रथमतरो  
मुख्यतरः [ सेवावकाशः सेवावसरः ] प्रतिपन्नः पात्रः ॥ १३ ॥ [ अनुरायः चिन्ता ।  
शतं पत्राण्यस्य शतपत्रम् । अरुणं च तत्र शतपत्रं च अरुणशतपत्रं तदिव । विकसित-

१ शोषयितुम्, शोषयतः. २ कामवेक्षते. ३ अहं. ४ दाणिं गुरुं. ५ चलणं दाणीं.  
६ अज्जं दावः. ७ विक्खेवो. ८ पवादो एव अजं पदेसो. ९ चलणं. १० मा अं मन्तेहि.

बकुला०—मन्त्रयितव्यमेव मया मन्त्रितम् । (क)

माल०—प्रिया खल्वहं तव । (ख)

बकुला०—न केवलं मम । (ग)

माल०—कस्य वाऽन्यस्य । (घ)

बकु०—गुणेष्वभिनिवेशिनो मर्तुरपि । (ङ)

माल०—अलीकं मन्त्रयसे । एतदेव मयि नास्ति । (च)

बकु०—सत्यं त्वयि नास्ति । मर्तुः क्रशेषु ईषत्परिषाण्डुरेषु दृश्यते  
अङ्गेषु । (छ)

निपु०—प्रथमगणितमिव हताशया उत्तरम् । (ज)

बकु०—(अनुरागोऽनुरागेण परीक्षितव्यः) इति सुजनवचनं प्रमा-  
णीकुरु । (झ)

माल०—किमात्मनश्छन्देन मन्त्रयसे । (ञ)

बकु०—नहि नहि । मर्तुः खल्वेतानि प्रणयमृदुकान्यक्षराणि  
बिम्बान्तरितानि । (ट)

माल०—सखि देवी विचिन्त्य न मे हृदयं विश्वसिति । (ठ)

(क) मन्त्रितव्यं एव मए मन्त्रितं । (ख) पिआ खु अहं तुह । (ग) ण  
केवलं मह । (घ) कस्स वां अण्णस्स । (ङ) गुणेषु अहिणिवेसिणो मर्तुणो वि ।  
(च) अलीअं मन्तेसि । एदं एव मइ णत्थि । (छ) सच्चं तुइ णत्थि । मर्तुणो  
किस्सु इसिपरिषण्डुरेषु दसिइ अङ्गेषु । (ज) पुढमगणितं विअ हदासाए उत्तरं ।  
(झ) अणुराओ अणुराएण परिकिखदव्वो ति सुअणवअणं पमाणीकरेहि । (ञ)  
किं अत्तणो छन्देन मन्तेसि । (ट) णहि णहि । मर्तुणो खु एदाइ पणअमिदुलाइ  
अक्खराइ बिम्बान्तरिदाइ । (ठ) हला देवि विचिन्तिअ ण मे हिअं विस्ससदि ।

रक्ताम्भोजमित्यर्थः । अभिनिवेशिनः आसक्तिमतः दृढपक्षपातिनो वा । अली-  
कमनुत्तम । एतदेव त्वं मर्तुः प्रियेति यन्त्वयोक्तं तत्र । मर्तुः क्रशेषु इति ।  
दरपाण्डुरेषु इति पाठे ईषत्परिषाण्डुरेषु । त्वयि वदभावात्स्य तामेव चिन्तयतो मर्तु-  
ज्ञानि क्रशानि जातानि । अतः तेभ्यः स्फुटं ज्ञायत एव यत्त्वं तस्य प्रियेति । ]  
अनुराग इति । [ यथा त्वं तस्मिन्ननुरागवती तथा सोपि त्वय्येति जानीहीत्यर्थः ।  
छन्देन स्वचित्तानुवृत्या । बिम्बान्तरितानि शरीरान्तरसंक्रान्तानि । बिम्बं मुखं वा । ]

१ खु. २ दा-वर पण्डु. ३ सन्दरप. ४ अ-गु-णिद. ५ पञ्चदशो (प्रत्येष्टव्यः).  
६ पिच्छिदव्वो (प्रतिच्छित्तव्यः). ७ मिदुआइ (मृदुकानि), पणअमआइ, पणअस-  
अआइ. ८ वन्तं (वक्त्रान्तं). ९ हिअसस्स पहविस्स.

बकु०—मुग्धे भ्रमरसंवाध इति वसन्तावतारसर्वस्वं किं न चूत-  
प्रसवोऽवतंसयितव्यः । ( क )

माल०—त्वं तावद्दुर्जातेऽस्त्यन्तं सहाया भव । ( ख )

बकु०—विमर्दसुरभिर्बकुलावलिका खल्वहम् । ( ग )

राजा—साधु बकुलावलिके साधु ।

भावज्ञानानन्तरप्रस्तुतेन प्रत्याख्यानं दत्तयुक्तोत्तरेण ।  
वाक्येनेयं स्थापिता स्वे निदेशे स्थाने प्राणाः कामिनां दूत्यधीनाः १४

इरा०—हजे पश्य । कारितेव बकुलावलिकयैतस्मिन् पदं माल-  
विका । ( क )

निपु०—भट्टिणि निर्विकारस्याप्युत्सुकताजनक उपदेशः । ( ड )

( क ) मुग्धे भ्रमरसंवाधोक्ति वसन्तावदारसर्वस्वं किं न चूतप्रसवो ओदं-  
द्वो । ( ख ) तुमं दाव दुज्जादे अर्चन्तं सहाया होहि । ( ग ) विमर्दसुरही  
बउलावलिआ छै अहं । ( घ ) हजे पेक्ख । कारिदा एव्व बउलावलिआए एदस्सि  
पदं मालविआ । ( ड ) भट्टिणि णिब्बिआरस्सवि उस्सुअदाजणओ उवदसो ।

भ्रमरैः सम्वाधः संकुल इति । भ्रमरपीडा स्यादिति हेतोरित्यर्थः । चूतप्रसवः आम्र-  
मञ्जरी । न अवतंसयितव्यः कर्णपूरीकर्तव्यः किम् । अपि तु कर्तव्य एव । यथा  
चूतप्रसवमवतंसयितुकामः भ्रमरपीडां न गणयति तथा राजन्यनुरक्ता त्वं धारिणीं  
मा चिन्तयेति भावः । [ दुर्जाते दुःखे [ देव्या व्यसने उत्पन्ने ] । 'दुर्जातं व्यसने  
ह्रीब्रमसम्यग्जातवस्तुनि ।' इति केशवस्वामी ॥ [ विमर्दसुरभिः विमर्देन परिमलनेन  
सुरभिः सुगन्धिः बकुलानां माला । पक्षे विमर्दे सति आपदि आपतितायां सुरभिः  
मनोज्ञा साहाय्यकरणात् । ] भावज्ञानेत्यादि । [ कस्यान्यस्य प्रिया । अलीकं  
मन्त्रयसे । एतदेव मयि नारिते इति वाक्यैः मालविकायाः भावस्य प्राथमिकस्य मदन-  
विकारस्य । 'निर्विकारात्मके चित्ते भावः प्रथमविक्रिया ।' इत्युक्तेः । अनुरागस्य  
इति यावत् । ज्ञानान्तरं भर्तुः कृशेषु इत्यादिना सुजनवचनं प्रमाणीकृतम् इति प्रस्तुतेन  
वाक्येन । पुनश्च किमात्मनः छन्देन मन्त्रयसे इति तस्य प्रत्याख्याने निराकरणे कृते  
भर्तुः खल एतानि इत्यादिवाक्येन दत्तमुचितं युक्तमुत्तरं यस्मिन् येन वा । तेन  
वाक्येन इयं मालविका स्वे निदेशे मर्दकंरूपे स्थापिता । भूयान् काम एषाम-  
स्तीति कामिनस्तेषां प्राणाः दूत्याधीना दूत्यायता इति यदुच्यते तत्स्थाने युक्तमेव ।  
निसृष्टार्था इयं दूती । तदुक्तं साहित्यदर्पणे—उभयोर्भावमुन्नीय स्वयं वदति ज्योत्तरम् ।  
सृष्टिर्ह्ये क्वे कार्यं निसृष्टार्था तु सा स्मृता ॥ इति । शालिनी वृत्तम् ॥ १४ ॥  
[ पदं कारिता भर्तुरनुरागमधिकृत्य विश्वासमुत्पाद्य राजसमागमकर्मणि प्रवर्तिता  
इत्यर्थः । एतत्पदमिति पठि इमं व्यवसायम् । 'पदं व्यवसितत्राण'-इत्यमरः ॥ ]

१ कामिनः २ संवन्धो, संपादो भविस्तादिति ३ संवत्सर्पदो ४ पल्लवो ५ ओदं-  
सणिज्जो ६ अचन्तसहाइणी ७ गच्छन्तस सहाइणी ८ ए ९ कारिदं...एदं पदं माल-  
विआए १ अहिआरस्स उइदो उव० ( अधिकारस्य उचित उप० )

तृतीयोऽङ्कः । १५

इरा०—(स्थाने खलु शङ्कितं मे हृदयम्) । गृहीतार्था अनन्तरं  
चिन्तयिष्यामि । ( क )

बकु०—एष द्वितीयोऽपि ते निर्वृत्तपरिकर्मा चरणः । यावद्वावपि  
सनुपुरौ करोमि । ( इति नाट्येन नूपुरयुगलमाच्य । ) हला उत्तिष्ठ ।  
( अनुत्तिष्ठ देव्या अशोकविकासयितृकं नियोगम् । ) ( ख )  
( उभे उत्तिष्ठतः । )

इरा०—श्रुतो देव्या नियोगः । भवत्विदानीम् । ( ग )

बकु०—एष उपारूढराग उपभोगक्षमः पुरतस्ते वर्तते । ( घ )

माल०—( सहर्षम् । ) किं भर्ता । कामी प्रवृत्तः पश्य । ( ड )

बकु०—( सस्मितम् । ) न तावद्भर्ता । एषोऽशोकशाखावलम्बी  
पल्लवगुच्छकः । अवतंसयैनम् । ( च )

विदूषकः—अपि श्रुतं भवता । ( छ )

राजा—सखे पर्याप्तमेतावता कामिनाम् ।

अनातुरोत्कण्ठितयोः प्रसिध्यता समागमेनापि रतिर्न मां प्राति ।  
( परस्परप्राप्तिनिराशयोर्वरं शरीरनाशोऽपि समांनुरागयोः ॥ १५ ॥

( क ) ठाणे खु संकिदं मे हिअं । गहीदथा अणन्तरं चिन्तइस्सं । ( ख )  
एसो दुदीओवि दे णिब्बुत्तपरिकम्मा चलणो । जाव दुवेवि सणुउरे करेमि । हला  
उइहि । अणुत्तिष्ठ देवीए असोअविआसइत्तं णिओअं । ( ग ) सुदो देवीए णिओ-  
ओ । होदु दाणिं । ( घ ) एसो उर्वारूढराओ उअभोअवखमो पुरदो दे वट्टं ।  
( ड ) किं भट्टा । ( च ) ण दाव भट्टा । एसो असोअसाहावलम्बी पल्लवगुच्छओ ।  
ओदंसेहि णं । ( छ ) अवि सुदं भवदा ।

[ निर्विकारस्य स्वस्थचित्तस्यापि । उत्सुकताजनक उत्कण्ठाकारी । गृहीतार्था ज्ञातयथा  
वद्वृत्तान्ता । निर्वृत्तं समाप्तं परिकर्म प्रसाधनम् । रागरेखानिवेशनामिति यावत् यस्य ।  
उपारूढः वृद्धि प्राप्तः रागः त्वद्विषयकोऽनुरागः पक्षे रक्तिमा यस्य सः । उपभोग-  
क्षमः संभोगयोग्यः । पक्षे शरीरधारणयोग्यः । एष किं भर्ता । न तावद्भर्ता । इत्यत्र  
द्वयर्थोक्त्या चतुर्थे पताकास्थानमुक्तं भवति । तदुक्तं दर्पणे—द्वर्थो वचनविन्यासः सुष्ठिष्ठः  
काव्ययोनितः । प्रधानार्थान्तरापेक्षी पताका स्थानकं परम् ॥ इति ॥ पर्याप्तमिति  
एतावता पर्याप्तं पर्याप्तिः । यद्वा पर्याप्तमलम् । एतन्मात्रश्रवणमपि कामिजनस्य तुष्ट्यै  
अलमित्यर्थः । ] अनातुरोत्कण्ठितयोः अनातुरोऽनार्तः ।

१ अनातुरो २ समानरागयोः ३ समत् ( समात् ) ४ णं सणुउरं, णुउरशोभिदं  
५ णिओओत्ति, सुदं...णिओओत्ति दाणिं ६ उओढ ( उकोढ ) ७ चिद्व दिस्सइ  
८ दाव णं

वृत्तम् ॥ १४ ॥  
६३०१०००० २५५५ १३३३ ३३३३

( मालविका रचितपल्लवावतंसा सलीलमशोकाय पादं प्रहिणोति ।

राजा—वयस्यै

आदाय कर्णकिसलयमस्मादियमत्र चरणमर्पयति ।

उभयोः सदृशविनिमयाद्वात्मानं वञ्चितं मन्ये ॥ १६ ॥

माल०—अपि नाम आवयोः सम्भावना सफला भवेत् । ( क )

बकु०—सखि नास्ति ते दोषः । निर्गुणोऽयमशोको यदि कुसु-  
मोद्भेदमन्थरो भवेद्य ईदृशं चरणसत्कारं लभते । ( ख )

राजा—

अनेन तनुमध्यया मुखरनूपुरांराविणा  
नवाम्बुरुहकोमलेन चरणेन संभावितः ।

अशोक यदि सद्य एव कुसुमैर्न संपत्स्यसे

वृथो वहसि दोहदं ललितकामिसाधारणम् ॥ १७ ॥

( क ) अवि गाम अम्हाणं संभावना सफला भवे । ( ख ) हला णत्थिदे दोसो  
णिर्गुणो अअं असोओ जइ कुसुमुब्भेदमन्थरो भवे जो इरिसं चरणसत्कारं लहेइ ।

कामोत्कण्ठरहित इत्यर्थः । [ उत्कण्ठा कामाभिलाषः अस्य सजाता असौ उत्कण्ठितः  
कामी । अनानुरः च एकः पक्षः । उत्कण्ठितः च अन्यः पक्षः । तौ अनानुरोत्क-  
ण्ठितौ । यद्वा अनानुरा नायिका च उत्कण्ठितः नायकश्च तयोः । ] प्रसिद्धता  
संभवता समागमेनापि संपर्केणापि मां प्रति मामनु । मत्पक्ष इत्यर्थः । रतिर्न  
शङ्कारो न भवति । एकानुरागस्य रसाभासत्वात् । तथा चोक्तम्—' एकत्रैवानुराग-  
श्चेद्बहुसाक्तिश्च योषितः । अनौचित्यप्रवृत्तिश्च शङ्काराभास उच्यते ॥ ' इति । [ किंतु  
समः तुल्यं अनुरागो ययोस्तयोः । अन्योन्यमुत्कण्ठितयोः इत्यर्थः । परस्परस्य  
प्राप्तिः तत्र निर्गता आशा ययोस्तयोः निराशयोः । शरीरनाशोपि मरणमपि  
वरं मनागभीष्टः । न तु विषमानुरागयोः संगम इति भावः । वंशस्थविलं  
वृत्तम् ॥ १५ ॥ आदायेत्यादि । कर्णकिसलयं कर्णपूरार्थं किसलयम् । अत्र  
कर्णशब्देन कर्णपूरो लक्ष्यते ॥ [ इयं मालविका अस्मादशोकात् कर्णकिसलयमा-  
दाय अत्र अस्मै चरणमर्पयति । अशोके पादं न्यस्यति । एवमुभयोः मालविकाऽ-  
शोकयोः सदृशयोः पल्लवगुच्छचरणयोः विनिमयात् विनिमयः परिवृत्तिः । न जातः  
तथा मम इति आत्मानं वञ्चितमकृतार्थं मन्ये ] ॥ १६ ॥ [ निर्गुणः गुणरहितः कुसु-  
मोद्भेदे पुष्पदर्शने मन्थरः मन्दः भवेत् । झटिति पुष्पाणि न दर्शयेत् ] । अनेनेत्यादि ।  
हे अशोक तनुः कृशः मध्यः कटिः यस्यास्तथा तनुमध्यया । मुखरः शब्दाय-  
मानः यः नूपुरः तेन आरौति इति आरावी तेन । नवं सद्योविकासितं यदम्बुरुहं कमलं  
तद्वत्कोमलेन सुकुमारेण अनेन चरणेन संभावितः स्पर्शनेन कृतसत्कारः त्वं यदि सद्यः

सखे वचनावसरपूर्वं प्रवेष्टुमिच्छामि ।

विदू०—एहि । एनां परिहासयिष्यामि ।

( उभौ प्रवेशं कुस्तः )

निपु०—भट्टिनि भर्तात्र प्रविशति ।

इरावती—एतत्प्रथमं मम चिन्तितं हृदयेन ।

विदू०—( उपसृत्य ) भवति युक्तं नाम अत्रभवतः प्रियवयस्यः

अयमशोकः वामपादेन ताडयितुम् ।

उभे०—( ससंभ्रमम् । ) अहो भर्ता ।

विदू०—बकुलावलिके गृहीतार्थया त्वया अत्रभवती ईदृशमविनयं

कुर्वती कस्मान्न निवारिता ।

( मालविका भयं रूपयति । )

निपु०—भट्टिनि पश्य । किं प्रवृत्तमार्थगौतमेन

इरा०—कथं खलु ब्रह्मबन्धुरन्यथा जीविष्यति ।

बकु०—आर्य एषा देव्या नियोगमनुतिष्ठति । एतस्मिन्नतिक्रमे

परवतीयम् । प्रसीदतु भर्ता । ( इत्यात्मना सहैनां प्रणिपातयति । ) ( झ )

राजा—यद्येवमनपराद्धासि । उत्तिष्ठ भद्रे । ( इति हस्तेन गृहीत्वै  
उत्थापयति । )

( क ) एहि । णं परिहासइस्सं । ( ख ) भट्टिणि भट्टा एत्थ पविसदि ( ग )  
एदं पुढमं मम चिन्तितं हिअएण । ( घ ) होदि जुत्तं णाम अत्तहोदो पिअवअ-  
स्सो अअं असोओ वामपादेण तादिदुं । ( ङ ) अम्हो भट्टा । ( च ) बउल्लावलिण  
गहीदत्थाए तुए अत्तहोदी ईरिसं अविणअं करन्ती कीस ण गिवारिदा । ( छ ) भट्टिणि  
पेक्ख । किं पउत्तं अज्जगोदमेण । ( ज ) कहं खु बह्मबन्धु अण्णहा जीविस्सदि ( झ )  
अज्ज एसा देवीए णिओअं अण्णच्छिदि । एदस्सि अदिक्रमे परवदी इअं । पसीदतु भट्टा ।

सपद्येव कुसुमैः न सम्पत्स्यसे युक्तो भविष्यसि तर्हि ललितकामिभिः विलासिकामुकैः  
साधारणं समानं दोहदं चरणताडनापेक्षारूपं वृथा व्यर्थं वहसि धारयसि । कृतमेतादृशेन  
दोहदधारणेनेत्यर्थः । पृथ्वीवृत्तम् । अत्र द्वितीयचरणे कोमलेनेत्यत्र यतिभङ्गो न दोषाय ।  
प्रातिपादिकप्रत्यययोर्मध्यपातित्वे तस्यादोषत्वात् । तृतीयचरणे तु एवेत्यत्र यतिभङ्गो केषां-  
चिन्मते दोष एव ] ॥ १७ [ वचनावसरः वचनावसरः स पूर्वः यस्मिन् कर्मणि ।  
युक्तं नामेत्यत्र काकुरनुसंधेया । [ गृहीतार्थया ज्ञाततदाशयया । ] भयं रूपयतीति । अत्र

१ वचनावसरण०, पूर्वकं २ उपेत्य. ३ सममे. ४ ०त्वेनाम्. ५ भट्टिणि भट्टिणि,  
एत्थ एज्ज. ६ एव्वं, इदं. ७ ण जुत्तं; अअं वाम०, अत्तहोदि पिअवअ ( अत्रभवति  
प्रियवयस्ये ) असोओ. ८ णं वाम०. ९ सही.

१. एतन्नास्ति क्वचित्. २ वयस्यं पश्य. ३ ०पुरोद्वाहिना. ४ मुकुलेः. ५ घृषा. ६ अगुणो  
० मुमोभेद्, मोग्गम. ८ अलमत, लंभिदे। ( लम्भितः ), जो चल० लम्भित ( लम्भितः ).



विदू०—युज्यते । देव्यत्र मानयितव्या । ( क )

राजा—( विहस्य )—

किसलयमृदोर्विलासिनि कठिने निहतस्य पादपस्कन्धे ।  
चरणस्य न ते बाधा संप्रति वामस्य वामोरु ॥ १८ ॥

( मालविका लज्जां नाटयति । )

इरा०—( सासूयम् ) अहो ( नवनीतहृदय आर्यपुत्रः ) ( ख )

माल०—बकुलावलिके एहि । अनुष्ठितमात्मनो नियोगं देव्यै  
निवेद्यावः । ( ग )

बकु०—तेन हि विज्ञापय भर्तारं विसर्जयेति । ( घ )

राजा—भद्रे यास्यसि । मम तावदुत्पन्नावसरमर्थित्वं श्रूयताम् ।

बकु०—अवहिता शृणु । आज्ञापयतु भर्ता । ( ङ )

राजा—

धृतिपुष्पमयमपि जनो बध्नाति न तादृशं चिरात्प्रभृति ।  
स्पर्शामृतेन पूरय दोहदमस्याप्यनन्यरुचेः ॥ १९ ॥

( क ) जुज्जइ । देवी एत्थ माणहदव्वा । ( ख ) अहो णवणीदहिअओ अज्जउत्तो ।

( ग ) बउलावल्लिए एहि । अणुद्धिदं अत्तणो णिओअं देवीए णिवेदेह्व । ( घ )  
तेणहि विण्णवेहि भट्टारं विज्जोहिति ( ङ ) अवहिदा सुणाहि । आणवेदु भट्टा ।

भयक्रथनासंभ्रमो नाम संध्यङ्गमुक्तं भवति ॥ किसलयेत्यादि । [ हे विलासिनि विलासः शृङ्गारभावजा क्रिया अस्या विद्यते इति तथोक्तातस्सम्बुद्धिः । अत इनिठनौ इति मत्वर्थार्थः इन् । ऋन्मेय इति डीप् । यानस्थानासनादीनां मुखनेत्रादिकर्मणाम् । विशेषस्तु विलासः स्यादिष्टसंदर्शनादिना ॥ इति विलासलक्षणमुक्तं साहित्यदर्पणे । कठिणे कठोरस्पर्शौ पादपस्कन्धे अशोकप्रकाण्डे निहितस्य दत्तस्य । किसलयमिव मृदुः किसलयमृदुः तस्य प्रवालसुकुमारस्य ते वामस्य चरणस्य हे वामोरु वामौ अतिसुन्दरौ ऊरु यस्याः सा वामोरुः तत्सम्बुद्धिः । संहितशफलक्षणवामादेश्च । इति ऊङ् । सम्प्रति बाधा पीडा न कश्चित् । आर्या जातिः ] ॥ १८ ॥ अत्र प्रसक्त्या संग्रहो नाम संध्यङ्गमुक्तं भवति । ] नवनीतमिव अत्यन्तं मृदु हृदयं यस्य सः । इति सोल्लण्ठं वचः । उत्पन्नः अवसरः यस्य तत् । लब्धावकाशमित्यर्थः ] धृतिपुष्पेति । [ अयमपि जनः अहमपि चिरात्प्रभृति दीर्घकालमारभ्य तादृशं धृतिरूपमस्मीष्टप्राप्तिजन्यपरितोषरूपं पुष्पं धृतिपुष्पं न बध्नाति । अतः न विद्यते अन्यस्य रुचिर्यस्य । यद्वा न अन्या त्वत्स्पर्शामृतादन्या रुचिर्यस्य । तस्य अनन्याभिलाषिणः अस्यापि ममापि स्पर्श एवामृतं तेन स्पर्शामृतेन आलिङ्गनादिनेत्यर्थः । दोहदं

१ रूपयति. २ णीदकप्पो अविणीदहिअओ क्खु ( अविनीतहृदयः खलु ).

इरा०—( सहसोपसृत्य । ) पूरय पूरय । ननु अशोकः कुसुमं  
दर्शयति । अयं पुनः पुष्पयति फलति च । ( क )

( सर्वे इरावतीं दृष्ट्वा संप्रान्ताः । )

राजा—( अपवार्ये । ) वयस्य का प्रतिपत्तिरत्र ।

विदू०—किमन्यत् । जङ्घाबलमेव । ( ख )

इरा०—बकुलावलिके साधु त्वयोपक्रान्तम् । मालविके त्वं तावत्  
सफलप्रार्थनं कुर्वार्यपुत्रम् । ( ग )

उभे—प्रसीदतु भट्टिनी । के आवां भर्तुः प्रणयपरिग्रहस्य ।  
( इति निष्कान्ते ) ( घ )

इरा०—( अहो अविश्वसनीयाः पुरुषाः ) । मया खलु आत्मनो  
वञ्चनावचनं प्रमाणीकृत्य व्याधगीतरक्तया हरिण्येवाशङ्कितयैतन्न  
विज्ञातम् । ( ङ )

विदू०—( जनान्तिकम् । ) प्रतियोजयेदानीं किमपि ( कर्मगृहीतेन

( क ) पूरेहि पूरेहि । णं असोओ कुसुमं दंसेदि । अबं उण पुष्पदि फलदि अ । ( ख ) किं अण्णं । जंघावल्लं एव्वं । ( ग ) बउलावल्लिए साहु तुए उवक्कन्तं । मालविए तुमं दाव सफलपथणं करेहि अज्जउत्तं । ( घ ) प्रसीदतु भट्टिणी । का अहो भत्तुणे पणअपारगहस्स । ( ङ ) अहो अविस्ससणीआ पुरिसा । मए वखु अत्तणो वञ्चनावचणं पमाणीकरिअ वाहगीदरत्ताए हरिणीए विअ असङ्किदाए एहं ण विण्णादं ।

पूरय ] ॥ १९ ॥ पूरयेति अत्र संरब्धवचनात्तोटकं नाम संध्यङ्गमुक्तं भवति ॥ वयस्येत्यादि । ] का प्रतिपत्तिः को विचारः । क उपाय इत्यर्थः । अत्र भीतिर्गम्यमानत्वादुद्वेगो नाम संध्यङ्गमुक्तं भवति ॥ जङ्घाबलमेव जङ्घाबलमाश्रित्य शीघ्रमितः पलायनमेवेति परिहासोक्तिः । साधु उपक्रान्तमभीष्टार्थस्य निपुणतयोपक्रमः कृतः । के आवां नहि इत्यर्थः । वञ्चनावचनं त्वया सह दोलाधिरोहणमनुभवितुमागच्छामीति प्रतारणावचनम् । प्रमाणीकृत्य सत्यत्वेन स्वीकृत्य अशङ्कितया अन्यतो भयमशङ्कमानया । ] एतदित्यनेन राज्ञः कपटाचरणं परामृश्यते । किमपि प्रतियोजय उपपन्नमनुपपन्नं वा उत्तरं कुर्वित्यर्थः । कर्मगृहीतेन कर्मणि चौर्यकर्मणि गृहीतेनापि कुम्भोलकेन

१ असोओ कुसुमं णं. २ पुष्पदि एव्वं. ३ जंघावल्लं वणं. ४ एव्व सरणं. ५ दाणिं सफलवन्तथणं. ६ करिअ अक्खिताए ( आक्षिप्तया ) वाहजणगीदरत्ताए... ७ किदाए ण विण्णादाः पमाणीकरिअ अक्खिताए पिअधरिणाए हिअअस्सह्वं किदं एव्वं ण विण्णादं मए वाह. ८ अविस्संकिदाए हरिणीए विअ विण्णासोत्ति.

Even I have not been happy for long. I'm

कुम्भीलकेन सन्धिच्छेदने शिक्षितोऽस्मीति वक्तव्यं भवति ।) ( क )

राजा—सुन्दरि न मे मालविकया कश्चिदर्थः । मया त्वं चिरय-  
सीति यथाकथञ्चिदात्मा विनोदितः ।

इरा०—विश्वसनीयोऽसि । मया न विज्ञातमीदृशं विनोदवस्तु  
आर्यपुत्रेणोपलब्धमिति । अन्यथा मन्दभागिन्यैवं न क्रियते । ( ख )

विदू०—मा तावदत्र भवती अत्र भवतो दाक्षिण्यस्योपरोधं भणतु ।  
समापत्तिदृष्टेन देव्याः परिजनेन संकथापि यदि अपराधः स्थाप्यते अत्र  
त्वमेव प्रमाणम् । *Conversation* ( ग )

इरा०—ननु संकथा नाम भवतु । किमित्यात्मानमायासयिष्यामि ।  
( इति सर्वा प्रस्थिता । ) ( घ )

राजा—( अनुसरन् । ) प्रसीदतु भवती ।

इरा०—( रक्षणासदितचरणौ व्रजत्येव । )

राजा०—सुन्दरि न शोभते प्रणयिनि जने निरपेक्षता ।

इरा०—( शठ अविश्वसनीयहृदयोऽसि । ) ( ङ )

( क ) पैडिजाएहि दाणिं किपि । कम्मगगहीदेणं कुम्भीलएण सन्धिच्छेदे सिक्खि-  
ओम्मिसि वत्तव्वं होदि । ( ख ) विस्ससणीओसि । मए ण विण्णादं ईरिसं विणो-  
दवत्थुं अज्जउत्तेण उवलद्धंति । अण्णहा मन्दंभाइणीए एव्वं ण करीअदि । ( ग )  
मा दाव अत्तहोदा अत्तहोदा दक्खिण्णास उअरोहं भणतु । समीवत्तिदिष्टेण देवीए  
परिअणेण संकहावि जइ अवराहो ठावीअदि एत्थ तुमं एव्व पमाणं । ( घ ) णं संकहा  
णाम होदु । किति अत्ताणं आआसइस्सं । ( ङ ) सठ अविस्ससणीआहिअओसि ।

चोरेण सन्धिच्छेदने पिहितभूमिः सन्धिस्तस्याः छेदने भेदने । सुरङ्गाकरणे इत्यर्थः ।  
शिक्षितः अभ्यासितास्मीति वक्तव्यम् । विश्वसनीयोसीत्यत्र विपरीतलक्षणासुसंधेया ॥  
[ ईदृशं विनोदवस्तु मालविकारूपं । एवं न क्रियते युवयोर्विनोदे उपरोधो न क्रियते ।  
मा तावदिति । अत्र भवता मालविकया सह संकथा कुर्वता आत्मनः दाक्षिण्यमेव  
दर्शितम् । तत्र मया उपरोधः कृत इति मा ब्रूहि । यन्मालविकां प्रति उक्तं तदुपचार-  
मात्रमेव । अतस्त्वदागमनं नोपरोध इति भावः । समापत्तिदृष्टेन यदच्छादयेन । स्था-  
प्यते प्रतिपाद्यते । गण्यते इत्यर्थः । रसनया मेखलया स्वस्थानात् च्युतया संदितौ  
बद्धौ । उपरुद्धौ इति यावत् । चरणी यस्याः सा । बद्धे संदानितं सूतमुदितं संदितं  
सितम् । इत्यमरः । शठः गूढविप्रियकारी । तदुक्तं साहित्यदर्पणे—शठोयमेकत्र बद्ध-

१. ० कार्या. २. रुष्टा. ३. संदानित. ४. प्रणयिजने, प्रणयिजननिरपे. ५. मो पाडिबज्जोहि  
किवि उत्तरं. ६. ० देण विअ. ७. ० च्छेदे, च्छेदणं, च्छेदणासिक्खिओ (शिक्षकः). ८. मए णाम-  
९. एतारिसं. १०. वत्थुअं, वत्तन्तं (ईदृशोवृत्तान्तः). ११. अण्णहा दुक्खरं (दुःखं)-दुस्ख-  
तरं दुक्खवावारिणी (व्यापारिणी) एव्वं ण करोमि. १२. अवराहं (अपराधं)  
१३. समीवत्तिदेण. १४. परिचारिइत्थिअणणेण. १५. वारिअदि, वत्थमीअदु. १६. केजि-  
अकालं. १७. विस्सस.

Shedding tears is prepared to strike me with  
Doing of golden girdles slipped down from  
carelessness from her lips like a row of clouds  
forming showers of तृतीयोऽङ्कः । water and इ. ready  
to strike vinda at with breaks

राजा— of lightning

शठ इति मयि तावदस्तु ते परिचयवत्यवधीरणा प्रिये ।

चरणपतितया न चण्डि तां विसृजसि मेखलयापि याचिता ॥ २० ॥

इरा०—इयमपि हताशा त्वामेवानुसरति । ( इति रक्षनामादाय रा-  
जानं ताडयितुमिच्छति ) ( क )

राजा—एषा ।

बाष्पासारा हेमकाञ्चीगुणेन श्रोणीबिम्बाद्वयपेक्षाच्युतेन ।

चण्डी चण्डं हन्तुमभ्युद्यता मां विद्युद्दाम्ना मेघराजीव विन्ध्यम् ॥ २१ ॥

इरावती—किं मामेवं भूयोऽप्यपराद्धां करोषि । ( इति रक्षानं  
हस्तमवलम्बते । ) ( ख )

राजा—

अपराधिनि मयि दण्डं संहारसि किमुद्यतं ( कुटिलकेशि )

वर्धयसि विलसितं त्वं दासजनार्यात्र कुप्यसि च ॥ २२ ॥

नूनमिदमनुज्ञातम् । ( इति पादयोः पतति । )

( क ) इअं पि हदासा तुमं एव्व अणसरदि । ( ख ) किं मं एवं भूओ वि  
अवरद्धं करोसि ।

भावो यः । दक्षितवहिरनुरागो विप्रियमन्यत्र गूढमाचरति ॥ इति ।] शठ इत्यादि-हे  
प्रिये । परिचयवति परिचयः [ संस्तवः ] यस्य स परिचयवान् । अतिशायने मतुप् ।  
तास्मिन्मयि शठ इति गूढविप्रियकारीति अवधीरणा तिरस्कारः [ तावत्साकल्येन ]  
अस्तु । यतः ' अतिपरिचयादवज्ञा ' इति वदन्ति तस्मादियमवधीरणा युक्तैवेत्यर्थः ।  
हे चण्डि अत्यन्तकोपने । चरणपतितया मेखलया रक्षनया याचितापि प्रार्थितापि  
तामवधीरणां न विसृजसि न त्यजसि । किमिदं युक्तमिति शेषः । [ अपरवचने  
वृत्तम् ] ॥ २० ॥ बाष्पासरित्यादि । [ बाष्पाणामासारा यस्याः सा बाष्पासारा  
अश्रुवर्षा चण्डी अत्यन्तकोपना इयं इरावती श्रोणीबिम्बात् नितम्बमण्डलात्  
अव्यपेक्षया । कोपप्रस्थानसंरम्भादित्यर्थः । च्युतेन गलितेन हेमकाञ्चीगुणेन सुवर्णमेख-  
लया । चण्डम् । कृतापराधत्वादित्यर्थः । यद्वा चण्डमुग्रं यथा तथा । मां बाष्पासारा  
सबाष्पवर्षा मेघराजी मेघपङ्क्तिः विद्युद्दाम्ना सौदामनीगुणेन विन्ध्यमिव हन्तुं प्रहर्तु-  
मभ्युद्यता । उपमालंकारः । शालिनी वृत्तम् ॥ २१ ॥ अपराद्धां कृतापराधाम् ।  
ताडनं कुर्यामिति संभावनयेति भावः ।] अपराधिनीत्यादि । [ हे कुटिलके-  
शि अरालकेशि अपराधिनि कृतापराधे मयि उद्यतं दण्डं रक्षनया ताडनरूपं किं  
किमर्थं संहारसि निवर्तयसि । एवं दण्डसंहरणेन विलसितं विलासं वर्धयसि अत्र

१ चण्डतां, चण्डिनां. २ इयं इरावती, वयस्यैवा हि. ३ ० दप्पुपे ० ४ रक्षनां हस्तेनाव-  
लम्बने; ० मालम्बने. ५ हरसि किमभ्यु; मय तं. ६ अय. ७ अस्मात्प्राक्—( आत्मगतं )  
इति कश्चित्.

इरावती—न खल्विमौ मालविकायाश्चरणौ यौ ते स्पर्शदोहदं प्र-  
यिष्यतः । ( इति निष्क्रान्ता संवेटी । ) ( क )

विदूषकः—उत्तिष्ठ । कृतप्रसादोऽसि । ( ख )

राजा—( उत्थाय । इरावतीमपश्यन् । ) कथं गतैव प्रिया ।

विदूषकः—वयस्य दिष्ट्या अनेनाविनयेनाप्रसन्ना गतैषा ।  
तद्वयं शीघ्रमपक्रमामः । ( यावदङ्गारको राशिमिवानुवर्कं प्रतिगमनं  
न करोति । ) ( ग )

राजा—अहो मदनस्य वैषम्यम् ।

मन्ये प्रियाहृतमनास्तस्याः प्रणिपातलङ्घनं सेवाम् ।

एवं हि प्रणयवती सा शक्यमुपेक्षितुं कुपिता ॥ २३ ॥

इति निष्क्रान्तः सह वयस्येन । )

इति तृतीयोऽङ्कः ।

( क ) ण वखु इमे मालविआए चलणा जा दे फरिसदोहलं पूरइस्सन्ति । ( ख )  
उठेहि । किदप्पसादोसि । ( ग ) वअस्स दिट्ठिआ ईमस्स अविणअस्स अप्पसंणणा  
गदा एसा । ता वअं सिग्घं अवक्कमाम । जाव अङ्गारओ रासि विअ अण्वक्कं  
पडिगमणं ण करेदि ।

अस्मै दासजनाय कुप्यसि च । कुवदुहेति चतुर्थी । आर्या छन्दः ॥ २२ ॥ ] नूनमि-  
ति । इदमेतद्रशनासंहरणमनुज्ञातमनुमतम् । मत्प्रार्थनया इति शेषः । [ नूनमसंशय-  
मिदं पादयोः पतनं त्वया अनुज्ञातम् । स्पर्शरूपं दोहदम् । हर्षदोहदिति पाठे हर्षहेतुं दोह-  
दम् । अनया पुरुषोक्त्या अस्या अधीरात्वं सूचितम् । तदुक्तम्—'प्रियं सोत्प्रासवकोक्त्या  
मध्यधीरा दहेदुषा । धीराऽधीरा तु रुदितैरधीरा पुरुषोक्तिभिः ॥' इति । अप्रसन्ना कल-  
षिताशया । कुपितेति यावत् । अङ्गारकः मङ्गलग्रहः । अनुवर्कं कुटिलगत्या । मङ्गलग्रह  
इव प्रत्यावृत्त्य किमप्यनिष्टं यावत् न कुर्यात्तावदपक्रमाम इति भावः । मन्य इत्यादि ।  
प्रियाहृतमना मालविकाहृतमनाः प्रणिपातलङ्घनं प्रणामातिक्रमं तस्या इरावत्याः  
सेवामनुकूलचरणं मन्ये । सेवायाः फलमाह प्रणयवती प्रेमवती सा इरावती कु-  
पिता क्रुद्धा [ अपि ] एवमनेन क्रमेण प्रणिपातलङ्घनरूपेणोपेक्षितुमौदासीन्येन वर्ति-  
तुं शक्यं हि शक्या खलु । शक्यमिति निपातः । अत्र बीजानुसंधानादाक्षेपो नाम  
संश्लिष्टमुक्तं भवति । इदमनुसंधानमेवोत्तराङ्कयोपयोगित्वाद्दिन्दुरित्यनुसंधेयम् ॥ २३ ॥

इति श्रीकाश्यवेमभूपविरचिते कुमारगिरिराजीये  
मालविकाग्निमित्रव्याख्याने तृतीयोऽङ्कः ॥

१ सह चेट्या, ससखा निष्क्रान्ता. २ मनसिजवै० मदनवै० ३ एवं प्रणयवती सा  
मयि—न हि. ४ परिक्रम्यं निष्क्रान्ताः सर्वे. ५ मालविआच०—हरिस (हर्ष) दो०. ६ देवोहि  
इमस्स अविणअस्स अपसारिता णिअन्तणा ( नियन्त्रणा ) जाव सिग्घं—सिदरघं  
अव० ७ अप्पसाविता. ८ एतन्नास्ति वदुषु पुस्तकेषु.

चतुर्थोऽङ्कः ।

( ततः प्रविशति पर्युत्सुको राजा प्रतीहारी च । )

राजा—( आत्मगतम् । )

तामाश्रित्य श्रुतिपथगतामास्थया बद्धमूलः

संप्राप्तायां नयनविषयं रूढरागप्रवालः ।

हस्तस्पर्शो मुकुलितं इव व्यक्तरोमोद्गमत्वा-

त्कुर्यात्कान्तं मनसिजतरुमां रसज्ञं फलस्य ॥ १ ॥

( प्रकाशम् । ) सखे गौतम ।

प्रतीहारी—जयतु भर्ता । असंनिहितो गौतमः । ( क )

राजा—( आत्मगतम् । ) आम् । मालविकावृत्तान्तज्ञानाय मया  
प्रेषितः ।

( प्रविश्य । )

विदूषकः—वर्धतां भवान् । ( ख )

राजा—जयसेने जानीहि तावत्कै देवी धारिणी कथं वा सरुज-  
चरणत्वाद्दिनोद्यत इति ।

( क ) जेदु भट्टा । असंनिहितो गोदमो । ( ख ) वडुंदु भवं ।

कविरिदानीमङ्कान्तरमारभते—ततः प्रविशतीत्यादिना ॥ तामिति ।  
[ श्रुतेः पन्थाः श्रुतिपथः । तमागतां कर्णमार्गोपस्थितां वाक्श्रवणविषयीभूतामि-  
त्यर्थः । तां मालविकाम् । आश्रित्यावलम्ब्य आशया । तत्प्राप्त्यभिलाषेण बद्धं मूलं  
येन स बद्धमूलो गृहीतमूलः । ततो नयनविषयं नेत्रगोचरं संप्राप्तायां दृष्टया-  
मित्यर्थः । तस्यां रूढरागप्रवालः रूढा रागरूपाः प्रवालाः किसलयया यस्य स तथा-  
भूतः । ततः पश्चात् हस्तस्पर्शो सति । व्यक्तरोमोद्गमत्वात् रोम्णां पुलकानामुद्गमः  
आविर्भावः रोमोद्गमः । व्यक्तः रोमोद्गमः तस्य भावः व्यक्तरोमोद्गमत्वं तस्मात् । मुकु-  
लितं इव संजातमुकुल इव । तारकादित्वादितत्त्वं । मनसिजतरुः मदनरूपवृक्षः । कान्तं  
विरहव्यथापर्याकुलं मां फलस्य मालविकाप्राप्तिरूपस्य रसज्ञं आस्वादज्ञं कुर्यात् । ]  
मुकुलितं इव संजातमुकुल इव कान्तं कामनायुक्तं कुर्यादिति प्रार्थनायां लिङ् ।  
[ अत्र मूलरोहणादीनां लोकप्रसिद्धेनैव क्रमेणोपन्यासाद् रत्नावल्यलंकारः । तदुक्तं  
'कमिकं प्रकृताथीनां न्यासं रत्नावलीं विदुः ।' इति । मन्दाक्रान्ता वृत्तम् । ] ॥ १ ॥  
अत्र प्रसङ्गितं बीजं प्रकरीस्थाने कृतमिति मन्तव्यम् ॥ [ असंनिहितः न समीप-  
वर्ती । आमिति स्मरणे । सरुजचरणत्वात् रुजया सहितौ सरुजौ चरणौ यस्याः सा  
सरुजचरणा तस्या भावः सरुजचरणत्वं तस्मात् पीडायुक्तपादत्वात् । विनोद्यते

१ लब्ध. २ ०स्पर्शः. ३ कुलुमित. ४ कान्तं. ५ आः; अये. ६ कासी. ७ जेदु जेदु.



प्रतीहारी—यद्देव आज्ञापयति । ( इति निष्क्रान्ता । ) ( क )

राजा—सखे को वृत्तान्तस्तत्र भवत्यास्ते सख्याः ।

विदूषकः—(यो बिडालगृहीतायाः परभृतिकायाः । ) ( ख )

राजा—( सविषदम् । ) कथमिव ।

विदूषकः—सा खलु तपस्विनी तथा पिङ्गलाक्ष्या सारभाण्डभू-  
गृहे मृत्युमुख इव निक्षिप्ता । ( ग )

राजा—ननु मत्संपर्कमुपलभ्य ।

विदूषकः—अथ किम् । ( घ )

राजा—क एवं विमुखोऽस्माकं येन चण्डीकृता देवी ।

विदूषकः—शृणोतु भवान् । परिव्राजिकया मे कथितम् । ह्यः  
किल तत्र भवतीरावती रुजाक्रान्तचरणां देवीं सुखं प्रष्टुमागता । ( ङ )

राजा—ततस्ततः ।

विदूषकः—ततः सा देव्या पृष्टा । किं न्वलोकितो वल्लभजन इति ।  
तयोक्तम् । मन्दो व उपचारो यत्परिजने संक्रान्तं वल्लभत्वं न ज्ञायते । ( च )

( क ) जं देवो आणवेदि । ( ख ) जो बिडालगृहीताए परहुदिआए ।  
( ग ) सा ख तवस्सिणी ताए पिङ्गलाच्छिए सारभण्डभूघरए मिच्छुमुहे विअ  
णिविखत्ता । ( घ ) अह ईं । ( ङ ) सुणाहु भवं । परिव्राजिआए मे कहिदं ।  
हिओ किल तत्तहोदी इरावदी रुजाक्रान्तचरणं देविं सुहं पुच्छिहुं आअदा । ( च )  
तदो सा देवीए पुच्छिदा । किं ण ओलोइदो वल्लहजणो ति । ताए उत्तं । मन्दो वो  
उवआरो जं परिजणे संकतं वल्लहत्तणं ण जाणीअदि ।

विस्मृतदुःखा क्रियते इत्यर्थः । बिडालगृहीताया मार्जारान्तिक्रान्तायाः । परभृति-  
कायाः कोकिलायाः । परैः काकैः भृता परभृता सा एव परभृतिका । स्वार्थे कः ।  
कप्रत्यये अजादित्वात् टापि च प्रत्ययस्थात्काव इत्यत इवम् । ] [ तपस्विनी  
अनुकम्प्या । पिङ्गलाक्ष्या क्रोधातिपिङ्गलत्वम् । यद्वा पिङ्गलाक्ष्या इति निन्दावचनम् ।  
सारभाण्डानां उत्कृष्टद्रव्याणां भूगतगृहे । मत्संपर्कं मत्संबन्धम् । चण्डीकृता अत्यन्तं  
कोपिता । ह्यः पूर्वेषुः । रुजया पीडया आक्रान्तचरणो यस्याः सा ताम् । वल्लभजनः  
प्रेमपात्रं भवतीत्यर्थः । मन्दः असमञ्जसः उपचारः उपचारपदम् । यद्यस्मात्कारणात् ।  
परिजने मालविकायामिति भावः । ] निर्भेदादृतेऽपि स्फुटीकरणं विनापि ।  
[ उपन्यासः वागारम्भः । ' उपन्यासस्तु वाङ्मुखम् ' इत्यमरः । मालविकायां शङ्क-

१ गौतम, सखे गौ० २ मत्संबन्धमुपलक्ष्य. ३ गौतम कः ४ गृहाए ( गृहायां )  
५ ०जिआ मे कहैइ ( कथयति ) ६ रुजाविहन्य, रुजाभन्त ( रुजायमान ) ७ सुहं  
पुच्छिआ. ८ किं ण; किं-ण लक्खिदो जणो वल्लोति । ताए उत्तं मदो वा उवआरो  
वा जं दे परिअणस्स वल्लहत्तणं जाणन्ती वि पुच्छसि ति; किं उण लक्खिदो... । तदो  
ताए उत्तं कुदो वा दे उवआरो जं दे परिअणस्स... । तदो ताए उत्तमन्तीए कुदो वा  
उपआरो जं... । परि...त्तणं जाणिरस्सादि ति ।

राजा—निर्भेदादृतेऽपि मालविकायामयमुपन्यासः शङ्कयति ।

विदूषकः—ततस्तयानुबध्यमानया भवतोऽविनयमन्तरेण परिगृही-  
तार्था कृता देवी । ( क )

राजा—अहो दीर्घरोषता तत्र भवत्याः । अतः परं कथय ।

विदूषकः—किमतः परम् । मालविका बकुलबालिका च निगड-  
पद्यावदृष्टसूर्यपादं पातालवासं नागकन्यके इवानुभवतः । ( ख )

राजा—कष्टं कष्टम् ।

मधुरस्वरा परभृता भ्रमरी च विबुद्धचूतसङ्गिन्यौ ।

कोटरमकालवृष्ट्या प्रबलपुरोवातया गमिते ॥ २ ॥

अप्यत्र कस्यचिदुपक्रमस्य गतिः स्यात् ।

विदूषकः—कथं भविष्यति । यत्सारभाण्डगृहे व्यापृता माधविका  
देव्या संदिष्टा । ममाङ्गुलीयकमुद्रामदृष्ट्वा न मोक्तव्या त्वया हताशा  
मालविका बकुलबालिका चेति । ( ग )

( क ) तदो ताए अणुबन्धिज्जमाणाए भवदो अविणअं अन्तरेण परिगृहीदत्था  
किदा देवी । ( ख ) किं अदो वरं । मालविआ बउलावलिआ अ णिअलैपदीओ  
अदिइसुज्जपादं पादालवासं णाअकण्णआओ विअ अणुहोन्ति । ( ग ) कहं भविस्स-  
दि । जं सारभाण्डघरए वाउदा माहविआ देवीए संदिष्टा । मह अङ्गुलीअअमुहं  
अदेविखअ ण मोत्तव्वा तुए हदासा मालविआ बउलावलिआ अ ति ।

यति मालविकाविषयां शङ्कामुत्पादयतीत्यर्थः । अनुबध्यमानया साग्रहं पृच्छ्यमानया ।  
अविनयमन्तरेण मालविकोपसर्पणरूपादाक्षिण्यवर्तनमधिकृत्य । परिगृहीतार्था  
ज्ञातवृत्तान्ता । ] धारिणी राज्ञोऽविनयभिरावत्याः सकाशाज्ज्ञातवतीत्यर्थः ॥

[ निगडः शंखला पदयोः ययोः ते निगडपद्यौ । स्वाङ्गाच्चोपसर्जनादसंयोगोपधात्  
इति डीष् । अदृष्टाः सूर्यपादाः रविकिरणा याभ्यां ते अदृष्टसूर्यपादे । पाताले पाता-  
लसदृशभूगृहे च वासः तम् । ] मधुरस्वरेत्यादि ॥ [ मधुरः स्वरो यस्याः सा  
मधुरस्वरा कोकिला स्त्री । अजादित्वात् टाप् । विबुद्धः विकसितः यः चूतः  
आम्रस्तस्य सङ्गिन्यौ सङ्गते । प्रबलः पुरोवातः अग्रवायुर्वस्याः सा तथा अकालवृष्ट्या  
कोटरं वृक्षरन्ध्रं गमिते प्रापिते । अत्र अप्रस्तुतेन भ्रमरीपरभृतयोः कोटरप्र-  
वेशवृत्तान्तेन प्रस्तुतस्य मालविकाबकुलबालिकयोः निरोधस्य गम्यमानत्वाद्-  
प्रस्तुतप्रशंसालंकारः । तदुक्तम्—' अप्रस्तुतप्रशंसा सा या सैव प्रस्तुताश्रया । ' इति  
॥ २ ॥ उपक्रमस्य उपायारम्भस्य । गतिः प्रसरः । व्यापृता अधिकृता ।

१ मधुरस्वरा परभृतिका; ०स्वरा परभृतिः २ अणुबन्धिज्जमाणा...परिगदत्था  
( परिगतार्था ) किदा. ३ लवदिओ. ( लवत्यौ ) ४ ०भाण्डे भाण्डवाउदा, गिहव्वावारिदा.

राजा—( निःश्वस्य । सर्परामर्शम् । ) सखे किमत्र कर्तव्यम् ।

विदूषकः—( विचिन्त्य । ) अस्त्यत्रोपायः । ( क )

राजा—क इव ।

विदूषकः—( सदृष्टिक्षेपम् । ) कोऽप्यदृष्टः शृणोति । कर्णे ते कथयामि । ( इत्युपलिष्य कर्णे । ) एवमिव । ( इत्यावेदयति । ) ( ख )

राजा—( सहर्षम् । ) सूष्ठु चिन्तितम् । प्रयुज्यतां सिद्धये ।

( प्रविश्य । )

प्रतीहारी—देव प्रवातशयने देवी निषण्णा रक्तचन्दनधारिणा परिजनहस्तगतेन चरणेन भगवत्या कथाभिर्विनोद्यमाना तिष्ठति । ( ग )

राजा—तेन ह्यस्मत्प्रवेशयोग्योऽयमवसरः ।

विदूषकः—तद्गच्छतु भगवान् । अहमपि देवीं द्रष्टुमरिक्तपाणिर्भविष्यामि । ( घ )

राजा—जयसेनायास्तावैत्संवेद्य गच्छ ।

विदूषकः—तथा । ( कर्णे । ) भवति एवमिव । ( इत्यावेद्य निष्क्रान्तः । ) ( ङ )

राजा—जयसेने प्रवातशयनमार्गमादेशय ।

प्रतीहारी—इत इतो देवः । ( च )

( ततः प्रविशति शयनस्था देवी परिव्राजिका विभवतश्च परिवारः । )

देवी—भगवति रमणीयं कथावस्तु । ततस्ततः । ( छ )

( क ) अथि एथ उवाओ । ( ख ) को वि अदिशे सुणोदि । कण्णे दे कहेमि । एवं विअ । ( ग ) देव पवादसैअणे देवी णिसण्णा रक्तचन्दनधारिणा परिअणहत्थेण्णदेण चरणेण भअवदीए क्हाहिं विणोदिज्जमाणा चिट्ठदि । ( घ ) ता गच्छदु भवं । अहं वि देवीं पक्खिहुं अरित्तपाणी भविस्सं । ( ङ ) तह । होदि एवं विअ । ( च ) इदो इदो देवो । ( छ ) भअवदि रमणिज्जं क्हावत्थु । तदो तदो ।

कर्णे ते कथयामि एवमिव । ] अत्र राज्ञः कर्णे विदूषकोक्त उपायो नियमेन मालविके प्राप्तिहेतुत्वानियतासिनाम चतुर्थीवस्था सूचिता । अत्र पूर्वं प्रकरीस्थानोक्तबीजस्यानया नियतास्या समन्वयादवमर्शा नाम चतुर्थसंधिः प्रतिपादित इति मन्तव्यम् ॥ [ प्रकृष्टः वातः यस्मिन् तत्स्थानं प्रवातं तस्मिन् शयने तत्र । रक्तेति । शोधापनोदार्थं निषिक्तं रक्तचन्दनं तद्धारिणा । परिजनहस्तं गतेन चरणेन उपलक्षिता । संवेद्य अस्मद्रहस्यं ] निवेद्य ।

१ एतन्नास्ति कश्चित् । २ प्रतिकर्तव्यम् । ३ साधु प्रयुः । ४ प्रयाण ५ अस्मद्रहस्यं विदितं कुरुः । ६ सअणीए ७ गह्हीदिन ( गृहीतेन ), ८ ०दीए पडिवाजिआए.

परिव्राजिका—( सदृष्टिक्षेपम् । ) देवि अतः परं पुनः कथयिष्यामि । अत्रैववान्विदिशेश्वरः संप्राप्तः ।

देवी—अहो आर्यपुत्रः । ( इत्युत्थातुमिच्छति । ) ( क )

राजा—अलमलमुपचारयन्त्रणया ।

अनुचितनूपुरविरहं नाहासि तपनीयपीठकालम्बि ।

चरणं रुजा परीतं कलभाषिणि मां च पीडयितुम् ॥ ३ ॥

धारिणी—जयत्वार्यपुत्रः । ( ख )

परिव्राजिका—विजयतां देवः ।

राजा—( परिव्राजिकां प्रणम्योपविश्य । ) देवि अपि सह्या ते वेदना ।

धारिणी—अस्ति मे विशेषः । ( ग )

( ततः प्रविशति यज्ञोपवीतबद्धाङ्गुष्ठः सन्भ्रान्तो विदूषकः । )

विदूषकः—परित्रायतां परित्रायतां भवान् । सर्पेण दष्टोऽस्मि । ( घ )

( सर्वे विषण्णाः । )

राजा—कष्टं कष्टम् । क भवान्परिभ्रान्तः ।

विदूषकः—देवीं द्रक्ष्यामीत्याचारपुष्पग्रहणकारणात्प्रमद्वनं गतोऽस्मि । ( ङ )

देवी—हा धिक् हा धिक् । (अहमेव ब्राह्मणस्य जीवितसंशयनिमित्तं जातास्मि । ) ( च )

( क ) अहो अज्जउत्तो । ( ख ) जेदु अज्जउत्तो । ( ग ) अत्थि मे विसेसो । ( घ ) परित्ताअदु परित्ताअदु भवं । सप्पेण दष्टोहिं । ( ङ ) देविं देक्खिस्सं ति आआरपुष्पगहणकारणादो पमद्वणं गदोहिं । ( च ) हद्धि हद्धि । अहं एव्व ब्रह्मणस्स जीविदसंसअणिमित्तं जादहिं ।

[ उपचारयन्त्रणया आचारपालनकेशेन । ] अनुचितेति । [ हे कलभाषिणि कलं मधुरं भाषितुं शीलं यस्यास्तथाभूते । अनुचितः नूपुरस्य मञ्जीरस्य विरहः यस्य तथाभूते नूपुरविश्लेषानर्हमित्यर्थः । तपनीयस्य सुवर्णस्य पीठकमालम्बते तथाभूतं सुवर्णपादपीठनिहितमित्यर्थः । रुजा वेदनया परीतं व्याप्तम् । चरणं मां च पीडयितुं नार्हसि । तवोत्थानेन तव चरणस्य पीडा स्यात् । तदवलोकयतः ममापि । अतो मा उत्तिष्ठेति भावः । अत्र रुजा परीतमिति वाक्यार्थस्याग्निमित्रपीडा प्रति हेतुत्वात्काव्यलिङ्गमलंकारः । ] ॥ ३ ॥ तत इति । यज्ञोपवीतेन बद्धोऽङ्गुष्ठो यस्य स तथोक्तः । अत्र कल्पनाया गम्यमानत्वाच्चलनं नाम संध्यङ्गमुक्तं भवति ॥ [ आचारार्थं रिक्तपाणिना देवी न द्रष्टव्या इति य आचारस्तदर्थं तत्परिपालनार्थं पुष्पाणि तेषां कारणात् । ]

१ तत्रभवान् ईश्वरः । २ पीठिका ० ; लम्बम् । ३ अज्ज अत्थि । ४ गगहणार्थं । ५ अतः परं-परित्ताअदु परित्ताअदु इत्यं कश्चित्.

विदूषकः—तस्मिन्नशोकस्तबककारणात्प्रसारिते दक्षिणहस्ते कोट-  
रनिर्गतेन सर्परूपेण कालेन दष्टोऽस्मि । नन्वेते द्वे दंशपदे । ( क )  
परित्राजिका—तेन हि दंशच्छेदः पूर्वकर्मति श्रूयते । स ताव-  
दस्य क्रियताम् ।

छेदो दंशस्य दाहो च क्षतेर्वा-रक्तमोक्षणम् ।

एतानि दष्टमात्राणामायुष्याः प्रतिपत्तयः ॥ ४ ॥

राजा—संप्रति विषवैद्यानां कर्म । जयसेने क्षिप्रमानीयतां ध्रुवसिद्धिः ।

प्रतीहारी—यदेव आज्ञापयति । ( इति निष्क्रान्ता । ) ( ख )

विदूषकः—अहो पापेन मृत्युना गृहीतोऽस्मि । ( ग )

राजा—मा कातरो भः । (अविषोऽपि कदाचिद् दंशो भवेत् ।)

विदूषकः—कथं न भेष्यामि । सिमसिमायन्ति मेऽङ्गानि । ( घ )  
( इति विषवेगं रूपयति । )

( क ) तर्हि असोअर्थवअकारणादो पैसारिदे दक्षिणहस्त्ये कोटरणिग्गदेण  
सप्पख्वेण कालेण दष्टोहि । णं एदाई दुवे दंसणपदाई । ( ख ) जं देवो आणवेदि ।  
( ग ) अहो पावेण मिच्छुणा गहिदोहि । ( घ ) कहं ण भाइस्सं । सिमसिमा-  
अन्ति मे अङ्गाई ।

[ स्तबककारणात्स्तबकग्रहणार्थम् । पूर्वकर्म प्रथमप्रतिक्रिया । ] छेदो दंशस्ये-  
त्यादि । [ दंशस्य दंशस्थानस्य च्छेदः । क्षतेः त्रणात् । रक्तस्य मोक्षणं स्त्रावणम् ।  
दष्टमात्राणां दष्टा एव दष्टमात्राः तेषाम् । दंशक्षण एव इत्यर्थः । आयुष्याः आयुषे  
हिताः आयुर्दा इत्यर्थः । प्रतिपत्तय उपायाः । तदुक्तं वैद्यचन्द्रोदये—' आदौ तु  
स्त्रावयद्रक्तं छित्त्वा शस्त्रेण दंशतः । बहिर्वेगीकृते रक्ते विषं तस्माद्विनश्यति ॥ ऊर्ध्व-  
स्रोतोनुगे क्षेपे न मन्त्रा नौषधिक्रिया ।' इति ॥ वाग्भटे च—' दंशं मण्डलिनां  
मुक्त्वा पित्तलत्वात्थापरम् । प्रतप्तैर्हेमलोहाद्यैर्देहेदाश्लुकेन वा ॥ करोति भस्मसा-  
त्सद्यो वह्निः किं नाम न क्षणात् । निष्पीड्यान्द्द्रेक्षं मर्मसन्ध्यगते तथा ॥  
न जायते विषवेगो बीजनाशादिवाङ्मुरः । विषे प्रविशते विष्येच्छिरां सा परमा  
क्रिया । शिरास्वदृश्यमानासु योज्या शृङ्गजलौकसः ॥' इति । पथ्यावक्त्रं वृत्तम् ॥४॥  
कर्म उपायकरणकौशलम् । सिमसिमायन्ति सिमसिमेति कम्पनादिविकारस्यानु-  
करणवाचि । ततः सिमसिमशब्दात् अव्यक्तानुकरणाद्यजवराधत् इति डाचि  
लोहितादिडाज्भ्यः इति क्यथि वा क्यथ इति आत्मनेपदविकल्पात्परस्मैपदम् । ]  
ध्रुवसिद्धिरिति तस्य वैद्यस्य नाम । सिमसिमायन्ति मेऽङ्गानि अनेन संतापः सूच्यते ।  
विषवेगं विषप्राप्तिं रूपयति प्रकाशयति । विषवेगास्तु वसन्तराजीये कथिताः—

१ क्षनस्यारक्तं, मोचनम्. २ आयुषः. ३ अत्यवअस्स; असोअत्यपुष्कका०.  
४ पसारिदो...तदे.

देवी—हा दर्शितमशुभं विकारेण ( विषारेण ) । अवलम्बध्वं  
ब्राह्मणम् । ( क )

( परिजनः ससंभ्रममवलम्बते । )

विदू०—( राजानं विलोक्य । ) भोः भवतो बाल्यात्प्रियवयस्यो-  
ऽस्मि । तद्विचार्यापुत्राया मे जनन्यां योगक्षेमं वह । ( ख )

राजा—मा भैषीः । स्थिरो भव । अचिरात्त्वां वैद्यश्चिकित्सते ।

( प्रविश्य । )

जय०—देव आज्ञापितो ध्रुवसिद्धिर्विज्ञापयति । इहैवानीयतां  
गौतम इति । ( ग )

राजा—तेन हि वर्षवरपरिगृहीतमेनं तत्रभवतः स्वकाशं प्रापय ।

जय०—तथा । ( घ )

विदू०—( देवीं विलोक्य । ) भवति जीवेयं वा न वा । यन्मयात्र-  
भवन्तं सेवमानेन तेऽपराद्धं तन्मर्षय । ( ङ )

देवी—दीर्घायुर्भव । ( च )

( निष्क्रान्तौ विदूषकः प्रतीहारी च । )

राजा—प्रकृतिभीरुस्तपस्वी । ध्रुवसिद्धेरपि यथार्थनाम्नः सिद्धिं  
न मन्यते ।

( क ) हा दंसिदं असुहं विआरेण । अवलम्बध ब्रह्मणं । ( ख ) भोः भवतो  
बाल्यत्नादो पिअवअस्सोहि । तं विआरिअ अपुत्ताए मे जणणीए जोगक्खेमं वहेहि ।  
( ग ) देव आणाविदो ध्रुवसिद्धी विण्णावेदि । इह एव्व आणाईदु गोदमोत्ति ।  
( घ ) तह । ( ङ ) भोदि जीवेअं वा ण वा । जं मए अत्तभवन्तं सेवमाणेण ते  
अवरद्धं तं मरिसेहि । ( च ) दाहाऊ होहि ।

'वैष्यं वेपथुर्दाहः फेनः स्कन्धस्य भङ्गनम् । दुःखं जाड्यं मृतिश्चेति विषवेगाः  
स्युरश्रवा' इति । [ हा कष्टम् । अश्रुभ्रममङ्गलं मरणरूपं विषवेगाधिक्यात् ।  
बाल्याद्बाल्यप्रभृति । अपुत्राया मयि मृते इति भावः । योगक्षेमं योगः अप्रा-  
प्तस्य प्राप्तिः तेन सहितं क्षेमं लब्धस्य परिपालनम् । जीवनयात्राचिन्तामित्यर्थः ।  
चिकित्सते विषप्रतिक्रियां करिष्यतीत्यर्थः । कितेव्याधिप्रतिकारे गुप्तिञ्जकिन्द्रयः इति  
सन् । प्रकृत्या स्वभावतः भीरुः । तपस्वी दीनः । ध्रुवा निश्चयेन भाविनी  
सिद्धिर्यस्य तस्य । सिद्धिं न मन्यते विषप्रतीकारं कुर्यादित्यत्र विश्वासं न गच्छति ॥

१ परित्राजिका; पारिपार्थिका २ विषवैद्यः चिकित्सक्याति-ःसायिष्याति. ३ सिद्धि-  
मपि यथार्थनामानं सिद्धिमन्तं न. ४ ही ही; हा...आहिअं ( आधिक्यं ). ५ हला  
अव० ६ बाह्यादावि; बालवअस्सोहि । ता अविआरेण बुध्वाए ( बालवयस्योऽस्मि  
तद्विचारेण बुद्ध्याः ) ७ अदु सो ८ सव्वं अचराहं मरि०



( प्रविश्य । )

जय०—जयतु भर्ता । ध्रुवसिद्धिर्विज्ञापयति । उदकुम्भविधाने  
सर्पमुद्रितं किमपि कल्पयितव्यम् । तदन्विष्यतामिति । ( क )

( क ) जेदु भद्रा । ध्रुवसिद्धी विष्णवेदि । उदकुम्भविधाने सप्पमुद्दिअं किपि  
कप्पइदब्बं । तं अण्णसीअडु ति ।

उदकुम्भविधानं नाम विषदोषशमनार्थः कर्मविशेषः । तस्मिन्कर्तव्ये । उदकुम्भवि-  
धानं भैरवतन्त्रोक्तं यथा । “ भैरवी उवाच—देवदेव जगन्नाथ जगतां हितकारक । केनो-  
पायेन भगवन्मर्त्यैः सर्पविषं जयेत् ॥ ईश्वर उवाच—शृणु देवि प्रवक्ष्यामि यन्नोक्तं  
कस्यचित्पुरा । उदकुम्भविधानेन विषं राजिमतां जयेत् ॥ घटमेकं समादाय मृन्मयं  
चात्रणं शुभम् । कन्याकर्तितसूत्रेण वेष्टनं तद्गलं चरेत् ॥ कोशातक्यधिकः पाठा  
सूर्यवल्ख्यमृताभयाः । शोलः शिरीषः किण्णिहीहरिद्रे क्षौद्रसाहया ॥ पुनर्नवा  
त्रिकटुकं बृहत्सौ सारिवे बला । कल्कमेषां कुमार्याश्च रसेन परिकल्पयेत् ॥ घटान्त-  
लेपयेत्तेन बहिर्भागं तु धूपयेत् । तद्वन्मधुकमधुकपद्मकेसरचन्दनैः ॥ मौनेन जलमा-  
हृत्य नद्यस्ताम्रघटेन वै । तं घटं पूरयेन्मन्त्रमिममुच्चार्य यत्नतः ॥ ॐ नमः  
पुरुषसिंहाय नमो नारायणाय च । यथासौ नाभिजानाति रणे कृष्णः पराजयम् ॥ एतेन  
सत्यवाक्येन सलिलं चामृतायताम् । हस्तेन तं घटं स्पृष्ट्वा उत्तराभिमुखः स्थितः ॥  
एतेन मन्त्रराजेन जलं तदभिमन्त्रयेत् । नमो वैदूर्यमाते हुळु हुळु रक्ष मां सर्पवि-  
षेभ्यः ॥ गौरि गान्धारि मातङ्गि चाण्डालि स्वाहा । अनूर्वेनुजाय विनतानन्दनाय  
काश्यपाय पक्षिराजाय नारायणवाहनायामृतहरणाय । ॐ नमो गरुडायेदं जल-  
ममृतरूपं कुरु कुरु दर्शिकरायखिलपन्नगानां विषं संहर । ॐ नमो नारायणायेति ।  
पिप्लव्यो ध्यामकं मांसी खपूरः कुन्दरुस्तथा । पद्मवल्कवरायष्टीनागपुष्पैलवालु-  
कम् ॥ जीवकर्षभकोशीरं सितापद्मकमुत्पलम् । कुमार्यां स्नातया कुम्भे क्षिपत्सं-  
चूर्णं भैरवि ॥ सुरसामार्कवकुशाशिरीषाम्बुदनिम्बकैः । बद्धकूर्चैर्न तत्तोयं सेच-  
येच्छतवारकम् ॥ सर्पदष्टप्रदेशं तु मन्त्रमेनं पठन्पुनः । अनूर्वेनुज इत्यादि यावद्रोमा-  
ञ्चहर्षणम् ॥ विषमुक्तो भवेज्जन्तुस्तक्षकेणापि दंशितः । अपमृत्युविनाशार्थं  
सिञ्चच्छिरसि मानवः ॥ सर्पबाधाप्रशमने विषरोगनिवारणम् । उदकुम्भविधानं ते  
मया देवि प्रकीर्तितम् ॥ गृहे सिञ्चञ्जलमिदं पलायन्ते शुजंगमाः । स्मरणादोषधीनां  
तु सङ्घनमन्त्रस्य कीर्तनात् ॥ ” इति ॥ नागमुद्राविधिस्तु रसरत्नावल्याम्—“ नागाजुन  
महाबाहो वद मे गुह्यमुत्तमम् । उरगाणां महाघोरविषबाधापकर्षणम् ॥ नागार्जुन  
उवाच—शृणु विप्र प्रवक्ष्यामि लोकानां हितकाम्यया । नागमुद्राविधानं तु रहस्यं परमं  
स्फुटम् ॥ संपादपलमनिन सुबर्णेन सुशोभनम् । नागं विधाय मतिमानगन्युत्तारण-  
पूर्वकम् । नागं करेण संस्पृश्य मन्त्रानेतांस्त्रिचरेत् ॥ श्रीनागस्य प्राणाः इह प्राणाः ।  
श्रीनागस्य जीव इह स्थितः । श्रीनागस्य सर्वेन्द्रियाणि इह स्थितानि । श्रीनागस्य

? विहाणेण.

चतुर्थोऽङ्कः ।

७१

देवी—इदं सर्पमुद्रितमङ्गुलीयकम् । पश्चान्मम हस्ते देह्ये-  
तत् । ( इति प्रयच्छति । ) ( क )

( प्रतीहारी गृहीत्वा प्रस्थिता । )

राजा—जयसेने कर्मसिद्धावाशु प्रतिपत्तिर्मानय ।

प्रती०—यद्देव आज्ञापयति । ( ख )

परि०—यथा मे हृदयमाचष्टे तथा निर्विषो गौतमः ।

राजा—भूयादेवम् ।

( प्रविश्य । )

जय०—जयतु देवः । निवृत्तविषवेगो गौतमो मुहूर्तेन प्रकृतिस्थः  
संवृत्तः । ( ग )

देवी—दिष्ट्या वचनीयान्मुक्तास्मि । ( घ )

प्रती०—एष पुनरमात्यो वाहतको विज्ञापयति । राजकार्यं बहु  
मन्त्रयितव्यम् । तद्दर्शनेनानुग्रहमिच्छामीति । ( ङ )

( क ) इदं सप्पमुद्दिअं अङ्गुलीअअं । पच्छा मम हत्थे देहि णं । ( ख ) जं देवे  
आणवेदि । ( ग ) जेदु देवो । णिवुत्तविसवेगो गोदमो मुहुत्तेण पकिदित्थो संवुत्तो ।  
( घ ) दिष्टिआ वअणीआदो मुक्तास्मि । ( ङ ) एसो उण अमच्चो वाहतओ  
विष्णावेदि । राअकज्जं बहु मन्तिदब्बं । ता दंसणेण अणुग्गहं इच्छामि ति ।

वाञ्छनःप्राणा इहायान्तु स्वाहा । इति प्रतिष्ठापितप्राणं श्रीनागं नमस्कुर्यात् ॥ एवं  
प्राणप्रतिष्ठां वै कृत्वा नागं निधापयेत् । उदकुम्भमुखे रम्ये पात्रे ताम्रमये शुभे ॥  
सर्पपैः पूरिते रक्तसूत्रवेष्टितकन्धरे । स्थापयेद्दक्षहस्तेन संस्पृश्य मन्त्रमुच्चरेत् ॥ अथ  
मन्त्रः—ॐ ३ः सर्पकुलाधिपतये श्रीनागायामृतमूर्तये हुळु हुळु सर्पविषं शमय  
शमय नमस्ते स्वाहा ॥ इति मन्त्रेणाभिमन्त्र्य चाष्टोत्तरशतं सुधीः । नागमुद्रां ततः  
कृत्वा पूजयेत्संस्तुवीत च ॥ नागराज नमस्तुभ्यं गरदोषनिवहण । भूतेशाभरणश्रेष्ठ  
विषं संहर ते नमः ॥ तत उद्वास्य तं नागं तोयेनानेन सेचयेत् ॥ विषं निर्विषतां  
याति सर्पदश्य तत्क्षणात् ॥ इति गुह्यं मया विप्र तव स्नेहात्प्रकाशितम् । विषदोष-  
हरं नृणां किमन्यत्कथयामि ते ॥ ” इति ॥ सर्पमुद्रितं सर्पप्रतिमायुक्तमित्यर्थः । पश्चान्नाम-  
मुद्राविधाने समाप्ते । कर्मणो नागमुद्राविधानस्य सिद्धौ । कर्मणः मालविकामोच-  
नरूपस्येति गुह्यार्थः । हृदयमोष्टे अन्तःप्रसन्नतयत्यर्थः । प्रकृतौ गुणसाम्ये  
तिष्ठतीति तथोक्तः । वचनीयात् निन्दारूपदोषात् । मन्त्रयितव्यं गूढं विचारणीयम् ।

१ इत्यङ्गुलीयकं दद्यात् । २ जयसेना नाट्येन गृह्णाति । ३ प्रतिपाद्यं ।

- देवी—गच्छत्वार्यपुत्रः कार्यसिद्धये । ( क )  
 राजा—आतपाक्रान्तोऽयमुद्देशः । शीतक्रिया चास्या रुजः  
 प्रशस्ता । तदन्यत्र नीयतां शयनीर्यम् ।  
 देवी—बालिकाः आर्यपुत्रवचनमनुतिष्ठत । ( ख )  
 पारिजनः—तथा । ( ग )  
 ( निष्क्रान्ता देवी परिव्राजिका परिजनश्च । )  
 राजा—जयसेने गूढेनै पथा मां प्रमदवनं प्रापय ।  
 प्रतीहारी—इत इतो देवः । ( घ )  
 राजा—जयसेने समाप्तकृत्यो ननु गौतमः ।  
 प्रतीहारी—अथ किम् । ( ङ )  
 राजा—

इष्टाधिगमनिमित्तं प्रयोगमेकान्तं साधुमपि मत्वा ।  
 संदिग्धमेव सिद्धौ कातरमाशङ्कते चेतः ॥ ५ ॥

( प्रविश्य । )

- विदूषकः—वर्धतां भवान् । सिद्धानि ते मङ्गलकर्माणि । ( च )  
 राजा—जयसेने त्वमपि स्वनियोगमशून्यं कुरु ।  
 प्रतीहारी—यदेव आज्ञापयति । ( इति निष्क्रान्ता । ) ( छ )  
 राजा—वयस्य क्षुद्रा माधविका । न खलु किञ्चिद्विचारितमनया ।

( क ) गच्छतु अज्जउत्तो कज्जसिद्धी ए । ( ख ) बालिआओ अज्जउत्तवअणं अणुचिद्ध । ( ग ) तह । ( घ ) इदो इदो देवो । ( ङ ) अह ई । ( च ) चड्ढु भवं । सिद्धाई दे० मङ्गलकम्माई ( छ ) जं देवो आणवेदि ।

समाप्तं कृत्यं मालविकागोचनरूपं यस्य । समाप्तकाम्यः इति पाठे काम्यं इष्टं कर्म इति स एवार्थः । [ इष्टाधिगमेत्यादि । [ इष्टं वाञ्छितं वस्तु मालविकारूपं तस्य अधिगमे प्राप्ते निमित्तं साधनभूतम् प्रयोगमुपायं एकान्तसाधुं निश्चयेन कार्यस्य साधकं मत्वापि कातरं मे चेतः सिद्धौ इष्टसंपादने संदिग्ध संदेहयुक्तमेव संव आशङ्कते विभेति । यद्वा—० निमित्तमेकान्तसाधुमपि प्रयोगं सिद्धौ संदिग्धमेव मत्वा मे चेतः इत्यादि । नियोगमुचितं कर्म । अशून्यं कुरु अनुतिष्ठेत्यर्थः । तदनुष्ठानार्थं गच्छेति

१ शयनम्. २ गूढपथेन. ३ ० करणीयो. ४ साध्यं; मत्वा—लब्ध्वा. ५ सिद्धः. ६ हृदयम्. ७ गौतम. ८ क्षुद्रमाधविका. ९ जेडु. १० मे. ११ सन्व.

विदूषकः—देव्या अङ्गुलीयकमुद्रां दृष्ट्वा कथं विचारयति । ( क )  
 राजा—न खलु मुद्रामधिकृत्य ब्रवीमि । एतयोर्बद्धयोः किंनि-  
 मित्तोऽयं मोक्षः । किं देव्याः परिजनमतिक्रम्य भवानसंदिष्ट इत्येवम-  
 नया प्रष्टव्यम् ।

विदूषकः—ननु पृष्ठोऽस्मि । पुनर्मन्दस्यापि मे तस्मिन्प्रत्युत्पन्ना  
 मतिः । ( ख )

राजा—कथयताम् ।  
 विदूषकः—भणितं मया । दैवचिन्तकैर्विज्ञापितो राजा सोपसर्ग  
 वो नक्षत्रं सर्वबन्धनमोक्षः क्रियतामिति । ( ग )  
 राजा—( सहर्षम् । ) ततस्ततः ।

विदूषकः—तच्छ्रुत्वा देव्येरावतीचित्तं रक्षन्त्या राजा किल मोचयती-  
 न्यहं संदिष्ट इति । ततो युज्यत इति तथा संपादितोऽर्थः । ( घ )  
 राजा—( विदूषकं परिव्वज्य । ) सखे प्रियोऽहं तव ।

न हि बुद्धिगुणेनैव सुहृदामर्थदर्शनम् ।

कार्यसिद्धिपर्यः सूक्ष्मः स्नेहेनाप्युपलभ्यते ॥ ६ ॥

( क ) देवीए अङ्गुलीअअमुद्धिअं देविखअ कंहं विआरेदि । ( ख ) णं पुच्छि  
 दोहि । पुणो मन्दस्स वि मे तेस्सि पच्चुप्पण्णा मदी । ( ग ) भणिदं मए । देव्व-  
 चिन्तएहिं विण्णाविदो राआ सोवसर्गं वो णवखत्तं सव्वबन्धणमोक्खो करीअडु ति ।  
 ( घ ) तं सुणिअ देवीए इरावदीचित्तं रक्खन्तीए राआ किल मोएदित्ति अहं  
 संदिष्टो ति । तदो जुज्जदि ति ताए संपादिदो अथो ।

भावः । क्षुद्रा नीचा । मन्दप्रज्ञा वा । विचारितमाशङ्कया पृष्ठमित्यर्थः । अतिक्रम्य मुक्त्वे-  
 त्यर्थः । प्रत्युत्पन्ना मतिः मया समयोचितमुत्तरं दत्तमित्यर्थः । दैवचिन्तकैः ज्योतिः-  
 शास्त्रज्ञैः । सोपसर्ग उपसर्गेण सह सोपसर्गं पापग्रहादियुक्तत्वात् । मोचयति इति  
 हेतुना । यद्वा इति प्रकाशने । इति प्रकाशयन्त्या । 'इति हेतो प्रकाशने' इति मेदिनी ।]

न हि बुद्धीत्यादि । [ सुहृदां मित्राणाम् । 'सुहृदुर्हृदी मित्रामित्रयोः' इति  
 निपातनास्ताधुः । ] अर्थदर्शने अभीष्टसिद्धयुपायदर्शने बुद्धिगुणेन बुद्धेः प्रकषेण एव  
 केवलेन न । किं तु कार्यसिद्धेः पन्थाः कार्यसिद्धिपर्यः । 'ऋष्यपूरुषूः पन्थामानक्षे'  
 इत्यप्रत्ययः समासान्तः । यद्वा पथशब्दः अदन्तोऽप्यस्ति स ग्राह्यः । तथा च  
 त्रिकाण्डशेषः—'वाटः पथश्च मार्गश्च' इति । सूक्ष्मः दुर्गोऽपि स्नेहेनापि उपलभ्यते ।  
 स्नेहबलादपि दृश्यते इत्यर्थः । तदुक्तं विक्रमोर्वशीये—'अतिस्नेहः खलु कार्यदर्शी' इति ॥ ५ ॥

१ द्वयोः. २ किं वा. ३ ०पइं सूक्ष्मं. ४ उपलक्ष्यते. ५ तह पच्चुप्पण्णं उत्तरं आसि;  
 पच्चुप्पण्णबुद्धिणा मए काहिदं देवचिं०. ६ भणिदा. ७ राआ भणिओ. ८ ता सव्व०  
 ९ देवीए धारिणीए...किल मोचेदि मालविअंति तुमं एव्व मोचेहासि संदि. १० ताए  
 मालविआए वि.

विदूषकः—त्वरतां भवान् । समुद्रगृहे सखीसहितां मालविकां  
स्थापयित्वा भवन्तं प्रत्युद्गतोऽस्मि । ( क )

राजा—अहमेनां संभावयामि । गच्छाग्रतः ।

विदूषकः—एतु भवान् । ( परिक्रम्य । ) इदं समुद्रगृहम् । ( ख )

राजा—( साशङ्कम् । ) वयस्य एषा कुसुमावचयव्यग्रहस्ता सख्यास्ते  
इरावत्याः परिचारिका चन्द्रिका सन्निकृष्टमागच्छति । इतस्तावदावां  
मित्तिगूढौ भवावः ।

विदूषकः—अहो कुम्भीलकैः कामुकैश्च परिहरणीया खलु  
चन्द्रिका । ( ग )

( उभौ यथोक्तं कुरुतः । )

राजा—गौतम कथं नु ते सखी मां प्रतिपालयति । एहि । एनां  
गवाक्षमाश्रित्य विलोकयावः ।

विदूषकः—तथा । ( घ )

( उभौ विलोकयन्तौ तिष्ठतः । )

( ततः प्रविशति मालविका बकुलावलिका च । )

बकुलावलिका—सखि प्रणम भर्तारम् । ( ङ )

राजा—मैन्ये प्रतिहृतिं मे दर्शयति ।

मालविका—( सहर्षम् । ) नमस्ते । ( द्वारमवलोक्य । सविषादम् । )

सखि मां विप्रलम्भयसि । ( च )

( क ) तुवरदु भवं । समुद्रघरं सहीसहिदं मालविअं ठाविअ भवन्तं पच्छुग्गदोहि ।

( ख ) एतु भवं । इदं समुद्रघरं । ( ग ) अहो कुम्भीलएहिं कामुएहिं अ परिहरणीआ ख  
चन्द्रिका । ( घ ) तह । ( ङ ) सहि प्रणम भर्तारं । ( च ) णमो दे । हला मं विप्रलम्भेसि ।

समुद्रगृहं जलयन्त्रगृहं । 'समुद्रगृहमित्युक्तं जलयन्त्रनिकेतनम्' इति हारावली । मुद्रायुक्तं  
गृहमिति केचित् । संभावयामि गत्वा संमानयामि । अहो इत्यामन्त्रणे । [कुम्भीलकैश्चैरैः ।  
कामुकैः कामिभिः । प्रियागृहमभिसरद्विरिति शेषः । चन्द्रिका ज्योत्स्ना । राज्ञा  
चन्द्रिकेत्युक्ते ज्योत्स्नेति अर्थान्तरं गृहीतं परिहासार्थं विदूषकेण । ते संखी  
मालविकेत्यर्थः । गवाक्षं वातायनम् । भर्तारं पूज्यं राजानं भर्तारमिति वा । 'भर्तारो

१ यथासमर्थितं २ स्थितौ । ३ शङ्के...निर्दिशति । ४ सहहिं । ५ एतु एतु । ६ एदं ।  
७ अस्मात्परं—जो पस्सदो पिड्ढो देक्खीअदि ( यः पार्श्वतः पृष्ठतो दृश्यते ) ; जं पिड्ढो  
पासदो वेख्वसि ; इत्यधिकं क्वचित् ।

राजा—सखे हर्षविषादाभ्यामत्र भवत्याः प्रीतोऽस्मि ।

( सूर्योदये भवति या सूर्यास्तमये च पुण्डरीकस्य ।  
वदनेन सुवदनायास्ते समवस्थे क्षणाद्दृष्टे ॥ ७ ॥ )

बकुला०—नन्वेष चित्रगतो भर्ता । ( क )

उभे—( प्रणिपत्य । ) जयतु भर्ता । ( ख )

मालवि०—सखि तदा संमुखस्थिता भर्तुं रूपदर्शनेन न तथा  
वितृष्णास्मि यथाद्य । मया विभावितश्चित्रगतदर्शनो भर्ता । ( ग )

विदू०—श्रुतं भवता । अत्र भवती चित्रे यथा दृष्टस्तथा न दृष्टो  
भवानिति मन्त्रयते । मुषेदानीं मञ्जुषेव रत्नभाण्डं यौवनगर्वं वहसि । ( घ )

राजा—सखे ( कुतूहलवानपि निसर्गशालीनः स्त्रीजनः ) पश्य ।

कात्स्न्येन निर्वर्णयितुं च रूप-  
मिच्छन्ति तत्पूर्वसमागमानाम् ।

न च प्रियेष्वायतलोचनानां  
समग्रपातीनि विलोचनानि ॥ ८ ॥

( क ) णं एसो चित्तगदो भट्टा । ( ख ) जेदु भट्टा । ( ग ) हला तदा  
संमुहद्धिदा भट्टिणो रुवदंसणेण ण तह वितिण्हहि जह अज्ज । मए विभाविदो  
चित्तगददंसणो भट्टा । ( घ ) सुदं भवदा । अत्तहोदो चित्ते जह दिट्ठो तह ण दिट्ठो  
भवं ति मन्तेदि । मुहा दाणिं मज्जूसा विअ रअणभण्डअं जोव्वणगण्वं वहोसि ।

भगवान् पूज्य इति त्रिकाण्डशेषः । ] सूर्योदय इत्यादि । [ पुण्डरीकं सूर्यविकासि  
कमलं तस्य सूर्योदये या अवस्था विकासरूपा भवति । अस्तमये च या अवस्था  
म्लानतरूपा भवति । ते उभे अवस्थे सुवदनाया वदनेन क्षणाद्दृष्टे धृते । हर्षान्मु-  
खविकासः विषादान्म्लानता जातेत्यर्थः । आर्याछन्दः ॥ ७ ॥ सखीति-न वितृष्णास्मि  
न तथा मे रूपदर्शनतृष्णा गता यथाद्य । यतो मया अद्य विभावितः सावधानेन दृष्ट  
इत्यर्थः । अत्र भवतीति-यथा चित्रे तव रूपं ममाकषकं तथा न प्रत्यक्षतया दृष्टमिति ।  
मञ्जुषा पेदा । मुषेति यथा भाण्डस्थरत्नानि मञ्जुषाया अनुपकारीणि तेषामौज्ज्वल्यस्य  
बहिरप्रकटनात्तथा भवतो तारुण्यं न कस्मैचिदपि गुणायेति । कुतूहलवान् प्रियालोकने  
उत्सकोपि । 'रम्यवस्तुसमालोके लोलता स्यात्कुतूहलम् ।' इति सा. द. । निसर्गेण  
प्रकृत्या शालीनोऽप्यष्टः । ] कात्स्न्येनेति । [ आयतलोचनाः प्रियाणां रूपं कात्स्न्येन  
साकल्येन निर्वर्णयितुमालोकयितुमिच्छन्ति च । स पूर्वेः प्रथमः समागमो यासां तासां  
तत्पूर्वसमागमानाम् । आयते दीर्घे लोचने यासां ता आयतलोचनास्तासां विलोचनानि  
प्रियेषु क्लृप्तेषु समग्राणि पतन्तीति तानि तथाक्तानि न भवन्ति । प्रियस्वरूपं  
साकल्येन द्रष्टुमनसोपि नवसंगमोत्थलज्जायोगात्तथा कर्तुं न प्रभवन्तीत्यर्थः ।

१ समागतनाम् । २ वृत्तीनि । ३ संभ्रमादिहे भट्टिणो रुवे जहा ण वितिण्हहि तहा  
अज्ज वि मए भाविदो अविचिण्हदंसणो भट्टा ( संभ्रमदृष्टे भर्तुं रूपे यथा न वितृष्णास्मि  
तथा अद्यापि मया भावितो अतितृष्णादर्शनो भर्ता ) । ४ तत्त०, अत्तहोदीए...  
मन्दिदं ( मन्त्रितं ) ।



माल०—सखि कैषा पार्श्वपरिवृत्तवदनेन भर्ता स्निग्धया  
दृष्ट्या निध्यायते । ( क )  
बकुला०—नन्वियं पार्श्वगतेरावती । ( ख )  
माल०—सखि अदक्षिण इव भर्ता मे प्रतिभाति यः सर्वं  
देवीजनमुज्जित्वैकस्या मुखे बद्धलक्ष्यः । *Chamber of the King* ( ग )  
बकुला०—( आत्मगतम् । ) चित्रगतं भर्तारं परमार्थतो  
गृहीत्वासूयति । भवतु । क्रीडिष्यामि तावदेतया । ( प्रकाशम् । )  
सखि भर्तुर्वल्लभैषा । ( घ )  
माल०—ततः किमिदानीमात्मानमायासयिष्यामि । ( इति  
सासूयं परावर्तेते । ) ( ङ )  
राजा—सखे पश्य ।

भ्रूभङ्गभिन्नतिलकं स्फुरिताधरोष्ठं  
सासूयमाननमितः परिवर्तयन्त्या ।  
कान्तापराधकुपितेष्वनया विनेतुः  
संदर्शितेव ललिताभिनयस्य शिक्षा ॥ ९ ॥

( क ) हला का एसा पार्श्वपरिवृत्तवदनेन भर्ता स्निग्धया प्रेमयुक्त्या ।  
अदि । ( ख ) णं इधं पार्श्वगदा इरावदी । ( ग ) सहि अदक्षिणो विधे भद्रा  
मे पडिभादि जो सखं देवीजणं उज्जित्वा एकाए मुहे बद्धलक्ष्यो । ( घ ) चित्तगतं  
भर्तारं परमार्थतो गेण्ढिणं असूयति । होदु । क्रीडिस्सं दाव एदाए । हला भर्तिणो  
वल्हा एसा । ( ङ ) तदो किं दाणिं अत्तणं आआसेमि ।

उपजातिर्वृत्तम् ॥ ८ ॥ पार्श्वं परिवृत्तं वदनं येन स तथा तेन । स्निग्धया प्रेमयुक्त्या ।  
निध्यायते विलोकयते । अदक्षिणः सर्वास्तु स्त्रीषु समरागो न भवति तथा । ततः  
किमिति—यतो मध्यमि एवमस्थिरप्रेमा भवेदिति भावः । सासूयम् असूया  
परप्रेमासहत्वं तथा सहितं यथा स्यात्तथा । ] भ्रूभङ्गस्यादि । [ भ्रुवोर्भङ्गेन कुटिलता-  
पादनेन भिन्नो विकृतः तिलको विशेषको यत्र तादृशम् । स्फुरितः अधरोष्ठः यत्र  
तत् । 'ओत्वोष्ठयोः समासे वा' इति वा पररूपम् । आननं सासूयं इतः चित्रप्रदे-  
शात् परिवर्तयन्त्या अनया मालविकया विनेतुः आचार्यस्य गणदासस्य । कर्तारि षष्ठी ।  
कान्तापराधकुपितेषु कान्तस्य प्रियस्य अपराधे अन्यस्त्रीसंगमादिरूपे कुपितानि कोप-  
करणानि । नपुंसके भावे क्तः । तेषु विषये ललितः रमणीयः यः अभिनयः कोप-  
व्यञ्जकचेष्टाविशेषः तस्य । कर्मणि षष्ठी । शिक्षा संदर्शिता इव इत्युत्प्रेक्षा । वसन्त-  
तिलकं वृत्तम् ॥ ९ ॥ [ अनुनयाय सान्त्वनाय सज्जः संनद्धः । उद्युक्त इति यावत् ।

१ पश्यते सख्या मुखम्. २ ऋषितेषु, विषयेषु. ३ ईतिपरिवृत्तवदना, ० उक्तमुहेण.  
४ भर्तिणो पास. ५ एव. ६ परमार्थ. ७ संकल्पित.

विदूषकः—अनुनयसज्ज इदानीं भव । ( क )  
माल०—आर्यगौतमोऽप्यत्रैव सेवत एनम् । ( पुनः स्थानान्तरा-  
भिमुखी भवितुमिच्छति । ) ( ख )  
बकुला०—( मालविकां रुद्धा । ) न खलु कुपितेदानीं त्वम् । ( ग )  
माल०—यदि चिरं कुपितामेव मां मन्यस एष प्रत्यानीयते  
कोपः । ( घ )  
राजा—( उपेत्य । ) *चित्रार्पितस्य इरावतरथे*  
कुप्यसि कुवलयनयने चित्रार्पितचेष्टये किमेतन्मे ।  
ननु तव साक्षादयमहमनन्यसाधारणो दासः ॥ १० ॥  
बकुला०—जयतु भर्ता । ( ङ )  
माल०—( आत्मगतम् । ) कथं चित्रगतो भर्ता मयासूयितः ।  
( इति सत्रीडवदनाऽञ्जलिं करोति । ) ( च )  
( राजा मदनकातर्यं रूपयति । )  
विदूषकः—किं भवानुदासीन इव । ( छ )  
राजा—अविश्वसनीयत्वात्सख्यास्तव ।  
विदूषकः—अत्रभवत्यामयं तवाविश्वासः । ( ज )  
राजा—श्रूयताम् ।

( क ) अणुणअसज्जो दाणिं होहि । (ख) अज्जगोदमो वि एत्थ एव सेवदि णं ।  
( ग ) ण खु कुविदा दाणिं तुमं । ( घ ) जइ चिरं कुविदं एव्व मं मणोसि एसो  
पच्चाणीअदि कोवो । ( ङ ) जेडु मद्दा । ( च ) कहं चित्तगतो भद्रा मए असू-  
दो । ( छ ) किं भवं उदासीनो विध । ( ज ) अत्तहोदीए अअं तुह अविस्सासो ।

भव । प्रत्यानीयते । विगतोपीति शेषः । ] कुप्यसीत्यादि । [ हे कुवलयनयने  
कमलेक्षणे चित्रे अर्पिता लिखिता या चेष्टा इरावत्यवलोकनरूपा तथा मे मह्यं कुप्यसि  
किमेतत् । सर्वथाऽयुक्तमिदमित्यर्थः । ननु अयमहं अन्यासां स्त्रीणां साधारणो  
न भवतीति तथा । त्वदेकचित्त इत्यर्थः । तव साक्षात् प्रत्यक्षतया स्थितः दासोऽस्मि ।  
आर्या ] ॥ १० ॥ [ असूयितः असूय उपतापे इत्यतः कण्ठ्यादेः क्तः । व्रीडया व्रीडेन  
वा सहितं सत्रीडं सलज्जं वदनं यस्याः सा । वदनमिति पाठे सत्रीडं वदनं यस्मिन्  
कर्मणि तद्यथा तथा । मदनं कामविकारेण कातर्यं धैर्याभावम् । उदासीनो निरुत्साहः ।

१ किमेवमपि. २ सत्रीड-प्रणय-वदनं. ३ निरूपयति. ४ गोदमो एत्थ णं संसं०.

✓ पथि नयनयोः स्थित्वा स्वप्ने तिरोभवति क्षणा-  
त्सरति सहसा बाह्योर्मध्यं गतापि सखी तव ।

मनसिजरुजा क्लिष्टस्यैवं समागममायया

कथमिव सखे विश्रब्धं स्यादिमां प्रति मे मनः ॥ ११ ॥

बकुला०—सखि बहुशः किल भर्ता विप्रलब्धः । इदानीं  
तावदात्मा विश्वसनीयः कियताम् । (क)

माल०—सखि मम पुनर्मन्दभाग्यायाः स्वप्नसमागमोऽपि भर्तु-  
र्दुर्लभ आसीत् । (ख)

बकुला०—भर्ता कथयत्वस्या उत्तरम् । (ग)

राजा—

उत्तरेण किमात्मैव पञ्चबाणाग्निसाक्षिकम् ।

तव सख्यै मया दत्तो न सेव्यः सेविता रहः ॥ १२ ॥

बकुला०—अनुगृहीते स्वः । (घ)

(क) सहि बहुशो किल भद्रा विप्रलब्धो । दाणिं दौव अत्ता विस्ससणिज्जो  
करीअदु । (ख) सहि मह उण मन्दभग्गाए सिविणसमाअमो वि भट्टिणो दुल्लहो  
आसि । (ग) भद्रा केहेदु से उत्तरं । (घ) अणुगहीदम्ह ।

अत्रभवत्यामयं तवाविश्वासः । अस्मिन्वाक्ये काकुरनुसन्धेया । पथि नयनयोरि-  
त्यादि । [ तव सखी स्वप्ने नयनयोः पथि मार्गे स्थित्वा दग्धोचरीभूय क्षणात् तिरोभ-  
वति दृष्टिपथान्तरयति । बाह्योर्मध्यं गतापि आलिङ्गनार्थं धृतापि सहसा अकस्मा-  
त्सरति अपगच्छति । अवला सतीति पाठे सहसा बलादित्यर्थः । एवं हे सखे समा-  
गममायया समागमे संगमे या माया प्रतारणा तथा हेतुभूतया मनसिजरुजा का-  
मव्याधिना क्लिष्टस्य पीडितस्य मम मनः इमां मालविकां प्रति कथं विश्रब्धं विश्वा-  
सयुक्तं स्यात् । न कथंचिदपीत्यर्थः । अनेन अस्या नायिकाया मुग्धात्वं ध्वनितम् ।  
तदुक्तं साहित्यदर्पणे—' प्रथमावतीर्णयौवनमदनविकारा रतौ वामा । कथिता मृदुश्च माने  
समधिकलज्जावती मुग्धा ॥ ' इति । हरिणी वृत्तम् ॥ ११ ॥ विश्वसनीयो विश्वासार्हः । ]

उत्तरेणेत्यादि । [ उत्तरेणोत्तरदानेन कोऽर्थः । अत्र कर्तव्यनिर्देश एव सम-  
र्थमुत्तरमित्याशयेनाह—पञ्चबाण एव अग्निः पञ्चबाणाग्निः स साक्षी यस्मिन् कर्मणि  
तद्यथा तथा । मया आत्मा एव तव सख्यै दत्तः । मदनाग्निसाक्षिकं भार्यात्वेनाङ्गी-  
कृत्येत्यर्थः । स च ममात्मा रहः रहसि न सेव्यः मालविकया किं तु तस्याः सेवक एव ।  
अद्यप्रभृति तस्याः सेवापर एव स्यामिति भावः । ' अत्र मदने वहित्वारोपस्य प्रकृते  
मालविकायै देहसमर्पणरूपे कार्ये उपयुक्तत्वात्परिणामालंकारः ' अ. रा. ] ॥ १२ ॥

१ स्थित्वा. २ रहसि...गतापि पलायते. ३ गताऽप्यवला सती ४ क्लिष्टस्यैव, क्लान्तस्य,  
आविष्टस्य. ५ दाव तु ए अत्ता. ६ देहि, करेदु.

विदू०—( परिक्रम्य ससंभ्रमम् । ) बकुलावलिके एष बालाशोक-  
वृक्षस्य पल्लवानि लङ्घयति हरिणः । एहि निवारयाव एनम् । (क)

बकुला०—तथा । ( इति प्रस्थिता । ) (ख)

राजा—वयस्य एवमेवास्मिन् रक्षणक्षणेऽवहितेन त्वर्या भवितव्यम् ।

विदू०—एवमपि गौतमः संदिश्यते । (ग)

बकुला०—( परिक्रम्य । ) आर्यं गौतम अहमप्रकाशे तिष्ठामि ।  
त्वं द्वाररक्षको भव । (घ)

विदू०—युज्यते । (ङ)

( निष्क्रान्ता बकुलावलिका । )

विदू०—इदं तावत्स्फटिकस्थलमाश्रितो भवामि । ( तथा कृत्वा । )  
अहो सुखस्पर्शता शिलाविशेषस्य । ( इति निद्रायते । ) (च)

( मालविका सखीश्वसं तिष्ठति । )

राजा—

विसृज सुन्दरि संगमसाध्वसं

तव चिरात्प्रभृति प्रणयोन्मुखे ।

परिगृहाण गते सहकारतां

त्वमतिमुक्तलताचरितं मयि ॥ १३ ॥

मालविका—देव्या भयेनात्मनः प्रियं कर्तुं न पारयामि । (छ)

(क) बकुलावलिके एषो बालाशोकवृक्षस्य पल्लवा इह लङ्घयेदि हरिणो । एहि निवा-  
रेम णं । (ख) तह । (ग) एवं वि गोदमो संदिसेअदि । (घ) अज्ज गोदम  
अहं अप्पआसे चिठ्ठामि । तुमं दुवाररक्खओ होहि । (ङ) जुज्जइ । (च) इमं  
दाव फलिहत्थेअलं अस्सिंदो होमि । अहो सुहप्परिसदा शिलाविलेसस्स । (छ)  
देवीए भएण अर्त्तणो पिअं काहुं ण पारेमि ।

लङ्घयति भक्षणार्थमाकामति । अयं रात्रे रहो दातुमपसरणार्थं व्याज इति स्फुटमेव ।  
रक्षणक्षणे इरावत्याद्यागमे रहस्यरक्षणानुसरे । संदिश्यते कार्येणस्य मम नैतदावश्य-  
कमिति भावः । ] विसृजेत्यादि । [ हे सुन्दरि संगमसाध्वसं संगमे यत्साध्वसं भयं  
तद्विसृज । चिरात्प्रभृति बहुकालादारभ्य तव प्रणयोन्मुखे प्रणयः प्रेम याञ्चा वा तस्य  
उन्मुखे उत्तुके मयि सहकारतामाप्रवृक्षत्वं सहचरत्वं च गते त्वमतिमुक्तलता माधवी-  
लता तस्याश्चरितं कृत्यं परिगृहाण प्रतिपद्यस्व । अतिमुक्तलता यथा विगत-  
साध्वसा सर्वात्मना सहकारमालिङ्गति तथा मामालिङ्गतेति भावः । अत्र मामालिङ्गे-  
त्यस्य पर्यायेण भङ्गयन्तरेणाभिधानात्पर्यायोक्तमलङ्कारः । द्रुतविलम्बितं वृत्तम् ॥ १३ ॥

१ अस्मद्रक्षणे. २ अमिन् रक्षणे. ३ तथा त्वया. ४ ससाध्वसा. ५ ननु. ६ लंघितुं इच्छे-  
दि-आअच्छदि. ७ अखम्भं. ८ संसिदो ( संश्रितः ). ९ अत्तणोवि.

राजा—आयि न भेतव्यम् ।

मालविका—( सोपालम्भम् । ) यो न विभेति स मया भट्टिनी-  
दर्शने दृष्टसामर्थ्यो भर्ता । ( क )

राजा—

✓ दाक्षिण्यं नाम बिम्बोष्ठि वैम्बिकानां कुलव्रतम् ।

तन्मे दीर्घाक्षि ये प्राणास्ते त्वदाशानिबन्धनाः ॥ १४ ॥

तदनुगृह्यतां चिरानुरक्तोऽयं जनः । ( इति संश्लेषमभिनयति । )

( मालविका नाट्येन परिहरति । )

राजा—( आत्मगतम् । ) रमणीयः खलु नवाङ्गनां मदुनविषय-  
व्यापारः । तथा हि ।

हस्तं कम्पवती रुणद्धि रशनाव्यापारलोलाङ्गुलिं

हस्तौ स्वौ नयति स्तनावरणतामालिङ्गयमाना बलात् ।

पातुं पक्षमलर्चक्षुरुन्नमयतः साचीकरोत्याननं

व्याजेनाप्यभिलाषपूरणसुखं निर्वर्तयत्येव मे ॥ १५ ॥

( क ) जो ण भाआदि सो मए भट्टिणीदंसणे दिट्ठसमर्थो भट्टा ।

सोपालम्भं सोल्लुण्ठम् । भट्टिनीदर्शने इरावतीदर्शने । दृष्टसामर्थ्यः इति ।  
भर्तापि भीतः किमुताहमिति अर्थापस्योक्तम् । ० समवस्थ इति पाठे दृष्टा  
समा अवस्था यस्येति तथोक्तः । ] दाक्षिण्यमित्यादि । वैम्बिकास्तदन्त्या राजानः ।  
[ हे बिम्बोष्ठि बिम्बं पक्कतुण्डीफलमिव ओष्ठी यस्यास्तथाभूते । दाक्षिण्यं सर्वासु  
दयितास्वसुकूलाचरणं नाम । नामेति प्राकाश्ये । कुलव्रतं सर्वैरवश्यं पालनीयो  
नियमः । तत्ततो हे दीर्घाक्षि दीर्घे अक्षिणी यस्यास्तथाभूते । ' बहुव्रीहौ सक्थ्य-  
क्षणोः—' इति समासान्ते षचि ' षिट्ठोरादिभ्यः ' इति डीष् । मे ये प्राणास्ते त्वदाशा-  
निबन्धनाः तव या प्राण्याशा सा निबन्धनमाधारो येषां ते तथोक्ताः । इतरा-  
स्वानुकूल्येन वर्तमानस्यापि मे जीवितं त्वदधीनम् । त्वं मम प्राणभूतेत्यर्थः । पध्या-  
वक्त्रं वृत्तम् । ] ॥ १४ ॥ हस्तमित्यादि । [ कम्पवती जातकम्पा रशनायां यो  
व्यापारः नीवीविश्लेषणार्थं चालनरूपस्तत्र लोला अङ्गुल्यो यस्य तम् । मम करं रुणद्धि  
प्रतिबध्नाति । बलात्प्रसह्य आलिङ्गयमाना आत्मनः हस्तौ स्तनयोः आवरणतामाव-  
रकत्वं नयति । हस्ताभ्यां कुचावाच्छादयतीत्यर्थः । प्रशस्तानि पक्षमाणि अक्षिलोमानि  
ययोस्तादृशे चक्षुषी यत्र तत्तथोक्तम् । सिध्मादित्वात्प्रशंसायां मत्वर्थे लच् । आननं  
पातुं बुम्बितुमुन्नमयतोभिमुखमूर्ध्वं कुर्वतो मे । उन्नमयन्तं मामनादत्येत्यर्थः ।

१ न मे० न भेतव्यं. २ नायकानां. ३ रक्तहृदयः. ४ उपजनयति. ५ विषयावतारः.  
६ कम्पयते. ७ अङ्गुलीः. ८ नेत्रमु०. ९ संभवत्यो.

( ततः प्रविशतीरावती निपुणिका च । )

इरावती—हृष्टे निपुणिके सत्यं त्वं परिगतार्था चन्द्रिकया  
समुद्रगृहलिन्दे शयित एकाकी आर्यगौतमो दृष्ट इति । ( क )

निपुणिका—अन्यथा कथं भट्टिन्यै विज्ञापयामि । ( ख )

इरावती—तेन हि तत्रैव गच्छामः संशयान्मुक्तमार्यपुत्रस्य प्रिय-  
वयस्यं प्रष्टुं च । ( ग )

निपुणिका—सावशेषमिव भट्टिन्या वचनम् । ( घ )

इरावती—चित्रगतमार्यपुत्रं प्रसादयितुं च । ( ङ )

निपुणिका—अथ कथमिदानीं भर्तैव न प्रसाद्यते । ( च )

इरावती—मुग्धे यादृशश्चित्रगतस्तादृश एवान्यसंक्रान्तहृदय आर्य-  
पुत्रः । केवलमुपचारातिक्रमं प्रमार्जितुमयमारम्भः । ( छ )

निपुणिका—इत इतो भट्टिनी । ( ज )

( उभे परिक्रामतः । )

( क ) हृष्टे निपुणिए सच्चं तुमं परिगतार्था चन्द्रिकाए समुद्रघरलिन्दे सइदो  
एआई अज्जगोदमो दिट्ठोत्ति । ( ख ) अण्णहा कह भट्टिणीए विण्णावेमि । ( ग ) तेण  
हि तेहिं एव्व गच्छामो संसआदो मुत्तं अज्जउत्तस्स पिअवअस्सं पुच्छिदुं अ । ( घ )  
सावसेसं विअ भट्टिणीए वअणं । ( ङ ) चित्तगदं अज्जउत्तं पसादेदुं अ । ( च )  
अहं केहं दाणिं भट्टा एव्व ण पसादीअदि । ( छ ) मुद्धे जारिसो चित्तगदो तारिसो  
एव्व अण्णसंक्रान्तहिअओ अज्जउत्तो । केवलं उवआरादिक्कमं पमज्जिदुं अअं आरम्भो ।  
( ज ) इदो इदो भट्टिणी ।

षष्ठी च अनादरे इति षष्ठी । तत् साचीकरोति तिर्यग्धारयति । एवं व्याजेन प्रति-  
बेधरूपेणापि मे अभिलाषपूरणेन संगमेच्छापूर्त्या यत्सुखं तन्निर्वर्तयति विदधात्येव ।  
शाद्वैलविक्रीडितं वृत्तम् ] ॥ १५ ॥ चन्द्रिकया करणभूतया परिगतो ज्ञातोऽर्थो यथा ।  
यद्वा चन्द्रिकया दृष्ट इति योज्यम् । अर्थमाह समुद्रेति । संशयात्सर्पदंशोत्पन्नमरणभयात् ।  
इरावत्या भाषणे चकारप्रयोगादाह सावशेषमिवेति । भट्टा एव साक्षाद्भर्ता । किमिति चित्र-  
गतः प्रसाद्यते इत्यर्थः । मुग्धे मनुष्यस्वभावानभिज्ञे । यादृश इति । अधुना अन्यसंक्रा-  
न्तहृदयत्वाच्चित्रगतस्य इव भर्तुः मत्सान्निध्ये भावानुदयादित्यर्थः । मत्सरस्य नायिकान्तरे ण  
सह द्वेषस्य । वयस्यया बकुलावलिकया । निगडबन्धने कृता शृङ्खलया निगृहीता ।

१ तुए संदिट्ठं. २ लिन्दे एआई. ३ अण्णहा भट्टिणीए ण विण्णावीअदि. ४ अण्णं अः  
आम । चित्त०. ५ अहं दाणिं भट्टा एव किं ण पच्छण्णीअदि ( प्रत्यनुनीयते ); कहे  
भट्टा ए व ण अण्णुणीअदि. ६ भट्टा ण तारिओ एव्व अण्ण० इत्य०.



( प्रविश्य । )

चेटी—जयतु भट्टिनी । देवी भणति । न मे एष मत्सरस्य कालः । तव खलु बहुमानं वर्धयितुं वयस्यया सह निगडबन्धने कृता मालविका । यद्यनुमन्यस आर्यपुत्रस्य प्रियं कर्तुं तथा करोमि । यत्तवेष्टं तन्मे भणति । ( क )

इरावती—नागरिके विज्ञापय देवीषु । का वयं भट्टिनीं नियोजयितुम् । परिजननिगडनेन दर्शितो मय्यनुग्रहः । कस्य वान्यस्य प्रसादेनायं जनो वर्धत इति । ( ख )

चेटी—तथा । ( इति निष्क्रान्ता । ) ( ग )

निपुणिका—( परिक्रम्यावलोक्य च । ) भट्टिनि एष द्वारदेशे समुद्रगृहस्य विपणिगत इव बलीवर्द आर्यगौतम आसीन एव निद्रायते । ( घ )

इरावती—अत्याहितम् । न खलु सावशेषो विषविकारो भवेत् । ( ङ )

निपुणिका—प्रसन्नमुखवर्णो दृश्यते । अपि च ध्रुवसिद्धिना चिकित्सितः । तदस्याशङ्कनीयं पापम् । ( च )

( क ) जेतु भट्टिणी । देवी भणादि । ण मे एसो मच्छरस्स कालो । तुह खु बहुमाणं वड्डेहुं वअस्सिआए सह णिअलबन्धणे किदा मालविआ । जइ अणुमण्णसि अज्जउत्तस्स पिअं काहुं तह करेमि । जं तुह इच्छिअं तं मे भणाहिस्ति । ( ख ) णाअरिए विण्णावेहि देविं । का वअं भट्टिणि णिओजेहुं । परिअण्णिअलणेण दंसिदो मह अणुग्गहो । कस्स वा अण्णस्स पसादेण अअं जणो वट्टुदित्ति । ( ग ) तह । ( घ ) भट्टिणि एसो दुवारदेसे समुद्धरस्स विपणिगतो विअ बलीवदो अज्जगोदमो आसीणो एव्व णिदाअदि । ( ङ ) अच्चाहिदं । ण खु सावसेसो विसविआरो हवे । ( च ) पसण्णमुद्धवण्णो दीसइ । अवि अ ध्रुवसिद्धिणा चिइच्छिदो । ता से असङ्कणिज्जं पावं ।

अर्यं जनः अहमित्यर्थः । कस्य वान्यस्य अपि तु तदैवेत्यर्थः वर्धते उत्कर्षवान्भवति । विपणिगतः पण्यवीथिकास्थः । प्रसन्नः जीवत इव अकलुषः मुखवर्णो यस्य । चिकित्सितः कृतविषविकारप्रतिकारः । पापं मृत्युरूपम् । अस्याहितं नाम जीवानपेक्षिं कर्म । ' अत्याहितं महाभीतिः कर्म जीवानपेक्षि च । ' इत्यमरसिंहः ।

१ केवलं तुह खु, तेण खु तुह. २ अज्जउत्तं वि तुह किदेविण्णविस्सं; विण्णावइस्सम् ३ मिग्गहणं. ४ दुवारोच्छङ्गे ( द्वारोत्सङ्गे ); दुवारुद्धेसे ( द्वारोद्देशे ); दुवारो. ५ तुसहो विअ विसदो, णितुचविसवअ. ६ अन्धो । अच्चा०, किं णु खु अच्चा० । सावसेसो विअ विस०: सावसेसविसो, सावसेसे विसे विरतो भवे. ७ मुहो.

विदूषकः—( उत्स्वप्रायते । ) भवति मालविके— ( क )

निपुणिका—श्रुतं भट्टिन्या । कस्यैष आत्मनीनो हताशः कितवः । सर्वकालमित एव स्वस्तिवाचनमोदकैः कुक्षिं पूरयित्वा सांप्रतं मालविकामुत्स्वप्रायते । ( ख )

विदूषकः—इरावतीमतिक्रामन्ती भव । ( ग )

निपुणिका—एतदत्याहितम् । इमं भुजंगभीरुकं ब्रह्मबन्धुमनेन भुजंगकुटिलेन दण्डकाष्ठेन स्तम्भान्तरिता भाययिष्यामि । ( घ )

इरावती—अर्हत्येव कृतघ्न उपद्रवस्य । ( ङ )

( निपुणिका विदूषकस्योपरि दण्डकाष्ठं पातयति । )

विदूषकः—( सहसा प्रबुध्य । ) अविधा अविधा । भो वयस्य सपौं म उपरि पतितः । ( च )

राजा—( सहसोपसृत्य । ) सखे न भेतव्यं न भेतव्यम् ।

माल०—( अनुसृत्य । ) भर्तः मा तावत्सहसा निष्क्राम । सर्प इति भण्यते । ( छ )

( क ) भोदि मालविए । ( ख ) सुदं भट्टिणीए । कस्स एसो अंतणीणो हदासो किदवो । सव्वकालं इदो एव्व सोत्थिवाअणमोदएहि कुच्छि पूरिअ संपदं मालविअं उस्सिवाणावेदि । ( ग ) इरावदिं अदिक्कमन्ती होहि । ( घ ) एदं अच्चाहिदं । इमं सुअङ्गभीरुअं ब्रह्मबन्धुं इमिणा सुअङ्गकुटिलेण दण्डकाष्ठेण खम्मन्तरिदा भाअइस्सं । ( ङ ) अरुहदि एव्व किदंघो उवइवस्स । ( च ) अविहा अविहा । भो वअस्स सपौं मे उवरि पडिदो । ( छ ) भट्टा मा दाव सहसा णिक्कम । सण्णोत्ति भौणीअदि ।

[ उत्स्वप्रायते निद्रावशो नरो यत्किञ्चित्स्वप्नोगतं प्रकटयति तदुत्स्वप्रायितमित्युच्यते । स्वस्तिवाचने लब्धा मोदकाः । स्वस्तिवाचनमोदकास्तैः । ] कस्यैष ...उत्स्वप्रायते । अत्र दोषोद्घाटनादपवादो नाम संध्यङ्गमुक्तं भवति । अत्रैव रोषभाषणात्संफेदो नाम संध्यङ्गमुक्तं भवति । [ अतिक्रामन्ती अतिशयाना । इरावत्या अपि मर्तुः प्रेयसी । भाययिष्यामि भयाकुलं करिष्यामि । भियो णिव् । भीतेहेतुजन्यत्वाभावान् शुक् । नाप्यात्मनेपदम् ] ' उवइवस्स ' इत्यत्र क्वचित् ' अर्हतेः ' इति प्राकृते कर्मणि षष्ठी ॥ उपरि पतितः । अत्रोद्वेजनाद्युक्तिर्नाम संध्यङ्गमुक्तं भवति ॥ [ कुटिलगतिः कुटिला वक्रा गतिर्यस्य । पक्षे गतिः प्रवृत्तिः । अनेन इरावत्यागमनं

१ अत्तणिओअसंपादणे विस्ससणिज्जो हदासो; अब्भवहारसंवादापेक्खी ओवरिओ. २ सुदं पदं. ३ भाअआभि; ताडइस्सं. ४ किदवो ( कितवः ), किदवो सण्णवसस्स. ५ दव्वीकरो ( दर्बीकरः ). ६ णिक्कमिस्ससि. ७ भणादि.

इरा०—हा धिक् हा धिक् । भर्तेत एव धावति । ( क )

विदू०—( सप्रहासम् । ) कथं दण्डकाष्ठमेतत् । अहं पुनर्जाने यन्मया  
केतकीकण्टकैर्दंशं कृत्वा सर्पस्य इव दंशः कृतस्तन्मे फलितमिति । ( ख )  
( प्रविश्य पेटाक्षेपेण । )

बकुला०—मा तावद्भर्ता प्रविशतु । इह कुटिलगतिः सर्प इव  
दृश्यते । ( ग )

इरा०—( स्तम्भान्तरिता राजानमुपेत्य । ) अपि निर्विघ्नमनोरथो दिवा-  
संकेतो मिथुनस्य । ( घ )

( सर्वे इरावतीं दृष्ट्वा संभ्रान्ताः । )

राजा—प्रिये अपूर्वोऽयमुपचारः ।

इरा०—बकुलावलिके दिष्ट्या दूत्याधिकारविषया संपूर्णा ते  
प्रतिज्ञा । ( ङ )

बकुला०—प्रसीदतु भट्टिनी । ( किं नु खलु दर्दुरा व्याहरन्तीति  
देवः पृथिवीं विस्मरति । ) ( च )

विदू०—मा तावत् । भवत्या दर्शनमात्रेणात्रभवान्प्रणिपातलङ्घनं  
विस्मृतः । भवती पुनरद्यापि प्रसादं न गृह्णाति । ( छ )

( क ) हृदि हृदि । भद्रा इदो एव धावति । ( ख ) कहं दण्डकठ एदं । अहं  
उण जाणे जं मए केदईकण्टएहि दंसं करिअ सण्णस्स इव दंसो किदो तं मे फलि-  
दंति । ( ग ) मा दाव भद्रा पविसदु । इह कुडिलगई सण्णो विअ दीसदि ।  
( घ ) अवि गिन्विघ्नमणोरहो दिवासंकेदो मिहुणस्स । ( ङ ) बउलावलिए  
दिष्टिआ दुच्चाहिआरविसआ संपुण्णा दे पडिण्णा । ( च ) प्रसीददु भट्टिणी । किं ए  
खु दर्दुरा वाहरन्तित्ति देवो पुंठवीं विसुमरदि । ( छ ) मा दाव । होदीए दंसणमत्तेण  
अत्तभवं पणिवादलङ्घणं विसुमरिदो । होदी उण अज्जवि पसादं ण गेण्हेदि ।

सूचितम् । दिवासंकेतः—दिवा दिवसे संकेतः समागमार्थं कृतः समयः । दत्तस्य भावो  
दूत्यं स एवाधिकारः दूत्याधिकारा स विषयो यस्याः । दूत्यभिसार इति पाठे  
दूत्या अभिसारः संगमार्थं नायकनायिकयोः संकेतस्थलं प्रत्यानयनं स विषय उद्देश्यं  
यस्याः । दर्दुरा व्याहरन्त्याक्रोशन्तीति । [ इति हेतोः देवः इन्द्रः पृथिवीं विस्मरति  
पृथिव्यां वर्षणं कर्तुं विस्मरति । अपि तु न । तथा मम जल्पितं श्रुत्वा देवः भट्टिनीं न

१ ससंभ्रमम्—मा २ एतन्नास्ति क्वचित् ३ प्रिये, ४ सण्णस्स उवरि अअसो  
( अयशः ) किदं, ५ छु, ६ आव सिद्धा मणोरहा दिवासंकेदमिहुणस्स; दिवससंगमो.  
७ देवीर्दंष्ट्रवीए देवो वरिसिद्धं विरमति ( देव्यां पृथिव्यां देवो वर्षितुं विरमति ), पुढ-  
विं वरिसिद्धं सुमरेदि, ८ अस्मात्परं—किं मए किदंति देवो पुच्छिद्ववो—इत्याधिकं क्वचित्,  
९ तुमम्...गेण्हेसि.

इरा०—कुपितेदानीमहं किं करिष्यामि । ( क )

राजा—अस्थाने कोप इत्यनुपपन्नं त्वयि । तथा हि ।

कदा मुखं वरतनु कारणादृते  
तवागतं क्षणमपि कोपपात्रताम् ।  
अपर्वणि ग्रहकलुषेन्दुमण्डला

विभावरी कथय कथं भविष्यति ॥ १६ ॥

इरा०—अस्थान इति सुष्ठु व्याहृतमार्यपुत्रेण । अन्यसंक्रान्तेष्व-  
स्माकं भागधेयेषु यदि पुनः कुप्येयं ततो हास्या भवेयम् । ( ख )

राजा—त्वमन्यथा कल्पयसि । अहं पुनः सत्यमेव कोपस्थानं न  
पश्यामि । कुतः ।

नार्हति कृतापराधोऽप्युत्सवदिवसेषु परिजनो बन्धम् ।

इति मोचिते मयैते प्रणिपतितुं मासुपगते च ॥ १७ ॥

इरावती—निपुणिके गच्छ देवीं विज्ञापय । दृष्टो भवत्याः  
पक्षपातो नन्वद्येति । ( ग )

( क ) कुपिदा दाणि अहं किं करिस्सं । ( ख ) अद्याणेत्ति सुट्टु वाहरिदं अज्जउ-  
त्तेण । अण्णसंक्रान्तेसु अह्माणं भाअहेएसु जदि उण कुप्येअं तदो हस्सा भवेअं ।  
( ग ) गिउणिए गच्छ । देवीं विण्णवेहि । दिष्टो भवदीए पक्खवादो णं अज्जत्ति ।

विस्मरिष्यतीति भावः । पृथिवीं वर्षितुं स्मरतीति पाठे यथा महेन्द्रकृतवृष्टौ दर्दुरा-  
क्रोशितानां न कश्चित्संबन्धः तथा मालविकापरिग्रहे न मदुक्तानां कश्चित्संबन्धः ।  
यथा भेकशब्दं श्रुत्वा इन्द्रो न वर्षति तथा मदुक्तानि श्रुत्वा भर्ता मालविकां न  
परिग्रहीष्यतीति भावः । अस्थाने अकारणम् । [ कदेत्यादि । [ हे वरतनु वरा श्रेष्ठा  
तनुः यस्यास्तत्संबुद्धौ । तव मुखं कारणादृते कारणं विना कदा क्षणमपि कोपपात्रता  
कोधास्पदत्वं आगतम् । न कदापीत्यर्थः । तदेव दृष्टान्तेन विशदयति । विभावरी  
रात्रिः अपर्वणि पूर्णिमाभिन्नकाले ग्रहेण राहुणा कलुषं धूसरमिन्दुमण्डलं चन्द्रबिम्बं  
यस्यां तथा कथं भविष्यति । न कथमपीत्यर्थः । अत्र चन्द्रो रात्रेरुत्सवस्थानीयः ।  
दृष्टान्तालंकारः । सचिरात्कृतम् ॥ १६ ॥ अन्यसंक्रान्तेषु मालविकां गतेषु । हास्या  
उपहासार्हा । मम कोपस्याकिंचित्करत्वात् । स्थाने एव कोपो युज्यते इति भावः । ]  
नार्हतीत्यादि । [ परिजनः सेवकजनः कृतः अपराधः मया सह भाषणरूपो येन स  
कृतापराधोपि उत्सवदिवसेषु बन्धं बन्धनं नार्हति इति अतो हेतोः एते मालविका-  
बकुलावलिके मया बन्धान्मोचिते । मां प्रणिपतितुमुपगते च । केवलं कृतज्ञतादर्शनार्थ-  
मागते नान्यस्मात्कारणादिति कृतमन्यथा कल्पनेयेति भावः ] ॥ १७ ॥ [ पक्षपातो

१ मेवात्र, २ बन्धुम्; दण्डम्, ३ सभाजायितुम्, ४ अस्मात्परं—विदू०-दयालु खु एतो,  
भीरुओ अ । इत्यधिकं क्वचित्, ५ भणिदं, ६ कुपिदा भविस्सं, ७ दिष्टं म० पक्खंवादिच्छणं ।

निपुणिका—तथा । ( इति निष्क्रान्ता । ) ( क )

विदूषकः—( आत्मगतम् । ) अहो अनर्थः संपतितः । ( बन्धन-  
भ्रष्टो गृहकपोतो चिन्ताया मुखे पतितः । ) ( ख )  
( प्रविश्य । )

निपुणिका—( अपवार्यं । ) भङ्गिनि यदृच्छादृष्टया माधविकया  
आख्यातम् । एवं खल्वेतन्निर्वृत्तामिति । ( इति कर्णे कथयति । ) ( ग )

इरावती—( आत्मगतम् । ) उपपन्नम् । सत्यमयमत्र ब्रह्मबन्धुना  
कृतः प्रयोगः । ( विदूषकं विलोक्य । प्रकाशम् । ) इयमस्य कामतन्त्र-  
सचिवस्य नीतिः । ( घ )

विदूषकः—भवति यदि नीतिरेकमप्यक्षरं पठेयं तदा गायत्रीमपि  
विस्मरेयम् । ( ङ )

राजा—( आत्मगतम् । ) कथं नु खल्वस्मात्संकटादात्मानं मोक्षयिष्यामि ।  
( प्रविश्य । )

( क ) तह । ( ख ) अहो अणत्थो संपाडिदो । बन्धनभ्रष्टो गिहकपोतो चिन्ताए  
मुहे पडिदो । ( ग ) भङ्गिणि जदिच्छादिदिए माहविआए आचविस्वदं । एवं खु  
एदं गिब्वुत्तति । ( घ ) उर्ववणं । सच्चं अअं एत्थ बम्हबन्धुणा किदो पओओ । इअं  
इमस्स कामतन्त्रसचिवस्स णीदी । ( ङ ) भोदि जदि णीदिए एकंवि अक्खरं पठेअं  
तदो गाअत्ति वि विस्सुमरेअं ।

मयि अनुकूला वृत्तिः । अद्य राज्ञो मालविकया संगमदिवसे । मालविका धारिण्यैव  
बन्धनान्मोचिता इति मन्वानाया इयं विपरीतलक्षणया निन्दोक्तिः । बन्धनाद्भ्रष्ट  
इति आपद आपदन्तरमापतितमित्यर्थः । यदृच्छया अतर्कितम् । निर्वृत्तं निष्पन्नम् ।  
कामतन्त्रे मदनरहस्ये सचिवः साहाय्यकारी तस्य । यदि नीतिरिति । यदि नीति-  
ज्ञानस्य गन्धोपि मयि स्यात्तर्हि गायत्रीमपि विस्मरेयम् । यथा गायत्रीविस्मरणं मध्य-  
संभाव्यं तथा नीतिज्ञानमपीत्यर्थः । पाठान्तरे—प्रेषितो भवेत् नीतिज्ञोहं चेद्राज्ञः  
मालविकायाश्च संगमं कुर्यामेव किं तु नैतदेवमित्यर्थः । ] [ अनुधावन्ती अनुसृत्य

१ अपवार्यं, स्वगतम्. २ मोक्षयामि, मोचयामहे-वहे. ३ प्र० सावेगं, सावेगा जय० ४ ओ.  
५ कपोदो. ६ बिडालिआए आलोए; मन्दारलतालगो...चिच्छिआलोए. ७ वणं एव्व ।  
बम्हबन्धुणाकिदो अअं, वणं सच्चं बम्ह० उव्विण्णो दुप्पओओ ( उद्विन्नो दुष्प्रयोगः ).  
८ णीदिगदं. ९ तदो णं, -णं मए अत्तंभवं पोसिदो हवे; ण मए अत्तंभवं संसिदो ( संश्रितः )  
अवे० णीद्विककमपि अक्षरं पठितं तदात्मानं मोहत्यां प्रापितो भवेयम् ( टी. )

जयसेना—( सावेगम् । ) देव कुमारी वसुलक्ष्मीः कन्दुकमनुधाव-  
न्ती पिङ्गलवानरेण बलवत्रासिताङ्कनिषण्णा देव्याः प्रवातकिसलयमिव  
वेपमाना न किमपि प्रकृतिं प्रतिपद्यते । ( क )

राजा—कष्टम् । ( कातरो बालभावः । )

इरावती—( सावेगम् । ) त्वरतामायपुत्र एनां समाश्रांसयितुम् ।  
मास्याः संत्रासजनितो विकारो वर्धताम् । ( ख )

राजा—अर्थमेनां संज्ञापयामि । ( इति सत्वरं परिक्रामति । )

विदूषकः—( आत्मगतम् । ) साधुरे पिङ्गलवानर । साधु परित्रात-  
स्त्वया संकटात्स्वपक्षः । ( ग )

( निष्क्रान्तः सवयस्यो राजा इरावती निपुणिका प्रतीहारी च । )

मालविका—सखि देवीं चिन्तयित्वा वेपते मे हृदयम् । न  
जानेऽतः परं किं वानुभवितव्यं भविष्यतीति । ( घ )

( नेपथ्ये )

आश्चर्यमाश्चर्यम् । अपूर्ण एव पञ्चरात्रे दोहदस्य मुकुलैः संनद्ध-  
स्तपनीयाशोकः । यावदेव्यै निवेदयामि । ( ङ )

( क ) देव कुमारी वसुलक्ष्मी कन्दुर्धं अणुधावन्ती पिङ्गलवाणरेण बलिअं तौ-  
सिदा अङ्कणिसण्णा देवीए पवादकिसलयं विअ वेवमाणा ण किंवि पकिदिं पडिवज्जइ ।  
( ख ) तुवरदु अज्जउत्तो णं सैमस्सासइदुं । मा से संतासजणिदो विआरो वडुदु ।  
( ग ) साधुरे पिङ्गलवाणरं । सौहु परित्तादो तुए संकटादो सपक्खो । ( घ ) हला देवि  
चिन्तिअं वेवदि मे हिअअं । ण जाणे अदो वरं किं वा अणुहविदव्वं हविस्सादिति ।  
( ङ ) अच्चरिअं अच्चरिअं । अपुण्णे एव्व पञ्चरत्ते दोहदस्स मुउलेहिं संगदो  
तवणीआसोओ । जाव देवीए णिवेदेमि ।

प्रहणार्थं त्वरया गच्छन्ती । प्रवाते प्रकृष्टवातस्थले स्थितं किसलयं पल्लव इव  
वेपमाना कम्पमाना । न किमपि प्रकृतिं प्रतिपद्यते कथमपि स्वास्थं न लभते ।  
मोहं न जहातीति भावः । संज्ञापयामि संज्ञां चेतनां लम्भयामि । स्वपक्षः चापल-  
कारित्वात्स्वपक्षोहमिति परिहासोक्तिः । अथ वा सपक्षः साहाय्यकारित्वाद्दहं नृपश्च । देवीं  
चिन्तयित्वा यदेवं वृत्तान्तं देवी ज्ञास्यति तदा तस्याः क्रोधाकारं चिन्तयित्वेत्यर्थः ।  
दोहदस्य मालविकाकृतस्य पादताडनरूपस्य । तस्मादारभ्य पञ्चरात्रेऽपूर्णे असमापिते

१ अयमहं. २ निष्क्रान्तौ राजा विदूषकश्च, निष्क्रान्तो वयस्येन. ३ अणुहोन्ती. ४  
ताडिदा, उतासिता. ५ अङ्क. ६ पवादचल, प्रवादे. ७ समरसासुदुं ८ सुदु. ९ तुप  
सप०. १० चिन्तयन्ती. ११ किं अणुहोदव्वं.



( श्रुत्वा प्रहृष्टे )

बकुलावलिका—आश्रयितुं सखी । सत्यप्रतिज्ञा देवी । ( क )

मालविका—तेन हि प्रमदवनपालिकायाः पृष्ठतो भवावः । ( ख )

बकुलावलिका—तथा । ( ग )

( इति निष्क्रान्ते । )

इति चतुर्थोऽङ्कः ।

( क ) आससिदु सही । सच्चपडण्णा देवी । ( ख ) तेण हि पमदवणपालिआए पुडदो होम । ( ग ) तह ।

एव ॥ सत्यप्रतिज्ञेति । सत्या प्रतिज्ञा यद्यशोकः पञ्चरात्राभ्यन्तरे कुसुमं दर्शयति ततस्तवाभिलाषपूरयितुं प्रसादं दास्यामीत्येवंरूपा यस्याः सा तथोक्ता । स्वप्रतिज्ञानुरूपमाचरिष्यत्येवेति भावः । इदमाश्वासे हेतुः । ] अत्र देव्यनुग्रहरूपकार्य-संग्रहणादादानं नाम संध्यङ्गमुक्तं भवति ॥ तेन हीति । इदं मालविकाकृतमुद्यान-पालिकानुसरणमुत्तराङ्कोपयुक्तद्वाह्निदुरित्यनुसंधेयम् ॥

॥ इति श्रीकाटयवेमभूपविरचिते कुमारगिरिराजीये

मालविकाग्निमित्रव्याख्याने चतुर्थोऽङ्कः ॥

पञ्चमोऽङ्कः ।

( ततः प्रविशत्युद्यानपालिका । )

उद्यानपालिका—उपक्षिप्तो मया कृतसत्कारविधेस्तपनीयाशोक-स्य वेदिकाबन्धः । यावदनुष्ठितनियोगमात्मानं देव्यै निवेदयामि । ( परिक्रम्य । ) अहो देवस्यानुकम्पनीया मालविका । तस्यां तथा चण्डीं देव्यनेनाशोककुसुमवृत्तान्तेन प्रसादसुमुखी भविष्यति । कुत्र नु खलु भवेद्देवी । ( विलोक्य । ) अहो एष देव्याः परिजनाभ्यन्तरः किमपि जतुमुद्गालाञ्छितां मञ्जूषां गृहीत्वा चतुःशालातः कुब्जः सारसको निष्क्रामति । प्रक्षयामि तावदेनम् । ( ततः प्रविशति यथानिर्दिष्टः कुब्जः । ) ( क )

उद्यान०—( उपसृत्य । ) सारसक कुत्र प्रस्थितोसि । ( ख )

सारसकः—मधुकारिके विद्यापारगामिनां ब्राह्मणानां नित्यदक्षि-णा दातव्या । तामार्यपुरोहितस्य हस्तं प्रापयितुम् । ( ग )

उद्यान०—किंनिमित्तम् । ( घ )

( क ) उच्यस्वित्तो मए किदसक्कारविहिणो<sup>१</sup> तवणीआसोअस्स वेदिआबन्धो । जाव अणुद्विदिग्णिओअं अत्तार्णं देवीए णिवेदेमि । अहो देव्वस्स अणुकम्पणीआ माल-विआ । तस्सि तह चण्डीआ देवी इमिणा असोअकुसुमवृत्तान्तेण पसादसुमुही हवि-स्सदि । कहिं णु खु हवे देवी । अहो एसो देवीए परिअणबन्तरो किंवि जतुमुद्ग-लाञ्छिदं मञ्जूसं गेण्हिअ चदुस्सालादो कुब्जो सारसओ णिक्कमदि । पुच्छिस्सं दाव णं । ( ख ) सारसअ कहिं पत्थिदोसि । ( ग ) महुअरिए विज्जापारगामिणं बह्मणणं णिच्चंदविखणा दादव्या । तां अज्जपुरोहिदस्स हत्थं पाविहुं । ( घ ) किंणिमित्तं ।

कविरिदानीमङ्कान्तरमारभमाणः कथासंघटनार्थं प्रथमं प्रवेशकं नामार्थोपक्षेपकं प्रस्तौ-ति—ततः प्रविशतीत्यादिना । [ कृतः सत्कारसंबद्धः विधिः संमार्जनरङ्गवल्ली-रचनादिः । दोहदादि सत्कारकर्म इति केचित् । यस्य तस्य । वेदिकाबन्धो मूलं परितो वेदिकारचना । देवस्य अनुकम्पनीया दयार्हा । देवं दयाप्रवर्णं जातमित्यर्थः । किमपि कमप्यर्थमुद्दिश्य । जतुनो लाक्षाया मुद्रया लाञ्छितां चिह्नितां मञ्जूषां पेटिकाम् । चतुःशालातः संजवनात् । विद्यापारगामिनामधीतवेदवेदाङ्गानाम् । नित्यदक्षिणा प्रति-दिनदेया दक्षिणा । दक्षिणां मासिकीमिति पाठे मासस्येयं मासिकी तावत्कालपर्याप्ता । ] कालान् ठञ् इति ठञ् । ततः टिड्ढाणञ्० इत्यादिना ङीप् । पुरोहितस्य राज्ञः पुरोधसः ।

१ विहिणा. २ भित्तिबन्धो. ३ जं तस्सि तह चण्डीकिदा. ४ हरिसदोहलवुत्त०. ५ दाभिष्टुही. ६ देवीपरि०. ७ चरिम०.; चरिबन्धं. ८ सारसिओ. ९ मरिआणं. १० दक्खिणा मासिआ; इमाइं दक्खिणाणिक्काणि । ताइं पुरो०.

सार०—यदाप्रभृति श्रुतं सेनापतिना यज्ञतुरंगरक्षणे नियुक्तो भर्तृदारको वसुमित्र इति तदाप्रभृति तस्यायुर्निमित्तमष्टादशसुवर्णपरिमाणं दक्षिणां देवी दक्षिणीयैः परिग्राहयति । ( क )

उद्यान०—युज्यते । अथ कुत्र देवी । किं वानुतिष्ठति । ( ख )

सार०—मङ्गलगृह आसनस्था भूत्वा विदर्भविषयाद्भ्रात्रा वीरसेनेन प्रेषितं लेखकरैर्वाच्यमानं लेखं शृणोति । ( ग )

उद्यान०—कः पुनर्विदर्भराजवृत्तान्तः । ( घ )

सार०—वशीकृतः किल वीरसेनप्रमुखैर्भर्तुर्विजयदण्डैर्विदर्भनाथः । मोचितश्चास्य दायादो माधवसेनः । दूतश्च तेन महासाराणि रत्नवाहनानि शिल्पकारिकाभूयिष्ठं परिजनं चोपायनीकृत्य भर्तुः सकाशं प्रेषितः श्वः किल भर्तारं पश्यतीति । ( ङ )

उद्यान०—गच्छ । अनुतिष्ठात्मनो नियोगम् । अहमपि देवीं प्रक्षिप्ये । ( इति निष्क्रान्तौ । ) ( च )

### प्रवेशकः ।

( ततः प्रविशति प्रतीहारी । )

( क ) जदप्पहुदि सुदं सेणावदणा जण्णतुरंगरक्खणे णिउत्तो भट्टिदारओ वसुमित्तोत्ति तदप्पहुदि तस्स आऊसणिमित्तं वैद्दहादससुवण्णपरिमाणं दक्खिणं देवी दक्खिणीएहि परिग्गाहेदि ! ( ख ) जुज्जह । अह कहिं देवी । किं वा अणुचिद्धदि । ( ग ) मङ्गलगृहे आसणत्था भविअ विजव्भविअआदो भादुणा वीरसेणेण पेसिदं लेहंकरेहिं वाइअमाणं लेहं सुणादि । ( घ ) को उण विदव्भराअवुत्तन्तो । ( ङ ) वसीकिदो किल वीरसेणप्पमुहेहिं भत्तुणो विजअदण्डेहिं विदव्भणाहो । मोइदो अं से दाआदो माहवसेणे । दूदो अ तेण महासाराणि रअणवाहणाणि सिर्पआरिआभूहं परिअणं अ उवाअणीकरिअ भाट्टिणो सआसं पेसिदो सुवो किल भट्टारं देक्खिस्सादिति । ( च ) गच्छ । अणुचिद्ध अत्तणो णिओअं । अहं वि देवीं पेक्खिस्सं ।

श्रुतं देव्या इति शेषः । भर्तृदारकः राजपुत्रः । आयुर्निमित्तमायुषो वृद्धयर्थम् । अष्टादश सुवर्णाः स्वर्णकर्षाः परिमाणं यस्यास्ताम् । ' सुवर्णो ना स्वर्णकर्षे ' इति विश्वः । दक्षिणीयो दक्षिणार्हः । ' कडङ्करदक्षिणाच्छ च ' इति छप्रत्ययः । [ विजयन्ते शत्रूनि विजयाः । एरच् इत्यच् । विजयाश्च ते दण्डाः सैन्यानि च तैः । ' दण्डः सैन्ये दमे अमे । ' इति हैमः । मोचितो बन्वादित्यर्थः । महान्सारो येषां तानि महासाराणि महार्घाणि । यद्वा महान्ति च तानि साराणि श्रेष्ठानि च तानि । ] ततः प्रविशतीत्यादि ।

१ जदप्पहुदि सेनापदी ( ०पतिः ) वसुमित्रो तद० २ आउसो णि० ३ णिऊसदसु० ४ लिपिअरेः, ०अरेहिं ५ ०वुत्तन्तो सुणिआदि ( भूयते ) ६ किल ७ रअणणाणि ८ सिप्पिदरिआ ९ देवीए सआसं गच्छहिं । तुमं वि अत्तणो णिओअं अणुचिद्ध ।

प्रतीहारी—आज्ञप्तास्म्यशोकसत्कारव्यापृतया देव्या । विज्ञापय आर्यपुत्रम् । इच्छाम्यार्यपुत्रेण सहाशोकवृक्षस्य प्रसूनलक्ष्मीं प्रत्यक्षीकर्तुमिति । तद्यावद्धर्मासनगतं देवं प्रतिपालयामि । ( इति परिक्रामति । ) ( क )

( नेपथ्ये वैतालिकौ । )

प्रथमः—दिष्ट्या दण्डेनारिशिरःसु वर्तते देवः ।

परभृतकलव्याहारेषु त्वमात्तरतिर्मधुं

नयसि विदिशातीरोद्यानेष्वनङ्ग इवाङ्गवान् ।

विजयकरिणामालानत्वं गतैः प्रबलस्य ते

वरद वरदारोघोवृक्षैः सहावनतो रिपुः ॥ १ ॥

द्वितीयः—

विरचितपदं वीरप्रीत्यासुरोपम सूरिभि-

श्चरितमुभयोर्मध्येकृत्य स्थितं कथकैशिकान् ।

( क ) आणत्तहि असोअस्खरवोवुदाए देवीए । विण्णावेहि अज्जउत्तं । इच्छहि अज्जउत्तेण सह असोअस्खरस्स पैसूनलच्छि पच्चक्खीकादुंति । ता जाव धम्मसाणगदं देवं पडिवालेमि ।

[ अशोकस्य सत्कारः संमानकरणं तत्र व्यापृतया । प्रसूनलक्ष्मीं पुष्पशोभाम् । धर्मासनगतं न्यायासनस्थितम् । वैतालिकौ राज्ञः कालादेः बोधकरौ बन्दिविशेषौ । दण्डेन शासनेन ॥ ] परभृतेत्यादि । [ हे वरद अभीष्टद । अङ्गवान् शरीरवान् अनङ्ग मदन इव परभृतानां कोकिलानां कलेषु मधुरेषु व्याहारेषु स्तेषु आत्ता कृता रतिः प्रीतियेन स आत्तरतिः त्वम् । राजपक्षे परभृतानां सेवकानाम् । बन्दिनामित्यर्थः । व्याहारेषु स्तुतिषु इत्यपि योज्यम् । विदिशा नाम नदी तस्याः तीरयोर्यानि उद्यानानि उपवनानि तेषु मधुं वसन्तं नयसि । यद्वा अङ्गवान् प्रशस्तशरीरवान् त्वम् । अनङ्गः काम इव । आत्ता गृहीता रतिः संतोषः तन्नाम्नी पत्नी च येन सः । विदिशातीरोद्यानेषु परभृतानां कोकिलानां बन्दिनां च कलव्याहारेषु मधुं वसन्तं माधुर्यं च नयसि । परभृतेति उद्यानविशेषणं वा । किं च प्रबलस्य ते तव विजयकरिणां विजयहास्तिनां आलानत्वं बन्धनस्तम्भत्वं गतैः । आलानां कैरुपोढबलस्येति पाठे उपोढबलस्य उपोढं वृद्धिं गतं बलं सामर्थ्यं यस्य तस्य प्रकृष्टसामर्थ्यस्य ते आलानमङ्गः चिह्नं येषां तैः । आलानां कैरुबन्धनस्य खलचिह्नैः इत्यर्थः । ' आलानं बन्धस्तम्भेऽथ शंखले ' इत्यमरः । वरदारोघोवृक्षैः वरदा नाम विदर्भदेशस्था काचिन्नदी तस्या रोधसि स्थिता वृक्षा रोधोवृक्षास्तैस्तीरस्थतरुभिः सह रिपुः वैदर्भः अवनतः नम्रतां गतः । उत्तरार्धे सहोक्तिरलंकारः । हरिणी वृत्तम् ॥ १ ॥ ] विरचितेत्यादि । [ हे सुरोपम देवतुल्य । परिधगुणभिः

१ दण्डेनैव, दण्डैरेव रिपुशि० २ ०मालानां कैरुपोढबलस्य ३ एनन्नास्ति क्वचित् ४ ०वत्सलाए ५ ०रुक्खणप्पसु० ६ कृसुम ।

सार०—यदाप्रभृति श्रुतं सेनापतिना यज्ञतुरंगरक्षणे नियुक्तो भर्तृदारको वसुमित्र इति तदाप्रभृति तस्यायुर्निमित्तमष्टादशसुवर्णपरिमाणं दक्षिणां देवी दक्षिणीयैः परिग्राहयति । ( क )

उद्यान०—युज्यते । अथ कुत्र देवी । किं वानुतिष्ठति । ( ख )

सार०—मङ्गलगृह आसनस्था भूत्वा विदर्भविषयाद्भ्रात्रा वीरसेनेन प्रेषितं लेखकरैर्वाच्यमानं लेखं शृणोति । ( ग )

उद्यान०—कः पुनर्विदर्भराजवृत्तान्तः । ( घ )

सार०—वशीकृतः किल वीरसेनप्रमुखैर्भर्तुर्विजयदण्डैर्विदर्भनाथः । मोचितश्चास्य दायादो माधवसेनः । दूतश्च तेन महासाराणि रत्नवाहनानि शिल्पकारिकाभूयिष्ठं परिजनं चोपायनीकृत्य भर्तुः सकाशं प्रेषितः श्वः किल भर्तारं पश्यतीति । ( ङ )

उद्यान०—गच्छ । अनुतिष्ठात्मनो नियोगम् । अहमपि देवीं प्रेक्षिष्ये । ( इति निष्क्रान्तौ । ) ( च )

### प्रवेशकः ।

( ततः प्रविशति प्रतीहारी । )

( क ) जदप्पहुदि सुदं सेणावइणा जण्णतुरंगरक्खणे णिउत्तो भट्टिदारओ वसुमित्तोत्ति तदप्पहुदि तस्स आऊसणिमित्तं अट्टादससुवण्णपरिमाणं दक्खिणं देवी दक्खिणीएहिं परिग्राहेदि ! ( ख ) जुज्जइ । अहं कहिं देवी । किं वा अणुचिच्छदि । ( ग ) मङ्गलघरे आसणत्था भविअ विजब्भविसआदो भादुणा वीरसेणेण पेसिदं लेहंकरेहिं वाइअमाणं लेहं सुणादि । ( घ ) को उण विदब्भराअवुत्तन्तो । ( ङ ) वसीकिदो किल वीरसेणप्पमुहेहिं भत्तुणो विजअदण्डेहिं विदब्भणाहो । मोइदो अं से दाआदो माहवसेणो । दूदो अ तेण महासाराणि रत्नवाहणाणि सिर्पआरिआभूइं परिअणं अ उवाअणीकरिअ भट्टिणो सआसं पेसिदो सुवो किल भट्टारं देक्खिस्सादिति । ( च ) गच्छ । अणुचिच्छ अत्तणो णिओअं । अहं वि देवीं पेक्खिस्सं ।

श्रुतं देव्या इति शेषः । भर्तृदारकः राजपुत्रः । आयुर्निमित्तमायुषो वृद्धचर्यम् । अष्टादश सुवर्णाः स्वर्णकर्षाः परिमाणं यस्यास्ताम् । 'सुवर्णां ना स्वर्णकर्षं' इति विश्वः । दक्षिणीयो दक्षिणार्हः । 'कडङ्करदक्षिणाच्छ च' इति छप्रत्ययः । [ विजयन्ते शत्रूनि विजयाः । एरच् इत्यच् । विजयाश्च ते दण्डाः सैन्यानि च तैः । 'दण्डः सैन्ये दमे यमे ।' इति हैमः । मोचितो बन्धादित्यर्थः । महान्सारो येषां तानि महासाराणि महार्थाणि । यद्वा महान्ति च तानि साराणि श्रेष्ठानि च तानि । ] ततः प्रविशतीत्यादि ।

१ जदप्पहुदि सेनापदी ( ०पतिः ) वसुमित्रो नद०. २ आऊसो णि०. ३ णिऊसदसु०. ४ लिपिअरैः, ०अरेहिं. ५ ०वुत्तन्तो सुणिअदि ( श्रूयते ). ६ किल. ७ रअणाणि ८ सिप्पिदारिआ. ९ देवीए सआसं गच्छहिं । तुमं वि अत्तणो णिओअं अणुचिच्छ.

प्रतीहारी—आज्ञप्तास्म्यशोकसत्कारव्यापृतया देव्या । विज्ञापय आर्यपुत्रम् । इच्छाम्यार्यपुत्रेण सहाशोकवृक्षस्य प्रसूनलक्ष्मीं प्रत्यक्षीकर्तुमिति । तद्यावद्धर्मासनगतं देवं प्रतिपालयामि । ( इति परिक्रामति । ) ( क )

( नेपथ्ये वैतालिकौ । )

प्रथमः—दिष्ट्याः दण्डेनारिशिरःसु वर्तते देवः ।

परभृतकलव्याहारेषु त्वमात्तरतिर्मधुं

नयसि विदिशातीरोद्यानेष्वनङ्ग इवाङ्गवान् ।

विजयकारिणामालानत्वं गतैः प्रबलस्य ते

वरद वरदारोधोवृक्षैः सहावनतो रिपुः ॥ १ ॥

द्वितीयः—

विरचितपदं वीरभीत्यासुरोपम सूरिभि-

श्चरितमुभयोर्मध्येकृत्य स्थितं कथकैशिकान् ।

( क ) आणत्तहि अंसोअसक्कारवावुदाए देवीए । विण्णावेहि अज्जउत्तं । इच्छहि अज्जउत्तेण सह असोअरक्खस्स पसूनलच्छि पच्चक्खीकाहुंति । ता जाव धम्मासणगदं देवं पडिवाल्लेमि ।

[ अशोकस्य सत्कारः संमानकरणं तत्र व्यापृतया । प्रसूनलक्ष्मीं पुष्पशोभाम् । धर्मासनगतं न्यायासनस्थितम् । वैतालिकौ राज्ञः कालादेः बोधकरौ वन्दिविशेषौ । दण्डेन शासनेन ॥ ] परभृतेत्यादि । [ हे वरद अभीष्टद । अङ्गवान् शरीरवान् अनङ्ग मदन इव परभृतानां कोकिलानां कलेषु मधुरेषु व्याहारेषु स्तेषु आत्ता कृता रतिः प्रीतियेन स आत्तरतिः त्वम् । राजपक्षे परभृतानां सेवकानाम् । वन्दिनामित्यर्थः । व्याहारेषु स्तुतिषु इत्यपि योज्यम् । विदिशा नाम नदी तस्याः तीरयोर्यानि उद्यानानि उपवनानि तेषु मधुं वसन्तं नयसि । यद्वा अङ्गवान् प्रशस्तशरीरवान् त्वम् । अनङ्गः काम इव । आत्ता गृहीता रतिः संतोषः तन्नाम्नी पत्नी च येन सः । विदिशातीरोद्यानेषु परभृतानां कोकिलानां वन्दिनां च कलव्याहारेषु मधुं वसन्तं माधुर्यं च नयसि । परभृतेति उद्यानविशेषणं वा । किं च प्रबलस्य ते तव विजयकारिणां विजयहास्तिनां आलानत्वं बन्धनस्तम्भत्वं गतैः । आलानांकैरुपोढबलस्येति पाठे उपोढबलस्य उपोढं वृद्धिं गतं बलं सामर्थ्यं यस्य तस्य प्रकृष्टसामर्थ्यस्य ते आलानमङ्कः चिह्नं येषां तैः । आलानांकैर्वन्धनशंखलचिह्नितैः इत्यर्थः । 'आलानं बन्धस्तम्भेऽथ शंखले' इत्यमरः । वरदारोधोवृक्षैः वरदा नाम विदर्भदेशस्था काचिन्नदी तस्या रोधसि स्थिता वृक्षा रोधोवृक्षास्तैस्तीरस्थतरुभिः सह रिपुः वैदर्भः अवनतः नम्रतां गतः । उत्तरार्धे सहोक्तिरलंकारः । हरिणी वृत्तम् ॥ १ ॥ ] विरचितेत्यादि । [ हे सुरोपम देवतुल्य । परिधगुग्भिः

१ दण्डेनैव, दण्डैरेव रिपुशि०. २ ०मालानांकैरुपोढबलस्य. ३ एनन्नास्ति क्वचित्. ४ ०वत्सलाए. ५ ०रुक्खवपसु०. ६ कुसुम.



तव हतवतो दण्डानीकैर्विदर्भपतेः श्रियं

परिघगुरुभिर्दोभिः शौरैः प्रसह्य च रुक्मिणीम् ॥ २ ॥

प्रतीहारी—एष जयशब्दसूचितप्रस्थानो भर्तेत एवागच्छति ।

अहमपि तावदस्य प्रमुखार्तिकचिदपसृत्यैतन्मुखालिन्दतोरणं समाश्रिता  
भवामि । ( इत्येकान्ते स्थिता । )

( क )

( ततः प्रविशति सवयस्यो राजा । )

राजा—

कान्तां विचिन्त्य सुलभेतरसंप्रयोगां

श्रुत्वा विदर्भपतिमानमितं बलैश्च ।

धाराभिरातप इवाभिहतं सरोजं

दुःखायते च हृदयं सुखमश्नुते च ॥ ३ ॥

( क ) एसो जअसद्सूददप्पत्थाणो भग्ना इदो एव आअच्छदि । अहं वि दाव  
इमस्स पमुहादो किंवि ओसरिअं एदं मुहालिन्दतोरणं समस्सिदा होमि ।

परिघास्रवद् दृष्टैः अर्गलादीर्घैरिति वा । प्रसह्य हठात् रुक्मिणीं हतवतः शौरैः । शूर-  
स्य गोत्रापत्यं पुमान् शौरिः कृष्णः तस्य । दण्डानीकैः शासकसेनाभिः विदर्भपतेः  
श्रियं प्रसह्य बलात् हतवतः तव च । उभयोः चरितं सूरिभिः कविभिः वीरश्रीत्या  
शूरश्रीत्या विरचितानि पदानि शब्दाः यत्र तथाभूतं सत् । ] कथकैशिकान् विदर्भदे-  
शान् मध्येकृत्य । आक्रम्येत्यर्थः । ' मध्ये पदे निवचने च ' इति गतिसंज्ञायां ' कुगति  
प्रादयः ' इति समासः । समासानन्तरं ' समासेऽनपूर्वे क्तो ल्यप् ' इति ल्यबादेशः ।  
[ " अत्र गुणोत्कृष्टेन विष्णुना राज्ञः समीकरणात्तुल्ययोगितालंकारः । तदुक्तं—' गुणोत्कृष्टैः  
समीकृत्य क्तोऽन्या तुल्ययोगिता । ' इति रत्नाकरदर्पणकारादीनां मते तु अत्र प्रकृता-  
प्रकृतयोः समस्तत्वाच्चायमलंकारः । तैरिह व्यस्तयोरेव प्रकृताप्रकृतयोः प्रयोजकता-  
स्वीकारात् । अतस्तेषां मते दीपकमेवेदम् । तदुक्तं—प्रकृतानां चेतरेषामौपम्यं गम्यते  
यदि । समानधर्मसम्बन्धात् दीपकम् " इति ' इति अ० रा० । हरिणी वृत्तम् ॥ २ ॥

जय इति शब्दो जयशब्दः तेन सूचितं प्रस्थानं यस्य सः । मुखे स्थितमलिन्दं मुखा-  
लिन्दं तस्य तोरणम् । कान्तां विचिन्त्येत्यादि । [ कान्तां मालविकां ] सुल-  
भेतरसंप्रयोगां [ सुलभादितरो दुर्घट इत्यर्थः संप्रयोगः प्राप्स्युपायो यस्याः ताम् । ]  
दुर्लभसमागमाम् । [ विचिन्त्य विदर्भपतिं मम बलैः सैन्यैः आनमितं वशीकृतं च श्रुत्वा ।  
आतपे सूर्यप्रकाशे स्थितं धाराभिः वृष्टिपतैः अभिहतं ताडितं च सरोजमिव  
मम हृदयम् । एकस्य विषादहेतुत्वात् ] दुःखायते । ' सुखादिभ्यः  
कर्त्तव्येदनायाम् ' इति क्यङ् । ] अपरस्य हर्षहेतुत्वात् सुखमश्नुते अनुभवति च ।  
उपमासंकीर्णः यथासंख्यमलंकारः । वसन्ततिलका वृत्तम् ] ॥ ३ ॥

१ विष्णोः, २ प्रविश्य सवयस्यः, ३ मम मनः ४ हालोआदो ( आलोकात् )  
५ परिअ स्वमान्तरिदा होमि.

विदूषकः—यथाहं पश्यामि तथैकान्तसुखितो भवान्भविष्यति । ( क )

राजा—कथमिव ।

विदूषकः—अद्य किल देव्या पण्डितकौशिकी भणिता । भगवति  
यत्त्वं प्रसाधनगर्वं वहसि तद्दर्शय मालविकायाः शरीरे वैदर्भं विवाहनेप-  
थ्यमिति । तथा च सविशेषालंकृता मालविका । तत्रभवती कदाचित्पूर-  
येद्भवतोऽपि मनोरथम् ।

( ख )

राजा—सखे मदपेक्षानुवृत्त्या निवृत्तेर्ष्याया धारिण्याः पूर्वचरितैः  
संभाव्यते एतत् ।

प्रतीहारी—( उपगम्य । ) जयतु भर्ता । देवी विज्ञापयति । तपनी-  
याशोकस्य कुसुमसौभाग्यदर्शनेन ममारम्भः सफलः क्रियतामिति । ( ग )

राजा—ननु तत्रैव देवी ।

प्रतीहारी—अथ किम् । यथार्हसंमानसुखितमन्तःपुरं विसृज्य  
मालविकापुरोगेणात्मनः परिजनेन सह देवं प्रतिपालयति । ( घ )

( क ) जह अहं पेक्खामि तह ऐकन्तसुहिदो भवं हविस्सदि । ( ख ) अज्ज किल  
देवीए पण्डितकोसिकी भणिदा । भअवदि जं तुमं पसाहणंभवं वहसि तं दंसेहि माल-  
विआए सरीरे वैदर्भं विवाहणेवच्छंति । तीए अं सविसेसालंकिदा मालविआ । तत्त-  
होदी कदावि पूरेइ भवदोविमणोरहं । ( ग ) जेदुं भग्ना । देवी विष्णावेदि । तवणीआसोअस्स  
कुसुमसोहं गदंसणेण सह आरम्भो सफलो करीअदुत्ति । ( घ ) अहं इं । जहारहसंमौण-  
सुहिअं अन्तेउरं विसज्जिअ मालविआपुरोएण अत्तणो परिअणेण सह देवं पडिवालेदि ।

अत्र मालविकारूपबीजानुसंधानात्संधिर्नाम निर्वहणसंध्यङ्गमुक्तं भवति । [ एकान्त-  
मत्यन्तं सुखमस्य संजातमिति सुखितः । ] कथमिवेति प्रश्ने । अत्र कार्योन्वेषणाद्विरो-  
धो नाम संध्यङ्गमुक्तं भवति । [ प्रसाधनगर्वमहमेव प्रसाधिका अलंकारत्रयैवैरूपम् ।  
वैदर्भं विदर्भदेशीयम् । विदर्भदेशीयानां प्रसाधनविधौ प्रसिद्धत्वात् । विवाहसंबन्धि  
नेपथ्यमलंकरणम् । तत्रभवती धारिणीत्यर्थः । ] अत्र कार्योपदर्शनात्पूर्वभावो नाम  
संध्यङ्गमुक्तं भवति । [ मदपेक्षानुवृत्त्या मदिच्छानुकूलवर्तनेन । निवृत्ता ईर्ष्या यस्याः  
तस्याः । यथार्हश्वासौ संमानश्च तेन सुखितम् । मालविका पुरोगा अप्रेसरी यस्य तेन ।

१ मदपेक्षानुवृत्त्याप्यनया धारिण्यापूर्वी०; मदपेक्षामनुवृत्त्य-प्राप्य. २ एवैतत्. ३ तिष्ठति.  
४ देखामि. ५ सव्वहा ए० ६ देवीए एवञ्च धारिणीए. ७ णउणं ( नैपुण्यं ). ८ तत्तमो-  
दीए भा०. ९ नास्स्येतन्कचित्. १० तदो ताए. ११ वि. १२ जेदु जेदु. १३ ०सोहा ( शोभा ).  
कुसुमोगमसिरि अज्जउत्तेण सह पक्खखीकादुं इच्छामिन्ति. १४ सफलीक. १५ ०संभाणण.  
यथाहं संपान्य सर्वं. १६ उरजणं. १७ पण्डितकोसिकीए समं.

राजा—(सहर्षं विदूषकं विलोक्य ।) जयसेने गच्छाग्रतः ।

प्रतीहारी—इत इतो देवः । (सर्वे परिक्रामन्ति ।) (क)

विदूषकः—(विलोक्य ।) भो वयस्य किञ्चित्परिवृत्तयौवन इव वसन्त प्रमदवने लक्ष्यते । (ख)

राजा—यथाह भवान् ।

अग्रे विकीर्णकुरबकफलजालकं भिद्यमानसहकारम् ।

परिणामाभिमुखमृतोरुत्सुकयति यौवनं चेतः ॥ ४ ॥

विदूषकः—(परिक्रम्य) भो अयं स दत्तनेपथ्य इव कुसुमस्त-  
बकैस्तपनीयाशोकः । अवलोकयतु भवान् । (ग)

राजा—स्थाने खल्वयं प्रसवमन्थरोऽभूत् । यदिदानीमनन्यसा-  
धारणी शोभामुद्रहति । पश्य ।

सर्वाशोकतरूणां प्रथमं सूचितवसन्तविभवानाम् ।

निर्वृत्तदोहदोऽस्मिन्संक्रान्तानीव कुसुमानि ॥ ५ ॥

विदूषकः—भोः विस्रब्धो भव । अस्मासु संनिहितेष्वपि धारिणी  
पार्श्वपरिवर्तिनीं मालविकामनुमन्यते । (घ)

(क) ईदो इदो देवो । (ख) भो वअस्स किञ्चिं परिवृत्तजोव्वणो विअ वसन्तो पमदवणे लक्खीअदि । (ग) भो अअं सो दिण्णणेवच्छो विअ कुसुम-  
त्थवएहिं तवणीआओओ । ओलोअडु भवं । (घ) भो विसदो होहि । अब्बेसु  
संणिहिदेषु वि धारिणी पासपरिवट्टिणीं मालविअं अणुण्णेदि ।

परिवृत्तं गतं यौवनं तारुण्यं यस्य स तथोक्तः ।] अग्रे विकीर्णेत्यादि ।  
[अग्रे पुरतः । विकीर्णानि कुरबकाणि कुरष्टकपुष्पाणि यत्र तत् विकीर्णकुरबकं च  
फलजालकेन भिद्यमानाः भिन्ना दृश्यमानाः सहकारा यत्र तच्च तथोक्तम् । यद्वा विकी-  
र्णानां कुरबकाणां फलजालकेन भिद्यमानाः सहकारा यत्र तच्च तथोक्तम् । परिणामस्य  
अभिमुखं समाप्तमध्यावस्थं ऋतोः यौवनं चेतः उत्सुकयति सौत्कण्ठं करोति । आर्या  
वृत्तम् ॥ ४ ॥ दत्तनेपथ्यः कृतभूषणः । प्रसवमन्थरः प्रसवे पुष्पधारणे मन्थरः अलसः ।]  
सर्वाशोकेत्यादि । [प्रथमं वसन्तावतारारम्भे सूचितः ज्ञापितः वसन्तस्य विभवः  
पुष्पादिसंपत्तयैः तेषाम् । सर्वे च ते अशोकतरवस्तेषां कुसुमानि । निर्वृत्तः दोहदः  
नारीपादाघातरूपः यस्य स निर्वृत्तदोहदः तस्मिन् अस्मिन् पुरो दृश्यमाने तपनीयाशोके  
संक्रान्तानि इव । अस्य कुसुमातिशये सर्वेषां पुष्पाणामेकत्र समावेशकल्पनया क्रियो-  
त्प्रेक्षालंकारः । आर्याजातिः ॥ ५ ॥ विश्रब्धः मालविकाप्राप्तिविषये विश्वस्तः ।  
संनिहितेषु समीपस्थेषु । पार्श्वपरिवर्तिनीं तस्याः पार्श्वे अवस्थानमित्यर्थः ।]

१ यथावृत्तं भवानाह् । २ ० विभि०, विमज्ज०, कहीम०, ३ ० लतानां, ४ मुकुलानि,  
५ एदु, एदु, ६ किंवि, ७ अहो, ८ तह । भो, ९ उवगतेह, १० अणुणेदि.

राजा—(सहर्षम् ।) सखे पश्य ।

मामियमभ्युत्तिष्ठति देवी विनयादुपस्थिता प्रियया ।

विस्मृतहस्तकमलया नरेन्द्रलक्ष्म्या वसुमतीव ॥ ६ ॥

(ततः प्रविशति धारिणी परिव्राजिका मालविका विभवतश्च परिवारः ।)

मालविका—(आत्मगतम् ।) जानामि निमित्तं कौतुकालंकारस्य ।

तथापि तिसिनीपत्रगतमिव सलिलं वेपते मे हृदयम् । अपि च दक्षिणे-  
तरदपि मे नयनं बहुशः स्फुरति । (क)

विदू०—भो वयस्य विवाहनेपथ्येन सविशेषं खलु शोभते  
अत्रभवती मालविका । (ख)

राजा—पश्याम्येनाम् । यैषा

अनातिलम्बिदुकूलनिवासिनी बहुभिराभरणैः प्रतिभाति मे ।

उदुगणैरुदयोन्मुखचन्द्रिका गतहिमैरिव चैत्रविभावरी ॥ ७ ॥

देवी—(उपेत्य ।) जयत्वार्थपुत्रः । (ग)

(क) जागामि णिमित्तं कोहुंआलंकारस्य । तह वि तिसिणीपत्तगदं विअ सलिलं  
वेवदि मे हिअअं । अवि अ दक्खिणेतरं वि मे नयणं बहुशो स्फुरदि । (ख) भो वअस्स  
विवाहणेवच्छेण सविशेषं खु सोहदि अत्तहोदि मालविआ । (ग) जेहु अणुउत्तो ।

मामियमित्यादि । [इयं देवी धारिणी प्रियया मालविकया विनयात्स्विनयमुप-  
स्थिताऽनुवर्तमाना । अनूत्थिता इति पाठे देवीमुत्थितामनूत्थितेत्यर्थः । विस्मृतं  
हस्ते वर्तमानं कमलं यया तथा विस्मृतहस्तकमलया नरेन्द्रलक्ष्म्या राजलक्ष्म्या  
उपस्थिता वसुमती भूदेवी इव मामभ्युत्तिष्ठति अभ्युत्थायेन संभावयति । विस्मृतह-  
स्तकमलयेति पाठे विस्मृतं हस्त एव कमलं यस्याः । पक्षे विस्मृतं हस्तवर्ति कमलं  
वस्या इति योज्यम् । नरेन्द्रलक्ष्म्येत्युपमानेन मालविकाया आभ्यातिशयो ध्वनितः ।  
वसुमतीवेति धारिण्याः क्षमाशीलता सूचिता । उपमालंकारः । आर्याजातिः ॥ ६ ॥  
कौतुकं विधाहोत्सवस्तस्संबन्धी अलंकारो नेपथ्यविधानं तस्य । तिसिन्याः कमलिन्याः  
पत्रगतं पत्रस्थितम् । दक्षिणादितरत् दक्षिणतरत् वाममित्यर्थः । वामनयनस्फुरणे-  
नेष्टलामः सूचितः ।] अनातिलम्बित्यादि । [नातिलम्बते इत्यनातिलम्बि यद्  
दुकूलं क्षौमं तन्निवस्ते परिधत्ते इति निवासिनी । इयं मालविका बहुभिः आभरणैः  
युक्ता मे प्रतिभाति । केवेत्याह । गतमपस्वतं हिमं कान्तिप्रतिबन्धकं तुहिनं येषां  
तैः उदुगणैः नक्षत्रसमूहैः युक्ता । उदयोन्मुखी आसन्नोदयेत्यर्थः । चन्द्रिका यस्यां  
तथाभूता चैत्रविभावरी चैत्रान्निः इव । उपमालंकारः । द्रुतविलम्बितं वृत्तम् ॥ ७ ॥

१ ० अनुत्थिता, वचनादनुत्थिता. २ विरलुत. ३ देवी. ४ पश्याम्याभरणालंकारामेनाम्.  
५ लक्ष्मि. ६ ० कौमुदी. ७ हत. ८ उपस्वत्. ९ मह कौमु०. १० ० पुक्खरपत्तगभगअसलिलं,  
पुक्खरपत्तगअं. ११ णअणं पप्फु०. १२ भो असंदिहं वेवाहिअ.

विदूषकः—वर्धतां भवती । ( क )

परित्राजिका—विजयतां देवः ।

राजा—भगवति अभिवादये ।

परित्राजिका—अभिप्रेतसिद्धिरस्तु ।

देवी—( सस्मितम् । ) आर्यपुत्र एष तेऽस्माभिस्तस्मिन्जनसहाय-  
स्याशोकः संकेतगृहं कल्पितः । ( ख )

विदूषकः—भोः आराधितोऽसि । ( ग )

राजा—( सत्रीडमशोकमभितः परिक्रामति । )

नाथं देव्या भाजनत्वं न नेयः सत्काराणामीदृशानामशोकः ।

यः सावज्ञो माधवश्रीनियोगे पुष्पैः शंसत्यादरं त्वत्प्रयत्ने ॥ ८ ॥

विदूषकः—भो विस्वब्धो भूत्वा त्वं यौवनवतीमिमां पश्य । ( घ )

देवी—काम् । ( ङ )

विदूषकः—भवति तपनीयाशोकस्य कुसुमशोभाम् । ( च )

( सर्वं उपविशन्ति । )

राजा—( मालविकां विलोक्य । आत्मगतम् । ) कष्टः खलु संनिधि-  
वियोगः ।

( क ) वड्डु भोदी । ( ख ) अज्जउत्त एस ते अहोहिं तरणीजणसहाअस्स असोओ संकेदधैरो कप्पिदो । ( ग ) भो आराहिओसि । ( घ ) भो वीसद्धो भविअ तुमं जोव्वणवदिं इमं पेक्ख । ( ङ ) कं । ( च ) भोदि तवणीआसोअस्स कुसुमसोहम् ।

तरणीजनः सहायः सहचरः यस्य तस्य तव । संकेतगृहं रतिसंकेतस्थानम् । त्वामत्र प्रियजनेन संगमायितुमिच्छाम इति ध्वनितोर्थः । त्रीडया त्रीडेन वा सहितं यथा तथा सत्रीडं सलज्जम् । अशोकमिति 'अभितः परित' इत्यादिना द्वितीया । ] नाथं देव्या इत्यादि । [ अयमशोकः देव्या ईदृशानां सत्काराणां संकेतकरणरूपसमानानां भाजनत्वं पात्रतां न नेय इति न । अपि तु नेय एव । द्वौ नचौ प्रकृतार्थदार्ढ्यं गमयतः । यः अशोकः माधवश्रिया वसन्तलक्ष्म्या नियोगे कुसुमधारणरूपे सावज्ञः कृताक्रमाननः सन् त्वत्प्रयत्ने दोहदपूरणरूपे पुष्पैः पुष्पसमुद्भवा आदरं शंसति । त्वत्प्रयत्ने दर्शितादरस्यास्य त्वया संमानकरणमत्यन्त-मुचितमेवेति भावः । अत्र पूर्वार्थे उत्तरार्थस्य हेतुत्वात्काव्यलिङ्गमलंकारः । शालिनी वृत्तम् ॥ ८ ॥ इमां मालविकामिति विदूषकस्याभिप्रेतोर्थः । संनिधिवियोगः

१ यत्प्रयत्ने. २ वियोगो ममाद्यः कष्टं खलु ममाद्य संनिहितस्यापि विप्रयोगः ।  
३ धरअं, गेहको.

अहं रथाङ्गनामेव प्रिया सहचरीव मे ।  
अननुज्ञातसंपर्का धारिणी रजनीव नौ ॥ ९ ॥

( प्रविश्य । )

कञ्चुकी—विजयतां देवः । देव अमात्यो विज्ञापयति । तस्मिन् विदर्भविषयोपायने द्वे शिल्पकारिके मार्गपरिश्रमादल्लघुशरीरे इति पूर्वं न प्रवेशिते । संप्रति देवोपस्थानयोग्ये संवृत्ते । तदाज्ञां देवो दातुमर्हतीति ।

राजा—प्रवेशय ते ।

कञ्चुकी—यदाज्ञापयति देवः । ( इति निष्कम्य ताभ्यां सह पुनः प्रविश्य । ) इत इतो भवत्यौ ।

प्रथमा—( जनान्तिकम् । ) सखि मदनिके अपूर्वमपीदं राजकुलं प्रविशन्त्याः प्रसीदति मे हृदयम् । ( क )

द्वितीया—ज्योत्स्निके ममाप्येवमेव । अस्ति खलु लोक-  
प्रवादः आगामि सुखं दुःखं वा हृदयसमवस्था कथयतीति । ( ख )

प्रथमा—स सत्य इदानीं भवतु । ( ग )

कञ्चुकी—एष देव्या सह देवस्तिष्ठति । उपसर्पतां भवत्यौ ।

( उभे उपसर्पतः । )

( मालविका परित्राजिका च चेष्ट्यौ दृष्ट्वा परस्परमवलोकयतः । )

( क ) हला मर्दाणिए अपुव्वंवि इमं राअउलं पविसन्तीए पसीददि मे हिअं ।  
( ख ) 'जोसिणीए महवि एव्वं एव । अत्थि खु लोअण्णवादो आआमि सहं दुक्खं वा हिअअसमवत्था कहेदिति । ( ग ) सो सच्चो दौणिं होदु ।

संनिधौ सामीप्ये वियोगः । ] अहं रथाङ्गन्यादि । [ अहं रथाङ्गस्य चक्रस्य नाम यस्य स रथाङ्गनामा चक्रवाक इव । मे प्रिया मालविका सहचरी चक्रवाकी इव । नौ आवयोः अननुज्ञातसंपर्का अननुज्ञातः अननुमतः संपर्कः संगमो यथा सा धारिणी रजनीव । उपमालंकारः । सा च पूर्वार्धे सामान्यधर्मानुपादानात् लुप्ता । उत्तरार्धे पूर्णा । पथ्यावक्त्रं वृत्तम् ॥ ९ ॥ विदर्भविषयाद्विदर्भदेशादागते उपा-  
यने । अल्लु अस्तुन्दरं जडं वा शरीरं ययोस्ते । देवोपस्थानयोग्ये देवस्य राज्ञस्तव

१. ततः प्रविशति कञ्चुकी. २ कञ्चुकेयः. ३ जयतु जयतु. ४ विदर्भराजोपायने.  
५ अल्लुशरीरे. ६ इति कृत्वा. ७ स्थानि. ८ रअणिए. ९ अन्वन्तरादे अप्पा.  
१० हंजे जो. ११ लोअवादे. १२ दार्णिं णो.



उभे—( प्रणिपत्य । ) जयतु भर्ता । जयतु भट्टिनी । ( क )

( राजाज्ञया उभे उपविष्टे । )

राजा—कस्यां कलायामाभिविनीते भवत्यौ ।

उभे—भर्तः संगीतेऽभ्यन्तरे स्त्रः । ( ख )

राजा—देवि गृह्यतामनयोरन्यतरा ।

देवी—मालविके इतः पश्य । कतरा ते संगीतसहकारिणी रोचते । ( ग )

उभे—( मालविकां दृष्ट्वा । ) अहो भर्तृदारिका । ( प्रणम्य । ) जयतु

जयतु भर्तृदारिका । ( इति तथा सह बाष्पं विसृजतः ) ( घ )

( सर्वे सविस्मयमवलोकयन्ति । )

राजा—के भवत्यौ । का वेयम् ।

उभे—देव इयमस्माकं भर्तृदारिका । ( ङ )

राजा—कथमिव ।

उभे—शृणोतु भर्ता । यः स भर्ता विजयदण्डैर्विदर्भनाथं वशी-  
कृत्य बन्धनान्मोचितः कुमारो माधवसेनो नाम तस्येयं कनीयसी भ-  
गिनी मालविका नाम । ( च )

देवी—कथं राजदारिकेयम् । चन्दनं खलु मया पादुकापरिभोगेण  
दूषितम् । ( छ )

( क ) जेदु भट्टा । जेदु भट्टिणी । ( ख ) भट्टा संगीदे अर्भन्तरेण । ( ग )  
मालविए इदो पेक्ख । कतरा ते संगीदेसहआरिणी रुचदि । ( घ ) अहो भट्टिदा-  
रिआ । जेदु जेदु भट्टिदारिआ । ( ङ ) देव इअं अह्माणं भट्टिदारिआ । ( च )  
सुणादु भट्टा । जो सो भट्टिणी विजअदण्डेहि विदब्भणाहं वसीकरिअ बन्धणादो  
मोइओ कुमारो माहवसेणो णाम तस्स इअं कणीअसी भट्टिणी मालविआ णाम ।  
( छ ) केहं राअदारिआ इअं । चन्दणं खु मए पादुआपरिभोएणै दूसिदं ।

उपस्थाने सेवायां योग्ये । हृदयसमवस्था हृदयस्य दशा । सत्यो भवतु  
सुखप्राप्तयेत्यर्थः । अभिविनीते शिक्षिते । अभ्यन्तरे लब्धशिक्षे । निपुणे इत्यर्थः ।  
विजयदण्डैर्जायिनीभिः सेनाभिः । कनीयसी । 'युवाल्पयोः कनन्यतरस्याम्'  
इति युवशब्दस्य कनादेशः । ईयसुन उगित्वात् डीप् । पादुकापरिभोगेण उपानह-  
मिवोपयुज्येत्यर्थः । यथा सुरभिचन्दनस्य पादुकात्वेनोपयोगोऽत्यन्तं गह्वस्तथा अस्या

१ राजनिर्देशात्. २ ० अभियोगो भवत्योः. ३ प्रणिपत्य. ४ विकिरतः. ५ वा भवत्यो  
का चयम्. ६ अस्मात्परं-राजा । स्वागतम् । इतो निधीतम् । इत्यधिकं कञ्चित्.  
७ अभिविणीदे. ८ देकख. ९ ० सहाइणी. १० भट्टा एसा. ११ भट्टिणी. १२ अहो.  
१३ पादुओवओएण ( ० कोपयोगेन ).

राजा—अथात्रभवती कथमित्थंभूता ।

मालवि०—( निःश्वस्य । आत्मगतम् । ) विधिनियोगेन । ( क )

द्वितीया—शृणोतु भर्ता । दायादवशंगतेऽस्माकं भर्तृदारके माध-  
वसेने तस्यामात्येन आर्यसुमतिना अस्मादृशं परिजनमुज्जित्वा  
गूढमपनीतैषा । ( ख )

राजा—श्रुतपूर्वं मयैतत् । ततस्ततः ।

द्वितीया—एतावदेव । अतः परं न जानीमः । ( ग )

परित्राजिका—अतः परमहं मन्दभोग्या कथयिष्यामि ।

उभे—भर्तृदारिके आर्यकौशिक्या इव स्वरसंयोगः । ( घ )

माल०—ननु सैव । ( ङ )

उभे—यतिवेषधारिण्यार्थकौशिकी दुःखेन विभाव्यते । भगवति  
वन्दावहे । ( च )

परित्राजिका—स्वस्ति भवतीभ्याम् ।

राजा—कथमाप्तवर्गोऽयं भगवत्यौः ।

परित्राजिका—एवमेतत् ।

विदू०—तेन हि कथयतु भगवत्यत्रभवत्या वृत्तान्तावशेषम् । ( छ )

परित्राजिका—( सवैकव्यम् । ) श्रूयतां तावत् । माधवसेनस-  
चिवं सुमतिं ममाग्रजमवगच्छ ।

( क ) विहिणिओएण । ( ख ) सुणादु भट्टा । दाआदवसंगदे अह्माणं भट्टिदारए  
माहवसेणे तस्स अमच्चेण अज्जसुमदिणा अह्मारिसं परिअणं उज्जिअ गूढं अवनणीदा  
एसा । ( ग ) एत्तिअं एव अदो वरं ण आणीमो । ( घ ) भट्टिदारिए अज्जकोसिईए  
विअ सरसंजोओ । ( ङ ) णं सा एव्व । ( च ) जदिवेसधारिणी अज्जकोसिई  
दुक्खेण विभावीअदि । भअवदि वन्दामो । ( छ ) तेण हि केहुं भअवदी  
अत्तहोदीए उत्तन्तावसेसं ।

अपि परिचारिकासु नियोजनमिति भावः । इत्थंभूता एतामवस्थां गता । अस्मादृशं  
दासीरूपम् । उज्जित्वा त्यक्त्वा । गूढमप्रकाशम् । स्वरसंयोगः स्वरसंघटना । तस्या  
इव अस्याः स्वर आभातीत्यर्थः । दुःखेन असौकर्येण । विभाव्यते अभिज्ञायते ।

१ ० एतावत्. २ ० भागिनी. ३ भवत्याः. ४ विहिणीणि०. ५ आणीदा. ६ भट्टा;  
भट्टा एत्तिअं जानीमो न अदो परम्. ७ ० जोओ सुणीआदि. ८ णमो दे. ९ केहुं दाणिं.  
१० उत्तान्तसेसं, उत्तान्तं दाव असेसम्.

राजा—उपलब्धम् । ततस्ततः ।

परि०—स इमां तथागतभ्रातृकां मया सार्धमपवाह्य भवत्संबन्धा-  
पेक्षया पथिकसार्धं विदिशागामिनमनुप्रविष्टः ।

राजा—ततस्ततः ।

परि०—स चाटव्यन्ते निविष्टो गताध्वा वणिग्जनो विश्रमितुम् ।

राजा—ततस्ततः ।

परित्राजिका—ततः

तूणीरपट्टपरिणद्धभुजान्तराल-

मार्कर्णलम्बिशिखिपिच्छकलापधारि ।

कोदण्डपाणिं निनदत्प्रतिरोधकाना-

मापातदुष्प्रसहमाविरभूदनीकम् ॥ १० ॥

( मालविका भयं रूपयति । )

विदू०—भवति मा बिभेहि । अतिक्रान्तं खलु भगवती  
कथयति । ( क )

राजा—ततस्ततः ।

परि०—ततो मुहूर्तं बद्धयुद्धास्ते पराङ्मुखीकृताः सार्धवाहयो-  
द्धारस्तस्करैः ।

( क ) भोदि मा भयाहि । अदिक्कंतं खु भअर्वदी कहेदि ।

तथागतभ्रातृकां तथागतो बन्धनं प्राप्तो भ्राता यस्यास्ताम् । अपवाह्य अपनीय ।  
भवत्संबन्धापेक्षया भवता यः संबन्धो वैवाहिकस्तदपेक्षया तमुद्दिश्य । पथिकसा-  
र्थमध्वगसमूहम् । विदिशा अग्निमित्रस्य राजधानी तां गच्छतीति गामी तम् ।  
गताध्वा गतः आक्रान्तः अध्वा मार्गो येन सः । तूणीरपट्टेत्यादि । तूणी-  
रानां शरधीनां पट्टैर्बन्धनवध्रीभिः परिणद्धानि विशालतां गतानि भुजान्तरालानि  
भुजमध्यभागा यस्य । आकर्णं कर्णौ मर्यादीकृत्य लम्बते इति लम्बी शिखिपिच्छानां  
कलापस्तस्य धरतीति धारि । कोदण्डानि धनुषि पाणिषु यस्य तत्कोदण्डपाणि ।  
निनदत् शब्दायमानम् । आपाते प्रथमाभिगमे एव दुष्प्रसहं दुःखेन सोढुं शक्यम् ।  
एवंविधं प्रतिरोधकानां मार्गप्रतिरोधिनामनीकं सैन्यमाविरभूत् प्रादुरासीत् ।  
' पिच्छवर्हे नपुंसकम् ' इति, ' कलापो भूषणे वर्हे तूणीरे संहतावपि ' इति, ' प्रतिरोधि  
परास्कन्दि ' इति चामरः । वसन्तातिलका वृत्तम् ॥ १० ॥ बद्धयुद्धाः बद्धं कृतं  
युद्धं यैस्ते । कृतयुद्धा इत्यर्थः । बद्धायुधा इति पाठे बद्धानि युद्धयुधानि यैस्ते ।

१ उपलक्षितं-तः; अस्मात्परं-विदू० । एत्तिअं सच्चं । राजा-इत्य० कचित्  
२ वैदिशा. ३ ०व्यन्तरे; अटव्यामन्तरे. ४ ०जनोऽध्वभमार्तः; ०अध्वभमानामार्गः. ५ किं चान्यत्  
किं तु भुयः. ६ ०बन्ध; बद्ध ७ ०परिवद्ध. ८ अपाणि. ९ ०वर्हकलापशोभि. १० विनदत्.  
११ प्रतिवद्ध-बद्धायुधाः. १२ अत्र-नन-भोदी.

राजा—भर्गवति अतः परमिदानीं कष्टं श्रोतव्यम् ।

परित्राजिका—ततः सै मत्सोदर्यः

इमां परीप्सुर्दुर्जाति पराभिभवकातराम् ।

भर्तृप्रियः प्रियैर्भर्तुराचूष्यमसुभिर्गतः ॥ ११ ॥

प्रथमा—हा हतः सुमतिः । ( क )

द्वितीया—अतः खलु भर्तृदारिकाया इयं समवस्था संवृत्ता । ( ख )

( परित्राजिका बाष्पं विस्सृजति । )

राजा—भगवति तनुभृतामीदृशी लोकयात्रा । न शोच्यस्तत्र-  
भवान्सफलीकृतभर्तृपिण्डः । ततस्ततः ।

परित्राजिका—ततोऽहं मोहमुपगता यावत्संज्ञामुपलभे तावदियं  
दुर्लभदर्शना संवृत्ता ।

राजा—महत्खलु कृच्छ्रमनुभूतं भगवत्या ।

परित्राजिका—ततो भ्रातुः शरीरमग्निसात्कृत्वा पुनर्नवीभूतवैधव्य-  
दुःखया मया त्वदीयं देशमवतीर्यमे काषाये गृहीते ।

राजा—युक्तः सज्जनस्यैष पन्थाः । ततस्ततः ।

परित्राजिका—तत ईयमप्याटविकेभ्यो वीरसेनं वीरसेनाच्च देवी

( क ) हौं हदो सुमती । ( ख ) अदो छु भद्विदारिआए ईअं समवस्था संवुत्ता ।

सार्धवाहयोद्धारः वणिक्पक्षीया योधाः । ] इमामित्यादि । दुर्जाते आपदि पराभिभ-  
वकातराम् । परेषां शत्रूणां [ शत्रुकृत इत्यर्थः । यद्वा परैः ] अभिभवः आक्रमणं तस्मा-  
त्कातरां भीतामिमां मालविकां परीप्सुः पर्याप्तुं परित्रातुमिच्छुः । ' आङ्गपृथ्वामीत् '  
इतीत्वम् । ' अत्रलोपोऽभ्यासस्य ' इत्यभ्यासलोपः । ' पर्याप्तिः स्यात्परित्राणं हस्तधा-  
रणमित्यपि ' इत्यमरः । भर्तृप्रियः स्वाभिभक्तः । प्रियैरिष्टैः [ प्रयत्नेन रक्षणीयैरपि ]  
असुभिः प्राणैर्भर्तुः [ अनुणस्य भावः ] आनुष्यमनुणत्वं गतः प्राप्तः । [ आत्मनः भर्तृदत्तं  
पालनरूपमृणं तद्दुहितुरक्षणे स्वप्राणव्ययेन निरयातयत् । ] मृत इति भावः ॥ ११ ॥  
तनुभृतां देहिनाम् । तनुत्यजामिति पाठे तनुं त्यजन्ति म्रियन्ते इति तनुत्यजो  
मर्त्यास्तेषामित्यर्थः । लोकयात्रा लोकस्थितिः । सफलीकृतो भर्तृपिण्डो भर्तृदत्तं  
वेतनं येन सः । दुर्लभं दर्शनं यस्यास्तथाभूत् । केनाप्यपहतेत्यर्थः । कृच्छ्रं कष्टम् ।  
अग्निसात्कृत्वा दग्धेत्यर्थः । पुनः भ्रातृमरणेन । काषाये कषायेण वर्णेन रक्षिते  
वाससी परिगृहीते परित्राजिकात्वं स्वीकृतम् । आपटविकेभ्यः वनचरेभ्यः । तस्करेभ्यः

१ हन्त इतः परं कष्टतरं. २ सुमतिः. ३ दुर्जातिः. ४ विक्रिति. ५ इत्यजां. ६ शोचि-  
तव्यः. ७ ०प्रतिज्ञः. ८ कष्टं ९ भ्रातृ १० ०कृत. ११ त्वदीयदेश. १२ सेयं. १३ अहो;  
हंहो गदो तादो मरणम्; हदो तादो अज्जसुमदी अग्हाणम्. १४ एआरिसी.

गता देवीगृहे लब्धप्रवेशया मया पुनर्दृष्टा । इत्येतदवसानं कथायाः ।

मालविका—( आत्मगतम् । ) किं नु खलु सांप्रतं भर्ता भणति ( क )

राजा—अहो परिभवोपहारिणो विनिपाताः । कुतः ।

प्रेष्यभावेन नामेयं देवीशब्दक्षमा सती ।

स्नानीयवस्त्रक्रियया पत्रोर्णं वोपयुज्यते ॥ १२ ॥

देवी—भगवति त्वयाभिजनवतीं मालविकामनाचक्षाणयाऽसांप्रतं कृतम् । ( ख )

परि०—शान्तं पापं शान्तं पापम् । कारणेन खलु मया नैर्भृत्यमवलम्बितम् ।

देवी—किमिव तत्कारणम् । ( ग )

राजा—यदि वक्तव्यं कथ्यताम् ।

परि०—श्रूयताम् । इयं पितरि जीवति केनापि लोकेया-  
प्रागतेन सिद्धादेशेन साधुना मत्समर्शमादिष्टा संवत्सरमात्रमियं प्रेष्य-  
भावमनुभूय ततः सदृशं भर्तृगामिनी भविष्यतीति । तदवश्यं भाविनमादे-  
शमस्यास्त्वत्पादशुश्रूषया परिणमन्तमवेक्ष्य कालप्रतीक्षया मया सांधु-  
कृतमिति पश्यामि ।

राजा—युक्ता प्रतीक्षा ।

( क ) किं णु खु संपदं भद्रा भणादि । ( ख ) भवदिति तुए अभिजनवदि  
मालविभं अणाचक्रवन्तीए असंपदं किदम् । ( ग ) किं विभं तं कारणम् ।

इति यावत् । अवसानं समाप्तिः । विनिपाता आपदः । परिभवमपमानमुपहरन्तीति  
परिभवोपहारिणः । प्रेष्यभावेनेत्यादि । [ देवीशब्दक्षमा ] देवीशब्दयोग्या  
सती इयं मालविका प्रेष्यभावेन परिचारकत्वेन उपयुज्यते नाम नियुज्यते किल ।  
पत्रोर्णं वा धौतकौशेयमिव । वेद्युपमायाम् । 'उपमायां विकल्पे वा' इत्यमरसिंहः ।  
स्नानीयवस्त्रक्रियया स्नानीयवस्त्रकरणेन । [ स्नात्यनेनेति स्नानीयं स्नानोपयुक्तं वस्त्रम् ।  
पत्रोर्णं धौतकौशेयमित्यमरः । नामेति कुत्सायां वा । मालविका दासीत्वेनोपयुक्तेति  
अयुक्तं कृतमित्यर्थः । उपमालंकारः । पथ्याववत्रं वृत्तम् । ] ॥ १२ ॥ [ अभिजन-  
वतीमुन्नतवंशसंभवाम् । असांप्रतमयुक्तम् । शान्तं पापम् । परोक्तानङ्गीकारार्थमेतत् ।  
कारणेन विशिष्टहेतुना । नैर्भृत्यं मौनमिति यावत् । नैर्भृत्यमिति पाठे निर्देयत्वम् ।  
लोकेयात्रा जीवनार्थं भ्रमणम् । सिद्धादेशेन सिद्धो निश्चयेन भावी आदेशो यस्य  
तेन । प्रेष्यभावं दास्यमित्यर्थः । परिणमन्तं सिध्यन्तम् । कालस्य प्रतीक्षया संवत्स-

१ परिभवप्रहारिणः. २ पत्रोर्णंवा०. पत्रोर्णमुप०. ३ केन च का०. ४ नैर्भृत्यं; नैर्भृत्यं.  
५ परिदीव्यन्ती. ६ देव. ७ देशकेन. ८ मक्ष समा. ९ ०एवंभावि०. १० तत्साधु.  
११ उपेक्षा. १२ विअ एत्य का०.

कञ्चुकी—देव कथान्तरेणान्तरितैश्च । अमात्यो विज्ञापयति । विद-  
भगतमनुष्ठेयमैवधारितमस्माभिः । देवस्य तावदभिप्रेतं श्रोतुमिच्छामीति ।  
राजा—मौद्गल्य तत्रभवतोर्भ्रात्रोर्यज्ञसेनमाधवसेनयोर्द्वैराज्यमिदा-  
नीमवस्थापयितुकामोऽस्मि ।

तौ पृथग्वरदाकूले शिष्टामुत्तरदक्षिणे ।

नक्तं दिवं विभज्योभौ शीतोष्णकिरणविव ॥ १३ ॥

कञ्चुकी—देव एवममात्यपरिषदे निवेदयामि ।

राजा—( अङ्गुल्या अनुमन्यते । )

( निष्क्रान्तः कञ्चुकी । )

प्रथमा—( जनान्तिकम् । ) भर्तृदारिके दिष्ट्या भर्तृदारकोऽर्धराज्ये  
प्रतिष्ठां गमिष्यति । ( क )

मालविका—एतत्तावद्बहु मन्तव्यं यज्जीवितसंशयान्मुक्तः । ( ख )  
( प्रविश्य । )

कञ्चुकी—विजयतां देवः । देव अमात्यो विज्ञापयति । कल्याणी  
देवस्य बुद्धिः । मन्त्रिपरिषदोऽप्येवमेवं दर्शनम् । कुतः ।

द्विधा विभक्तां श्रियमुद्ग्रहन्तौ धुरं रथाश्वाविव संग्रहीतुः ।

तौ स्थास्यतस्ते नृपती निदेशे परस्परं वाग्रहनिर्विकारौ ॥ १४ ॥

( क ) भर्तृदारिके दिष्ट्या भर्तृदारको अद्वरज्जे पडिष्टं गमिस्सदि । ( ख ) एदं  
दाव बहु मन्तव्यं जं जीविदसंसआदो मुत्तो ।

रावसानं प्रतीक्षमाणया । विदभगतं विदभनृपसंबद्धम् । अनुष्ठेयं करणीयं कार्यम् ।  
द्वैराज्यं द्वयो राज्ञोर्भावः कर्म वा । ब्राह्मणादिस्वात् ध्यन् । अवस्थापयितुं कामः यस्य  
सः । 'तुं काममनसोरपि' इति मकारलोपः । ] तौ पृथगित्यादि । तौ यज्ञसेन-  
माधवसेनौ पृथक्पार्थक्येनोत्तरदक्षिणे वरदाकूले । वरदा नाम तत्रत्या नदी तस्याः  
कूले उभे तीरे शिष्टां रक्षताम् । [ वरदाया दक्षिणोत्तरयोस्तयोः पार्थक्येन राज्यमस्तु ।  
काविवेत्याह—शीतकिरणश्चन्द्रः उष्णकिरणः सूर्यस्तौ । द्वंद्वान्ते श्रूयमाणः किरणशब्दः  
प्रत्येकं संबध्यते । नक्तं दिवं रात्रिदिने । 'अचतुरविचतुर...' इति निपातनात्साधु ।  
विभज्य पृथक् कृत्वा इव । उपमालंकारः ॥ १३ ॥ दर्शनं विचार्य निश्चितं  
मतम् । ] द्विधेत्यादि । द्विधा विभक्तां धुरम् उद्ग्रहन्तौ धारयन्तौ रथाश्चौ  
रथस्य वोढारौ अश्वौ संग्रहीतुः संगन्तुः । सारथेरित्यर्थः । इव द्विधा विभक्तां  
श्रियं राज्यलक्ष्मीमुद्ग्रहन्तौ तौ नृपती परस्परस्यावाग्रहेण नियन्त्रणेन निर्विकारौ

१ अस्मात्प्राक्—प्रविश्य कञ्चुकी । इत्य० २ ०रितमिदम्. ३ अउष्ठितमभूत्. ४ अभि-  
मतं, अभिप्रायं. ५ द्वयो राज्यं स्थापयितुमिच्छामि. ६ नक्तंदिनं. ७ विज्ञापयामि. ८ अहो  
देवस्य. ९ एतदेव. १० नृपते, नृपतेः. ११ ०रोपग्रह. १२ भङ्गिणा भट्ट...गमइस्सदि.



राजा—तेन हि मन्त्रिपरिवदं ब्रूहि । सेनापतये वीरसेनाय लिख्यतामेवं क्रियतामिति ।

कञ्चुकी—यदाज्ञापयति देवः । ( इति निष्कम्य सप्राभृतकं लेखं गृहीत्वा पुनः प्रविष्टः । ) अनुष्ठिता प्रभोराज्ञा । अयं पुनरिदानीं देवस्य सेनापतेः पुष्पमित्रस्य सकाशात्संप्राभृतको लेखः प्राप्तः । प्रत्यक्षीकरोत्वेनं देवः ।

( राजा सहसोत्थाय सोपचारं गृहीत्वा प्राभृतकं परिजनायार्पयति । )

( लेखं च नाख्येनोद्दिश्यति । )

देवी—( आत्मगतम् । ) अहो ततोमुखमेव नो हृदयम् । श्रोष्यामि तावद्गुरुजनस्य कुशालानन्तरं वसुमित्रस्य वृत्तान्तम् । अधिकारे खलु मे पुत्रकः सेनापतिना नियुक्तः ।

( क )

राजा—( उपविश्य वाचयति । ) स्वस्ति । यज्ञशरणात्सेनापतिः पुष्पमित्रो वैदिशस्थं पुत्रमायुष्मन्तमग्निमित्रं स्नेहात्परिष्वज्यानुदर्शयति । विदितमस्तु । योऽसौ राजयज्ञदीक्षितेन मया राजपुत्रशतपरिवृतं वसुमित्रं गोप्तारमादिश्य संवत्सरोपावर्तनीयो निरर्गलस्तुरगो विसेष्टः स

( क ) अहो तदोमुहं एव णो हिअअं । सुणिसं दाव गुरुअणंस कुसलाणन्तरं वसुमित्तस्स वुत्तन्तं । अहिआरे खु मे पुत्तओ सेणावदिणा णिउत्तो ।

निर्वाचौ । यद्वा परस्परवाधाश्च्यौ । रथाश्वयोरपि एतद्योज्यम् । तव निदेशे स्थास्यतः आज्ञानुरोधेन वर्तिष्येते । उपमालंकारः । वृत्तमुपजातिः । ॥ १४ ॥ प्राभृतमुपायनमेव प्राभृतकम् । स्वार्थे कः । प्राभृतकेन सहितं सप्राभृतकम् । 'प्राभृतं तु प्रदेशानम् । उपायनम्' इत्यमरः । सोत्तरीयप्रा० इति पाठे उत्तरीयं संबन्धानम् । उत्तरस्मिन्देहभागे भवसुत्तरीयम् । सोपचारं उचितसमानसहितम् । ततोमुखं ततो लेखश्रवणे एव मुखं अस्य तत् । तच्छ्रवणोत्सुकमित्यर्थः । अतिघोरे इति पाठे अतिसंकटे सेनाप्रत्यरूपे कर्मणि । अहो इति हर्षे । [ स्वस्ति लेखस्याग्रे मङ्गलार्थं एतत्प्रयुज्यते । यज्ञशरणायज्ञगृहात् । वैदिशस्थं विदिशास्थम् । अनुदर्शयति आत्मवृत्तान्तं पुरतो लिखति । ] राजयज्ञो नामाश्वमेधः । [ राजयज्ञो राजसूयाख्यः । राजसूयो नृपाश्वसः इति त्रिकाण्डशेषः । तत्र दीक्षितेन गृहीतदीक्षेण । ] राजपुत्रशतपरिवृतं राजपुत्राणां शतेन परिवेष्टितम् । तथा च श्रुतावश्वमेधप्रकरणे 'शतेन राजपुत्रैः सह' इति । [ संवत्सरेण एकेन वर्षेण उपावर्तनीयो निवर्तनीयः । ] उपात्तनियम इति पाठे संवत्सरं यावदुपात्तो गृहीतः नियमः प्रतिनिवर्तनरूपो येनेति स एवार्थः । निरर्गलः निर्गता अर्गला निरोधो यस्माद् ।

१ सेनान्ये. २ लेख्यताम्. ३ सोत्तरीयप्रा. ४ उपसृत्य. ५ सप्राभृतकं लेखं सोप० परिजनायार्पयति । परिजनो लेखं नाट्येनोद्घाटयति. ६ लेखं सोपचारं गृहीत्वा वाचयति. ७ वैदिशस्तत्रयं; वैदिश्यम्. ८ ०७वज्येदं. ९ राजसूय १० वत्सरोपात्तनियम. ११ तुरगः. १२ विसर्जितः. १३ स सिद्धार्थः. १४ अणकुस० १५ अदिघोरे, तुरगरक्षाधिकारे.

सिन्धोर्दक्षिणरोधसि चरत्रश्वानीकेन यवनानां प्रार्थितः । तत उभयोः सेनयोर्महानासीत्समर्दः ।

( देवी विषादं नाटयति । )

राजा—कथमीदृशं संवृत्तम् । ( शेषं पुनर्वाचयति । )

ततः परान्पराजित्य वसुमित्रेण धन्विना ।

प्रसह्य हियमाणो मे वाजिराजो निवर्तितः ॥ १५ ॥

देवी—अनेनाश्वस्तं मे हृदयम् ।

( क )

राजा—( लेखशेषं वाचयति । ) सोऽहमिदानीमंशुमतेव सगरः पौत्रेण प्रत्याहृताश्वो यक्ष्ये । तदिदानीमकालहीनं विगतरोषचेतसा भवता वधूजनेन सह यज्ञसेवनायागन्तव्यमिति ।

राजा—अनुगृहीतोऽस्मि ।

परित्राजिका—दिष्ट्या पुत्रविजयेन दंपती वर्धते । ( देवी विलोक्य । )

भर्त्रासि वीरपत्नीनां श्लाघ्यानां स्थापिता धुरि ।

वीरसूरिति शब्दोऽयं तनयात्वासुपस्थितः ॥ १६ ॥

विदूषकः—भवति परितुष्टोऽस्मि यत्पितरमनुगतो वत्सः । ( स्व )

( क ) ईमिणा आसंसिदं मे हिअअं । ( ख ) भोदि परितुष्टोऽस्मि जं पिदरं अणुगदो वच्छो ।

निष्प्रतिबन्धचारीत्यर्थः । सिन्धोर्नाम नदस्य । दक्षिणरोधसि दक्षिणतीरे । अश्वानीकेन अश्वारोहसैन्येन । प्रार्थितः युद्धनिकीर्षया निगृहीतः । समदौ युद्धम् । ] ततः परानित्यादि । [ ततो जाते युद्धे धन्विना प्रशस्तधनुर्धरेण वसुमित्रेण परान् शत्रून् पराजित्य प्रसह्य बलान्नीयमानो मे वाजिराजः अश्वश्रेष्ठः निवर्तितः प्रत्याहृतः । ॥ १५ ॥ अनेन स्वपुत्रजयवृत्तान्तेन । सगरः सूर्यवंशसंभवो नृपविशेषः । अंशुमान् तस्य पौत्रः । अकालहीनं कालेन हीनं न भवति तथा अकालक्षेपम् । अवि-लम्बितमित्यर्थः । विगतो रोधो यस्मात्तादृक् चेतो यस्य तेन । यज्ञसेवनाय यज्ञसे-वार्थम् । ] भर्त्रासीत्यादि । [ भर्त्रा श्लाघ्यानां प्रशस्तानां वीरः पतिर्यासां तासां वीरस्त्रीणां धुरि अग्रे स्थापितासि । तव पतिर्वीरश्रेष्ठ इति त्वं सर्वोऽसौ वीरपत्नीषु श्रेष्ठासीति भावः । अधुना च तनयात् पुत्राद्धेतोः वीरं सूते असौ वीरसूर्वीरमातेति शब्दः अपि त्वासुपस्थितः प्राप्तः । अतो धन्या त्वमिति निष्कर्षः ॥ १६ ॥ कलभेन

१ यवनेन. २ विमर्दः. ३ नि-रूपयति. ४ समरं प्रवृ०. ५ संशुद्ध. ६ ०शंषुपुनः. ७ अंशुमता सगरपुत्रेणैव प्र० ८ ०संदर्शनाय ९ वर्धते. १० श्लाघ्यायां. ११ देवी-मअवदि पतितुष्टोऽस्मि ( ०तुष्टास्मि ). १२ दाणिं आस्तसदि.

परित्राजिका—(कुलभेन खलु यूथपतिरनुकृतः ।)

कञ्चुकी—देवै अयं कुमारः

नैतावता वीरविजृम्भितेन

चित्तस्य नो विस्मयमादधाति ।

यस्याप्रवृष्यः प्रभवस्त्वमुच्चै—

रैरेरपां दग्धुरिवोरुजन्मा ॥ १७ ॥

राजा—मौद्गल्य यज्ञसेनश्यालमौरीकृत्य मुच्यन्तां सर्वे बन्धनस्थाः ।

कञ्चुकी—यदाज्ञापयति देवः । ( इति निष्कान्ताः । )

देवी—जयसेने गच्छ । इरावतीप्रमुखेभ्योऽन्तःपुरेभ्यः पुत्रस्य विजयवृत्तान्तं निवेदय । ( क )

प्रतीहारी—तथा । ( इति प्रस्थिता । )

देवी—एहि तावत् । ( ख )

प्रतीहारी—( परिवृत्य । ) इयमस्मि । ( ग )

देवी—( जनान्तिकम् । ) यन्मयाशोकदोहदनियोगे मालविकायै प्रतिज्ञातं तदस्या अभिजनं च निवेद्य मम वचनेनेरावतीमनुनय । त्वयाहं सत्यान्न परिभ्रंशयितव्येति । ( घ )

( क ) जयसेने गच्छ । इरावदिप्पमुहाणं अन्तेउराणं पुत्तस्स विअअवुत्तन्तं णिवेदेहि । ( ख ) एहि दाव । ( ग ) इअं हि । ( घ ) जं मए असोअदोहल-णिओए मालविआए पइण्णादं तं से अहिजणं च णिवेदिअ मह वअणेण इरावदि अणुणेहि । तुए अहं सच्चादो ण परिभ्रंसइदव्वेत्ति ।

कुरिपोतेन । यूथपतिः अनुकृतस्तत्सदृशः पराक्रमः कृतः । ] नैतावतेत्यादि । [ एतावता एतत्परिमाणेन वीरविजृम्भितेन शत्रुपराजयपूर्वमश्वप्रत्याहरणरूपेण शूर-चेष्टितेन नः चित्तस्य विस्मयं न आदधाति । तत्र हेतुमाह—यस्य अप्रवृष्यः परैः प्रधर्षयितुं पराभवितुमशक्यः उच्चैः महान् त्वम् । अपां समुद्रजलानां दग्धुः दाहकस्य अग्नेः और्वाग्नेः । ऊरुजन्मा ऊरोर्जन्म यस्य स ऊरुजन्मा मुनिः इव त्वं प्रभवः । इतोऽप्यधिकस्य पराक्रमस्य स्थानमयं यस्य त्वं पिता इति भावः । इन्द्रवज्रा वृत्तम् । ] ॥ १७ ॥ [ यज्ञसेनश्यालं मौर्याख्यं मौर्यसचिवं वा । ऊरीकृत्य अङ्गीकृत्य । तत्प्रभृतय इत्यर्थः अन्तःपुरेभ्यः अन्तःपुरस्थस्त्रीभ्यः । दोहदनियोगे दोहदं पूरयेति नियोगदानावसरे । अनुनय प्रवणीकुरु । कस्मिन्नर्थे इत्याह—त्वयाहमिति ।

१ राजा—मौद्गल्य ननु कुलभेन यूथ०. २ देवैत्यादि नास्ति कुत्रचित्. ३ पुत्रस्य- ४ वहेः. ५ उररी. ६ नं एवम्.

प्रती०—यद्देव्याज्ञापयति । ( इति निष्कम्य पुनः प्रविश्य । ) भट्टिनि पुत्रविजयनिमित्तेन परितोषेणान्तःपुराणामाभरणानां मञ्जूषास्मि संवृत्ता । ( क )

देवी—किमत्राश्चर्यम् । साधारणः खलु तासां मम चायमभ्युदयः । ( ख )

प्रतीहारी—( जनान्तिकम् । ) भट्टिनि इरावती पुनर्विज्ञापयति । सदृशं खलु देव्याः प्रभवन्त्या वचनं प्रथमसंकल्पितं न युज्यतेऽन्यथा कर्तुमिति । ( ग )

देवी—भगवति त्वयानुज्ञातेच्छाम्यार्यसुमतिना प्रथमसंकल्पितां मालविकामार्यपुत्राय प्रतिपादयितुम् । ( घ )

परित्राजिका—इदानीमपि त्वमेवास्याः प्रभवसि ।

देवी—( मालविकां हस्ते गृहीत्वा । ) इदमार्यपुत्रः प्रियनिवेदनानुरूपं पारितोषिकं प्रतीच्छतु । ( राजा सत्रीडं जोषमास्ते । ) ( ङ )

देवी—( सस्मितम् । ) किमवधीरयति मामार्यपुत्रः । ( च )

विदू०—भवति एष लोकव्यवहारः (सर्वोपि नववरो लज्जातुरो भवति) छ ( राजा विदूषकमवेक्षते । )

( क ) जं देवी आणवेदि । भट्टिणि पुत्तविजअणिमित्तेण परितोसेण अन्तेउराणं आहरणानं मञ्जूषास्मि संवृत्ता । ( ख ) किं एत्थ अच्चरिअं । साधारणो खु ताणं मह अ अअं अव्वुदओ । ( ग ) भट्टिणि इरावती उण विण्णवेदि । सरिसं वड्ढे देवीए पडवन्तीए वअणं पुढमसंकपिदं ण लुज्जादि अण्णहा काहुं ति । ( घ ) भवदि तुए अणुण्णादा इच्छामि अज्जसुमदिणा पुढमसंकपिदं मालविअं अज्जउत्तस्स पडिवादेहुं । ( ङ ) ईदं अज्जउत्तो पिअणिवेदणाणुरूवं पारितोसिअं पडिच्छदु । ( च ) किं अवधीरेदि मं अज्जउत्तो । ( छ ) भोदि एसो लोअव्ववहारो सव्वो वि णववरो लज्जातुरो होदि ।

मञ्जूषास्मीति सर्वाभिरन्तःपुरस्त्रीभिर्दत्तानामाभरणानां मञ्जूषेवैकनिवासोहं जातेत्यर्थः । कल्पितां दातव्यतया मनसा निश्चिताम् । प्रतिपादयितुं दातुम् । प्रियनिवेदनं लेखवाचनेन पुत्रस्य विजयप्राप्तिवृत्तान्तकथनम् । ] पारितोषिकं प्रतीच्छतु [ अङ्गीकरोतु ] । अत्र प्रीत्युत्पादनात् प्रसादो नाम संध्यङ्गमुक्तं भवति ॥ [ लज्जातुरः लज्जाकुलः ।

१ व्रीडां नाटयति. २ विजएण अविभक्तपरितोसाणं ( अविभक्तपरितोषाणां ); अवि-हद-अस्सन्त ( अश्रान्त ) परि०; दिण्णपारितोसिआणं. ३ एदं किं अच्च० ४ णं साधा० ५ खु पडव० तुह वअणं. ६ अणुमदा. ७ संभाविदं. ८ इमं...सिअं. मालविअं. ९ लज्जातुरो ( लज्जातुः ).

विदूषकः—अथ वां देव्या प्रणयविशेषं दत्तदेवीशब्दां मालविका-  
मत्रभवान्प्रतिग्रहीतुमिच्छति । ( क )

देवी—एतस्या राजदारिकाया अभिजनेनैव दत्तो देवीशब्दः ।  
किं पुनरुक्तेन । ( ख )

परित्राजिका—मा मैवम् ।

अप्याकरसमुत्पन्ना मणिजातिरसंस्कृता ।  
जातरूपेण कल्याणि न हि संयोगमर्हति ॥ १८ ॥

देवी—( स्मृत्वा । ) मर्षयतु भगवती । अभ्युदयकथयोचितं मया  
न लक्षितम् । जयसेने गच्छ तावत् । कौशेयपत्रोर्णमुपनय । ( ग )

प्रती०—यद्देव्याज्ञापयति । ( इति निष्कम्य पत्रोर्णं गृहीत्वा पुनः  
प्रविष्य । ) देवि एतत् । ( घ )

देवी—( मालविकामवगुण्ठनैवर्त्तां कृत्वा । ) आर्यपुत्र इदानीमिमां  
प्रतीच्छतु । ( ङ )

राजा—देवि त्वच्छासनादप्रत्युत्तरा वयम् ।

परि०—हन्त प्रतिगृहीता ।

विदूषकः—अहो देव्या अत्रभवतोऽनुकूलता । ( च )

( देवीं परिजनमवलोकयति । )

परिचारि—( मालविकामुपेत्य ) जयतु भट्टिनी । ( छ )

( क ) अह वा देवीए षणअविसेसं दिण्णदेवीसहं मालविअं अत्तभवं पडिग्गहीदुं  
इच्छदि । ( ख ) एदाएँ राअदारिआए अहिजणेण एव्व दिण्णो देवीसहो । किं  
पुणरुक्तेण । ( ग ) मरिसेदु भअवदी । अब्बुदअकहाए उइदं मए ण लक्खिदं ।  
जअसेणे गच्छ दाव । कोसेअपत्तोर्णं उवणेहि । ( घ ) जं देवी आणवेदि । देवि  
एदम् । ( ङ ) अज्जउत्तो दाणिं इमं पडिच्छदु । ( च ) अहो देवीए अत्तहोदो  
अणुऊलदा । ( छ ) जेदु भट्टिणी ।

प्रणयस्यानुरागस्य विशेषो यस्मिन्कर्मणि तद्यथा तथा ] । अप्याकरेत्यादि । [ हे  
कल्याणि शोभने । आकरसमुत्पन्ना रत्नाकरजातापि मणिजातिः रत्नजातं असंस्कृता  
अनुत्तेजिता सती जातरूपेण सुवर्णेन संस्कारं नार्हति । महाकुलसंभूतापि एषा देवी-  
शब्देन अनलंकृता राज्ञा संयोगं नार्हतीति भावः । ] अत्र लब्धार्थस्य स्थिरीकरणात्कृति-  
नाम संध्यङ्गमुक्तं भवति ॥ १८ ॥ [ अभ्युदयकथया उत्कर्षकथाव्यापृततया उत्सवे  
कचित्प्रमादः क्षन्तव्य एवेति भावः । कौशेयस्य कृमिकोशोत्थस्य पत्रोर्णं धौतवस्त्रम् । ]

१ ०५० रत्नजातिपुरस्कृतः...मणिः संयोग०. २ स. ३ अवशुंठ्य. ४ ०नात्पवृत्ता  
एव, शासनप्रत्यन्तरुक्ता वयम् । ( अपचार्यं । ) हन्त प्रतिगृहीतम् ५ धारिणी. ६ देवीए  
एव्व किदंप०. ७ जदा राज० इअं...तदा दिण्णा. ८ ०पत्तोण्णजुअलं, ०ण्णवेवच्छं से  
सिध्वं उव०.

( देवी परित्राजिकामवेक्षते । )

परि०—नैतच्चित्रं त्वयि ।

प्रतिपक्षेणापि पतिं सेवन्ते भर्तृवत्सलाः साध्यः ।  
अन्यसरितां शतानि हि समुद्रगाः प्रापयन्त्यब्धिम् ॥ १९ ॥

( प्रविश्य )

निपुणिका—जयतु भर्ता । इरावती विज्ञापयति । यदुपचाराति-  
क्रमेण तदा भर्तुरपराद्धं तत्स्वयमेव भर्तुरनुकूलं नाम मयाचरितम् ।  
सांप्रतं पूर्णमनोरथेन भर्त्रा प्रसादमात्रेण संभावयितव्येति । ( क )

देवी—निपुणिके अवश्यं तस्याः संदेशमनुज्ञास्यत्यार्यपुत्रः । ( ख )

निपुणिका—अनुगृहीतास्मि । ( ग )

परित्राजिका—देवाहममुना भवत्संनयेन चरितार्थं माधवसेनं  
सभाजयितुमिच्छामि यदि मे तव प्रसादः ।

देवी—भगवति न युक्तमस्मान्परित्यक्तुम् । ( घ )

राजा—भगवति मदीयेषु लेखेषु तत्रभवते त्वामुद्दिश्य समाजना-  
क्षराणि पातयिष्यामि ।

( क ) जेदु भट्टा । इरावदी विण्णावेदि । जं उव्वआरादिक्रमेण तदा भट्टिणो अव्वरद्धं  
तं सअं एव्व भत्तुणो अणुऊलं णाम मए आअरिदं । संपदं पुण्णमणोरहेण भर्तुणा  
पसादमेत्तेण संभावइदव्वत्ति । ( ख ) णिउणिए अव्वसं ताँए संदेसं अणुजाणिससदि  
अज्जउत्तो । ( ग ) अणुगहीदमिह । ( घ ) भअवदि ण जुत्तं अमहे परिचइदुं ।

हन्त हर्षे । प्रतिगृहीता क्शीकृता । अत्र वाञ्छितावाप्तेरानन्दो नाम संध्यङ्गमुक्तं  
भवति । जयतु भट्टिनी । अत्र बहुमानप्राप्तेर्भाषेति संध्यङ्गमुक्तं भवति ॥ प्रतिप-  
क्षेणेत्यादि । [ भर्तृवत्सलाः भर्तारि प्रिये वत्सलाः प्रेमवत्यः साध्यः पतिव्रताः ।  
प्रतिपक्षेणापि आत्मनः सपत्नीवर्गेणापि भर्तारं सेवन्ते । तस्य सपत्नीकरणमनुमन्यन्ते  
इत्यर्थः । अत्र दृष्टान्तमाह । समुद्रगा महानद्यः हि अन्यसरितां शतानि अब्धि  
उदधिं प्रापयन्ति आत्मना सह प्रवेशयन्ति । दृष्टान्तालंकारः । आर्याछन्दः ॥ १९ ॥  
उपचारातिक्रमेण उपचारस्य तृतीयाङ्कावसाने कृतस्य प्रणिपातरूपस्य अतिक्रमे-  
णोद्धनेन । भर्तुरनुकूलं मालविकाया समागमे विद्यमानमात्मन आगमनं परि-  
हृत्येति भावः । नामेत्यभ्युपगमे । संदेशमनुज्ञास्यति संदेशानुरूपमाचरिष्यति ।  
चरितः अर्थः येन स चरितार्थः कृतार्थः तम् । सभाजयितुं अभिनन्दि-

१ ०निरी०, निर्बर्णयति. २ सरितामपि जलं; ...न्त्युदधिम्. ३ देव अमुना युक्तसं०  
जयितुं गच्छामि...४ ०व्वेव...भवतः...५ तं भट्टिणो अणुऊलं ण मे आ०; जह हि उव-  
आरादिक्रमेण किइअराधाए ण मए भट्टिणो अणु०; अणुरूवं. ६ अहं कि भट्टिणा. ७ से  
सेविदं...जाणि०; रोषं आर्यपुत्रो हास्याति. ८ जं देवी आणवेदि. ९ भअवदीए.



परित्राजिका—युवयोः स्नेहेन परवानयं जनः ।

देवी—आज्ञापयत्वार्यपुत्रः किं भूयोपि प्रियमनुतिष्ठामि । ( क )

राजा—किमतः परमपि प्रियमस्ति । तथापीदमस्तु ।

त्वं मे प्रसादसुमुखी भव देवि नित्य-

मेतावदेव हृदये प्रतिपालनीयम् ।

( भरतवाक्यम् । )

आशास्यमीतिविगमप्रभृति प्रजानां

संपद्यते न खलु गोप्तरी ( नाग्निमित्रे ) २० ॥

( इति निष्क्रान्ताः सर्वे । )

इति श्रीकालिदासस्य कृतौ मालविकाग्निमित्रे पञ्चमोऽङ्कः ।

( क ) आणवदुं अज्जउत्तो किं भूओवि पिअं अणुचिठ्ठामि ।

स्तुम् । दिष्टिवृद्धया संभावयितुमित्यर्थः । सभाजनाक्षराणि अभिनन्दनशब्दान् । स्नेहेन परवान्स्नेहाधीन इत्यर्थः । युवयोः स्नेहं मनसि कृत्वा गन्तुं न पारयामीति भावः । ]  
त्वं मे प्रसादेत्यादि । हे देवि त्वं मे मम नित्यं सर्वदा प्रसादसुमुखी प्रसादेन प्रसन्नतया शोभनं मुखं यस्यास्तथोक्ता भव भूयाः । एतावदेवेदमेव हृदये मनसि प्रतिपालनीयमपेक्षणीयम् । इतः परं भरतवाक्यम् । आशास्यमित्यादि । प्रजानां जनानाम् [ ईतीनामनावृष्ट्यादिमहानर्थानां विगमो दूरीभवनं स प्रभृति यस्य तत् । ईतयस्तु “ अतिवृष्टिरनावृष्टिः शलभा मूषकाः शुकाः । प्रत्यासन्नाश्च राजान षडेता ईतयः स्मृताः ॥ ” इत्युक्ताः । पाठान्तरे ] अभ्यधिगमात्संप्राप्तेः । परिग्रहादित्यर्थः । तस्मात्प्रभृत्यारभ्याग्निमित्रेऽस्मिन्नायके गोप्तरी रक्षके सति तासां प्रजानामाशास्यमपेक्ष्य-  
वस्तु न संपद्यत इति न न संभवतीति न । संभवत्येवेत्यर्थः । अनेन आशास्यसिद्धय-  
नुरूपेण शुभशंसनेन प्रशस्तिर्नाम संध्यङ्गमुक्तं भवति । यदुक्तम्—‘प्रशस्तिः शुभशंसनम्’  
इति । सर्वनाटकप्रयोगान्ते भरतेन सर्वकालसाधारणे आशीर्वचने ( सर्वकालसाधारण्ये-  
नाशंसावचने इ. पा. ) कर्तव्ये सति अत्र प्रजानामाशास्यसिद्धिं प्रति गोप्तुरग्निमित्रस्य  
कथनं तत्कालराजोपलक्षणमिति मन्तव्यम् ॥ २० ॥

श्रीमत्काटयवेमस्य कृतिर्विज्ञानशालिनः ।

कुमारगिरिराजीया जीयादाचन्द्रतारकम् ॥

इति श्रीकाटयवेमभूपविरचिते कुमारगिरिराजीये

मालविकाग्निमित्रव्याख्याने पञ्चमोऽङ्कः ।

१ स्नेहात्, २ अतः परम्—तथापि भवन्वेवं तावत्, ३ चण्डि, ४ मृगये प्रतिपक्षहेतोः, ५  
स्यमित्य—मभ्यधिगमः, मभ्यधिगमात्, ६ संपत्स्यते, ७ अज्जउत्त किं त...उपहरामि.

## An Alphabetical Index of Verses

occurring in this Drama.

अग्रे विकीर्णकुरवक०	...	५१४	कुप्यसि कुवलयनयने	...	४१९०
अङ्गैरन्तर्निहितवचनैः	...	२१८	क रुजा हृदयप्रमाथिनी	...	३१२
अचिराधिष्ठितराज्यः	...	११८	चरणान्तनिवेशितां	...	३१११
अतिमात्रभासुरत्वं	...	१११३	चित्रगतायामस्यां	...	२१२
अनतिलम्बिदुकूल०	...	५१७	छेदो दशस्य दाहो वा	...	४१४
अनातुरोत्काण्ठितयोः	...	३११५	जनमिममनुरक्तं	...	२१५
अनिमित्तमिन्दुवदने	...	१११८	जीभूतस्तनितविशङ्कि०	...	११२१
अनुचितनूपुरविरहं	...	४१३	ततः परान्पराजित्य	...	५११५
अनेन तनुमध्यया	...	३११७	तामाश्रित्य श्रुतिपथ०	...	४११
अपराधिनि मयि दण्डं	...	३१२२	तूष्णीरपट्टपरिणद्ध०	...	५११०
अप्याकरसमुत्पन्ना	...	५११८	तौ पृथग्वरदाकूले	...	५११३
अर्थ सप्रतिबन्धं	...	११९	त्वदुपलभ्य समीपगतां	...	३१६
अलमन्यथा गृहीत्वा	...	११२०	त्वं मे प्रसादसुमुखी	...	५१२०
अव्याजसुन्दरीं तां	...	३११३	दाक्षिण्यं नाम बिम्बोष्टि	...	४११४
अहं रथाङ्गनामेव	...	५१९	दीर्घार्क्षं शरदिन्दुकान्ति	...	२१३
आदाय कर्णकिसलय	...	३११६	दुहो पितो तस्मि	...	२१४
आमत्तानां श्रवणसुभगैः	...	३१४	देवानामिदमामनान्ति	...	११४
आर्द्रालक्तकमस्या०	...	३११३	द्वारे नियुक्तपुरुषा०	...	१११२
इमां परीप्सुर्दुर्जाते	...	५१११	द्विधा विभक्तां श्रिय०	...	५११४
इष्टाधिगमनिमित्तं	...	४१५	धृतिपुष्पमयमपि	...	३११९
उचितः प्रणयो वरं	...	३१३	धैर्यावलम्बिनमपि	...	११२२
उत्तरेण किमाल्मैव	...	४११२	न च न परिचितो	...	११११
उपदेशं विदुः शृद्धं	...	२१९	नवकिसलयरागेणा०	...	३११२
उभावभिनयाचार्यौ	...	१११०	न हि बुद्धिगुणेनैव	...	४१६
एकैश्वर्ये स्थितोऽपि	...	१११	नायं देव्या भाजनत्वं	...	५१८
औत्सुक्यहेतुं विवृणोषि	...	३११०	नाहंति कृतापराधो	...	४११७
कदा मुखं वरतनु	...	४११६	नेपथ्यपरिगताया०	...	२११
कान्तां विचिन्त्य	...	५१३	नैतावता वीरविजृम्भि०	...	५११७
कात्स्न्येन निर्वर्णयितुं	...	४१८	पत्रच्छायासु हंसा	...	२११२
किसलयमृदोर्विलासिनि	...	३११८	पथि नयनयोः स्थित्वा	...	४१११

परभृतकलव्याहारेषु	...	५११	रक्ताशोकश्चा विशेषित०	...	३१५
पात्रविशेषे न्यस्तं-	...	११६	लब्धास्पदोऽस्मीति	...	११७
पुराणमित्येव न साधु	...	११२	वामं संधिस्तिमितवलयं	...	२१६
प्रतिपक्षेणापि पतिं	...	५११९	विपुलं नितम्बबिम्बे	...	३१७
प्रेष्यभावेन नामैर्यं	...	५११२	विरचितपदं वीरश्रीत्या	...	५१२
बाष्पासारा हेमकाञ्ची०	...	३१२१	विवादे दर्शयिष्यन्तं	...	१११९
भर्त्रासि वीरपत्नीनां	...	५११६	विस्मज सुन्दरि संगम०	...	४११३
भाग्यास्तमयमिवाक्ष्णोः	...	२१११	बोडा कुरबकरजसां	...	३१९
भावज्ञानानन्तर०	...	३११४	शठ इति मयि तावदस्तु	...	३१२०
भूमङ्गभिन्नतिलकं	...	४१९	शरकाण्डपाण्डुगण्ड०	...	३१८
मङ्गललङ्कृता भाति.	...	१११४	शरीरं क्षामं स्यादसति	...	३११
मधुरस्वरा परभृता	...	४१२	शिरसा प्रथमगृहीतां	...	११३
मन्दोऽप्यमन्दतां	...	२१७	शिष्टा क्रिया कस्यचिदा०	...	१११६
मन्ये प्रियाहृतमनाः	...	३१२३	सर्वान्तःपुरवनिता०	...	२११४
महासारप्रसवयोः	...	१११५	सर्वाशोकतरुणां	...	५१५
मामियमभ्युत्तिष्ठति	...	५१६	सूर्योदये भवति या	...	४१७
मौर्यसचिवं विमुञ्चति	...	११७	स्मयमानमायताक्ष्याः	...	२११०
यद्यप्रयोगविषये	...	११५	हस्तं कम्पवती रुग्द्धि	...	४११५

## MĀLAVIKĀGNIMITRA.

### ACT I.

May that Lord (Īs'a—God Śiva), who, though abiding in sole supremacy which yields manifold blessings to his devotees is himself clad in skin (*i.e.*, elephant-hide); who, though his body is united with that of his beloved, stands above ascetics whose minds are not affected by objects of sense; in whom there is no arrogance, though he supports the whole world with his eight forms;—(may he) remove your state of darkness (ignorance) that you may behold the path of good! (1)

(At the end of the Benediction.)

MANAGER.—(Looking towards the tiring-room) Actor, come here for a moment.

(Entering)

ACTOR :—Sir, here I am.

MANAGER :—I have been told by the assembly of learned men that I should act at this spring-festival the play, named Mālavikāgnimitra, the plot of which is arranged by Kālidāsa; therefore let the music be begun.

ACTOR :—This should not be (I pray). How should the assembly have respect for the work of Kālidāsa, a modern poet setting aside the compositions of poets of established fame like Bhāsa, Saumillaka, Kaviputra and others?

MANAGER :—Ah! You have spoken without giving thought to it. Observe—

Every thing (poem) is not good because it is old; nor is a poem to be condemned because it is new; wise men (sound critics) accept one or the other after due examination: the blockhead has his judgment guided by the opinion of others. (2)

ACTOR :—Your honour is an authority (for me) in this matter.

MANAGER :—Then you should make haste.

I wish to carry out the order of the audience already received (by me) with bowed head, like the attendants of the Queen Dhârinî, here, diligent in the execution of their duty. (3)

(*Exeunt Both.*)

(*End of the Introductory Dialogue or the Prelude.*)

(*Enter Bakulâvalikâ, a female servant.*)

BAKULA'. :—I am ordered by Queen Dhârinî to ask the teacher of dancing, the noble Gaṇadâsa, what progress Mâlavikâ has made in the dance called *Chalita*, instruction in which has been recently (*lit.* not long ago) begun. To the music-hall then I will go. (*With these words she walks about.*)

(*Then enter another female servant with an ornament in her hand.*)

FIRST FEMALE SERVANT :—(*Having seen the second*) Halloo! Kaumudikâ! Whence this gravity in you (why are you in such a brown study) that, though passing close to me, you do not cast a glance in this direction?

SECOND FEMALE SERVANT :—Ah, here is Bakulâvalikâ! My Friend, engaged in contemplating (looking intently at) this beautiful ring of the Queen's with its seal (furnished) with a snake-impression, brought from the artist, I came to merit (to be an object of) your reproof.

BAKULA'VALIKA' :—(*Observing it*) Your gaze was riveted on a thing worth looking at. By means of this ring, with the filaments of (streams of) rays breaking forth from it, the forepart of your hand appears, as it were, adorned with flowers.

KAUMUDIKA' :—Friend, where are you going?

BAKULA'. :—I am going, by the order of the Queen herself, to ask the noble Gaṇadâsa, the teacher of dancing, what sort of a pupil Mâlavikâ has shown herself to be (or how she is progressing) in the matter of receiving instruction.

KAUMU. :—Friend, though kept out of the way of the King (*lit.* Though not near him) by such an employment, she was, I hear, seen by the King.

BAKULA'. :—Oh yes, the girl was seen by the Queen's side in a picture.

KAUMU. :—How possibly?

BAKULA'. :—Listen. The Queen had gone to the hall of painting and was looking at a painting of the drawing-master's, the hues of the colouring of which were still fresh; at that time came the King.

KAUMU. :—What happened then?

BAKULA'. :—Then, after the usual formalities, the King, who sat down on the same seat with the Queen, beholding her (Mâlavikâ) in the midst of the Queen's attendants and very near to her, asked the Queen—

KAUMU. :—What, I pray?

BAKULA'. :—“This is a strange (hitherto unseen—extraordinary) girl and drawn very close to you; what is her name?”

KAUMU. :—Extraordinary forms (forms of surpassing loveliness) command respect. What followed then?

BAKULA'. :—Then the King, whose words were disregarded, becoming suspicious, began to importune the Queen again and again. Then, when the Queen did not tell, Princess Vasulakshmi said, “Sire, she is Mâlavikâ.”

KAUMU. :—(*With a smile*) That is, indeed, quite in keeping with child-nature. Tell me what happened next.

BAKULA'. :—What else than this? Mâlavikâ is now kept with especial care out of the range of the King's sight.

KAUMU. :—Friend, go about your errand. I too will take the ring to the Queen.

[*Exit Kaumudika.*]

BAKULA'. :—(*Walking round and looking about*) Here is the noble Gaṇadâsa, the dancing-master, issuing out of the music-hall; let me show myself (before him).

(Enter Gaṇadāsa.)

GAṆADA'SA :—Granted that every one of course thinks highly of his own hereditary lore; but the great regard I have for the dramatic art is not without reason. For,

Sages regard this as an agreeable sacrificial feast to the eyes of the gods; it has been divided in two different ways by Śiva in his body which is blended with that of Umā; herein is seen the behaviour (life) of men arising from the three prime qualities and distinguished (chequered) by various sentiments; Nāṭya (scenic art, or dancing) is mostly the one (chief) amusement of the people (though) of varied tastes. (4)

BAKULA'. :—(Advancing) Revered sir, I salute you.

GAṆADA'SA :—My good girl, may you live long!

BAKULA'. :—Noble Sir, the Queen wishes to know (*lit.* asks) whether your pupil Mālavikā does not trouble you much in receiving instruction.

GAṆADA'SA :—Let the Queen be informed that Mālavikā is exceedingly clever and intelligent; or, in short,

Whatever movement expressive of sentiment is taught by me to her in the way of acting (or dramatic representation), the girl, as it were, teaches me the same in return, by her superior performance of it (*i. e.* by improving upon it). (5)

BAKULA'. :—(To herself) I regard her as if outstripping Irāvati. (*Aloud*) blessed is your pupil now with whom her instructor is so well satisfied.

GAṆADA'SA :—My good girl, persons like her are hard to find; and so I ask you,—whence has the Queen brought such a worthy person?

BAKULA'. :—The Queen has a brother of inferior caste, Virasena by name; he has been placed by His Majesty (the King) in command of a frontier fortress on the banks of the Narmadā. He sent this girl as a present to his sister, thinking her to be fit for learning accomplishments (or being initiated in arts).

GAṆADA'SA :—(To himself) :From the conviction brought to me by the special excellence of her form I conjecture that she is of good birth (*lit.* not of inferior descent). (*Aloud*) My good girl, I am sure to become successful (in her case). For,

The skill of the teacher, when imparted to a worthy object (an essentially fit pupil), attains greater excellence, as the water of a cloud when dropping into a sea-shell, acquires the state of (is converted into) a pearl. (6)

BAKULA'. :—Well, where is your pupil?

GAṆADA'SA :—Having just now taught her the five-limb-dance (or acting consisting of five parts), I asked her to rest, and so she has gone to the window which commands a view of the garden tank, and is enjoying the plentiful breeze.

BAKULA'. :—Then your reverence should give me permission (to go), so that I may stimulate her zeal by informing her that your reverence is quite satisfied with her.

GAṆADA'SA :—See your friend. I, too, having got an interval of leisure, will go to my house.

[ *Exeunt* Gaṇadāsa and Bakulāvalikā. ]

(Here ends the VIŠHKAMBHAKA.)

(Then enters the King with his retinue standing apart, and attended by the Minister, seated behind with a letter in his hand).

KING :—(Looking at the Minister who had read the letter to himself) :—Vāhataka, what does the King of Vidarbha propose to do?

MINISTER :—To destroy himself.

KING :—I want to hear his despatch now.

MINISTER :—He has on the present occasion sent the following reply: "The illustrious one (*i. e.* Agnimitra) wrote to me, 'Your cousin, Prince Mādhavāsena, who had promised to enter into a matrimonial alliance with me, was, while coming to me, on the way.



attacked by your frontier guard and taken prisoner. He, with his wife and sister, should be ordered to be set free by you out of regard for me.' Now you know full well that such is the course of action of kings with respect to relatives of equal descent; therefore, the honoured one (*i.e.*—Agnimitra) should assume a neutral position in this matter; as for the prince's sister, she disappeared in the confusion of the capture: I will do my utmost to find her. Now, if your Majesty wishes that Mádhavasena should necessarily be caused to be set at liberty, please mark the terms:—

If the revered one will set my brother-in-law, the Maurya minister free, whom he has imprisoned, then I will immediately release Mádhavasena from confinement." (7)

These are the contents of the letter.

KING:—(*In rage*) How does the foolish fellow deal with me by (proposing) an exchange of services? Váhataka! the King of Vidarbha is my natural enemy, and has acted adversely towards me; therefore, give orders to the army corps under the command of VÍrasena, for the extermination, as already determined upon, of him who is regarded on the side of my foes (*lit.* those who deserve to be marched against or attacked).

MINISTER:—As Your Majesty commands.

KING:—Or what do you think about it yourself?

MINISTER:—Your Majesty says (just) what is prescribed in the Sástras. For,

An enemy, that has but recently occupied a kingdom, is very easy to extirpate, owing to his not having taken root in (the hearts of) his subjects, like a tree infirm on account of its being lately planted. (8)

KING:—Then the words of the writer of the treatise on politics must prove true! Let the General be ordered to start on the campaign, setting this forth as an excuse.

MINISTER:—So it will be done. [*Exit Minister.*

(*The retinue remain standing round the KING according to their respective duties.*)

(*Enter the VIDU'SHAKA.*)

VIDU'SHAKA:—I was ordered by His Majesty. "Gautama, devise some expedient by which I shall obtain the actual sight of Málaviká whose picture was seen by me by accident." I too have done that accordingly and will now inform him of the fact.

(*He walks about.*)

KING:—(*Seeing the VIDU'SHAKA.*) Here is another minister coming to me having charge of another department of my affairs.

VIDU'SHAKA:—(*Approaching*) May your Honour prosper!

KING:—(*With a nod of his head*) Sit down here.

(*The Vidúshaka sits down.*)

KING:—Friend, has the eye of your talent been employed in devising a means of attaining our desired object?

VIDU'.—:—(*Rather*) ask about the success of the device.

KING:—How do you mean?

VIDU'.—:—(*Whispers in his ear*) Thus, it is.

KING:—Excellent, my friend! You have made a clever start! Now, we entertain hopes in this enterprise, though success in it is difficult to be attained. For,

It is only the man having an assistant that is able to gain an object hampered by obstacles; even one having eyes, cannot, without a light, perceive an object in the darkness. (9)

(*A voice behind the scenes*) Enough, enough of your excessive boasting. In the presence of the King himself will be manifest (decided) which of us is superior and which inferior.

KING:—(*Having heard*) Friend, a flower has shot forth on your tree of intrigue.

VIDU'.—:—You shall see its fruit also.

(*Then enter the Chamberlain.*)

CHAMBERLAIN:—Your Majesty, the Minister begs to inform you that your orders have been executed. But here are Haradatta and Ganadása,

The two preceptors of acting, each eager for victory over the other, (who) wish to see you like two (dramatic) sentiments in bodily form. (10)

KING :—Introduce them.

CHAMBER. :—As Your Majesty commands. (*Going out and returning with them*) This way, this way, gentlemen.

HARADATTA :—(*Looking at the KING*) Awful (*lit.* unapproachable) is the majesty (splendour) of the King. For,

He is neither unfamiliar to me, nor is he difficult to be approached; and yet I approach his side with trembling; though the same, he appears every moment new to my eyes, even like the mighty ocean. (11)

GANADA'SA :—Powerful, indeed, is this lustre in the form of man. For,

I, with my entrance permitted by the man appointed to keep guard at the door, and advancing with the person in close attendance upon the throne, am again prohibited as it were (from entering), without words, by his effulgence which repels my glance. (12)

CHAMBER. :—Here is His Lordship. Your honours may approach.

BOTH :—(*Advancing*) May the king be victorious (prosper)!

KING :—Welcome, gentlemen. (*Looking at the attendants*) Just two seats for the gentlemen.

(*Both sit down on seats brought by the attendants.*)

KING :—What means this simultaneous coming of preceptors, when it is the time to give instruction to the pupils?

GANADA'SA :—May you listen, my Lord; I learned the art of acting from a competent teacher. I have given practical lessons in the art (of dramatic representation). I have been favoured (patronized) by Your Majesty and the Queen, as well.

KING :—I know it well.

GANADA'SA :—I, a man with such antecedents, was insulted by this Haradatta in the presence of the chief

men of the court, saying: "This man is not equal even to the dust on my feet."

HARADATTA :—My Lord, he himself was the first to indulge in abuse of me thus: "In truth, there is the same difference between your honour and myself that there is between the ocean and a puddle;" Let Your Majesty, therefore be pleased to examine him and me in theoretical knowledge and in practical skill (in theory and practice). Your Majesty alone is a critical judge (connoisseur) of us both.

VIDU'SHAKA :—A fair proposal.

GANADA'SA :—An excellent idea (alternative). Your Majesty will be pleased to listen to us with all attention.

KING :—Stop a while; the Queen may suspect (consider it) partiality in this matter; therefore, the case had better be tried in the presence of the Queen, accompanied by the learned Kausikí.

VIDU'SHAKA :—Your Majesty says what is right.

THE TWO PROFESSORS :—Just as Your Majesty pleases.

KING :—Maudgalya, call the Queen, together with the revered Kausikí, having informed them of this occasion (turn of events).

CHAMBERLAIN :—Just as Your Majesty commands. (*With these words he goes out, and returns with the Queen accompanied by the Parivrājiká.*) This way, this way, Your Majesty.

QUEEN :—(*Looking at the Parivrājiká*) Reverend lady, what do you think of this contest between Ganadāsa and Haradatta?

PARIV. :—Enough of (do not) fear about your *prote'ge'* (*lit.*, side) being defeated; Ganadāsa is in no way inferior to his antagonist.

QUEEN :—Even though it is so, still the favour of the King gives his rival the advantage (or superiority).

PARIV. :—Ah! Consider at the same time that you too are the holder of the title of Queen.

While the fire attains extreme brilliancy by its being assisted by the sun, the moon, too, acquires greatness when favoured by the night. (13)

VIDU'. :—Look! Look! Here comes the Queen preceded by the learned Kauṣīkī, her companion (पठिमर्दिका).

KING :—I see her, who indeed,

Decorated with the auspicious ornaments, and accompanied by Kauṣīkī in the dress of an ascetic, appears like the triad of the Vedas incarnate, accompanied by metaphysical lore (the knowledge of the Supreme Soul). (14)

PARIV. :—(*Advancing*) May the King be victorious!

KING :—Revered lady, I salute thee.

PARIV. :—

Mayest thou be for a hundred years the lord of Dhārinī and of the Earth, the support of living creatures: the two whose progeny is of great vigour and whose (power of) forbearance is worthy of themselves. (15)

QUEEN :—May my Lord prosper!

KING :—Welcome to the Queen! (*Looking towards the Parivrājikā*) Revered lady, you will be pleased to take a seat.

(*THEY all sit down in due order.*)

KING :—Revered lady, a dispute about superiority in knowledge has arisen between Gaṇadāsa and Haradatta; your reverence, therefore, must occupy the position of the judge in this matter.

PARIV. :—(*With a smile*) Spare your taunt. When a town is accessible, should a jewel be tested in a village?

KING :—Not so, not so. You are indeed the "Learned Kauṣīkī," whereas the Queen and I are interested parties with respect to these two (Haradatta and Gaṇadāsa).

THE TWO PROFESSORS :—His Majesty has spoken truly. Your reverence being in a neutral position should be pleased to decide (as to) our merits or deficiencies.

KING :—Then let the discussion begin (be opened).

PARIV. :—My Lord, the art of dancing consists chiefly in practical demonstration (representation); what

is the use of a verbal controversy? Or, what does her Ladyship think of this?

QUEEN :—If you ask me, I do not at all like the very dispute between these two.

GANADA'SA :—O Queen, you should not consider me likely to be beaten by one who is only my equal in knowledge.

VIDU'SHAKA :—Queen, let us see the contest of the two rams. What is the good of giving them salary for nothing?

QUEEN :—Certainly you are a lover of quarrels.

VIDU'. :—No, not so. But when two infuriated elephants are quarrelling, how can there be peace (an end of strife) until one of them is vanquished?

KING :—Surely Your Reverence has seen the acting with graceful limbs exhibited by these two in person.

PARIV. :—Yes, I have.

KING :—Then what more have they now to show by way of a further convincing proof?

PARIV. :—That is the very thing I wish to speak about.

One man is at his best when exhibiting his art in person; another has as his special qualification the power of communicating his skill; he who possesses both (these excellences), should be placed at the head of teachers. (16)

VIDU'. :—Sirs, you have heard the revered lady's speech; this is the gist of it :—The decision can be arrived at by practical display of your teaching.

HARADATTA :—We quite approve of it.

GANADA'SA :—Queen, it has come to this.

QUEEN :—But when a dull-headed pupil disgraces the instruction of a teacher, is that the fault of the teacher?

KING :—Queen, it is thus explained. The acceptance of an unpromising (*lit. unfit*) pupil shows a want of discernment on the part of the teacher.

QUEEN :—(*To herself*) How now (*i. e.* what shall I do now)? Away with fulfilling the desire of my husband

which will only increase the ardour of his passion. (*Looking at GANADA'SA, aloud*) Desist from this useless attempt.

VIDU'. :—Your Highness speaks properly. Ganadāsa! What have you, who are eating the sweetmeats offered to Sarasvatī on the pretence of (being a teacher of) dancing, to do with a contest in which you may be easily defeated?

GANA. :—In truth, this comes to be the meaning of the Queen's speech. Hear this which I have to say as necessitated by the occasion.

The man who shrinks from a controversy because he has gained a footing, and patiently endures disparagement from a rival,—he whose learning is merely for (a means of gaining) a livelihood, is called a trader that traffics in knowledge. (17)

QUEEN :—Your pupil was but lately handed over to you; so it is unadvisable to exhibit instruction that is not yet firmly implanted.

GANA. :—It is for this very reason that I am so importunate.

QUEEN :—Then exhibit both of you your skill in instruction to the revered lady (alone).

PARIV. :—Queen, this is not right. The arriving at a decision (of a particular question) by one person, omniscient though he be, is liable to be faulty (or erroneous.)

QUEEN. :—(*To herself*) You silly recluse, do you treat me like one asleep when I am wide awake? (*Turns aside angrily*).

(*The King points out the Queen to the Parivrājikā*).

PARIV. :—(*Having looked at her*),

Why do you, O moon-faced one, causelessly turn away your face from His Majesty? For house-wives, though ever domineering over their husbands, get angry (or offended) with them (only) when they have some cause for it. (18)

VIDU'. :—Why, she does so with cause. She has to watch the interest of (*lit.* protect) her own party. (*Looking*

at Ganadāsa) Luckily you have been saved by the Queen, under the pretext of being angry. Every person, though well-educated, has not the skill to impart instruction to others.

GANA. :—Queen, listen. This is how people will interpret it. Therefore, now,

If you do not permit me—who am now desirous of showing in the present contest, my power of imparting instruction, then (I must say) I am given up by you. (19)

(*So saying he rises from his seat.*)

QUEEN :—(*To herself*) What help is there? (*Aloud*) You have full mastery over your pupil.

GANA. :—My doubts for so long a time were quite out of place. (*Looking at the King*) I am granted permission by the Queen. Your Majesty, therefore, will kindly tell me in what subject-matter of dramatic representation I should show my ability to impart instruction.

KING :—Just as her Reverence would direct.

PARIV. :—But, there is something in the mind of the Queen. I am, therefore, in suspense (whether I should name the subject or not).

QUEEN :—Say what you have to say, without reserve. Surely I shall still have power over my attendants.

KING. —And say—over me too (*i.e.*, you are as well the mistress of me also).

QUEEN :—Revered lady, speak out now (*i.e.* mention the subject).

PARIV. :—My Lord, they (experts) consider the Chalita dance, based on the Chatushpada, (a song of four parts) the most difficult to be enacted. Therefore we shall see the representation of the same part of that same dance by both of them. By that much will, of course, be known the relative worth of their power of instruction.

THE PROFESSORS :—Just as Your Reverence desires.



VIDU'. :—Well then, let both the parties go to the representation-hall (theatre), and having made the necessary arrangements for the musical concert, send a messenger here; or rather the sound of the tabor itself will make us rise.

HARA. :—All right. (*Gets up from his seat.*)

GANĀ. :—(*Looks up to Queen Dhāriṇī.*)

QUEEN :—(*Looking at Gaṇadāsa*) May you come out victorious. I am not at all hostile to your success.

(*Both set out.*)

PARIV. :—Come here a moment.

BOTH :—(*Turning round*) Here we are.

PARIV. :—I speak in my capacity as a judge (or by virtue of my power to decide). Let the two pupils enter dressed in fine attire, that the elegance of movement of all their limbs might be clearly displayed.

BOTH :—We need not be told this.

(*Exeunt the two Teachers.*)

QUEEN :—(*Looking at the King*) If my lord shows such skill in devising expedients in state affairs, the result will be splendid.

KING :—Do not take it otherwise (enough of misconstruing the matter); indeed, this was not brought about by me, O high-minded one: generally men of equal learning are envious of each other's fame. (20)

(*The sound of a tabor is heard behind the scenes. All listen.*)

PARIV. :—Ah, the music has begun. For, this

Deep resonant sound, so dear to peacocks, and having the pitch of the middle tone for its basis, of the tabor, followed by the notes of the peacocks with necks erect, suspecting it to be the thunder of rain-clouds, delights the mind. (21)

KING :—Queen, let us join the assembly.

QUEEN :—(*To herself*) Oh! the indecorous behaviour of my husband!

(*All rise up.*)

VIDU'. :—(*Aside to the King*), Oh, walk patiently and slowly, let not the queen find you inconsistent with yourself (or, thwart the plan).

KING :—

Though I resort to firmness (try to be patient), this sound of the music of the tabor makes me hasten, as if it is the sound of my own desire descending to the path of fulfilment. (22)

(*Exeunt omnes.*)

HERE ENDS THE FIRST ACT.

Act II.

(*Then enter after the orchestral arrangements are completed, the King with his friend, seated on a throne, Dhāriṇī, Parivrājikā and the retinue in order of rank.*)

KING :—Revered Lady! Out of the two revered professors whose instruction shall we see first?

PARIV. :—I say, although their great attainments are equal, Gaṇadāsa deserves precedence on account of his seniority of age.

KING :—Well, then, Maudgalya, inform thus the two revered professors and then attend to your business.

CHAMBERLAIN :—As your Majesty commands.

(*Entering.*)

GANADĀ'SA :—My lord, there is a composition of S'armishṭhā, consisting of four parts, in which the time kept is the middle tone. Your Majesty will be pleased to hear (behold) with undivided attention the representation of the fourth part of it.

KING :—Preceptor, I am attentive out of the high respect I have for you.

(*Exit Gaṇadāsa.*)

KING :—(*Aside to Vidūshaka*) Friend,

My eye, eager to behold her who is hidden by the tiring-room, seems through impatience to be endeavouring to draw up the curtain. (1)

VIDU'. :—(*Aside*) Ha! the honey of your eyes has approached but the bee is near; therefore look on without being careless (*i.e.* cautiously).

(*Then enters Mālavikā with the teacher of dancing carefully marking the elegance of her limbs.*)

VIDU'.—(Aside) May Your Highness observe. Her loveliness does not, indeed, fall short of the picture.

KING :—(Aside) Friend,

When she was only a picture to me, my mind apprehended that her (real) beauty might not come up to that of the picture (*lit.* was inconsistent with the reality); but now I think that the painter, by whom she was drawn, was slack in his concentration (or was furnished with insufficient or imperfect materials). (2)

GANADA'SA :—My dear child, leave off your timidity, and be steady-minded.

KING :—(To himself) Oh, the perfection (*lit.* flawlessness) of her beauty in every limb! For,

Her face has long eyes and the lustre of the autumnal moon; and her two arms are smoothly curved at the shoulders; her chest is compact, having close-touching, elevated breasts; her sides are as if planed off; her waist can be spanned by the hand; her hips are expansive; her feet have toes slightly curved; (her body thus) seems to be moulded just according to the ideal in the mind of the teacher of dancing. (3)

(Málaviká having hummed the preparatory tune, sings the fourth part of the song consisting of four parts).

The beloved is difficult to obtain; be without hope about him, O my heart! Oh! The outer corner of my left eye throbs on some account; here is he seen after a long time; how is he to be approached? My lord, reckon (know) me dependent as I am, to be ardently longing for thee. (4)

(After singing the song she dances with gesticulations in accordance with the sentiments contained therein).

VIDU'. :—(Aside) Friend! The lady has, through the medium of the *chatushpada* song, resigned herself to you, as it were.

KING :—Friend, my heart too tells me the same. Certainly, by her,

Gesticulating with expressive action the words of the song, "Lord, know me to be devoted to you", by pointing at her own body, I was, it seems,

addressed under the pretence of a gentle request, seeing no other way of showing her love owing to the presence (*lit.* neighbourhood) of Dháriní. (5)

(Málaviká at the end of the singing wishes to go away).

VIDU'. :—Stop, lady! You have somehow forgotten some particular action. I will just ask you about it.

GANADA'SA :—Dear child, stop a while; you may go after the instruction is declared free from fault.

(Málaviká turns round and stands still).

KING :—(To himself) Ah! Her beauty gains fresh splendour in every posture. For,

Far lovelier than her dancing is her standing attitude in which the upper half of her body is straight drawn up, and in which she, having placed on her hip her left hand, with its bracelets sticking motionless to the joint of the wrist, made the other hang down loosely like a branch of the *Syámá*-creeper, is casting her eye on the pavement, the flowers on which are being gently pushed aside by her with her toe. (6)

QUEEN :—Does your Honour mind (take seriously) the words even of Gautama?

GANADA'SA :—Queen, do not say so. From the knowledge (he must be getting from) His Majesty (as he is constantly in his company), Gautama is likely to have become sharp-sighted; observe,

Even a dull person becomes clever by association with the wise, as turbid water becomes clear by contact with the powder of the mud-removing fruit. (7)

(Looking at *Vidúshaka*). Let us then hear what your honour has got to say.

VIDU'. :—(Looking at *Ganadása*) In the first place ask the *Umpire* (*lit.* the lady who has witnessed the performance); afterwards I will mention the omission (in the performance) which I have observed.

GANADA'SA :—Revered one, give your opinion according to what you have observed—whether it (the performance) was faultless (a success) or was faulty.

PARIV. :—All was faultless as I observed it. For,

The meaning was well brought out by her limbs which were eloquent with expression; the placings of her feet were in perfect unison with time; there was complete identification with the sentiments conveyed; the acting made by means of (the movements of) the hands was gentle, while in its successive stages chased away emotion (gave rise to another) from its substratum; still the interest remained just the same. (8)

GANADA'SA :—What does His Majesty think ?

KING :—Ganadása, we have become slack in our enthusiasm about the success of our protégé (*lit. side*).

GANA. :—To-day, I am a (real) dancing preceptor.

Wise men know (regard) that instruction of a teacher to be faultless which does not turn black (prove faulty) before (in the presence of) learned men, like gold in the fire. (9)

QUEEN :—I congratulate you, Sir, upon your having satisfied the examiners.

GANADA'SA :—But Your Majesty's favour is the cause of this my good fortune. (*Looking towards Vidúshaka*) Gautama, now say what you have in your mind.

VIDU'. :—The first time that instruction is exhibited, a complimentary worship must first be offered to a Bráhmaṇa; that, I say, you forgot.

PARIV. :—Oh! An Umpire thoroughly conversant with the details of acting!

(*They all laugh. Málaviká, too, smiles.*)

KING :—(*To himself*). My eye has perceived the best part of its proper object, since, by it

Was seen the smiling face of the large-eyed one, graceful by the teeth slightly displayed, like an opening lotus with its filaments not yet fully visible. (10)

GANA. :—Great Bráhmaṇa, this, indeed, is not the first concert (rehearsal) in the tiring room; otherwise how should we not have honoured you, who are worthy of honour?

VIDU'. :—I, indeed, like a silly *Chátaka* longed for a drink of water from a sky resounding with empty (waterless) clouds.

PARIV. :—Exactly so.

VIDU'. :—Then, indeed, dull persons (like myself) have to be guided by the satisfaction of the wise. Since your Reverence has called the performance excellent I will bestow upon Málaviká this reward. (*So saying he draws off a bracelet from the King's wrist*),

QUEEN :—Stop! Why do you give away the ornament, ignorant as you are of the difference in merits?

VIDU'. :—Because it belongs to another (and not to me).

QUEEN :—(*Looking towards the teacher of dancing*) Noble Ganadása, your pupil has exhibited her skill (in the instruction she has received).

GANADA'SA :—Dear child, come, let us now retire.

(*Málaviká departs with her teacher.*)

VIDU'. :—(*Looking at the King, aside*) Thus far is the power of my intellect to serve Your Majesty.

KING :—Do not, do not (thus) set limits (to your power). For now,

I consider her disappearance behind the curtain to be like the termination of the good luck of my eyes, like the end of the great festivity of my heart, and like the closing of the door of happiness. (11)

VIDU'. :—(*Aside*) Bravo! Like a poor patient you desire the medicine to be brought to you by the physician himself.

HARADATTA :—(*Entering*) My lord, now you should do me the favour of looking at my representation.

KING :—(*To himself*) My object in being a spectator is now at an end. (*Aloud, resorting to politeness*) Haradatta, we are, indeed, anxious to behold it.

HARA. :—I am highly favoured.

(*Behind the Scenes*)

A BARD.—All prosperity to the King! The sun has risen to mid-day. For,

The geese have their eyes half closed under the shade of the leaves of the lotus-plants in the pleasure-tank; the mansions on account of the extreme heat, have

become such as have their sloping roofs shunned by pigeons; the peacock, desirous of drinking the drops of water thrown up, flies round the revolving water-wheel (fountain): and the sun blazes with all his rays falling perpendicularly in their fulness, as thou with all thy princely qualities.. (12)

VIDU'. :—Oh! Ho! the Bráhmaṇa's time of dining has arrived. The physician declare that it is injurious (to health) when the usual time (of dining) is allowed to pass (*lit.*, transgressed). Haradatta, what do you say now?

HARA. :—There is no room for my words (*i. e.* I cannot say anything now).

KING :—(*Looking towards Haradatta*), Then we shall see your skill in teaching exhibited to-morrow. You may take rest in the meanwhile.

HARA. :—As Your Majesty commands.  
(*Exit Haradatta.*)

QUEEN :—Let Your Majesty finish the ceremony of bath.

VIDU'. :—Lady, let the arrangements for eating and drinking be hurried on with special care.

PARIV. :—(*Rising up*) Hail to Your Majesty!  
(*Exit with the Queen, accompanied by her attendants.*)

VIDU'. :—Ha! Not only in beauty but in artistic skill also is Málaviká without a second (unsurpassed).

KING :—Friend,  
The Creator, by endowing her, who is artlessly (naturally) beautiful, with attractive accomplishments, has prepared an arrow for the god of love, steeped in poison. (13)

Why should I say more? You must think about me (*i. e.* my helpless condition).

VIDU'. :—You ought also to take thought for my comfort. Surely the inside of my stomach burns like an oven in the market place.

KING :—You should also in a similar way speedily exert yourself for the sake of your friend.

VIDU'. :—I am determined to do it. But her ladyship is such that her sight is dependent on others like the moonlight obscured by a line of clouds. As for Your Honour you are like a bird hovering round a slaughter-house, desirous of meat, but timid. Therefore I should like you to seek the accomplishment of your object without being impatient.

KING :—Friend, how can I help being impatient, since,

That fair-eyed one has become the sole object of the affection of me whose heart is averse to all dealings with the beauties of my harem. (14)

(*Exeunt Omnes*)

[HERE ENDS THE SECOND ACT.]

Act III.

(*Enter a female attendant of the Parivrājiká.*)

FIRST ATTENDANT :—I have received the following order from the revered lady: "Get me a citron and bring it here that I may present it, as a token of respect, to the Queen." So I will go and look for Madhukariká, the keeper of the pleasure-garden. (*Walking round and looking*)—Ah! Here she stands looking at the golden As'oka tree. I will approach her then.

(*Enter the Keeper of the garden.*)

FIRST :—(*Going up to her*) :—Madhukariká, do you find your duty of looking after the garden pleasant?

SECOND ATTENDANT :—Oh, here is Samábhritiká. Welcome to you, my friend.

SAMA' :—Friend, the revered lady says—Her Highness the Queen should be approached by people like us with hands not empty; I, Therefore, wish to wait on her with (by presenting) a citron.

MADHU. :—Why, here is a citron near you. But tell me, first, which of the two preceptors of music, who were disputing with each other about their respective merits



as teachers, was praised (declared superior) by the revered lady after beholding the performances of their pupils?

SAMA'. :—Both of them are adepts in the science of dancing, and clever in execution. But Ganadása was ranked the higher (of the two) on account of the superior excellence of his pupil.

MADHU. :—Now, what is the gossip that is heard about Málaviká?

SAMA'. :—To be sure His Lordship is desperately in love with her; it is only to spare the feelings of Queen Dháriní, that he does not exercise his royal power (to satisfy his desire). Málaviká, too, is observed in these days to be fading like a *jasmine* garland that has been worn and left off. More than this I do not know. Give me leave to depart.

MADHU. :—Take the citron hanging on this branch.

SAMA'. :—(*Shows that, she takes it*). Friend, you too will obtain the fruit, more precious than this, of your service of the saintly lady. (*So saying she starts to go.*)

MADHU. :—Friend, we will go together. I also have to give the Queen information about the necessity of gratifying the longing of this golden As'oka tree, which has delayed to burst into blossom.

SAMA'. :—Quite proper. It is indeed, your duty.

(*Exeunt.*)

(*Here ends the Interlude.*)

(*Enter the King in a love-sick state, and Vidúshaka.*)

KING :—(*Looking at himself*) The body may be lean when it has not obtained the pleasure of embracing the beloved; my eye may be filled with tears for the reason that she is not to be seen by it even for a moment; but thou, my heart, art not separated for a single instant from that fawn-eyed one; why then dost thou suffer anguish, when the highest bliss is ever near thee? (1)

VIDU'. :—Let your Highness cease lamenting having set aside all firmness of mind. I have seen Bakulávaliká, lady Málaviká's dear friend, and have delivered to her

(*lit. made hear*) the message desired to be communicated by Your Highness.

KING :—What did she say then?

VIDU'. :—“Inform His Majesty that I am favoured by having this duty entrusted to me. But that poor girl, who is being guarded by Her Majesty with greater care than before, is not easily to be got at like a treasure guarded by a *Nāga*; nevertheless I will try to bring about a union”.

KING :—O revered God of Love, born of the mind, having caused this person strongly to set his heart on objects beset with obstacles, why dost thou smite him in such a way that he is unable to brook any delay? (*With an expression of astonishment.*)

Where (on the one hand) is this heart-torturing agony and where (on the other) thy gentle weapon (*lit. which deserves confidence*)? What is said as being soft and exceedingly sharp as well — here is that (illustrated) in thee. O god of Love! (2)

VIDU'. :—Hear I say, that have made a beginning in the matter of achieving the object desired to be attained. Your Honour should, therefore, compose yourself.

KING :—Well, where shall I pass the rest of the day with a mind averse to the usual occupations?

VIDU'. :—Why, Irávatí sent you just to-day some flowers of the red As'oka indicative of the first appearance of spring, and under the pretext of enjoying the fresh spring festival, made this request through Nipuniká,—“I wish to enjoy the pleasure of sitting in (riding) the swing in company with your Lordship.” Your Highness, too, promised (to gratify her wish). To the pleasure-garden itself then let us go.

KING :—This is not practicable.

VIDU'. :—How so?

KING :—Friend, women are by nature very shrewd. How will your friend (Irávatí) not mark me as one whose heart is devoted to another, even when I shall be caressing her? Therefore I see that

It is better to decline her request, though fit to be complied with; for many are the reasons (or excuses) seen for disappointing her; but not the ministration to their wishes in the case of high-minded ladies which though done with greater attention than before, is void of real affection. (3)

[Or, it is better to ignore the request of high-minded ladies though fit &c. than formally to show greater attention to them, if it is &c.]

VIDU'. :—It does not behove you suddenly to cast aside your invariable (*lit.* firmly fixed) courtesy to the ladies of the harem.

KING :—(*Reflecting*) Then show me the way to the pleasure-garden.

VIDU'. :—This way, this way, Your Highness.

(Both walk on.)

VIDU'. :—The Spring, by means of these finger-like shoots, agitated by the wind, is asking Your Highness, as it were, to enter this pleasure-garden with haste.

KING :—(*Gesticulating the pleasurable sensation caused by touch*) The Spring is noble, indeed! Observe, my friend,

Compassionately asking me, as it were, by the notes of intoxicated cuckoos, agreeable to the ear, how I bear the anguish of love; the southern wind, fragrant with mango-blossoms and of agreeable touch has been employed by the Spring to pass along my body, like the palm of hand. (4)

VIDU'. :—Enter, that you may get ease of mind.

(Enter both.)

VIDU'. :—O friend, direct your eyes with attention. Here, indeed, has Vernal Beauty, as if desirous of attracting you, donned the robe of spring flowers that puts to shame the dress of young ladies.

KING :—Why, I behold it with astonishment, The red dye of the *bimba*-like lip is surpassed in excellence by the splendour of the red *As'oka*; the *Kurabaka* flower, darkish and white-red, throws into the

background the painting on the face (*Viśeshaka*); while the ornamental mark on the forehead is transcended by the *tilaka* flowers dotted with collyrium in the form of bees; Vernal Beauty seems thus to treat with contempt (not to care for) the way in which women decorate their faces. (5)

(Both carefully observe the beauty of the garden).

(Enter Mālavikā in a state of agitation).

MA'LAVIKĀ' :—I am ashamed even of myself for loving the king whose heart I do not know. Whence can there be the power then to communicate the matter to my dear friend? I do not know for how long a time Love will make me suffer the torment heavy (unbearable) on account of its being irremediable. (*Having advanced some steps*) Where am I going now? (*After reflecting*) Ah! I have been commissioned by the Queen :—“ Having had a fall from a swing, owing to the carelessness of Gautama, my feet are paining; therefore, go and fulfil the longing of the golden *Aśoka*-tree. If in five nights from this time it displays flowers, I will—(she stops and heaves a sigh)—bestow on thee a favour which will gratify thy desires.” Well, I will then go first to the place where I am to perform this duty. Until *Bakulāvalikā* comes close upon my heels with the decorations for the feet in hand, I will for a moment, weep (*lit.* give vent to my grief) undisturbed. (She walks around).

VIDU'.—Ha ! Ha ! Here is fine (granulated) sugar come to one disgusted with liquor drink.

KING :—Ah ! What is that?

VIDU'. :—There stands Mālavikā at no great distance, not fully dressed, looking quite uneasy and all alone.

KING :—(*Delighted*) What ! Mālavikā !

VIDU'. :—Certainly.

KING :—Now my life can be sustained.

Hearing from you that my beloved is near, my distressed heart feels relieved, like the heart of a traveller longing for water, when he learns from the cry of the *Sārasas* (cranes) that a tree-covered river is near. (6)

Where is the lady ?

VIDU'. :—Here she is coming in this very direction, having emerged from the midst of a row of trees.

KING :—My friend, I behold her.

Expansive in the round hips, thin in the waist, elevated in the bosom, and very long in the eyes, here comes my very life. (7)

Friend, her ladyship has reached a condition far more charming than ( what she was in ) before; for,

With her broad cheeks pale like the stalk of a reed, and wearing but a few ornaments, she appears like a *Kunda* creeper having its leaves ripened by the spring, and with only a few flowers. (8)

VIDU'. :—She too, like Your Honour, may have been affected by love-sickness.

KING :—This *As'oka*, that is waiting for the fulfilment of its longing in a graceful way, and has not put on its robe of flowers, imitates me in my state of longing. Let me, therefore, sit down on this stone-slab cool with the shade of the tree, and divert myself.

VIDU'. :—Did Your Honour hear ? The lady said “ I am in a state of longing.”

KING :—Even this much does not make me consider you a man of unerring ( right ) conjecture. For,

The wind from the Malaya mountain, bearing along the pollen of the Kuravaka flowers, and accompanied with drops of water issuing from the opening folds of tended leaves, produces longing in the mind even without a ( definite ) cause. (9)

( *Málaviká sits down.* )

KING :—My friend, come this way; let us hide ourselves behind the creeper.

VIDU'. :—I seem to see *Irávati* in the distance.

KING :—But when he sees a lotus-plant, the elephant does not surely care for the alligator. ( *He stands gazing.* )

MA'LAVIKA' :—Cease, my heart, from entertaining a desire that has no support and has reached its climax. Why dost thou torture me ?

( *Vidúshaka looks at the King.* )

KING :—My darling, observe the perverseness of love.

Thou dost not reveal the cause of thy pining, nor is conjecture solely devoted to the perception of ( able to disclose ) the real truth : still, O thou, with plantain-like thighs, I consider myself to be the object of these lamentations. (10)

VIDU'. :—Now your doubts will be cleared, indeed ; for here comes *Bakulávaliká*, whom I gave the message of love, to wait upon her in private.

KING :—Will she remember my request ?

VIDU'. :—What ! Will that slave's daughter forget such a weighty message from Your Highness ? Why, even I do not forget it.

( *Enter Bakulávaliká with the ornaments for the feet in her hand.* )

BAKULA'. :—Is my friend happy ?

MA'LAVIKA'. :—Oh ! *Bakulávaliká* ! Welcome, my friend ; sit down.

BAKU. :—( *Sitting down* ) Friend, on the present occasion you are charged with an appropriate duty by the Queen ; therefore, give me one of your feet, that I may paint it with lac, and put the anklet on it.

MA'LAVIKA' :—( *To herself* ) Heart ! do not consider thyself happy because this good fortune ( the office of gratifying the longing of the *As'oka* tree ) has come to me. How can I now extricate myself ( from this difficulty ) ? Or why ? This very ( painting ) will be my funeral adornment.

BAKULA'. :—Why do you hesitate ? The Queen is, indeed, anxious that the golden *As'oka*-tree should put forth flowers.

KING :—How is it that all this preparation is for the sake of fulfilling the longing of the *As'oka* ?

VIDU'. :—What, do you not, indeed, know that the Queen would not without reason cause her to be adorned with the decorations of the harem ?\*

MA'LA. :—(*Holds out her foot*)—Friend, I beg your pardon (please excuse me for holding out my foot to you).

BAKULA'. :—Why, you are as dear to me as my own body. (*She gesticulates the painting of Māla.'s foot*).

KING :—Friend ! Behold the glossy (*lit. moist*) streak of colour placed upon the extremity of my darling's foot, as if it were the first appearance (peeping out) of the sprouts of the tree of love (after it was consumed by Śiva. (11)

VIDU'. :—Truly a duty, befitting her feet, has been imposed upon her ladyship (or, a duty worthy of the feet, indeed, has been assigned to her by the Queen).

KING :—You have spoken the exact truth.

With the forepart of her foot, of the hue of a young sprout and with the gleam of the nails flashing about it, this young maiden deserves to strike two, *viz.*, the Aśoka that has not yet flowered owing to the desire of having its longing gratified, and her lover standing with bowed head, having recently committed an offence. (12)

VIDU'. :—Her ladyship will strike you, when guilty of an offence. (*V. l.*, You will have an opportunity of offending the lady).

KING :—I accept the words of a Brāhmaṇa who foresees the accomplishment of my desired object.

(*Enter Irāvati in a state of intoxication, and her Attendant.*)

IRA'VATĪ :—Nipunikā, my girl, I have often heard that intoxication lends a special charm to women. Do you think that this popular saying is true ?

NIPUN. :—It was formerly a mere popular saying (to me); to-day it has been found to be true.

IRA'V. :—Away with this talk of affection. Whence did you come to know, on the present occasion, that the King had gone before me to the swing-house ?

\*What, did you think that it was on your account that the queen, etc. (*V. l.*)

NIP. :—I inferred it from his unceasing affection for you, his queen.

IRA'V. :—No more of flattery; speak as if you were a person unconcerned.

NIP. :—It was told by the worthy Gautama ever eager for the spring-gifts. Let Your Highness come quickly.

IRA'. :—(*Walking around as well as her state would permit*) Maid! My heart urges me on to behold my husband, though I am overpowered by intoxication, but my feet will not advance on the path.

NIP. :—Now, indeed, we have arrived at the Swing-House.

IRA'. :—Nipuṇikā, I do not see my husband in it.

NIP. :—Your Ladyship should see carefully. His Lordship must be hiding somewhere wishing to play a trick. Let us, on our part, repair to this stone-slab under the Aśoka tree, which is overgrown by the Priyaṅgu creeper.

IRA'V. :—(*Does so*).

NIP. :—(*Walking round and looking*) Observe, Your Highness! While searching for the mango-blossom, we are bitten by red ants.

IRA'. :—What do you mean ?

NIP. :—Here is Bakulāvalikā decorating the foot of Mālavikā in the shade of the Aśoka tree.

IRA'. :—(*Exhibiting signs of fear*) This is not the proper place for Mālavikā. What conjecture do you form in this matter ?

NIP. :—I conjecture that the Queen, whose feet are painful (injured) owing to her fall from the swing, has appointed Mālavikā to the office of supplying its desire to the Aśoka tree; otherwise how could she have allowed her attendant to put on the pair of anklets worn by herself ?

IRA'. :—It is certainly a great honour to her !

NIP. :—Why do you not search for His Lordship ?

IRA'. :—Maid, my feet refuse to go elsewhere. My mind leads me to suspect something. I will in the first



place definitely satisfy myself with regard to my suspicions. (*Observing Málaviká, to herself*) Rightly, indeed, was my mind apprehensive.

BAKULÁ.:—(*Calling Málaviká's attention to her foot*)—Are you pleased with the way in which the lines of colour are arranged on your foot?

MA'LA.:—As it is on my own foot, I am ashamed to praise it (your handiwork). Tell me, who instructed you in the art of decoration?

BAKULÁ.:—In this I am a pupil, of course, of His Majesty.

VIDU'.—Then hasten her for (as) the teacher's remaneration.

MA'LA.:—I am glad to see that you are not proud.

BAKULÁ.:—Having obtained feet worthy of displaying my skill upon, I shall become proud to-day. (*To herself*) I have accomplished my commission. (*Looking at the colour, aloud*) My friend, I have finished painting one of your feet. It is only necessary to breathe on it (for the purpose of drying it); but this place is windy.

KING:—My friend, observe, observe.

Now there has arrived an excellent opportunity for me to serve her by fanning, with the breath of my mouth her foot, the red dye on which is wet. (13).

VIDU'.:—Why do you regret? You will soon be able to enjoy this privilege for a long time.

BAKULÁ.:—Friend, your foot shows like a red lotus. May you certainly repose upon the lap of His Majesty! (*Iravati looks at the face of Nipuniká.*)

KING:—This is my prayer (ardent longing).

MA'LA.:—Ah! Friend, you are saying what ought not to be said (you are talking nonsense).

BAKULÁ.:—I have said exactly what has to be said.

MA'LA.:—I am surely loved by you (and so you say so).

BAKULÁ.:—I am not the only person who loves you.

MA'LA.:—Who else then loves me?

BAKULÁ.:—The King also who always admires (*lit. fixes his mind upon*) merits.

MA'LA.:—You are saying what is false. That fortune is not mine.

BAKULÁ.:—Really it is not yours! It is seen in the emaciated and slightly pale limbs of the King.

NIP.:—The wretch gives her answer as if she had got it ready beforehand.

BAKULÁ.:—Conform yourself to (*lit. admit the authority of*) the maxim of the experts that love must be tested by love.

MA'LA.:—Why do you chatter (*also, are you talking this*) at your own sweet will?

BAKULÁ.:—No, indeed; these are but the words, sweet with love, of His Majesty spoken through me (*lit. hidden from him by a different body or mouth*).

MA'LA.:—Ah! When I think of the Queen, my heart feels quite diffident.

BAKULÁ.:—Foolish girl! Is not a mango-shoot, the whole essence of the manifestation of the spring, to be used as an ear-ornament just because it has been clinging to it?

MA'LA.:—Well, do you then help me to the utmost, in case calamity ensues.

BAKULÁ.:—I am, indeed, Bakulávaliká that becomes the more fragrant (helpful) the more it is pressed.

KING:—Bravo! Bakulávaliká, Bravo!

By means of a speech (conversation) which was commenced as soon as she knew the state of her mind, and in which proper answers were given to contradictions, this one here (Málaviká) has been made to follow her counsel (or brought within the scope of her *i. e.* Bak.'s commission); rightly (indeed) are the lives of lovers dependent upon female go-betweens. (14).

IRAV'.:—Observe, my girl, Bakulávaliká has but induced Málaviká to take the step in this direction.

NIP.:—Queen! Her instruction is (words are) such as would produce a longing even in one free from passion.

IRAV'.:—Not without reason, indeed, was my heart apprehensive. When I shall have got at the facts, I shall consider what to do.

BAK. :—Here is your second foot with its decoration completed. Now I will put the anklets on both. (*Shows that she puts on the anklets*). Friend, rise up and execute the duty imposed on you by the Queen of causing the As'oka to blossom. (*Both rise up*).

IRA'v. :—Oh, the Queen's order is heard (*V. l.* Oh! we have heard that it is the Queen's order); let it be executed now.

BAK. :—Here stands in front of you, with the *Ra'ga* (1 redness—2 love) increased and fit for enjoyment,—

MA'LA. :—(*Delighted*) Who! Is it his Lordship?

BAKUL. :—(*Smiling*) No, not His Lordship, but this bunch of leaves hanging down from the bough of the Asoka; make an ear-ornament of it.

VIDU'. :—Did Your Highness hear?

KING :—This much is enough for lovers.

I would not be pleased with the union, though sure to be accomplished, of two lovers, one of whom is a dent, and the other indifferent (cold); better would be the destruction of the bodies of an equally loving pair hopeless of mutual obtainment. (15).

(*Málaviká having made an ear-ornament of the As'oka buds, in a playful manner puts forth her foot to strike the tree*).

KING :—Friend,

Having taken from the As'oka-tree a shoot for her ear she presents to it her foot; since the two have exchanged similar gifts, I consider myself as one defeated in my object. (16)

MA'LA. :—Do you think our expectation will be fulfilled?

BAK. :—Friend, it will not be your fault; devoid of merits (unappreciative) would be this As'oka, that has obtained such an honour of being touched by (your) foot, if it should be slow in putting forth flowers.

KING :—

O, As'oka, if after having been honoured by the slender-waisted one with this foot of hers, tender like a young lotus, and loud-tinkling with noisy anklets, you

do not become immediately laden with a wealth of flowers, in vain you cherish a desire shared by you in common with sportive lovers. (17)

Friend, I wish to present myself, taking a favourable opportunity for speaking.

VIDU'. :—Come along. I shall make fun of her.

(*BOTH enter*).

NIPU. :—Madam, here is His Lordship appearing on the scene.

IRA'v. :—This was contemplated (anticipated) by my mind at the outset.

VIDU'. :—(*Advancing*) My lady, proper, indeed, it is on your part to strike with your left foot the As'oka tree, the dear friend of His Lordship!

BOTH—(*In a state of confusion*) Oh! His Lordship.

VIDU'. —Bakulávaliká! Why did you, who knew her object (that she was going to strike the tree), not prevent the lady from committing such an ill-bred act?

(*Málaviká shows fear*).

NIPU. :—Madam, see what the revered Gautama has begun?

IRA'. :—How else could that wretch of a Bráhmána earn his livelihood?

BAKUL. :—Sir, she is executing the order of the Queen. In this transgression she is the instrument of (*lit.* dependent upon) another. Your Lordship will be pleased (to excuse us). (*She makes Málaviká prostrate herself and falls prostrate at the same time before the King*).

KING :—If this is the case, you are not guilty. Rise up, gentle maiden. (*He takes her by the hand and raises her up*).

VIDU'. :—Quite right. In this matter the Queen must be respected.

KING :—(*Smiling*).

Charming one, with graceful thighs, I hope your left foot, soft as a shoot, does not now feel pain, being planted on (struck against) the hard trunk of the tree? (18)

(Málavikâ blushes.)

IRA'. :—(Spitefully) Ah! my Lord has a heart as soft as fresh butter!

MA'LA. :—Come, Bakulávalikâ, let us inform the Queen that we have executed her command.

BAKULA'. :—Then ask His Lordship to give you leave to depart.

KING :—Fair damsel, you will go (indeed). But hear first my supplication, for which the proper opportunity has come.

BAKUL. :—Listen attentively! Your Lordship will be pleased to speak out.

KING :—

This person (*i. e.* I) too has not (been able to) put forth a blossom in the form of happiness for a long time. With the nectar of your touch gratify, therefore, the longing of him also, who has no liking for anything else (is devoted to you alone). (19)

IRA'. :—(Suddenly approaching) Gratify it, gratify it; the As'oka shows flowers only, while this displays flowers and yields fruit also.

(All are confused on seeing Irávati.)

KING :—(Aside) My friend, what recourse is there now?

VIDU'. :—Only (what else than) taking to our heels (*lit.* the strength of our legs).

IRA'. :—Bakulávalikâ! Well you have begun, Málavikâ! Grant the request of His Lordship.

BOTH GIRLS :—Madam, excuse us. Who are we that we should have the favour of His Lordship's affection?

(Exeunt Bakulávalikâ and Málavikâ.)

IRA'. :—Oh, how faithless are men! I, indeed, relying upon your deceitful speech, unsuspecting like the deer that is attracted by the tunes of the hunter, did not (anticipate) know this.

VIDU'. :—(Aside) Advance something in reply. A burglar, caught in the act red-handed, has to say that he is a student of (simply practises) the art of house-breaking.

KING :—Beautiful one! I had no interest in Málavikâ. Because you delayed, I diverted myself somehow.

IRA'. :—You are (indeed) to be trusted! I did not know that my Lord had obtained such an object of diversion. Otherwise, unfortunate that I am, I would never have done this (presumed to annoy you by this intrusion).

VIDU'. :—Your Ladyship ought not to consider (call) His Majesty's conduct a breach of politeness. If mere conversation with the attendants of the Queen, when met by chance, be considered a crime, then in this case you are the best judge (and we must acquiesce).

IRA'. :—Well, let it be conversation (as you say; or, let this pleasant (†) conversation go on). Why should I torture myself (for nothing)? (She goes off in anger).

KING :—(Going after her). Let Your Ladyship be appeased.

(IRA'. with her feet though entangled by her girdle, keeps on going).

KING :—O charming one, such an indifference towards a loving person is not proper for you.

IRA'. :—O rogue, your heart is not to be relied on.

KING :—

O dear one, let your slight, indicated by the (use of the) word 'Rogue', be shown towards me, who am so familiar with you; but, O wrathful one, you do not give up your anger even though entreated by your girdle lying prostrate at your feet. (20).

IRA'. :—Even this cursed girdle sides with you. (She takes up the girdle and shows her readiness to strike the King with it).

KING :—This lady—

in a passion, shedding a profusion of tears, is prepared to strike me with the string of her golden girdle slipped down through carelessness from her round hips, like a row of clouds pouring down vapoury showers of water and ready to strike the Vindhya mountain with a streak of lightning. (21).

IRA'. :—Why do you thus prove me to be guilty again? (Hangs down her hand with the girdle in it).

KING:—

Why do you withdraw the intended punishment from me, who am guilty, O curly-haired one! You increase your gracefulness, and still you are angry with this your slave here. (22)

Surely I am allowed to do this. (*Falls at her feet*).

IRA'. :—These, indeed, are not the feet of Málaviká that will gratify your longing for (the felicitous) touch. (*She departs with her attendant*).

VIDU'. :—Rise; you are favoured (by Irávatí).

KING:—(*Rising up and not seeing Irávatí*) What, is the dear one really gone?

VIDU'. :—I am glad that she has gone without being reconciled—with such an impropriety of conduct. Therefore let us make off quickly before she returns like the planet Mars retrogressing to the zodiacal sign.

KING:—Oh the inconsistency of love!

With my mind attracted by my beloved, I consider her (Irávatí's) rejection of my humble supplication a veritable service; for, thus I can neglect the angry one (though) so full of love for me. (23)

(*Both walk round and exeunt*).

HERE ENDS THE THIRD Act.

#### ACT IV.

(*Enter the King in a love-affected state and a female Door-keeper*).

KING:—(*To himself*).

May the tree of (my) love which struck root in the form of hope when she crossed the path of my ears (I heard of her), which, when she came within the range of my eyes, put forth the sprouts of passion and which was covered with buds, as it were, at the touch of her hand, on account of my hair having stood prominently erect—may that tree make me, who am languid, taste the flavour of its fruit! (1)

(*Aloud*) Friend Gautama!

FEMALE DOOR KEEPER:—Prosperity to my Lord! Gautama is not present here.

KING—(*To himself*) Ah, yes! I sent him to learn the news about Málaviká.

(*Entering*)

VIDU'SHAKA—Prosperity to Your Honour!

KING—Jayasenâ, (go and) see where Queen Dhârinî is and how she is diverted, as her foot is painful.

FEM. D. KEEPER.—As Your Majesty commands. (*Exit*).

KING—How is your esteemed friend (Mála.) faring?

VID.—In the same way as a female cuckoo in the grip of a cat.

KING—(*With sorrow*). How do you mean?

VID.—That poor girl has, indeed, been thrown (confined) into the subterranean store-house, as if in the mouth of death, by that tawny-eyed one (the Queen).

KING—Was it on knowing about her meeting with me?

VID.—Just so.

KING—Who was thus adversely disposed towards me that set the Queen against me (*lit.* made the Queen angry)?

VID.—May Your Honour hear. (This) Parivrâjikâ told me—Yesterday, as I was told, the lady Irávatí went to the Queen, whose foot has been sorely paining, to ask if there was any relief.

KING—What followed then?

VID.—Then she was asked by the Queen—Was the beloved one (yourself) seen by His Majesty? She replied—Idle is this formality of yours, since you do not know that the 'being the beloved' has passed to your maid-servant.

KING—This way of putting it causes suspicion to be pointed to Málaviká, even without explicit mention (of her).

VID.—Then she, when continuously pressed, fully acquainted the Queen with your misdemeanour.

KING—Oh the unforgiving disposition (*lit.* long-continued resentment) of her Ladyship! Tell what happened next.

VID.—What can happen next? Málaviká and Bakulávaliká, with their feet fettered, are experiencing, like



no Nága-damsels, a residence in the nether region, where the rays of the sun never meet the eye.

KING—Pity, O pity?

The sweet-voiced cuckoo and the bee, as they came in contact with the mango-tree in blossom, have been driven to the hollow by an untimely shower accompanied by a sharp (*lit. slashing*) driving wind. (2)

Can there be a scope for some remedy in this case?

VID.—How can there be? For Mādhavikā, the keeper of the store-house, had this order from the Queen—You are not to set free the cursed Mālavikā and also Bakulāvalikā, unless you see my seal ring.

KING—(*Sighing, and stroking him*) Friend, what should be done here?

VID.—(*Musing*) There is a remedy for this.

KING—What, pray?

VID.—(*Glancing about*) Some one unseen may hear. I will whisper it in your ear. (*So saying he gets close to him and whispers in the ear*). Of this sort. (*He communicates it*).

KING—(*Rejoicingly*) Cleverly conceived! Put it into execution for success (*i. e.* that it may lead to success).

FEM. DOOR-KEEPER—(*Entering*) Sire, the Queen is reclined on a couch set in a very airy place with her foot covered with rubbed red sandal and held in their hands by her maids, and is being diverted with tales by the venerable lady (Parivrājikā).

KING—Then this is the proper time for me to visit her.

VID.—Your Honour may go. I, too, will have some present in my hand with which to see the Queen.

KING—Inform Jayasenā of it (your plan) and then go.

VID.—Very well. (*Approaching her ear*) Lady it is thus. (*Whispers it and exit*).

KING—Jayasenā, show me the way to the couch in the windy place.

FEM. DOOR-KEEPER—This way, my Lord.

(*Then are discovered, the Queen lying on a couch, the Parivrājikā and the Attendants in order of their rank.*)

QUEEN—Revered Lady, the subject-matter of the story is charming. What next?

PARI.—(*Casting a glance about*) Queen, from this point I will tell it afterwards; (for) here comes His Honour, the Lord of Vidis'á.

QUEEN.—Oh, my husband! (*She tries to rise up*).

KING—Enough, enough of troubling yourself with this formality.

You should not, O sweet-voiced one, give pain to your aching foot unaccustomed to separation from its anklets and usually resting on a gold pedestal, and to me also (thereby). (3)

DHA'RINI—Victory to my Lord!

PARI.—Prosperity to the King!

KING—(*Sits down having bowed to Parivrājika*).

Queen, do you find the pain sufferable?

DHA'RINI—I feel better.

(*Enter Vidūshaka in a state of fright, with his thumb tied up with his sacred thread*).

VID.—Save me, save me, Your Honour! I am bitten by a snake!

(*All are dejected*).

KING—Alas, alas! Where have you been wandering listlessly?

VID.—As I wished to see the Queen, I went to the Pramada-garden to gather flowers (to present them to her) as is required by custom.

QUEEN—Alas, alas! I have become the cause of peril to the Bráhmaṇa's life.

VID.—There (*i. e.* in the garden), as I stretched out my hand to pluck a bunch of As'oka-blossoms, I was bitten by the god of Death in the form of a snake, that came out of a hollow. See, here are the two marks of the bite. (*He shows the bite*).

PARI.—If so, then excision of the bitten part is the first remedy, as they say. Let that be done in the first place in his case.

Excision or cauterization of the bitten part or letting off of blood from the wound—these are the remedies for saving the lives of persons to be adopted as soon as they are bitten. (4)

KING—Now this is a case for poison-doctors. Jayasena, let Dhruvasiddhi be immediately sent for.

FEM. DOOR-KEEPER—As Your Majesty commands. *(Exit)*.

VID.—Alas, I am seized by wicked Death.

KING—Be not alarmed; the bite may possibly be non-venomous.

VID.—How can I not be alarmed? My limbs shake convulsively. *(Gesticulates that the poison is taking effect)*.

QUEEN—Alas! The affection threatens a calamitous end. (दृष्टिं विचरेत्—Oh, a calamitous snake-bite!) Support the Bráhmaṇa.

*(The attendants support him hastily)*.

VID.—*(Looking at the King)*. Friend, I have been your dear friend from infancy. Taking that into consideration look to the maintenance and protection of my sonless mother.

KING—Do not be frightened. Be calm. The physician will soon cure you.

JAYASENA—*(Entering)* My Lord, Dhruvasiddhi being summoned requests—‘Let Gautama be brought here.’

KING—If so, then take him to the physician supported by eunuchs.

JAYA.—As Your Majesty commands.

VID.—*(Looking at the Queen)* My lady, I may live or not; pardon the faults that I might have committed while serving His Honour.

QUEEN—May you live long!

*(Exit Vid. and Pratihári)*.

KING.—The poor fellow is timid by nature. He has no confidence even in the unfailing success of Dhruvasiddhi, of a truly significant name.

JAYA.—*(Entering)* Victory to the Lord! Dhruvasiddhi begs to say,—something bearing the image of a snake on it must be (provided, or) endowed with magical

virtue in connexion with the performance of the rite called ‘Udakumbhavidhána.’ So let such a thing be found.

QUEEN—Here is a ring with the impression of a snake on its seal. Give it into my hand after (the purpose is served). *(So she hands it over)*.

*(Pratihári takes it and starts to go)*.

KING—Jayasena, when the business is successfully accomplished (*i.e.* Gautama’s cure is effected), bring us quickly the news.

FEM. DOOR-KEEPER—Your Majesty’s order will be obeyed. *(Exit)*.

PARI.—As my heart tells me, Gautama is free from the effects of the poison (by now).

KING—May it be so!

JAYA.—*(Entering)* Victory to the King! The effect of his poison being counteracted, Gautama was restored to health in half an hour.

QUEEN—Thank God, I am freed from the blame!

FEM. DOOR-KEEPER:—Now the minister Váhatava here respectfully submits—There are many state-affairs on which I have to take counsel with Your Majesty. So I wish to be favoured with an interview.

QUEEN—My Lord may go to accomplish the business.

KING—This place is now covered with the sun, while a cooling treatment is recommended for this ailment. So let the bed be removed to another place.

QUEEN—Girls, execute the order of my Lord.

*(Exit the Queen, Parivrájiká and the attendants)*.

KING—Jayasena, take me to the Pramada-grove by a secret path.

FEM. DOOR-KEEPER—This way, this way, my Lord.

KING—Jayasena, can Gautama have finished his business?

DOOR-KEEPER—Ay, Sire.

KING—

Although I think the plan adopted for the attainment of the desired object is sure to lead to the intended

result, yet my timid heart, feeling quite diffident of success, entertains a doubt. [Or, my timid mind feeling doubtful as to the success of the plan...object, though extremely good, is apprehensive.] (5)

( *Entering* )

VID.—My congratulations to Your Honour! Your auspicious affairs have been accomplished.

KING—Jayasenâ, you too attend to your business.

FEM. DOOR-KEEPER—As Your Majesty commands.  
( *Exit* ).

KING—Friend, silly must that Mâdhavikâ be! Did she not hesitate even in the least?

VID.—How could she hesitate after seeing the Queen's seal-ring?

KING—I do not speak with respect to the seal-ring. Why is (*lit.* what is the occasion for) this release of these two when they were (purposely) put into custody? Why were you deputed with the message, leaving aside all the personal attendants of the Queen?—Questions like these she should have asked.

VID.—Why? I *was* asked (such questions). But dull-witted as I am, my intellect gave me a ready tongue to reply to her.

KING—Tell it then.

VID.—I said to her—The King was respectfully informed by the astrologers that his star was maliciously disposed and that therefore (as the means of averting its bad influence) he should order the release of all prisoners.

KING—( *Joyfully* ) And what further?

VID.—When the Queen heard this, she, wishing to spare Irâvatî's feelings, sent me with the order, making it appear that the King set them at liberty. Then saying 'That is proper' she granted our object.

KING—( *Embracing Vid.* ) Friend, you (really) love me. For,

Not only by virtue of the acuteness (or, excellence) of intellect do friends see the (way to the) accomplishment of

the desired object, but the subtle path leading to the accomplishment of a business is discerned by affection also. (6)

VID.—Your Honour should make haste. Having placed Mâlavikâ with her friend in the summer-house, I have come to greet you.

KING.—I will go to welcome her. Proceed on the way.

VID.—Your Honour should follow. (*Having walked on*) Here is the summer-house.

KING.—( *With apprehension* ) Here is advancing towards us Chandrikâ, the maid-servant of your friend Irâvatî, with her hands busily engaged in gathering flowers. So let us at once hide ourselves behind the wall.

VID.—Thieves and gallants must, indeed, avoid Chandrikâ (moon light).

( *Both act as suggested* ).

KING.—Gautama, how (eagerly), indeed, must your friend (Mâla.) be waiting for me! Come; let us stand close to the window and see.

( *Both stand looking on* ).

( *Then enter Mâlavikâ and Bakulâvalikâ* ).

BAK.—Friend, bow to your Lord.

KING.—I think she is showing my picture to her.

MA'LA.—( *Joyfully* ) I bow to you.

( *Looking at the door, with dejection* )

Friend you deceive me.

KING.—Friend, I am amused by the joy and dejection of her Ladyship.

In a moment have been possessed (exhibited) by the face of the lovely-faced one the two states (appearances) of the white lotus, *viz.*, the one it assumes at sunrise and the one it presents at sunset. (7)

BAK.—Why? Here His Lordship is drawn in a picture!

BOTH—( *Having bowed down* ) Victory to the King!

MA'LA.—Friend, on the occasion when I stood before the King, I was not gratified by (enjoying) the

sight of his beauty so much as I have been to-day ; (for) I have attentively gazed at him in the picture.

VID.—Did Your Honour hear? Her ladyship says that she did not see you (in the bodily form) so well (find you so handsome when bodily present), as she did you in the picture. In vain have you now the pride of youth like a casket containing a treasure of jewels?

KING—Friend, women, though full of curiosity, are naturally bashful.

They wish to observe fully the form (beauty) of their lovers and yet the eyes of the long-eyed ones meeting them for the first time do not fall fully on the objects of their love. (8)

MA'LA.—Who is this, with her face a little turned aside, that is being intently looked at by the Lord with an affectionate glance?

BAKULA'.—Ah, it is Irāvati standing by his side.

MA'LA.—His Majesty seems to me to be somewhat impolite, since he, leaving the other Queens, has fixed his gaze on the face of one alone.

BAKU.—(To herself) She has shown jealousy, taking (the action of) the Lord in the picture for the reality. Well, I shall enjoy some fun out of her. (Aloud) Friend, she is the King's favourite.

MA'LA.—Then why shall I trouble myself now? (Turns away in jealousy).

KING—Friend, observe.

By her jealously turning away from the direction her face, the frontal mark on which is furrowed by the knitting of the eye-brows and the lower lip of which is throbbing, was exhibited, as it were, the instruction received from her preceptor in graceful acting when under fits of anger at the fault of a lover. (9)

VID.—Be now ready to propitiate her.

MA'LA.—The revered Gautama is also waiting upon him just here! (Wishes to turn her face towards another place).

BAKU.—(Preventing Māla.) Surely you are not angry now!

MA'LA.—If you think I can simply be angry for a long time, here I recall my anger.

KING:—(Approaching).

What is this, O lotus-eyed one, that you get angry with me for an action represented in a picture? Surely here I am, in person, your servant exclusively devoted to you. (10).

BAKULA'.—Victory to the Lord!

MA'LA.—(To herself) How strange that I showed jealousy towards the Lord in a picture! (She folds her hands in supplication, her face full of blushes.)

(The King exhibits the nervousness of love).

VID.—How is it that Your Honour seems to be apathetic?

KING—Because your friend cannot be trusted.

VID.—You betray such distrust of the lady!

KING—Listen.

Having stood, in a dream, within the range of my eyes, your friend vanishes in a moment; and though clasped within the arms she slips off all at once; now possibly then, O friend, can the mind of me who am tormented by love with such delusion of a union, feel confidence in her? (11)

BAKULA'.—Friend, often, indeed, the Lord has been deceived; now make yourself an object of confidence.

MA'LA.—Friend, but to me, unfortunate that I am, a union with the Lord, even in a dream, was a thing hard to obtain.

BAKULA'.—My Lord should give an answer to this.

KING—

What is the use of giving a reply? I have given my own self to your friend in the presence of the fire of Love (the five-armed god), to be one not the served (master), but a servant in private. (12)

BAKULA'.—We are obliged.

VID.—(Walking about in a hurry) Bakulāvalikā, here is a deer about to browse the sprouts of the young As'oka tree. Come, let us drive it off.

BAKULA'.—Very well.

(Exit).



KING—Friend, you should be vigilant just in this way at this hour when we ought to be guarded.

VID.—Is Gautama required to be thus instructed ?

BAKULA'.—(*Walking about*) Revered Gautama, I shall wait in a shade ; you guard the door.

VID.—That is proper.

—(*Exit Bakulāvatikā*).

VID.—I will just recline on this crystal pavement. (*Doing so*), O the pleasant touch of this excellent stone ! (*He sleeps*).

MA'LA.—(*Stands full of nervous agitation*).

KING—

Give up, O fair one, this fear of union (with me) ; act the part of the Atimukta creeper towards me, who having long sought your love, have come to be in the position of a Sahakāra (mango-tree). (13)

MA'LA.—Through the fear of the Queen I am not able to do what is dear to me.

KING—Dear one, you should not be afraid.

MA'LA.—(*Tauntingly*) I have seen the power of my Lord who does not get afraid, when in the presence of the young Queen (Irāvati).

KING—

Politeness, indeed, O you with bimba-like lips, is the family vow of the descendants of Bimbaka ; therefore (that being the case), O long-eyed one, all my life depends (hangs) upon the hope of getting you. (14) Favour, therefore, this person, long devoted to you. (*Acts as if going to embrace her*).

(*Mālavikā gesticulates avoiding it*).

KING—(*To himself*) Charming, indeed, are the actions of young maidens under the influence of love ! For,

She, trembling, obstructs (stays) my hand the fingers of which are active in the work of (unclasping) the girdle ; she makes her hands serve as coverings for her breasts when being forcibly embraced ; and turns away her face, having eyes with bushy (beautiful) eyelashes, as I raise it in order to kiss it ; even under the pretext (of refusals) she does bring pleasure to me, such as accrues from the fulfilment of one's longing. (15)

(*Enter Irāvati and Nipunikā*).

IRA'V.—Nipunikā, my girl, did Chandrikā really tell you that she saw the revered Gautama sleeping alone on the veranda of the summer-house ?

NIP.—How shall I falsely inform your Ladyship ? (*Or, otherwise how shall I tell it ?*)

IRA.—If so, let us go there to ask (about the well-being of) my husband's dear friend rescued from peril, and—

NIP.—Your Ladyship's speech appears to be incomplete.

IRA'.—To propitiate my husband drawn in a picture.

NIP.—Now, why do you not propitiate the King himself ?

IRA'.—Foolish girl, my husband whose heart (affection) is transferred to another is just like (no better than) one drawn in a picture. This my attempt is only to atone for my incivility (*lit.* breach of propriety) to him.

NIP.—This way, your Highness.

(*Both walk forth*).

(*Enter a maid*).

MAID—Victory to your Highness ! The Queen says—This is not the (proper) time for me to show jealousy ; verily then it was to increase the great respect (you command) that Mālavikā was put in fetters along with her friend. If you will consent to do good to our husband I will do it. Tell me what your wish is.

IRA'.—Nāgarikā, say to the Queen—Who am I to direct the Queen ? You have shown favour to me by putting your servants in irons. By the favour of what other person can this person (myself) prosper ?

MAID—I will say so.

(*Exit*).

NIP.—(*Walking round and looking on*) Your Highness, here is the revered Gautama at the door of the summer-house gone to sleep while just sitting up, like a bull in a market-street.

IRA'.—Oh calamity ! I hope no bad effects of the poison still remain.

NIP.—The expression of his face appears to be bright moreover, he was treated by Dhruvasiddhi; so no evil can be feared in his case.

VID.—(*Speaks in his sleep*) Lady Málaviká—

NIP.—Did your Highness hear? To whom can this cunning wretch (ever) attach himself? Having at all times filled his belly with the sweetmeats accompanying auspicious presents obtained just from us, he is now addressing Málaviká in a dream.

VID.—Do you outshine Irávatí.

NIP.—This is the calamity (Yaur Highness feared). Hidden behind the pillar, I will frighten, with this stick, crooked like a serpent, this wretch of a Bráhmaṇa who (always) dreads serpents.

IRA'.—The ungrateful rogue deserves such molestation.

(*Nipuniká throws the stick on Vidúshaka*).

VID.—(*Suddenly waking up*) Help, help! O friend, a serpent has fallen upon me.

KING—(*Rushing to him at once*) Friend, be not afraid, be not afraid!

MA'LA.—(*Following him*) My lord, do not rush forth all at once (heedlessly). He speaks of a serpent being there.

IRA'.—Woe, woe! The King is running just hitherwards.

VID.—(*Smiling aloud*) What, it is only a stick! I, however, thought that I reaped the fruit of my producing a bite by means of the Ketaki thorns and giving it the resemblance of a serpent's bite (*i.e.* got a true bite).

(*Entering with a toss of the curtain*)

BAKULÁ'.—Let not my Lord advance; here is seen something like a serpent that moves tortuously.

IRA'.—(*Approaching the King from behind the pillar*) Is the appointed day-meeting of the couple such as has the desired object accomplished without an obstacle?

(*All are confounded on beholding Irávatí*).

KING—My darling, strange is this form of greeting or courtesy!

IRA'.—Bakulávaliká, I congratulate you on the entire fulfilment of your promise with regard to your mission as a go-between.

BAKU.—May your Highness be pleased. Does Indra forget the earth because the frogs croak?

VID.—Let not Your Ladyship act thus. Merely at your sight His Honour has forgotten your slighting of his prostration. Your Ladyship, however, is not yet reconciled.

IRA'.—What can I do now though I get angry?

KING.—'Anger without cause' is a thing not compatible with you (your disposition). To be clear—

When, O fair-bodied one, did your face become, even for a moment, the object of anger? Tell me—how will the night have the orb of the moon dimmed (eclipsed) by the planet (Ráhu) except on the full-moon-day? (16)

IRA'.—(Anger) 'Without cause' is rightly said by my husband. When our good fortune has passed to another, if I were to be angry again, I should make myself ridiculous.

KING.—You take a different view. I, on my part, really see no cause for anger. For,

Servants, even though they have committed a crime, ought not to be kept in confinement on festive days. With this thought I got them set free and they came to bow down to me (in gratitude). (17)

IRA'.—Nipuniká; go to the Queen and say to her—I have really seen to-day your partiality to me (how you side with me).

NIP.—So I will.

(*Exit*).

VID.—(*To himself*) Oh, an undesirable thing (calamity) has happened. The house-pigeon having escaped from confinement has fallen into the mouth of a kite.

(*Entering*).

NIP.—Queen, Mádhaviká, who met me accidentally, told me—This came to pass in this way. (*Whispers it in her ear*).

IRA'.—(*To herself*) It is all explained now. Truly the knavish Bráhmaṇa must have employed this device here!

(*Looking at the Vidūshaka, aloud*) This is the policy of this minister of the department of love-affairs !

VID.—Lady, if I ever read one syllable of policy, I should forget even the Gāyatri

KING—How shall I extricate myself from this difficulty ?

(*Entering*)

JAYASENA'—(*In excitement*) My lord, the princess Vasulakshmi, while running after the ball (with which she was playing), was greatly frightened by the brown ape (or the ape Pingala); and though seated on the Queen's lap, she, trembling like a tender leaf (waving) in a strong wind, does not anyhow regain her natural composure (of mind).

KING—Alas ! Childhood is attended with timidity (children are naturally timid).

IRA'.—(*With agitation*) Let my Lord hasten to cheer her up, that her affliction caused by the fright may not increase.

KING—Here I go to bring her to her senses. (*He walks hastily*).

VID.—(*To himself*) Well done, you brown ape; well you have rescued your party from the difficulty.

(*Exeunt the King with his Companion, Irāvati, Nipuṅkā, and the Female door-keeper*).

MA'LA.—Friend, my heart trembles, when I think of the Queen. I do not know what I shall have to experience next.

(*Behind the scenes*).

Wonder, Oh, Wonder ! Before the expiry of the five nights from the (time of the) gratification of its desire, the yellow As'oka is thickly covered with buds. I will then go and inform the Queen.

(*Both are greatly delighted on hearing this*).

BAKU.—Let my friend take heart. The Queen is (always) true to her promise.

MA'LA.—If so, let us be at the back of the keeper of the Pramada-grove.

BAKU.—Let us do so.—

(*Exeunt both*).

Here ends the FOURTH ACT.

(*Enter the Female Keeper of the garden*).

FEM. GAR.-KEEPER—I have finished the construction of a dais round the yellow As'oka whose decoration has been performed. I will then first inform the Queen that her order has been executed. (*Walking about*) Oh, fate is disposed of to take pity on Mālavikā. The Queen, who was angry with her to that extent, will now look upon her with a favourable countenance owing to this information about the blossoming of the yellow As'oka. Where can the Queen be ? (*Looking forth*) Oh, here is the hunch-back Sārasaka, one of the attendants of the Queen, issuing forth from the quadrangle with some object in view, taking with him a box marked with the seal of red lac. I shall just ask him.

(*Enter the Hunch-back as described above*).

FEM. G. KEEPER—(*Approaching him*) Sārasaka, where are you going to ?

SA'RA.—Madhukarikā, Dakshinā is to be daily given to the Brāhmanas, who have mastered to the Vedic lore. (I am going) to give the same into the hands of the revered family priest.

FEM. G.-KEEPER—What is the occasion ?

SA'RA.—Ever since the Queen heard that Prince Vasumitra was appointed the guardian of the sacrificial horse by the General, she has been bestowing on worthy (Brāhmanas) *Dakshinā* amounting to eighteen *suvarṇas* of gold with the object of securing him long life.

FEM. G.-KEEPER—That is proper. But where is the Queen, and what is she engaged in ?

SA'RA.—Seated on a seat in the sacred Hall, she has been listening to a letter sent to her by her brother, Virasena, from the country of the Vidarbha, and read out to her by the clerks (*lit.* writers).

FEM. G.-KEEPER—What then is the news about the Vidarbha-King ?

SA'RA.—I hear that the Vidarbha-King has been subjugated by the King's victorious army commanded by

Virasena and his relation, Mādhavasena, released from captivity; and the report goes that the ambassador, sent by him to the King with a present of very costly jewels and vehicles and a body of servants consisting mostly of accomplished girls, will see his Majesty to-morrow.

FEM. G.—KEEPER—Go. Attend to your mission. I too will see the Queen.

( *Exeunt the two* ).

End of the Praves'aka.

( *Enter the Female Door-keeper* ).

FEM. DOOR-KEEPER—I am ordered by the Queen engaged in the work of doing honour to the As'oka, thus-inform my husband that I wish to see, accompanied by him, the wealth ( or the beauty ) of flowers of the As'oka tree. I will then just wait for His Majesty now seated on his judgment-seat ( engaged in dispensing justice ).  
( *She walks about* ).

( *Two Bards behind the scenes* ).

Happily your Majesty tramples upon the heads of your enemies by means of your army ( or by inflicting punishment on them ) alone.

FIRST BARD—

You, taking delight in ( delightfully enjoying ) the sweet notes of the cuckoos, pass your time, like the god of love in a bodily form, in the gardens on the banks of the Vidis'ā; while your enemy, O you bestower of boons, has been bent down, together with the trees on the banks of the Varadā, which served as tie-posts to the victorious elephants of you, the mighty one. ( 1 )

SECOND BARD—

O god-like one ( *lit.* one comparable to a god ), the exploits of the two, achieved over the Kratha-Kais'ikas, have been reduced to composition ( celebrated in song ) by poets through their love of heroes ( heroic valour ) :—  
Of you, who have taken away the royalty of the King of Vidarbha by means of your military forces, and of S'auri ( Krishna ) who forcibly carried away Rūkmiṇī by his arms as strong ( or stout ) as the fastening bars of a city-gate. ( 2 )

FEM. DOOR-KEEPER—Here is the King coming just in this direction, his departure being indicated by the words

of victory (-wishing); I on my part will move a little out of his direct path and will station myself under the arch of this front terrace. ( *She stands aside* ).

( *Enter the King with his Friend* ).

KING :—

As I think of my beloved as being one, union with whom is other than easy ( hard to attain ), and hear that the King of the Vidarbhas is subdued by my armies, my heart, like a lotus in the sun beaten by showers, experiences pain and at the same time enjoys pleasure. ( 3 )

VID. :—As far as I see, your Highness will be entirely happy.

KING :—How do you mean ?

VID. :—To-day, as I hear, the Queen said to the learned Kausikī—Revered lady, since you pride yourself upon ( your skill in ) decoration, display on Mālavikā's person the wedding dress in the fashion that prevails in the Vidarbha country. She too decked Mālavikā in a special style. Her ladyship may perhaps gratify your desire.

KING :—Friend, this seems to be possible, judging from the past acts of Dhāriṇī, who has forgone her jealousy on account of her acting ( her desire to act ) in a way conformable to my wishes.

FEM. DOOR-KEEPER :—Victory to Your Majesty ! The Queen sends this message—May my endeavour be brought to a successful termination by your beholding the splendour of flowers of the golden As'oka.

KING :—Is the Queen there ?

DOOR-KEEPER :—Yes ( Sire ). Having dismissed the ladies of the harem who were happy at their being honoured in accordance with their ranks, she has been waiting for Your Majesty, accompanied by her attendants with Mālavikā as the foremost of them.

KING :—( *Looking joyfully at the Vid.* ) Jayasenā, lead the way.

FEM. DOOR-KEEPER :—This way, this way, Your Majesty. ( *All walk on* ).

VID. :—( *Looking on* ) Friend, the Spring appears to be a little past his youth in the pleasure-garden.

KING :—It is as you say.



The youth of the season, in which the Kurabaka flowers are scattered here and there and the mango-trees are bursting out with their fruit in the front, and which is approaching its end, creates longing in the mind. (4)

VID.—( *Turning round* ) Oh ! Here is the golden Asoka, furnished with ornaments as it were by ( in the form of ) its bunches of flowers. May Your Honour look at it.

KING :—Rightly, indeed, was this As'oka slow in putting forth flowers, since it presents an uncommon beauty (of flowers) now. Observe—

The flowers of all ( other ) As'oka trees which first indicated the glory of Spring are as it were transferred to it, its longing being gratified. (5)

VID. :—Oh, be of good cheer. Though we are near, Dhárinī allows Málaviká to be by her side.

KING :—( *Joyfully* ) See, friend,

Here is the Queen rising up to receive me, respectfully waited upon by my beloved, like the earth attended by the goddess of royalty that has forgotten to take the (sportive) lotus in her hand. (6)

( *Enter Dhárinī, Farivrājiká, Málaviká, and the Attendants according to their respective ranks.* )

MA'LA. :—( *To herself* ) I know the reason of my ( being decked with the ) wedding dress ; and yet my heart trembles like the water lying on a lotus-leaf, and at the same time my left eye throbs repeatedly.

VID. :—O friend, her ladyship Málaviká appears all the more beautiful in her nuptial dress.

KING :—I see her, who,

Clothed in a silk garment not much hanging down, appears to me with her many ornaments like a night in the month of Chaitra, with the constellations of stars ( clearly displayed ) being free from frost and with the moon about to rise. (7)

QUEEN :—( *Approaching* ) Victory to my husband !

VID. :—May Your Highness prosper !

PARI. :—May the King be victorious !

KING :—Revered lady, I bow to you.

PARI.—May you gain your desired object !

QUEEN—( *With a smile* ) My lord, this As'oka here is intended by us as a rendezvous for you, accompanied by the young ladies ( of the harem ).

VID.—Oh, you are propitiated.

KING—( *Walking round the As'oka bashfully* ).

It is not that this As'oka should not be made the object of such honours by your Ladyship ; this (As'oka) though treating with contempt the command of the goddess of vernal beauty, has shown its regard for your effort by bursting into flowers. (8)

VID.—O friend, being free from apprehension look at this, full of youth.

QUEEN—At whom ?

VID.—Lady, ( I mean ) the splendour of the blossoms of the golden As'oka.

( *All sit down* ).

KING—( *Looking at Mála., to himself* ). Painful indeed, is the separation-in-presence.

I am like the bird Chakraváka ; my beloved is like my mate, while Dhárinī, who does not permit our union, is like the night (that separates us). (9)

( *Enter Chamberlain* ).

CHAM.—Victory to Your Majesty ! My Lord, the minister begs to say—Two girls skilled in arts, out of the present sent from the Vidarbha country, were not sent to Your Majesty as they were thought not to be in good trim of body owing to the fatigue of the journey. Now they have become (are in a state) fit for appearing before Your Majesty. Your Majesty, therefore, will be pleased to give the order with respect to them.

KING—Introduce them.

CHAM.—As Your Majesty commands. ( *Going out and returning with them* ). This way, this way, ladies.

FIRST—( *Aside* ) Friend, Madaniká, my inner soul is pleased (delighted) as I enter this novel royal palace.

SECOND—Jyotsniká, mine too feels (delighted) in the same way. There is a popular saying that the state of the heart indicates the coming happiness or misery.

FIRST—May it prove true now !

CHAM.—Here is His Majesty sitting with the Queen.  
Your Ladyships may now enter.

( Both go forth ).

( Málavikâ and Parivrâjikâ look at each other  
on seeing the maids ).

BOTH—Victory to the King ! Victory to the Queen !  
( Both sit down by royal order ).

KING—What are you instructed in ?

BOTH—Lord, we have got an insight in music.

KING—Queen, take one of these.

QUEEN—Málavikâ, look here ; which of these you  
like to have for your companion in music ?

BOTH—( Looking at Málavikâ ) Ah, the Princess !  
( Bowing ) Victory, victory to the Princess ! ( They shed  
tears along with her )

( All look on in amazement ).

KING—Who are you, and who is this ( lady ) ?

BOTH—Lord, she is our Princess.

KING—What do you mean ?

BOTH—May Your Majesty listen. This is the  
younger sister, named Málavikâ, of the Prince, Mádhava-  
sena by name, who was released from confinement by  
Your Majesty, having subdued the King of Vidarbha  
with your victorious forces.

QUEEN—Oh ! she is a Princess ! I, indeed, defiled  
sandal wood ( then, by using it as ( for the purpose of )  
shoes !

KING—Now, how, was her Ladyship reduced to this  
state ?

MA'LA.—( Having sighed, to herself ) By the decree  
of fate.

SECOND—May Your Majesty listen. When our Prince  
Mádhavasena fell into the power of his kinsman, his  
minister, the revered Sumati, secretly bore her away,  
leaving off attendants like us.

KING—This was heard by me before. What hap-  
pened next ?

\* Some read before this—King—Welcome to you ; sit down.

SECOND :—Lord, we do not know what happened  
after that.

PARI. :—What happened afterwards, I, unlucky that  
I am, will relate.

BOTH :—Princess, this voice strikes our ears like that  
of the revered Kaus'ikî.

MA'LA. :—Why, this is, she indeed.

BOTH :—The revered Kaus'ikî wearing the dress of  
an ascetic is recognized with difficulty. Revered lady,  
we both salute you.

PARI. :—May you fare well !

KING :—How now, this is the circle of your Rever-  
ence's friends !

PARI. :—It is so.

VID. :—Then your Reverence should narrate the  
remaining part of her Ladyship's account.

PARI. :—( With emotion ) Listen then. Know Sumati,  
the minister of Mádhavasena, to be my elder brother.

KING :—Known, proceed.

PARI. :—He having carried off this Princess, whose  
brother had fared in that way, together with me, joined  
a body of travellers ( caravan ) that were going to Vidis'â,  
with the object of forming a matrimonial alliance with  
you.

KING :—What next ?

PARI. :—That body of merchants after having per-  
formed the day's journey encamped in a forest to rest.

KING :—And then ?

PARI. :—Then

There appeared a host of waylayers, bow in hand  
and shouting, whose chests ( *lit.* spaces between the arms  
were covered with the quiver-straps, who wore plumes  
of peacock's feathers that hung down to their ears and  
who were irresistible at the first onset ( or, charge ). ( 10 )

( Málavikâ manifests fear ).

VID. :—Do not be afraid ; the revered lady is relating  
a past event.

KING :—What next ?

PARI. :—Then the warriors on the side of the mer-  
chants, after fighting for a short while, were repulsed by  
the robbers.

KING:—Revered lady, what followed must be painful to hear now.

PARI:—Then that brother of mine—

Who loved his master, wishing to rescue in calamity this Princess who was afraid of an insult (or defeat) at the hands of the enemy, paid off the debt due to his master with his dear life. (11)

FIRST (MAIDEN)—Alas, Sumati was killed!

SECOND—Hence it is that such has been the condition of the Princess.

PARI.—(*sheds tears*).

KING—Such (so to terminate) is the course of life of embodied beings. Your honoured brother who proved true to his master's salt ought not to be lamented for. What happened next?

PARI—Then by the time I, who had fainted, regained consciousness, this (Málaviká) was not to be seen.

KING—Great, indeed, was the affliction suffered by Your Reverence!

PARI.—Then having consigned the body of my (dead) brother to flames, I, whose grief of widowhood was renewed, came down to your country and put on these brown garments (took to an ascetic's life).

KING—Such a course is proper for a good person. What next?

PARI.—Then this (lady) who passed from the hands of the foresters into those of Vírāsena and from him to the Queen was seen again by me, when I got admission into the Queen's palace. This is the end my tale.

MA'LA—(*To herself*) What, indeed, will his Lordship say now?

KING—Oh, how calamities bring on humiliation! For,

This lady, being worthy of the title of Queen, has been used in the capacity of a servant, like a silk garment used for the purpose of a bathing-garment. (12)

QUEEN—Revered lady, you acted improperly in not telling that Málavika was of noble descent.

PARI—Heaven forbid! Not so. It was, indeed, on purpose that I maintained (*lit.* had recourse to) silence.

QUEEN—What can that purpose be?

KING—If it is fit to be told, then tell it.

PARI.—Listen. This lady, while her father lived, was told, in my presence, by a certain sage whose words (prophecies) always came true and who had come (there) in the course of his wandering for livelihood, that she would be united to a worthy husband after having experienced servitude for a year. Seeing that that infallible prophecy in connexion with her was being fulfilled by her serving your feet, I waited for the time to run, and I think I acted rightly in doing so.

KING—Your waiting was proper.

CHAMBERLAIN—My lord, the introduction of another matter did not allow me to tell it. The minister begs to say—We have decided how matters in connexion with Vidarbha are to be settled; we just wish to know Your Majesty's opinion (or wish).

KING—Maudgalya, I wish to establish a double monarchy with respect to those honoured cousins, Yajñasena and Mádhavasena.

Let the two govern separately the (territory lying on the) Northern and Southern banks of the Varadá, as the moon and the sun rule, dividing between themselves, the night and the day. (13)

CHAMB.—My Lord, I shall thus inform the council of ministers.

KING—(*Consents by a motion of his finger*).

(*Exit Chamberlain*).

FIRST MAIDEN—(*Aside*) Princess, it is a matter for congratulation that the Prince will be established in half of the kingdom.

MA'LA.—This should be considered a great thing, in the first place, that he has been rescued from peril to his life.

(*Having entered*).

CHAMBERLAIN—Victory to your Majesty! My Lord, the minister respectfully says—Happy is your Majesty's idea; such is the view of the ministers also. For,

The two Kings possessing royalty divided (equally) between them, and causing no disturbance owing to mutual restraint, will abide by your command, as the two horses bearing the yoke (of a chariot, the weight of which is) equally divided, and harmless, being mutually restrained, follow the will of the charioteer. (14)

KING—Tell the cabinet then to send a despatch to General Virasena to this effect.

CHAMBERLAIN :—As Your Majesty commands. (He goes out ; but enters again with a letter accompanied with a present) Your Majesty's order has been executed. But here has arrived a letter together with a present from His Majesty, Pushpamitra, the General. Your Majesty should look into it.

(The King rises at once, takes it with due respect, hands over the present to the attendants, and shows that he opens the letter).

QUEEN—(To herself) Oh! Our heart is directed to the same (the news from Pushpamitra). I shall now get some information about Vasumitra after hearing about the well-being of the elders. To a responsible post, indeed, has my son been appointed by the General.

KING—(Sits down and reads) My blessing to you. Pushpamitra, the General, having affectionately embraced his son, Agnimitra, of long life, writes from the sacrificial encloser as follows—The horse, which was let loose to go about unobstructed by me, consecrated for the Râja (horse) sacrifice, having appointed Vasumitra, protected (*lit.* surrounded) by a hundred princes, its guardian, and which was to return after one year, was seized while wandering on the southern bank of the Sindhu by a cavalry squadron of the Yavanas. Then there was a fierce fight between the two armies.

(The Queen exhibits dejection).

KING—How could it come to this! (*Reads the remaining part of the letter*).

Then Vasumitra, the mighty archer, having defeated the enemies, rescued my noble horse that was being forcibly led away. (15)

QUEEN—My heart feels consoled on hearing this.

KING—(*Reads the rest of the letter*) I, then, whose horse has been brought back by my grandson, will offer the sacrifice now, like Sagara who had his horse brought back by Amsumat. You should, therefore, come without delay to witness the sacrifice with my daughters-in-law and with a mind free from anger.

KING—Oh, I am favoured.

PARI.—I congratulate you two (*lit.* husband and wife) on the victory of your son. (*Looking at the Queen*).

By your husband you have been placed at the head of the noble wives whose husbands are heroes; and (now) the title 'mother of a hero' has come to you from your son. (16)

VID.—Lady; I am greatly pleased that the dear son has followed his father.

PAKI.—The Young elephant has, indeed, imitated the lordly elephant (*lit.* the chief of the herd).

CHAMBERLAIN—Sire, this prince

Does not produce astonishment in our minds by such a display of heroic power, whose source (father) your lofty and unassailable self is as the thigh-born one (the sage Aurva) is of the fire that consumes water. (17)

KING—Maudgalya, let all the prisoners, including Yajnasena's brother-in-law, be set-free.

CHAMBERLAIN—As Your Majesty commands. (*Exit*).

QUEEN—Jayasena, go and communicate the news of my son's victory to the ladies of the harem headed by Iravati.

FEM. DOOR-KEEPER—So I will do. (*Begins to go*).

QUEEN—Come back a moment.

FEM. DOOR-KEEPER—(*Turning back*) Here I am.

QUEEN—(*Aside*) Inform Iravati of what I promised to Malavika when I appointed her to gratify the longing





of the As'oka, and also of her noble parentage and persuade her, at my instance, that she should not make me fall off (swerve) from truth.

FEM. D.-KEEPER—As the Queen commands. (*Exit and re-enter*) Queen, I have become (as it were) the box of the ornaments of (given to me as presents by) the ladies of the harem owing to the satisfaction felt by them at the victory of your son.

QUEEN—Where is the wonder in this? This good fortune is, indeed, common to them as well as to me.

FEM. D.-KEEPER—(*Aside*). Queen, Irāvati again begs to say—Befitting are the words of the Queen who is all-powerful; what is determined upon it is not proper to change afterwards.

QUEEN—Revered lady, permitted by you I wish to bestow Mālavikā on my husband as originally intended by the revered Sumati.

QUEEN—( *Holding Mālavikā by the hand*) Let my Lord accept this reward, befitting the communication of the happy news.

(*The King remains silent and bashful*).

QUEEN—(*Smiling*) What then, does my Lord disregard me?

VID.—Lady, it is the custom of the world that every new bridegroom is bashful.

(*The King looks at the Vidūshaka*).

VID.—Or rather, His Honour would like to accept Mālavikā having the title of Queen given to her by Your Majesty as a mark of special affection (or favour).

QUEEN—As she is a Princess, the title of Queen has been given to her by her exalted birth; what is the use of repetition?

PARI.—Not so, not so!

A jewel of any class, though produced in a mine, is not fit, O blessed one, to be united with gold if unpolished. (18)

QUEEN—(*Remembering*) Your Reverence should forgive me. Owing to the talk about the joyous event I was not mindful of what was fit to be done. Jayasenā, go and bring for her a washed silk-garment.

FEM. DOOR-KEEPER—As Your Highness commands. (*Exit and re-enter with the garment*). Queen, here it is.

QUEEN—(*Having veiled Mālavikā with it*) My husband should now finally accept her.

KING—Queen, as it is your order I am without answer.

PARI.—Oh, she is accepted (as a wife)!

VID.—Oh, the favourableness of the Queen towards Your Honour!

(*The Queen casts a meaning glance at her attendants.*)

ATTENDANTS—(*Having approached Mālavikā*) Victory to the Queen!

(*The Queen looks at the Parivrajikā*).

PARI.—This is not astonishing in you.

Good wives, who dearly love their husbands, serve them by (allowing them) even a rival wife; for rivers take hundreds of other streams to the sea (their husband). (19)

(*Entering*)

NIPUNIKĀ'—Victory to the King! Irāvati sends this message—In making myself guilty towards my husband on that occasion by slighting his prostration, I, foresooth, myself acted favourably towards him (as it now turns out). Now I should be honoured by being merely favoured by my Lord who has gained his object.

QUEEN—Nipunikā, my husband will necessarily grant her request.

NIPUNIKĀ'—I thank you.

PARI.—King, I wish to offer my congratulations to Mādhavasena who has obtained his desired object by

being thus connectel with you, if you will show me so much favour ( *i. e.* favour me by granting me permission to go ).

QUEEN—Revered lady, it is not proper for you (thus) to leave us.

KING—Venerable lady, in my letters I shall drop words of compliment from you to His Honour.

PARI.—Owing to this affection of you both, I am entirely at your disposal ( *lit.* not independent to act ).

QUEEN—Let my lord tell me what other agreeable service I should render unto him.

KING—Is there anything further that I can wish for? Still let there be this—

Be you, O Queen, always favourably disposed towards me; this much I should ever cherish in my mind:

( *Bharatarākya* ).

As for any other object of wish on the part of the subjects, such as the removal of public calamities, there is none that cannot be accomplished while Agnimitra is their protector. (20)

( *Exeunt omnes* ).

END of ACT V of the Play MA'LAVIKA'GNIMITRA,  
composed by Kālidāsa.

## NOTES.

### Act I.

P. 1. मालविकाग्निमित्रम्—For explanation, see note on the word at p. 2. The poet begins his work with a benediction ( नान्दी ), referring to his favourite deity S'iva. This is usually known as the *Maṅgala*, which is thought by Sanskrit writers to be necessary for the safe completion of the work undertaken, by the removal of obstacles. Patañjali in his *Mahābhāṣya* thus describes the efficacy of *Maṅgala*—मङ्गलादीनि [ मङ्गलमध्यानि मङ्गलान्तानि च ] शास्त्राणि प्रथन्ते वीरपुरुषकाणि च भवन्ति आयुष्मत्पुरुषकाणि च । अध्येतारश्च प्रवक्तारो भवन्ति सिद्धार्था यथा स्युरिति । Bharata says—यद्यप्यङ्गानि भूयांसि पूर्वैरङ्गस्य नाटके । तथाप्यवश्यं कर्तव्या नान्दी विघ्नप्रशान्तये ॥

एकेश्वर्ये—See com. एकेश्वर्यं supreme, unique power. एक 'supreme, all-comprehending' ( such as is possessed by no one else ). श्वर्यं is an abstract noun from ईश्वर ( ईष्टे असौ one who rules over all things; ईश्व + वरच् ). S'iva has the eight superhuman powers, *viz.* अणिमा लघिमा प्राप्तिः प्राकार्यं महिमा तथा । ईशित्वं च वशित्वं च तथा कामावसायिता ॥ *i. e.* the power to be (1) as small as an atom; (2) to be as light as one likes; (3) to attain every object; (4) supreme or perfect will-power; (5) the power of becoming as great as one likes; (6) the power to control all things; (7) perfect mastery over the senses; and (8) the power to subdue passion or the attainment of all desires. Cf. यस्मिन्नीश्वर इत्यनन्य-विषयः शब्दो यथार्थाक्षरः । Vik. I. 1.; अणिमादिगुणोपेतमस्पृष्टपुरुषान्तरम् । शब्दमीश्वर इत्युच्चैः सार्धचन्द्रं विमर्ति यः ॥ Kum. VI. 75; तमीश्वराणां परमं महेश्वरं &c. *See. Up.* VI. 7.

प्रणतबहुफले—For comp. see com.; yielding manifold fruit to ( fulfilling the desires of all kinds, of ) those who bow down to him ( with an object in view ). कृत्तिवासाः—Wearing an antelope's or tiger's skin for a garment ( as is done by ascetics ). Cf. स कृत्तिवासासनपसे यतात्मा &c. Kum. I. 54; or there may be a reference here to the skin of the elephant-demon ( son of महिषासुर ) killed by S'iva and ever after worn as a trophy by him at the demon's request. Cf. गजासुर उवाच—त्रिशूलपाणे देवेश-जाने न्वां स्मरहारिणम् । तव हस्ते मम वधः श्रेयानिव पुरातक ॥ यदि प्रसन्नो दिग्वासास्तदा नित्यं वसान मे । इमां कृत्तिं विरूपाक्ष त्वन्निशूलाग्निपाविताम् । नामास्तु कृत्तिवासास्ते प्रारभ्याद्यतनं दिनम् ॥ Kas'ikhanda.

Some think that there is विरोध, or rather विरोधाभास as it is more generally called ( apparent verbal opposition ), between एक ( of one kind ) in एकैश्वर्ये and बहु in the epithet बहुफले, ( which is removed by taking एक to mean 'supreme' ); it may or may not have been intended by the poet, but there is such opposition between प्रगतबहुफले एकैश्वर्ये स्थितः and स्वयं कृत्तिवासाः, as shown by अपि, intended to magnify the greatness of S'iva. Though in full possession of the power which is peculiarly his, and which enables him to grant every desire of his devotees, he has a mere skin for his garment. The *Virodha* is removed by saying that S'iva, as supreme lord, is free to act as he likes. Cf. गजाजिनालम्बि दुकूलधारि वा न विश्वमूर्तेरवधार्यते वयुः । Kum. V. 78. The reading एकैश्वर्यस्थितोपि ऽफलः is equally good, if not better. In this case the विरोध is between स्वयं कृत्तिवासाः एकैश्वर्यस्थितः and प्रगतबहुफलः; how can one who is himself poor and possessed of one thing give many things to others? again, how can one who has एकैश्वर्य ( wealth or excellence of one kind ) confer many blessings on others? The विरोध is removed as above, or by taking एक to mean not 'one' but 'supreme'. कान्तासंमिश्रदेशोपि— Though such a passionate lover as to have his wife forming half the part of his body—refers to S'iva's अर्धनारीश्वरत्व. The duality-in unity of S'iva and his wife Pārvatī is represented by their one body, the right half being male and the left one female. Cf. समादिदेशैकवधुं भवित्रीं प्रेणा शरीरार्धहरां हरय । Kum. I. 50. अपि—shows opposition as in the first line. अविषयः— Whose minds are entirely free from ( the desire for ) worldly pleasures, free from passion; or the अ may have the sense of उपरम or cessation,—'turned away from.' परस्तात्—far beyond; the highest of. V. l. पुरस्तात्—at the head of, foremost of. यतीनां—self-restrained persons, ascetics. The *Virodha* is removed by referring to S'iva's unbounded power to restrain his mind ( not to allow it to be influenced by the presence of a woman ). For this power of S'iva Cf. अयेन्द्रियक्षोभमयुग्मनेत्रः पुनर्वशित्वादलवन्निगृह्य । Kum. III. 69; also I. 59; for the line cf. एको रामिषु राजते प्रियतमोदिवार्धहारी हरो नीरामिषु जनो विमुक्तललासङ्गो न यस्मात्परः ॥ Bhar. Vair.

अष्टाभिः &c.—The eight forms of S'iva are the five elements ( पृथ्वी, अग्नि, तेजस्, वायु and आकाश ), the sun, the moon, and the sacrificer ( for the time being ). Cf. जलं वह्निस्तथा यथा सूर्याचन्द्रमसौ तथा । आकाशं वायुरवनी मूर्तयोष्टौ पिनाकिनः ॥ and S'āk I. I. See also Malli. on *Ragh.* II. 35 or Kum. I. 57. कृत्स्नं जगत्

&c.—The five elements constitute the world. The sun being the centre of activity supports the world. Cf. the S'ruti सूर्य आत्मा जगत्स्तम्भुषश्च; मित्रो दाधार पृथिवीपुत्र द्याम्; &c. The moon also sustains the world. Cf. सोमेनादित्या बलिनः सोमेन पृथ्वी मही &c. Rig. X. 85, 2. The sacrificer also adds to the power of the sun and thereby sustains the universe. Cf. Manu. अन्नो प्रास्ताहुतिः सत्यगादित्यमुपतिष्ठते &c. Thus S'iva supports the world by his eight visible manifestations. Cf. कलिनामन्यसामर्थ्यैः पृथिव्यादित्तिरात्मभिः । येनेदं प्रियते विश्वे &c. Kum. VI. 76; and the S'ruti यो रुद्रो अन्नो योषु य ओषधिषु । यो रुद्रो विष्णो भुवना विवेश । Taittiriya Samb. V. 5. 9. न अभिमानः—Ordinary persons are proud of their greatness; but S'iva though the supporter of the whole world is not touched by pride; because he is quite aloof from the world; cf. the S'ruti असङ्गो ह्ययं पुरुषः Brih. IV. 3. 15.

सन्मार्गो—That you may see, i. e. know, the path of virtue or righteousness; or it may mean the path leading to final emancipation ( मोक्ष ). तामसी वृत्ति-तमस इयं तामसी तां; the operation or influence of the तमस quality, the removal of which is necessary for the obtainment of true knowledge. The removal of darkness is also necessary for obtaining the sight of a thing. S'iva being the god of *Tamas* ( cf. प्रजानां प्रलये तमःसृशे Kād. Intro. sl. 1 ) can remove the तामसी वृत्ति. तमः is defined as गुरुचरणमेव तमः प्रदीपवच्चार्थतो वृत्तिः । Sāmkhya-Kārikā, 13.

The figures of speech in this sl. are विरोध and विशेषोक्ति. There is विशेषोक्ति inasmuch as the हेतु or cause of अभिमान ( जगद्भरण ) is stated and there is absence of the effect ( अभिमान ).

The commentator discovers in the Nāndī an indication of the subject-matter of the play. See his remarks अत्र प्रगतबहुफले-कैश्वर्ये &c. In सन्मार्गो he sees a covert reference to the dance called मार्ग which forms the chief incident of the play. The commentator also remarks that the Nāndī here does not conform to the convention about the number of *Padas* in it यत्राष्टमिर्द्वादशभिरष्टादशभिरिव वा is the usual convention about the length of the Nāndī; but it appears from Kālidāsa's plays that he does not take cognizance of it in the construction of his Nāndīs. Probably the convention is of later growth; at least it did not settle down into a rule in Kālidāsa's time. नान्दी-नान्दी is defined as आशीर्वचनसंयुक्ता स्तुतिर्यस्यामयुज्यते । देवादिजन्तुपादानां तस्या-जान्दीति संज्ञिता । Sāh.-D. VI. 24. नान्दी देवता अस्यामिति ( that in which the gods delights ) नान्दी fr. नन्+अ th: वृद्धि being irregular



(पुषादरादित्वात्); Jag. on the Mâl.-Mâdh. derives it as नन्द्यतीति नन्दः । पचायच् । नन्द एव नन्दः प्रज्ञादिन्वादन । and then स्त्रियां नान्दी. This Nândî formed the concluding part of the elaborate theatrical preliminaries (called पूर्वरङ्ग) which were thought necessary to be gone through for the removal of obstacles in the performance of the play; cf. यन्नाट्यवस्तुनः पूर्वं रङ्गविघ्नोपशान्तये । कुशीलवाः प्रकुर्वन्ति पूर्वरङ्गः स उच्यते ॥ D.-R.

P. 2. नान्यन्ते सूत्रधारः—This expression has caused much difficulty to many critics; for as these words occur after the Nândî the question arises—who repeats the Nândî? and different explanations have been given. But the simple explanation seems to be this. The Sûtradhâra repeats the Nândî, as is distinctly said by Bharata—सूत्रधारः पठेन्नान्दीं मध्यमं स्वरमाश्रितः । नान्दीं पदैर्द्वादशभिरष्टाभिर्विप्यलङ्कृताम् ॥ But as the Nândî contains a benediction and is thus auspicious, the words सूत्रधारः प्रविश्य &c. are not put before it, as none but auspicious words can begin a composition. Again the Nândî was probably recited by the Sûtradhâra along with other actors; and as the real business of the drama began after that, it was the Sûtradhâra who, as the chief stage-manager, spoke after its recital. For other particulars see our note on the same in S'ak. or Vik.

सूत्रधारः—The principal manager 'who held the thread' of the drama i. e. directed the stage-business; he was a Brâhmana, and thus qualified to recite the Nândî Cf. नाट्यस्य यदनुष्ठानं तत्सूत्रं स्यात्स-बीजकम् । रङ्गदेवतपूजाकृत् सूत्रधार उदीरितः ॥

नेपथ्यं—नेपथ्य here means 'the tiring room' or the room behind the principal curtain where the actors attired themselves and remained in readiness to enter the stage. Also, any room used for a similar purpose; see p. 26. नेपथ्य is irregularly derived as नेः नेतुः पथ्यं; निनः नेत्रस्य वा पथ्यं what is agreeable to the eye. It also means dress, decoration; as in नेपथ्याविधाने S'ak. I.; or further on in विरलनेपथ्ययोः पात्रयोः p. 22. Cf. Ragb. V. 16; Kum. VII. 7.

मारिष—मृष्यतीति मर्षेणान्मारिष्. irregularly formed from मृष् 1st. or 4th conj. to bear patiently; or मा न (the prohibitive particle) रेवतीति; fr. रिष् 1 conj + अ (कः). A respectful term used by the Sûtradhâra to address his assistant. परिपार्थिक—परिपार्थे वर्तते इति; fr. परिपार्थ + इक (टक्); the टक् is obtained by the addition of च in the सूत्र 'परिमुखं च' (परिमुखं वर्तते पारिमुखिकः । चात्परिपार्थिकः Sid.-Kau.); it is sometimes written as ०र्थक; in that case it should be explained as परिपार्थे भवः परिपार्थः । तक्

भवः इत्यण् । परिपार्थ एव परिपार्थिकः by adding क स्वर्थि. भाव—The Sûtradhâra is addressed as भाव by his assistants. See com.

अभिहितोस्मि &c.—This short dialogue is meant to introduce the author of the piece to the audience. विद्वत्परिषदा—परिषदिति अस्यामिति परिषद्—that where the people sit; hence secondarily 'the audience'. The omission of विद्वत् before परि in some MSS. is not in good taste. Kâlidâsa uses some laudatory epithet in such cases; cf. अभिरूपभूयिष्ठा परिषद् S'ak I. It seems that in ancient times the learned were consulted as regards the merit of a play and the one declared to be the best was brought to the notice of the king and rewarded; cf. Bh. Nâtya. XVII. 65, 66—घाता यस्य त्वत्पाः संख्याताः सिद्धयश्च बहुलाः स्युः । विदितं कृत्वा राजस्तस्मै देया पताका हि ॥ Hence the allusion to the learned in the assembly. वस्तु—The subject-matter or plot of the piece. Cf. सद्वस्तुपुरुषबहुमानात् Vik. I.; the word is used in a different sense further on; see p. 9 (अनुवस्तुकां) मालविका—मालविका च अग्निमित्रश्च मालविकाग्निमित्रौ तावधिकृत्य कृतं नाटकम् अभेदोपचारात्तथा by transference of an epithet; or अणु may be added in the sense of अधिकृत्य कृते ग्रन्थे by taking मालविकाग्निमित्र as a comp. of the शाकपाथिवादि class. See com. नाटक—one of the ten Râpakas. For its description see Introd.

वसन्तोत्सवे—In ancient India, it seems, dramatic performances were exhibited at the time of some fair or festival. See prologue to Bhavabhâti's Uttar. or Mâl.-Mâdh.

The Vasantotsava, celebrated to signalize the advent of the vernal season, and originally probably to welcome back the victorious Aryan heroes who usually started on their tour of conquest on the Dasarâ day after the cessation of the rains, comes annually on the first of the dark half of the month of Phâlguna and generally lasts till the 5th day. It was freely enjoyed by people of all classes, with men and women mingling together, and though some excesses were indulged in (see the opening scene of the 1st Act of the Ratnâvali), it was free from the vulgar obscenities that characterize the modern Holi-festival as celebrated by the lower classes. The observances enjoined for the Vasantotsava day are:—(1) That a man shall touch a Mabâr and shall then bathe, to secure freedom from all sin, from sorrows and diseases. (2) That he shall worship the holi spot to secure the destruction of all pain, with this mantra—चन्दिनासि सुरेन्द्रेण ब्रह्मणा शंकरेण च । अतस्त्वं पाहि नो देवि भूते भूतिप्रदा भव ॥ (3) That he shall eat the blossom of the Mango-

tree mixed with sandal-wood, to secure the highest happiness, with this mantra—चूनमद्यं वसन्तस्य माकन्द कुसुमं तव । सचन्दनं पिचाम्यद्य सर्वकामार्थसिद्धये ॥ See Nirṇayāsindhu under Vasantotsava. During the *holī* festival dramatic representation of all sorts are still very common.”—S. P. Pandit.

“The burning of the *holī*” says Mr. Pandit, “is the mythological burning of the body of Kāma, and the loud lamentations represent the cries of Kāma’s beautiful widow Rati, and the obscene words are exclamations of despair of Rati uttered to ask herself—What is the use now of my youth and beauty ?”

संगीतकं—The triple symphony of song, instrumental music and dancing.

मा तावत्—This should not be; it should not be acted. He means—We should set right the view of the audience in that respect and represent a play composed by &c. The Pāri. expresses this disapproval of the Sūtradhāra’s proposal, only to give greater prominence to the greatness of Kālidāsa by giving to the Sūtra. thereby an occasion to eulogize the poet.

भाससौमिहिकं—Names of play wrights who preceded Kālidāsa. Nothing was known about Bhāsa beyond a bare reference to his name and works by Bāpabhatta in his introduction to his Harshacharita,\* or by Rājas’ekhara in his Sūktimukhāvalī †, until some of his works were recently discovered by Pandit T. Gaṇapati Śāstri of Trivandrum while on his tour in Southern Travancore in search of Sanskrit MSS. The number of his dramas as yet discovered is thirteen; they are स्वप्नवासवदत्त, प्रतिज्ञायौगन्धरायण, पञ्चरात्र, दूतवाक्य, चारुदत्त, दूतघटोत्कच, अविमारक, बालचरित, मध्यमव्यायोग, कर्णभार, ऊरुभङ्ग, अभिवेक नाटक and प्रतिमा नाटक. Bhāsa was the most celebrated of all the dramatic poets that preceded Kālidāsa, and it seems he was a great favourite with the actors and the public and his plays were often represented on the stage. It was only after centuries that his fame must have been eclipsed by the superior genius of Kālidāsa and Bhavabhūti and his plays must have gradually fallen into disuse. As regards his age there is a great diversity of opinion and no date has yet been fixed with exactness. Pandit Gaṇapati Śāstri places him before Buddha and even Pāṇini. Prof. Bhide places him between 500 B. C.

\* सूत्रधारकृतारम्भैर्नाटकैर्बहुमुच्यते । सप्तकैर्यस्यो लेभे भासो देवकुलैरिव ॥

† भासनाटकचक्रेण चलेकैः क्षिते परीक्षितुम् । स्वप्नवासवदत्तस्य दाहकोऽभूज्ज पावकः ॥

and 321 B. C.—making him live under the Magadha King Udayi or his successor. While Mr. Dhruva after an elaborate discussion of the different views, places him in the 2nd century B. C. (Gujarāṭī Introd. to his Gujr. translation of स्वप्नवासवदत्त). About Kaviputra and Saumillaka not much is known as yet. Prof. Bhide identifies them with Rāmila and Somila, the court poets of Śūdraka, who ascended the throne in 220 B. C. and died in 197 B. C., and mentioned in the well-known verse of Rājas’ekhara—तौ शूद्रककथाकारौ रम्यौ रामिलसौमिलौ । काव्यं ययोर्द्वि-योरसीदध्वनादीनरोपमम् ॥, Rāmila being the Kaviputra of Kālidāsa. See his Intro. to Svapnavāsavadatta, pp. 36–37.

P. 3. प्रबन्ध—वर्धयते काव्यवस्तु अस्मिन् असौ बन्धः a composition, poetic work; cf. प्रकीर्यते काव्यबन्ध एषोऽत्र । Venī. I. 5; प्रकृतः बन्धः प्रबन्धः an excellent composition. अतिक्रम्य—Passing over or setting aside, disregarding. क्रिया—work, composition; cf. शृणुत मनोभिरवहितैः क्रियामिमां कालिदासस्य । Vik. I. 2; for a different sense see *infra* I. 16. परिषद्ः बहुमानः is equivalent to परिषद् बहु मन्यते shows a great regard for, attaches great importance to, to the exclusion of the excellent works &c.; i. e. shows a greater regard for. This implies that the audience had already approved of the play, as is clearly shown by the words of the Sūtradhāra further on—सन्तः परीक्ष्यान्यतरद्भजन्ते.

अयि—Ah, dear one; it is a term of tender address ( कोमलामन्त्रणे ). विवेकं—विवेकः विश्रान्तः यस्मात् तद्यथा तथा. Properly this should be विश्रान्तविवेकं; but the परनिपान ( coming latter in a comp. ) of the p. विश्रान्त may be explained by classing it under the आहितान्यादि group, which is an आकृतिगण ( i. e. words requiring a similar explanation may be classed under it ). Thoughtlessly, without due consideration of the matter.

पुराणं—पुरा नवं from पुराः or पुरा नवं ( what was new in former times, not now, hence old ); both formed irregularly. अवद्यं—Fit to be spoken of badly, censurable, य ( यत् ) is added to वद् with the neg. particle in the sense of कुत्सित or reproach ( कुत्सिते च्चेर्नञि यत् Sid.—Kau. on Unādi 54 ). सन्तः—learned men able to discern merit and demerit ( like those composing the present audience ); cf. तं सन्तः श्रोतुमर्हन्ति सदसद्व्यक्तिहेतवः । Rag, I. 10. मूढः—opp. of सत्; not having discerning power; unable to judge for himself. परमप्रत्यय—प्रत्यय experience, judgment.

आर्यमिश्राः The respectable audience. आर्याश्च ते मिश्राः पूज्याश्च; मिश्र is added as an honorific suffix and used always in the plural. पूज्ये मिश्रपदं नित्यं बहुवचनान्तं; मरीचिमिश्रश्चेति; इति विष्णुपुराणात् । Jag. on Māl. Mādh. I. प्रमाणं—The authority i. e. their judgment must be followed, is final. तेन—If so, i. e. if you accept their judgment as unimpeachable.

शिरसा गृहीतां—Accepted implicitly and with profound respect (*lit.* with a respectful inclination of the head): cf. अशेषनरपतिशिरःसमभ्यर्चिनशासनः । Kād.; गुणासुराभिः शिरामिच्छते नराधिपैर्मल्यमिवास्य शासनम् । Kir. I. 21; also Kum. III. 22. धारिण्याः—Dhārṇī, the chief queen of Agnimitra, the Hero of the play. सेवादक्ष—सेवायां दक्षः—(diligent in); ever ready to serve. परिजनोयं—The servants, here entering. Mark how simply and imperceptibly the dialogue between the Sātradhāra and his assistant glides into the commencement of the action of the play.

The प्रस्तावना which employs this mode of introducing the character or characters to enter the stage is technically called प्रयोगानिश्चयः; i. e. when a character enters immediately after the Sātradhāra has directly referred to his or her appearance. The प्रस्तावना of the Sāk. is also of this kind. एषोयमित्युपलक्षणात्प्रचारप्रयोगतः । पात्रप्रवेशो यत्रैव प्रयोगानिश्चयो मतः ॥ D.-R. III. 11. प्रस्तावना—Every Sanskrit play is introduced by what is called आमुख or प्रस्तावना (a dramatic prelude), which is a dialogue between the Sūtra and the actress, or his assistant, or विदूषक, bearing on the business to be introduced; see com. The introduction to Bhāsa's plays is called स्थापना, wherein the Sūtradhāra alone establishes the topic of the piece.

चेटी—A female servant (who is sent out on some errand, चेत्येते sent out as a servant इति, fr. चिद् 10 conj.). देव्या—The chief queen is addressed as देवी. अचिरप्रवृत्तो—Instruction in which has been lately begun.

P. 4. चलितं—(also written as ललिकं-तं) a kind of dance; see com. and *infra* p. 25. नाट्यं—dance; it is defined as अवस्थावृत्तनिर्वाह्यं a pantomimic representation of situations. अन्तरण—with regard or respect to; Kāṭa. says—'with regard to receiving instruction in' (उपदेशार्थं). कीदृशी—का इव दृश्यते or कामिव इमां पश्यन्ति जनाः इति कीदृशी; what aptitude she shows for, or what progress she has made in; how she is faring in.

हला—A female friend is to be addressed as such; see com. धीरता—steadiness, fixity of mind on one thing (which does not

allow it to be diverted to anything else), gravity. अम्हो—a particle showing surprise at something happening unexpectedly. "Oh Bak."—means—'I did not expect to see you here' शिल्पिन्—शिल्पमस्यास्तीति one expert or skilled in an art; an artisan; here, 'a goldsmith' नागसुद्रा०—with a seal having the figure of a snake inscribed on it. The poet has an object in making the ring bear a serpent's figure on its seal. It is made to play an important part in the fourth Act, where it is covertly used as the means of procuring Mālavikā's release from custody by the Vidūshaka, who pretends to suffer from snake bite.

स्निग्धं—with affection (*i. e.* attraction due to the gloss and workmanship of the ring); hence, admiringly (so as to have the eyes riveted on it). निध्यायन्ती—looking at with deep attention; with a steadfast look or gaze; cf. विद्याधरदारिका तेन राजर्षिणा चिरं निध्याता । Vik. IV. p. 93; भ्रजन्त्या मुहुर्भिलष्यता निदधे । Śiś. VIII. 69; Kir. X. 46. निभालयन्ती *v. l.*—looking at; Pres. p. of मृत् with नि 10 cl. to see, to behold.

स्थाने—on the right place or object; it is proper that. सज्जति—remains attached to or fixed on. उद्भिन्नकिरण०—With filaments in the form of rays shooting forth from it. कुसुमितः—putting forth a flower; fr. कुसुम+इत् (which is added to words of the तारकादि group in the sense of तदस्य संजातं 'this has got that,' as तारकाणि अस्य संजातानि तत् तारकितं नमः); पुष्पित, सुखित &c. are to be similarly explained. The streaming rays of the ring being compared to the filaments of flowers, the hand is said to have a flower. अग्रहस्तः—Karm. comp.; see com. The compound must be taken as such; see Malli. on Kum. V. 63. In a Karm. having an adjective for its first member, such as नीलत्वल, उत्पल and नीलत्व are identical; but in the present case अग्र and हस्त are not identical; but अग्र as the part of the hand may be regarded as identical with it by the relation of the अवयव and the अवयविन्; see com.; for a fuller discussion of the point see our notes to Sāk. p. 92. प्रस्थिता—The p. p. participles of roots implying motion and of intransitive roots (see Pāṇ III. 4 72) have an active sense. See Apte's *Guide* § 152.

P. 5. उपदेशग्रहणे—Receiving instruction and carrying it out. ईदृशेन व्या०—by means of such employment (as dancing, singing &c., *i. e.* being kept confined in the dancing house). असंनिहिता—*lit.* not near, hence, kept out of his sight. किल—It is said, I hear. She means—In spite of the special care taken

by the queen to keep Mál. out of the sight of the king she was seen by the latter. The reading विद्वा कहं एसा is bad. For the reply given to this question by Bakul. begins with आम्, which expresses assent and which, therefore, is quite improper after the question कथं &c. आम्—An interjection expressing assent; 'oh', 'yes'. It has also the sense of 'recollection'; see *infra* p. 44. पार्श्वगता—Acc. Tat; पार्श्वं समूहः पार्श्वं a collection (arrangement) of ribs; the part of the body below the arm-pit; hence, 'side' in general.

चित्रशाला—The hall set apart for painting work. प्रत्यग्र-वर्णरागा—The colour or the paint of which was fresh (vivid). Elsewhere राग is used in the sense of the paint; cf. III. 11; राग-रेखाविन्यासः p. 51; see also p. 52. चित्रलेखा—A painting or picture. उपचार—Formalities of reception such as rising up, speaking words of welcome, making the customary bow, &c. Cf. उपचार-विधिर्मनास्विनीनां *infra* III. 3, and गुरुपरितापानि न ते गात्राण्युपचारमर्हन्ति । S'ák. III. 16. It also means 'the customary salutation' or obeisance; cf. तयोपचाराअलिखितहस्तया Rag. III. 11. आसन्नतरां—Very close to her. अपूर्वा—new one: one not seen before; and hence the ground for the question. It also means 'extraordinary', 'wonderful', in which sense it was understood by the Queen, as is clear from her hesitation to answer the question further on. The reading अपूर्वरूपा is to be rejected, as the king cannot be expected directly to say anything that would indicate his admiration of her and rouse the Queen's jealousy. किं नाम—किं नामधेयं name यस्याः । नाम एव नामधेयं; धेय is added to रूप, नाम and भाग without any alteration of the meaning; so we have रूपधेय and भागधेय.

P. 6. आकृतिविशेषेषु—आकृतीनां विशेषाः remarkable or extraordinary patterns of forms hence, persons of eminently noble appearance; or आकृतिः विशेषः येषां ते those distinguished by their forms. पदं कृ—To set foot in or on, as a matter of course; hence 'to be naturally or spontaneously felt'; the whole means 'lovely forms command respect.' Bakulá. thought that the King's question. proceeded from his admiration of Málaviká's exquisitely beautiful form, and made the remark. अवधीरितं—i. e. by not replying to him. शङ्कितः—शङ्का अस्य संजाता असौ । by adding इत; see कुसुमित supra p. 4. अनुबन्धुं—To ask persistingly, to importune. Cf. पुनः पुनश्चातुवध्यमाना Kād. बसुलक्ष्मी—*is understood to be the younger sister of Dhâriní. आहुतः—The sister's*

husband (used in dramas only); cf. Amara.—नाट्योक्तौ गणिकाञ्जुका । भगिनीपतिरावुचः ।

सविशेष—With greater precaution, with special care. Mark the stages of the Queen's jealousy. She had already fears about Málá's charms captivating the King's mind in case he saw her. Her fears were confirmed by the King's question after he saw her in a picture; and when the King knew her name, she took special care to keep her out of his sight. दर्शनपथः—The range of sight; cf. श्रवणपथ; see com.; the last word may also be पथः a road; वाट पथश्च मार्गश्च इति त्रिकाण्डशेषः । अनुतिष्ठ आत्मनो नि०—execute or attend to your business—said as a courteous way of saying 'you may go now', even when the other person has no special business to attend to; cf. त्वमपि स्वनियोगमग्न्यं कुरु constantly occurring in dramas. दर्शयामि—Pres. in the sense of immediate future.

कामं—I grant that (with a degree of unwillingness on the part of the speaker; अकामात्तुमतौ कामं Amara.); meaning to say, 'though not always with reason.' कुलविद्या—hereditary lore, the knowledge of an art or profession handed down from father to son. सर्वस्य बहुमता—cf. सहजं किल यद्विनिन्दितं &c. Sák. VI. I. The p. p. participle of the roots मन् to think, बुध् to know, and पूज् to worship, and others having the same sense are used in the sense of the present tense and are then construed with the genitive, by मतिबुद्धिपूजार्थभ्यश्च and कस्य च वर्तमाने । Pāp. III. 2. 188; II. 3. 67. पुनः—but again, however. Cf. तथापि न पुनरस्ति विश्वासः Vik. IV. नाट्यं प्रति—for नाट्य see next śl. मिथ्या—false, groundless; i. e. we are justly proud of,

P. 7. आमनन्ति—आ with आ, to lay down as in a sacred text; hence, to state authoritatively; cf. स्वाममनन्ति प्रकृतिं Kum. II. 13; ते हि धर्मं धर्मसूत्रकाराः समामनन्ति Uttar. IV. सुनयः—Bharata (see Nāt. S'â I. 91) and others, the original writers on the scenic art. कान्तं—charming, as it produces a pleasurable sensation by giving rise to different feelings. क्रतुं—a sacrifice; (originally meant 'wisdom,' or strength; see our note on शतक्रतु Rag. III. 38. Cf. Greek 'Kratos'). चाक्षुषं—चक्षुषा प्राह्यं 'fit to be enjoyed by the eye,' it being the province of the eyes. Nāṭya is poetically called a *kratu*, because it not only gives satisfaction to the gods as a sacrifice does, but is also of sacred character. See com. By कान्त and चाक्षुष the poet simply means that the sacrifice presents scenes varied and charming, and this provides a feast for the eyes; while an ordinary



sacrifice is too formal and rigid to please the eyes and spreads over a wearisome length.

Mr. Pandit, however, has the following note on this—"The epithets कान्त and चाक्षुष 'lovely and agreeable for the eye to see,' doubtless are intended to imply that the Kratu proper was neither *Kānta*, nor *Chākshusha*; and refer us to a time when animal sacrifices had come to be regarded with disfavour, as being horrid and disagreeable to the eye; a time, that is to say, when Buddhist ideas of the vedic sacrifice predominated"

उमाकृत०—उमा Pārvatī; ओः शिवस्य मा लक्ष्मीरिव; उं शिवं माति मन्यते पतिविवेन इति वा; Kālidāsa thus accounts for the name—उमेति मात्रा तपसा निषिद्धा पश्चाद्माख्यां सुमुखी जगाम । Kum. I. 26. व्यतिकर—properly, 'blending, or mixture'; कृतव्य०—*lit.*, in which a mixing up is brought about by Umā; *i. e.* which is shared in half by Umā. Cf. *supra* कान्तासंमिश्रदेहः s'l. I. द्विधा विभक्तं—divided in two ways or styles of dancing; the one called ताण्डव and the other लास्य. Rudra or Śiva who has a passion for music is represented as dancing and singing with his consort. ताण्डव is the frantic or violent dance of Śiva; cf. Mud. I. 2, Māl-Mād. V. 22, 23. लास्य—a dance; 'consisting chiefly of gesticulation with a shuffling movement of the feet (seldom lifted from the ground) forwards and backwards as invented by Pārvatī, and opposed to the boisterous masculine dance called Tāṇḍava practised by Śiva and his followers.'

M.—Williams. Hence also, a gentle dance accompanied with instrumental music and singing and representing the emotion of love. Cf. Daś.—R.—मधुरोद्धतभेदेन तद् द्वयं द्विविधं पुनः । लास्यताण्डवख्येण नाटकाद्युपकारकम् ॥ I. 10. त्रैगुण्यो०—We get त्रैगुण्य (three qualities) by adding अ (अयन्) in its own sense to त्रिगुणं a Dvigu (see com.). The three qualities, the constituents of Māyā (of Prakṛiti according to the Sāṃkhya philosophy), are सत्त्व the quality of purity or goodness, रजस् the quality of foulness or passion, and तमस् the quality of darkness. The life of man (in whom Rajas predominates) chequered by its virtues and vices, passions and aspirations, and actions of all kinds, is the result of the influence of these in a more or less degree. अत्र—in this *i. e.* Nāṭya. नान्तरसं—of various aspects, or giving rise to different sentiments, Sṛiṅgāra, Vira and others.

नाट्यं—used here in the wider sense of the 'whole scenic art', as in Bharata's नाट्यशास्त्र. In the second line it has the restricted sense of 'नृत्य'. बह्वधा—may be taken with भिन्नरुचेः, whose 'tastes widely differ'; or, better still, it should be taken with

समारोपनं as is done by the com., as the idea of variety is already expressed by भिन्नः 'gratifier in many ways,' *i. e.*, by giving delight to the eyes, the ears, the mind &c. The figure of speech in this s'l. is Kāvyaṅga, as the third line serves as the हेतु which explains the statement in the fourth line.

P. 8. अपि—goes with भिन्नरुचेः उपदेशग्रहणे—is वैषयिकसम्पत्ती, 'in the matter of'. अतिक्लेशयति—अतिक्लिप्सति (क्लिश्यति-ते) *v. t.* (where क्लिश् is intrans.) means—does she find it very hard to receive instruction? Some translate it by क्लिप्सति which is trans. and means 'does she not trouble you?' &c.

विज्ञाप्यतां—be informed or told. When a person in an inferior position addresses or says something to a person in a higher station the verb विज्ञापय् is used; and when one in a higher station says something to a person in a lower station आज्ञापय् is used (without there being any idea of actual request or command). विभाव्यतां *v. t.* is not good. It will at the best mean—'let the Queen be made to bring to her mind' (be convinced of or assured), a sense which is obscure, the usual sense of विभावय् being 'to revolve in or bring before the mind'. मेधाविनी—Here विच् has the sense of प्राशस्त्य or excellence (see com.); gifted with great intelligence.

भाषिकं—भावाय हितं; from भाव+इक (ठक्) favourable to भाव; gesticulations or movements of the body calculated to bring out, or contributing to the manifestation of, a feeling (भाव); भाव, is the being affected of the mind by different emotions (विकारो हृद्गतो भावः Amara.); it is defined as सुखदुःखादिकैर्भाविर्भावस्तद्भावभावनं the entire pervasion of the mind by any feeling, such as that of pleasure or pain arising from the object under sight. See com. also. विशेषकरणात्—By performing the same in a better style or exhibiting it with superior excellence. प्रत्युपदि०—She returns my instruction, as it were, by teaching me how to do the same in a better manner. The figure is उपेक्षा. बाला—बाल is one who is ग्रहणधारणपटुः able (by age and intelligence) to understand and remember what is taught.

अतिक्रामन्तीं—Surpassing, excelling. See p. 83. इव—The figure is उपेक्षा. इरावती—name of the second (uncrowned) Queen of Agnimitra. According to Pandit Tārānāth it means an Apsaras of that name. But there is no reason why Baku. should refer to a heavenly nymph here. Baku. says this to herself in order that Gaṇadāsa should not notice her partiality for Mālavikā, lest he might speak about it to Irāvati. कृतार्था—

*lit.* one who has fulfilled the mission of her life; hence, blessed, happy; or one who has gained her object, successful. यस्यां—see com., the instrumental is more usual; cf. रत्नैर्महाहैस्तुतुषुर्न देवाः Bhar.; आत्मन्येवात्मना तुष्टः Bg. II. 55. तद्विधानां—सा विधा यासां ताः तद्विधाः persons of her type or description (so clever). असुलभत्वात्—सुखेन लभ्याः सुलभाः, न सुलभा असुलभा, तस्या भावः असुलभत्वं तस्मात् । पात्रं—a proper object, a fit person; some assign a technical meaning to this, for which see com.

वर्णावरः—वर्णेन (by caste) अवरः Instr. Tat.; inferior to her by reason of his caste. The Varnas (so called probably from the contrast of colour between the dark aboriginal tribes of India and their fair conquerors) are four as recognized by Manu and other ancient writers; viz. ब्राह्मण, क्षत्रिय, वैश्य and शूद्र. Of these a man of the higher class could marry a girl of his own class, as well as one of any of the lower classes (if he chose to do so). Thus a Bráhmaṇa could marry a girl of his own class, and also one of the Kshatriya, Vais'ya or Śūdra class; a Kshatriya, a girl of the Kshatriya class, as also one of the Vais'ya or Śūdra class; and so on. Manu. III. 12, 13. So Vīrasena seems to have been the son of Dhárinī's father by a Vais'ya or Śūdra wife.

अन्तपालदुर्गे—Antapála may have been the name of a fort on the border of the kingdom of Agnimitra, or it may mean a fort on the frontier of his territory (अन्तं पालयतीति अन्तपालः स चासौ दुर्गश्च). नर्मदातीरे—Narmadā, also called रेवा ('the roaring one') is one of the sacred rivers of India, and a bath in its water is as purifying as a bath in the Ganges. Cf. गङ्गास्नानेन यत्पुण्यं तद्रेवादर्शनेन च । See our note on Megh. I. 19. It rises in the mountain Amarakantaka in Gondavana and after a westerly course of about 800 miles falls into the gulf of Cambay below Broach. In some editions the reading मन्दाकिनीतीरे is found for नर्मदा; now मन्दाकिनी usually signifies the heavenly Ganges and sometimes its tributary (see Megh. II. 6); but this will not do here. It is also the name of an actual river flowing, according to the Vāyu-Purāṇa, from the Riksha mountain, or near the mountain Chitrakūṭa in Bundelkhand (probably the modern Pisuni). See Ragh. XIII. 48. "There is no doubt," remarks Mr. Pandit, "that the Mandākinī of the present passage is a river of the Deccan. And further, it is probable that it may here stand for the Narmadā, in conformity with a practice, still very common all over India, of

designating any sacred river by the most sacred river-name, as Gaṅgá".

शिल्पाधिकार—Capacity or ability to learn an art; here the fine arts. शिल्प also means skill or proficiency in; see *infra*. I. 6. for अधिकार see pp. 22, 51, 84. उपायनं प्रेषिता—It seems it was customary in those days to send such presents. Cf. *infra* p. 90.

आकृतिविशेषप्रत्ययात्—Lit. on account of the conviction brought home (to me) by her extraordinary form; hence, judging form, etc. आकृति (amiable form) प्रत्ययात् has also the same meaning. 'विनयप्र' *v. t.* means—आकृतिश्च विनयश्च (modest demeanour, polite manners) तयोः प्र०. But विनय is unnecessary as आकृति itself is supposed to imply possession of merits; cf. यत्राकृतिस्तत्र गुणा वसन्ति Subh.; आकृतिमनुपृहन्ति गुणाः । Vid. Bha.; न ह्याकृतिः सुसदृशं विजहानि वृत्तम् । Mricb. IX. 16. अचूनवस्तुकां—Of excellent character (Kāta.); made of no inferior stuff (वस्तु stuff, materials of which a thing is made; hence वस्तु-कुलादिकं high descent and such other things; ) न ऊनवस्तुकां विकृष्टाभिजनाम् Nilakanṭha. यशस्विना भवितव्यं—I am sure to be successful.

पात्रविशेषः—(विशिष्टं पात्रं) an excellent recipient, a worthy pupil. विशेषे—विशेषन्यस्तं *v. t.* the former is better, as न्यस्त left out of the comp. can also be taken with शुक्लौ. गुणान्तरं—अन्यः (तत् उत्कृष्टः) गुणः गुणान्तरं a higher excellence; cf. न स्म वेद् न गुणान्तरं च सः Śiś. XIV. 47. शिल्पं—Skill or proficiency in an art. जलमिव etc.—This is a श्रौती पूर्णोपमा all the four things necessary for a comparison (the उपमेय, उपमान, साधारणधर्म and उपमाप्रतिपादक शब्द) being stated. It is a belief that the rain-drops falling into the open oyster-shells while the sun is in the asterism Svāti (the star Arcturus), are converted into pearls. The Svāti annually comes on the ecliptic about the 22nd of October; see Var. Brih.—Sam. Ch. XV. 13. Cf. Bhar. Nit. 67. स्वान्यं सागरश्चक्रिमध्यपतितं सन्मौक्तिकं जायते ।

पञ्चाङ्गाभिनयः—Acting, exhibited by means of (or consisting of) five parts. अभिनय or acting is of four kinds, भवेदभिनयोऽवस्थातुकारः स चतुर्विधः । आंगिको वाचिकश्चैवमाहार्यः सात्त्विकस्तथा ॥ Śāh.—Dar. VI. 2; (1) *Āṅgika* or gestural, *i. e.* conveyed by bodily movements; (2) *Vāchika* or vocal, *i. e.* conveyed by words; (3) *Āhārya* or extraneous, *i. e.* expressed by dress, ornaments, decorations, etc., and (4) *Sāttvika*, *i. e.* conveyed by the manifestation of internal feelings, such as perspiration, horripilation, etc. The five *Āṅgas* referred to here are the mind,

the eye, the eyebrows, the hand and the feet, which are used in the pantomimic representation of situations (see com.). Nīlakaṇṭha quotes—कराभ्यां चरणाभ्यां च शिरसा चोभिनीयते । यत्र वस्त्वति विज्ञेयो पञ्चाङ्गामिनयो हि सः ॥ According to Kāṭ., the mode of dancing called प्रेरण is referred to here, for which see com.

दीर्घिका०—दीर्घिका an oblong well or tank with lotus-plants in it, in a garden attached to a mansion or palace. See II. 12. अवलोकन—looking over, commanding the view of. गवाक्षे-योः अक्षि इव a round window, originally probably resembling in shape a bull's eye. प्रवात *n.*—strong current of wind. से—(अस्याः)—The genitive may be the object of निवेदन or be connected with उत्साह. Properly the form is *mas.* and here stands for तार, but such *mas.* pronominal forms are often found used in plays. यावद् वर्धयामि—यावत् when used with a form of the present tense gives it the sense of the future (यावत्पुरानिपातयोर्लट्). लब्धक्षणः—क्षण a moment, hence one's own moment of time; leisure, recess; the Marāṭhi word सण a festival (day of leisure) is derived from this.

विष्कम्भिकः— is an interlude at the beginning of an act of a play enacted by minor characters *i. e.* मध्यम or middling and नीच or low ones), who by their conversation succinctly indicate parts of the story gone by or that are to follow. It is झुद्ध when performed by one or more of middling characters, and मिश्र or संकीर्ण when performed by characters middling and low. It is necessary for acquainting the audience with incidents which are not actually represented on the stage but the knowledge of which is necessary for the proper understanding of the plot.

Thus, in the foregoing interlude we are told that a beautiful girl, Mālavikā by name, was presented to the Queen by her brother, and that she was placed under Gapadāsa to learn dancing and singing, to prevent her being seen by the king. The king, however, we are further told, sees her picture and being attracted by her exquisitely lovely form inquires about her and learns from the Queen's sister that her name was Mālavikā. The queen, thereafter, takes all the greater care to guard her from the king's sight.

P. 10. लेखह०—A Vyadhikarāṇa Bah. अन्वास्यमानः—attended upon by; *lit.* seated behind (as a mark of respect). आस् with अनु is trans. Cf. Ragh. I. 56 (अन्वासितमरुच्यत्याः). अनुवाचित०—अनुवाचितः लेखो येन. अनुवाच्य means 'to read silently to oneself'. Cf. अनुवाचय तावदेतत् । Vik. p. 57. किं प्रतिपद्यते—what does he propose or undertake to do? What

terms does he accept? The meaning of प्रतिपद्यते is 'to undertake to do'; cf. निर्वाहः प्रतिपन्नवस्तुषु सतामेतद्धि गोत्रघ्नम् । Mud. II. 18. वैदर्भः—The king of Vidarbha, Yajñasena by name and cousin of Mālavikā. Vidarbha is the modern Berar, which was a great kingdom in ancient times, lying to the north of Kuntala and extending from the banks of the Kṛishṇā to about the banks of the Narmadā; on account of its great size it was also called Mahārāshtra. Kuṇḍinapura (probably the modern Bedar) was its ancient capital. The river Varashā (Warhā) divided Vidarbha into two parts, Amarāvati being the capital of the northern, and Pratishtāna of the southern part.

अमात्यः—अमा सह समीपे वा भवः, fr. अमा *ind.* meaning 'together' and त्य by the Vārttika अमेहकृतसिन्धेय एव; so इहत्य, कृत्य, ततस्य, and तत्रत्य. *Lit.* it means 'a constant companion of,' hence, a minister. देव—A king is to be so addressed by his servants and subjects. Cf. देवेति नृपतिर्वाच्यो भृत्यैः प्रकृतिमिस्तथा । आत्मविनाशं—(प्रतिपद्यते). He means—by the insolent tone of his reply he is simply seeking his own destruction or drawing down ruin on himself. संदेशं—निदेशं *v. l.* will mean—what is dictated to us (निदिश्यते इति), the terms proposed. निर्देश—'a definite statement,' means the same thing. Tārānātha also translates this by अभिसंधि or पण; this reading is better suited to the minister's reply 'आत्मनो विनाशम्'.

पूज्येन—The revered one *i. e.* Agnimitra. पितृव्यपुत्रः &c.—The words from पितृव्य० to मोचयितव्यः are a quotation from Agnimitra's letter to the Vidarbha king. भवतः—*i. e.* of Yajñasena. पितृव्यः—पितुः भ्राता formed from पितृ by adding व्य (व्यत्) in the sense of 'father's brother'. पितृभ्रातरि व्यत् Vārttika. प्रतिश्रुतसंबन्धः—who had promised a family-connection to me (*i. e.* by giving Mālavikā in marriage to me). अन्तपालेन—may be a proper name, or what is more likely, a frontier guard or the keeper of a fort on the frontier. अवस्कय—*Ger.* of स्कन्द with अव to attack. मदपेक्षया—Out of regard for me (*i. e.* if you wish to keep up your good relations with me). तन्न वो &c.—Here begins the reply of the Vidarbha King. This sentence is variously read and it is difficult to determine the original reading. The reading adopted in the text seems to be the best, as its tone is more offending. तन्न वो means—It is not un-known to you, *i. e.*, it is well known to you. वः—*pl.* to show respect. तुल्याभि०—तुल्यः अभिजनः descent येषां; of equal descent, who claim an equal pedigree or high descent. सुमिहरेषु—

*lit.* those who take a share of the kingdom; *dāyādas*. वृत्तिः ईदृशी—Their conduct is such, *i. e.*, they can take such a one prisoner or keep one in custody. Another should not interfere in such matters. He means to say—I have a perfect right to act inimically or otherwise as will suit my purpose towards Mād., an undesirable relative of mine; and you should not meddle in our affairs. For the double negative *cf.* further on—न च परिचितो न चाप्यगम्यः p. 14. The Oom. seems to read तन्न वो विदितं, and remarks that there is *akaku* here, *i. e.*, the negative particle should be read in such a way as to imply the contrary (as in a question of appeal). Is it not known to you? Certainly it is. एतन्ननु वो विदितं V. 1.—it is certainly (ननु) known to you &c.—is also a good reading. Mr. Pandit reads the passage as तन्न वो विदितं यतुल्याभिजनेषु भूमेरिव राज्ञां प्रवृत्तिः which means—Do you not know then that the conduct of kings towards kings who belong to the same family..... should be like that of the earth, *i. e.*, one of perfect impartiality (and therefore, you should not be partial to Mādhasena). But this quality of the earth is nowhere referred to by Kālidāsa, though the idea itself is good. अतोत्र &c.—Construe अत्र (in the matter of Mādhasena's release) पूज्यः the revered one, *i. e.* Agnimitra, मध्यस्थः भवितुं अर्हति should be pleased to be &c.

P. 11. सोदर्या—समाने उदरे शयिता सोदर्या Pāṇ. IV. 4. 108; by विभाषा उदरे we get समानोदर्या also; the aff. य is added by the rule सोदराद्यः, Pāṇ. IV. 4. 109. ग्रहणं—ग्रहणे विप्लवः (tumult, confusion caused) ग्रहणविप्लवः. अथ—is used here पक्षान्तरे; 'but if supposing on the other hand that'. मोचयितव्यः—*pot. p. p.* of the causal of वृत्; should be caused to be set at liberty. मया is the primitive agent. अभिसंधिः—purpose, the object aimed at; hence the terms or conditions securing such an object.

मौर्यसचिवं—Kāṭayavama takes this as the name of the brother-in-law of the Vidarbha king. If this supposition is not correct, he would appear to be the minister of the last of the Mourya kings of Pāṭaliputra imprisoned by Agnimitra probably to prevent him, as Mr. Pandit supposes, from exciting the people against his father, Pushpamitra, who had murdered the Maurya King, Brihadratha, and usurped his throne. The imprisonment of Mādhasena, the intended brother-in-law of Agnimitra, by his cousin, the King of the Vidarbhas, could then be explained as only a retaliation for

his brother-in-law's imprisonment by Agnimitra. Tāranātha reads आर्यसचिवं. सचिव is derived from सचि companionship (fr. सच्, 1st conj. to be associated with, &c.) and वा to go (सचिं वातीति). मोक्ता—1st Fut.; the Oom. reads मोक्ता माधवसेनस्ततो मया &c. where मोक्ता must be taken as pass. 1st Fut.; but symmetry requires the Active form. Here मोक्ता cannot be taken as a noun in तु denoting the agent; for a noun in तु is used with the Acc. only when it implies habit; see Pāṇ. II. 3. 69; III. 2. 134.

कार्यविनिमयेन—by (proposing) an exchange of duties or acts. व्यवहृ—to deal with. Verbs meaning 'to deal with, behave' &c. govern their object in the loc., as आर्योऽस्मिन् विनयेन वर्तताम् । Uttar. VI; तस्यां त्वं साधु नाचरः । Ragh. I. 56. अनात्मज्ञः—आत्मानं जानातीति आत्मज्ञः; न आत्मज्ञः अनात्मज्ञः; one who does not know one-self, *i. e.* where one's good or safety lies; hence, foolish. *cf.* मा तावदनात्मज्ञे Śāk. VI. प्रकृत्यमित्रः—प्रकृत्या अमित्रः प्रकृ०, a natural enemy, *i. e.* one who has his kingdom situated close on the border of one's country. See Malli. on S'is. II. 36. अमित्र is derived from अम् to go and the aff. इत्र added in the sense of enemy, by the Upādi sūtra अमेद्विषति चित् (IV. 174) and is *mas.* The Oom. says विषयानन्तरत्वात् *i. e.* owing to his being in the close proximity with Agni's territory. प्रतिकूलचारी—प्रतिकूलं *lit.* 'against the current', चरतीति one who has acted inimically, who has given offence. यातव्यपक्षे—On the side (under the category of) those who deserve to be marched against or attacked (by having given provocation). यातुमभियातुं योग्याः यातव्याः तेषां पक्षः तस्मिन्. पूर्वसंकल्पितं—पूर्वसंकल्पितं च तत्समुद्भूतं च तस्मै, his total destruction that was previously determined upon. Agnimitra had made up his mind to root out the Vidarbha king, but waited for some excuse to invade his territory; the present reply to his letter furnished that. The reading पूर्वसंकल्पितं is rejected because if adopted, it can qualify दण्डचक्रं, but there is no reason why the army should have been kept ready when Vaidarbha had not yet given direct provocation. वीरसेन—वीरसेनः (see p. 8) प्रमुखः यस्य. दण्डचक्रं—दण्डयते शत्रुरनेन इति दण्डः an army; तस्य चक्रं the whole body of *i. e.* an army consisting of all its constituents.

शास्त्रदृष्टं—may be taken as (1) शास्त्रेण दृष्टं—seen by, approved of by the political science; or (2) शास्त्रे दृष्टं what is seen in *i. e.* found prescribed in the S'āstras; what is in keeping with the teaching of the S'āstras. अचिरं—अचिरं not long ago



अधिष्ठिते obtained राज्यं येन; a new king. प्रकृतिषु—the subjects. अरूढमूलं—रूढमूल means what has taken firm root, and can apply properly only to the tree; when referring to the enemy it must be taken in the secondary sense of 'who has gained a firm hold on the affections of the people, whose rule is firmly established among his subjects'. Cf. अयं वीक्ष्य रघुः प्रतिष्ठितं प्रकृति-स्वात्मजमान्मवत्तया । Ragh. VIII. 10, and XVII. 44.

अवितथं—विगता तथा यस्मात्तत् वितथं what is removed from truth, untrue, false; न वितथं अवितथं true, what conforms to truth or stands to facts. He means the words of the तन्त्रं are bound to come true and we are sure to succeed. तन्त्रकार—The writer of a treatise on political science. तन्त्र is used here in the sense of a शास्त्र or its branch or सिद्धान्त (settled principles); cf. कामतन्त्र (p. 85), कन्दुकतन्त्र &c; it also means a work (generally in the form of a dialogue between S'iva and Durgâ) teaching magical and mystical formularies for the attainment of super-human power or securing the favour of a deity, &c.; e. g. the भैरवतन्त्र referred to in the notes on उदकुम्भविधाने p. 70. वचनं—authoritative statement, a tenet, rule or dictum. इदं—i. e. the insolent reply given. समुद्योज्यतां—should be made to proceed or commence operations against; should be set against.

P. 12. तथा—Is elliptical for यथा देव आज्ञापयति तथा करिष्ये; यथाव्यापारं—According to their duties; engaged in their respective occupations. विदूषकः—The jocose companion and confidential friend of the hero of a play; his duty is to excite mirth by his quaint dress, speech, gestures &c.; he takes pleasure in quarrels and is one who knows his business well. He is required to be a Brâhmana. Cf. कुसुमवसन्तायमिधः कर्मवपुर्वेष-भाषाद्यैः । हास्यकरः कलहरतिर्विदूषकः स्यात्स्वकर्मज्ञः ॥ S.-D. III. 42. See Introduction. पटच्छा—येन केनापि ऋच्छनं यदच्छा; fr. यद् + ऋच्छा a noun fr. ऋच्छ् to go + अ affix; the act of taking a course anyhow; accident. प्रत्यक्षं—अक्षं (इन्द्रियं) प्रतिगतं, अक्षणोः प्रति इति वा प्रत्यक्षं दर्शनं यस्याः 'will be one whose actual sight is obtained' i. e. who will be seen face to face. सचिवः—The king humorously calls the Vidû. thus. अन्यत्कार्यं कार्यान्तरं a Nitya Samâsa; तत्र सचिवः a minister in a business other than political; an assistant in love-matters. The Vidû. is often called नर्मसचिव. कञ्चित्—asks a question in the hope of getting an expected answer; 'is it employed'—I hope it is. Cf. Ragh. V. 8, 9. उपयोषायं—उपेय what is to be reached as one's goal, the object aimed at; the variant उपयोषेयदर्शने must be explained as उपयैः उपेयस्य दर्शने तत्र—in the

matter of obtaining a sight of the object to be gained by means of remedies. प्रज्ञाचक्षुः—प्रज्ञैव प्रज्ञारूपं वा चक्षुः the eye in the form of our intellect; your mental eye.

प्रयोगसिद्धिं &c.—The Vidûshaka gives a curt reply, instead of giving a direct answer to the King's question, to please him at once. The particle अः found in some editions is dropped, as it implies 'anger or dissatisfaction'. प्रयोग means here 'a scheme, a remedy devised, an artifice'. The word is used in two other senses by our poet in this work, viz. practice or the experimental part of a subject, as opposed to its theory (see *infra* p. 15. शास्त्रे प्रयोगे च &c.), and outward exhibition, representation, as in प्रयोगप्रधानं हि नाट्यशास्त्रं *infra* p. 17.

एवमिव—Although the Vidûshaka utters these two words audibly, he whispers in the king's ear the remedy devised by him to have his object accomplished, his plan was, as will subsequently appear, to stir up a quarrel between the two dancing masters, Ganadâsa and Haradatta; as to their comparative merits, resulting in an actual exhibition by their pupils of their skill in dancing, and thereby to cause Mâlavikâ to be brought before the king. उपक्रान्तं—उपक्रमः कृतः made a beginning. उपक्रम—first beginning. दुरधिगमं—दुःखेन अधिगम्यते इति दुरधिगमा; दुरं सिद्धिर्यस्य in which success is difficult to obtain. आरम्भ—आरभ्यते इति आरम्भः an undertaking. Cf. आरम्भेऽस्मिन्स्वामिनो वृद्धिहेतौ Rat. I. 6; आगमैः सदृशारम्भः &c. Ragh. I. 15.

P. 13. सप्रतिबन्धं—Full of, hampered by, impediments. By this he refers to his two queens चारिणी and इरावती. सहायवानेव—Only when one has a friend to help him. सचक्षुः—one having one's power of vision or good eyes. Shâstrî Râshivdekar suggests the reading सुचक्षुरपि, but this is not necessary. The figure of speech here is दृष्टान्त (by व्यतिरेक), as there is nothing in the उपमेयवाक्य to correspond to सचक्षुरपि in the उपमानवाक्य. It will be better to construe the first line as प्रभुः अपि सहायवानेव..... न्तुं समर्थः भवति ।

समक्षं—अक्षणोः समीपे, Avya.; the final अ is added by the rule-प्रतिपरसमनुभ्योऽक्षणाः । अधरो—अधरस्य उत्तरस्य व्यक्तिः the manifestation of (it will clearly appear) which of us is inferior and which superior. सुनीतिं—शोभनाः नीतिः सुनीतिः (a plan cleverly or wisely devised) एव पादपाः. तस्य पुरुषं—which is the sign of the future fruit viz. Mâlavikâ's personal appearance.

कञ्चुकी—so called from the long cloak worn by him (कञ्चुकः अस्यास्तीति); he was the chief attendant of the harem in

ancient India. He is represented as a Brâhmaṇa, old, possessed of a number of good qualities such as truthfulness, and a clever man of business. Cf. अन्तःपुरचरो राज्ञां वृद्धो विप्रो युगान्वितः सर्वकार्यार्थ-  
कुशलः कञ्चुकीत्यभिधीयते ॥ See also note on Vikr. III. 1. अभिनया-  
चार्यो—Masters of the art of gesticulation. आचार्य is one who  
knows a subject thoroughly well. जयोद्यतो—जयाय उद्यतो bent or  
intent on getting victory over each other. जयैषिणो v. i. wishing  
to get, etc. भावो—internal feelings or emotions. शरीरिणो—शरीरं  
विद्यते अनयोस्तौ incarnate, appearing in a bodily form. दुरासदः—  
दुःखेन आसादयितुं शक्यः difficult to be approached; striking one with  
awe. राजमहिमा—the king's majesty i. e. the majestic king.

P. 14. न अग्रम्यः—One not to be unapproachable i. e. ap-  
proachable (on account of his good qualities); cf. भीमकान्तैर्वृषयुणोः  
स बभूवोपजीविनाम् । अवृष्यश्चाभिगम्यश्च । Ragh. I. 16. रम्य—v. l. attractive,  
inviting by his appearance. चकितं—adv., with fear or awe.  
सलिलनिधिरिव—Like the ocean which presents a new surface to  
view every moment on account of its surging waves and has to  
be entered into with care. नवो नवः—He ever appears charm-  
ing to the eyes; cf. क्षणे क्षणे यच्चवताह्रुपैति तदेव रूपं रमणीयतायाः । The  
figures of speech in this *śloka* are विभावना, and a fusion of  
अतिशयोक्ति and उपमा. There is विभावना inasmuch as there is men-  
tioned in the second line while its cause is not stated. There is  
अति० as the same man is said to be new every moment (अभेदे  
भेदप्रतिपादनरूपा). सलिलनिधिरिव is उपमा.

पुरुषाकारं—Appearing in human form. ज्योतिः—The king  
on account of his pre-eminent position and bodily effulgence  
is considered as a portion of the Supreme Being and is called  
here ज्योतिस् which is a form of Brahman; cf. ज्योतिषामपि  
तज्ज्योतिः । Bg. XIII. 17; तद्देवो ज्योतिषां ज्योतिरायुर्होपासतेऽश्रुतम् । Brih.  
Up. IV. 4. 16. पुरुषाधिकरणं—v. l. means residing in a man (पुरुषः  
अधिकरणं स्थानं यस्य ), i. e. in a human form. The reading पुरुषाधि-  
कारं is not good; it may mean पुरुषेषु अधिकारो यस्य exercising its  
authority or influence over men; पुरुषः अधिकारः अधिकरणं residence  
यस्य. द्वारे नियुक्तं—Although द्वार is not connected with नियुक्तं  
which it should be, the comp. is allowed as the connection can  
be easily known, there being नित्यापेक्षा. Cf. for a similar use तं  
सेव वेत्प्रहणे नियुक्ता Ragh. VI. 26; नियुक्ता प्रतिहारभूमौ VI. 31 *ibid.*  
Or द्वारे may be taken separately; 'at the door.' विनिवर्तितं  
which repel the casting of a glance at him, which make me

withdraw my eyes. पुनः—must be taken here in the sense of  
'in a different way', and not in that of 'again', a second time  
as he was not repelled at the door for the first time. अस्य  
तेजोभिः वाक्यादृते पुनः भेदेन ( प्रकारान्तरेण ) प्रतिवारीतोऽस्मि इव, 'पुनरप्रथमे भेदे,'  
इत्यमरः । The fig. is Utprekshā. किमिदं.....पस्थानम्—Notice  
how the king feigns ignorance of the matter. तीर्थ—An expert  
preceptor; *fr.* तृ + the Uṇādi aff. थ ( थक् ); तीर्थते अनेन इति तीर्थम्;  
the reading सुतीर्थ is better in this respect. दत्तप्रयोगः—One who  
has given practical lessons ( in the art of theatrical representa-  
tion ). He means—I am both an expert and experienced  
teacher. दृढं—firmly, so as not to forget it. सोऽहं—I who am  
such, having such antecedents. प्रधानं—प्रधानश्च ते पुरुषाश्च तेषां समक्षं  
( which makes the case worse ); he could have abused me  
in private.

P. 15. परिवादरतः—V. l. He took pleasure in, was given  
to, abusing or reproaching me; परिवाद *fr.* वद् with परि + अ ( वच् );  
also परिवाद by the rule उपसर्गस्य षष्ठ्यमनुबन्धे; 'the vowel of a preposi-  
tion is optionally lengthened before the aff. षच् when the word  
does not denote a man'; as परिपाक, परीपाक; but निषाद only.  
अत्रभवतः—is used ironically; or अत्र may be taken separately—  
अत्र अभिनयविद्यायाम्. किल—verily, certainly. समुद्रप०—is ironical.  
विशेषज्ञः—one able to find out the special merit or the superi-  
ority of. प्राश्निकः—(*fr.* प्रश्न + इक; see com.) *lit.* one authorized  
to ask questions; hence an examiner, a judge. With the read-  
ing विशेषज्ञः ( a noun ) प्राश्निकश्च the meaning will be—Your Majesty  
is a judge and an examiner as well. समर्थं—reasonable or  
favourable ( to your object ); समर्थस्त्रिषु शक्तिस्थे संबद्धार्ये हितेपि च ।  
Amara. प्रतिज्ञातं—a declaration, proposal; here न is added  
भावे ( प्रतिज्ञातं=प्रतिज्ञा ).

प्रथमं—First-rate, most reasonable, excellent. कल्पः—pro-  
posal, plan; ( the best ) course suggested. This occurs  
constantly in Bhāsa; see Madhyamavyāyoga, Paucharātra &c.  
उदार कल्पः Śāk. VII. तावत्—For a while. पक्षपातमत्र &c.—Here  
the student should remember that Haradatta was patronized  
by the King and Gaṇadāsa by the Queen. Now the King,  
wishing to appear perfectly indifferent in the matter, desires  
that the question should be decided in the presence of the  
Queen, accompanied by the learned Kauśikī to assist her in  
the matter, so that the Queen should not have any ground for  
complaint in case the question was decided in favour of  
Haradatta. The real object, however, of the king in calling

Kausikī is that she, who was taken into the secret by his friend Vidūshaka, should so direct the course of events that it would be necessary for the two dancing masters to produce their pupils before the party for examination, so that Mālavikā would be brought before the king. It does not appear from the context that the two dancing masters also were taken into confidence by the Vidūshaka. They seem to know nothing about the plot.

पण्डित०—पण्डिता चासौ कौशिकी च; पण्डिता becomes पण्डित by the rule ख्रियाः पुंवत् etc. Pān. VI. 3. 34. न्यायः—not departing from justice (see com.); just, proper. य is added to न्याय in this sense by the Sūtra धर्मपथ्यर्थन्यायादनपते Pān. IV. 4. 92; so धर्म्यं, पथ्यं, अथर्म्यम्. व्यवहार—here means the decision of a case after investigation. प्रस्तावं—matter in dispute or hand; occasion. संरम्भ—emulation, contest. कथं पश्यसि—what do you foresee to be the issue or result of the contest? who will win? स्वपक्ष—Your protégé or favourite, viz. गणदास. अवसाद—lit. ruin or loss; hence, giving way, defeat. परिहीयते—Pass. of ह् 3 Par. (used with the Abl.) to be inferior to, to fall short of Cf न प्रतिच्छदात्परिहीयते मधुरता infra. p. 16. न परिहीयते शक्या ओजस्वितया Vikr. III. p. 79. प्रतिद्वंद्विन्—द्वंद्वं a duel, a contest between two; द्वंद्वमस्यास्तीति द्वंद्वी; प्रतिगते द्वंद्वी प्रति०; an antagonist, a rival.

P. 16. राजपरिग्रहः—राज्ञः परिग्रहः His being patronized or favoured by the king. उपहरति—brings, i. e. gives him superiority (advantage over) अपहरति v. l.—deprives him of; in this case से (अस्य) would refer to गणदास. राज्ञी०—you too enjoy the title of Queen; i. e. Gaṇadāsa being your favourite is also equally great.

अतिमात्र०—मात्रामतिक्रान्तं Prādi. Tat.; or अतिशयिता मात्रा यस्य इत् Bab.; 'that the measure of which is great'; now see com. भास्वरत्वं—भास्वरस्य भावः. भास्वर—shining, splendid; fr. भास् + affix उर (धुञ्) which is added to मञ्ज्, भास् and मिद्; so मञ्जुर and मेदुर (fat, thick) by मञ्जमासमिदो धुञ् Pān. III. 2. 161. आनोः परिग्रहात्—It is a belief that the sun deposits his lustre in the fire when setting; see com. and Ragh. IV. 1; cf. also प्रभा हि सौरि पादेन ह्यस्तं यानि दिवाकरे । अग्निमाविशते रात्रौ तस्याद् दूरात्प्रकाशते ॥ The reading भातुः परिग्रहाद्द्वन्द्वः is bad. In the first place it is absurd to speak of the sun being favoured by the day; for the sun can never appear at night so that he can be मन्दप्रम (in fact he is the maker of the day): but the moon does

appear by the day and is मन्दप्रम, like the fire during day-time. Secondly, the illustration is intended to support the statement that one can attain greatness when supported by a female, as one does when supported by a male. Here भातु and निशा correspond to the King and the Queen respectively, and अनल and चन्द्र to Haradatta and Gaṇadāsa. The figure of speech is दृष्टान्त in each line.

अविहा—May be translated by (1) अपिहा in the sense of Ah, hush (हा meaning जुगुप्सा); it does not show surprise, for the Queen's arrival was expected; or (2) by अविहा which is short for अव इह protect, take care; here meaning 'do not say or do anything that will rouse the Queen's suspicion'. The Vid. utters these words to give a warning to the king.

पीठमर्दिका—The Nāyaka or Hero of a dramatic piece has for his assistants पीठमर्द, विट, चेट, and विदूषक. Of these the last three assist him in love-matters, while the first possessing qualities somewhat short of the hero, is his assistant in some important and extensive matter of which he has the charge (कार्यविशेषेषु विद्वत्त्वात्पीठं गृह्णातीति पीठमर्दः) and is also his adviser. He is one of the principal advisers and ranks second to the minister when a king is the hero. It is a mistake to suppose that he assists the hero in securing his mistress. He may do it incidentally; but that is not his chief office. See com. and Sāb.—D. III. 32, 40. Writers on dramaturgy provide a separate person for that, viz. the निस्तृष्टार्थं दूत or निस्तृष्टार्था दूती (i. g. Kāmandakī in the Māl.—Mād.). The heroine too has assistants corresponding to those of the hero. And it is in the sense given above that the term पीठमर्दिका is used here. She is a companion of the Queen (not of Mālavikā) and is her adviser. Being, however, previously instructed by the Vidūshaka as to what part she was to play in the decision of the case of the two dancing masters, she suggested that it would be no sufficient test to ask the teachers to enter into disputation and to decide their respective merit, but that they should be judged by the performances of their pupils; and further, that the pupils should give their performance before herself and the King, as the decision of one individual was likely to be erroneous. She thus helps the King (and Mālavikā also) indirectly in gaining their object.

मङ्गलालङ्कता—See com.; better dissolve मङ्गलैः अलङ्कता decked with auspicious ornaments; for the use of मङ्गल as a noun cf.

मङ्गलमात्रभूषणः Vik. III. 12. यतिवेष्या—यतेर्वेषो यस्याः साः तया. त्रयी—  
त्रयः अवयवा यस्याः सा त्रयी. This word is restricted to the three  
Vedas collectively. त्रय means a collection of three; the aff.  
त्रय is optionally changed to अय after द्वि and त्रि; so द्वय, द्वितय  
(fem. ंयी); त्रय, त्रितय (fem. ंयी). The Vedas are sometimes  
spoken of as three, the fourth अथर्व being left out, either because  
it is a later addition, as Western scholars think, or because  
its subject-matter is of a different type. The Vedas (exclusive  
of the Upanishads) point out the ways to obtain happiness and  
hence धारिणी is compared to them. अध्यात्मविद्या—आत्मानं ब्रह्म अधि-  
कृत्य या विद्या सा अध्यात्मविद्या knowledge of the supreme spirit or ब्रह्म  
(and the connexion of the individual soul with it) leading to  
मोक्ष as propounded in the Upanishads. Or by अध्यात्म we may  
take the individual soul. Cf. अक्षरं ब्रह्म परमं स्वभावोऽध्यात्ममुच्यते। Bg.  
VIII. 3, and Śrīdhara on it—स्वस्यैव ब्राह्मण एव अंशतया जीवस्वरूपेण  
भावो भवन् स एव आत्मानं देहमधिकृत्य भोक्तृत्वेन वर्तमानः अध्यात्मशब्देनोच्यते.  
अध्यात्मविद्या is the विद्या that teaches the true nature of the indivi-  
dual soul, i. e. its being one with ब्रह्म when freed from अविद्या  
or the operation of माया. This requires the total annihila-  
tion of Karman (good or bad); so Kaus'ikī who is a संन्यासिनी  
is fitly compared to अध्यात्मविद्या. विग्रहवत्या—may also be taken  
with त्रयी (विग्रहवती) by changing the case. The Fig. of speech  
here is उपमा.

महासारं &c.—The epithets महासारप्रसवा and सदृशक्षमा go  
with both धारिणी and धृतधारिणी (the earth). The Com. takes  
these in the same sense applying to both (as instances of  
अमङ्गलैश्च), viz. (1) having great and excellent progeny; (2)  
yielding abundant and excellent produce. We may take the  
first, however, as (1) having progeny of great valour (see com.);  
(2) महान् सारो धनं यस्मात्ताडुकं प्रसवो यस्याः yielding produce of great  
value, or yielding rich crops, there being abundant rain; i. e. of  
the earth having plentiful rain and rich in produce. सदृशं—  
(1) having forgiveness or forbearance worthy of her exalted  
rank; the compliment is intentional as the queen will have  
occasions to show क्षमा as the plot develops; (2) having power  
of endurance in keeping with its onerous office, viz. to support  
all the creatures. These two epithets are doubtless intended  
to flatter the queen. Her son is called महासार; and women are  
never better pleased than when their sons are praised. धारिणी—  
धृतधारिण्योः—of Dhāriṇī and the earth (and of no one else).  
—The Parivrājikā cunningly says this to show to the queen

that she is quite ignorant of the king's love-intrigue, much  
less she could be a party to it सती—kings are spoken of by  
poets as the husbands of the earth; cf. बहुमत्या हि नृपाः कलत्रिणः  
Ragb. VIII. 83; S'āk. III. 17 &c. शरच्छतं—For शरद् meaning a  
year; cf. शरदामयुतं ययौ Ragb. X. 1; परः सहस्राः शरदः Uttar. I. 15;  
पश्येम शरदः शतं जीविम शरदः शतं। Rigveda (Saura).

P. 17. आर्यपुत्रः—Lit. 'the son of the honoured one, i. e.,  
the father-in-law,' the husband is always so addressed by his  
wife in dramas. विज्ञानसंघर्षः—a contest about superiority in  
the knowledge of the art of dancing. विज्ञान is the knowledge  
of the arts and worldly sciences (as opposed to knowledge of  
the supreme soul); मोक्षे धीर्ज्ञानमन्यत्र विज्ञानं शिल्पशास्त्रयोः। Amara.  
उपालम्भ— is used here in the sense of 'joke'. पत्तनं &c.—She  
means to hint—just as a village is not the proper place for a  
jewel to be examined when a city (where alone good jewellers  
are found) is at hand, so she was not the fit person to take  
the place of an umpire or judge when the king or queen was at  
hand to do it. To this the king replies by advancing two  
reasons, viz. (1) पण्डितकौ०—You are the learned Kaus'iki (who  
cannot be compared with a ग्राम) and therefore perfectly qualified  
to take the post of a judge in the present case; (2) पक्षपातिनौ—  
पक्षे पातः अनयोः तौ interested parties (and therefore unable to be  
impartial judges). युगदोषतः—Here तम् has the sense of the  
loc. = दोषविषये, 'as regards' &c. परिच्छेत्तुं—परिच्छिद् to cut all  
round, hence, to know a thing thoroughly; to judge or form an  
estimation of the merits or demerits properly and fully.  
प्रयोगप्र०—has for its chief factor (essentially depends on) प्रयोग  
actual exhibition of representation. कथं वा &c.—In some  
editions the words are put in the mouth of the King. But  
they are out of place there. For the king appears from the  
tenor of his speeches studiously to refrain, from saying any-  
thing that will rouse the queen's suspicion about his being at  
the bottom of the plot. Besides, the following reply of the  
queen is to the परि० and not to the King. Also, the particle वा  
has no force, if the King is the speaker.

P. 18. समानविद्यतः—परिभू is used with the abl. of the  
agent; कस्मान्तिः परिभवः। दायविभ्यः। Pt.; or तस्मै may be taken in the  
sense of the Instr., ऽन्येन परिभवितुं योग्यम्. Gaṇadāsa is polite  
to Haradatta in the presence of the King and calls him his  
समानविद्य. The reading ऽविद्यतः means, 'since I possess the  
same degree of knowledge.' The readings ऽविद्यतः परिहीनं and



परिभवनीयं—अनुमन्तुं mean 'your ladyship will not, please, consent to my being reckoned inferior to or as one capable of being beaten by one whose knowledge is the same as mine (i. e. who is not at all superior to me).' The reading अवगमयितुं means 'you will please not make others (give ground to others to) believe that I am capable of being defeated &c.'

उरभ्रसंपातं—The fight between two rams. Vidūshaka in his usual jocose way calls the contest between the two dancing masters a fight of rams, probably on account of their fatness. उदरभ्रसिंसं—(The fight between two gluttons) *V. I.* is also suitable in the mouth of the Vidū, though not so jocular as the first; but it is slightly insulting. Again if they are उदरभ्रसिंसं (men given to the filling up of their bellies only, greedy) the remark किं युष्मा &c. becomes out of place, while the first has some point in it. They have grown fat like rams by the wages they get; let us enjoy a sight of &c.' वेतन—(वीयते अनेन fr. वी 2. P. to go and the Upādi aff. तन) wages; also, means of subsistence. Mr. Pandit derives this word from वर्तन, 'which word' he says, 'also seems to be the origin of the Marāthi term वैरण or वैरण fodder.' कलहप्रियोसि—*cf.* with this the def. of Vid. given on p. 19, notes. मा एवं &c.—Some read चण्डि for एवं; but Vid. can never be expected to be so audacious as to address the queen as चण्डि, whatever freedom he may enjoy in his conversation with her. He has always a proper regard for the queen and he generally tries not to displease her. It is the king who can thus address the queen as a gentle rebuke for her getting angry with him. See *infra* III. 20. कलहितयोः—कलहः अनयोः संजातः इति कलहितो तयोः. This is emphatic. The Vidū. means to say—It is unjust to call me कलहप्रिय; they had already quarrelled. कथमुपशमः—How can their ardour be put down i. e., how can they sit quiet.

स्वाङ्गसौष्टवं—Dissolve—स्वमङ्गं स्वाङ्गं तस्य सौष्टवं (see com.) तेन, स्वाङ्गसौष्टवयुक्तो वा अभिनयः acting exhibited by means of the graceful build of their bodies. सौष्टवं has a technical meaning. It is the particular build of the body suited to dancing, natural or acquired by bodily exercise. For it see com. on आचार्येणावेक्ष्यमाणान्गसौष्टवना p. 26. Bharata has the following on this—न हि सौष्टवहीनाङ्गः शोभते नाट्यनृत्ययोः । अचंचलमकुञ्चं च सन्नमात्रं तथैव च । नाट्यप्रचलपादं च सौष्टवांगं प्रयोजयेत् ॥ कटी कर्णसमा यत्र कूर्परोस-शिरस्तथा । समुन्नतमुरश्चैव सौष्टवं नाम तद्भवेत् ॥ अत्र नित्यं प्रयत्नो हि विधेयः

मध्यमोत्तमैः । नाट्यं नृत्यं च सर्वं हि सौष्टवे संप्रतिष्ठितम् ॥ Nātyas'āstra Ob. 10. तदिदानीं &c.—प्रत्याययितव्यं (pot. p. p. of the cau. of इ विते प्रति) what is there that they have to convince us about i. e. what further proof of their skill have they to give us? Mark how the King outwardly shows his indifference by asking this question. Apparently it means 'then nothing more remains to be shown by them,' 'let the matter end here.' But really he means—'What more do you want them to show?'

क्रिया—Practical display of the knowledge (of some art &c.); here, acting or dancing. आत्मसंस्था—as existing in or confined to one's person; personal. संक्रान्ति—the power of transferring, i. e. imparting it. विशेषयुक्ता—विशेषण युक्ता—joined with excellence or distinction, peculiarly excellent. धुरि—at the yoke i. e. head of; धुर, properly the yoke of a carriage, and as it is the foremost part of a carriage; it secondarily means—what is foremost, or is at the head of. *Cf.* अपाङ्गुलानां धुरि कीर्तनीया । Ragh. III. 2.

P. 19. विण्डिताद्यः—The meaning summed up, the gist; or sum and substance of the whole. एवं स्थितं—It has come to this, i. e. we must give practical proof of our skill in teaching. मन्दमेधा—the reading मन्दमेधाविनी is bad, as विन् shows प्रज्ञात्वं and so मन्द cannot be prefixed; it should be अनेधाविनी. आचार्यस्य दोषो दुः—The queen means to say—You cannot test the ability of a teacher by examining his pupil. Suppose a bad pupil brings discredit on the instruction received you cannot blame the teacher for that. Here the queen is trying to bring forward an objection against the decision of the Pari. to have the dispute settled by examining the pupils. She wants to have it set aside, but she cannot openly say that.

आपद्यते—happens, comes to be. उपपद्यते ० *v. l.*—is (thus) explained. अद्रव्यं—द्रव्य a fit object, worthy pupil; न द्रव्यमद्रव्यं *Cf.* नाद्रव्ये विहिता काचिक्रिया फलवती भवेत् । Hit.; तद्द्रव्यं जिगीषुमधिगम्य &c. Mud. VII. 14; and क्रिया हि वस्तुपहिता प्रसीदति । Ragh. III. 29. बुद्धिलाघवं—want of good sense; error of judgment. These words of the King, who had maintained an attitude of indifference so long, are intended to meet the queen's argument, कुशित्या उपदेशं मलिनयति &c.; they have no further bearing on the discussion. The King means—the very acceptance of a bad pupil shows want of judgment on the part of a teacher; it is his fault and he must suffer for that. So, you should not take your stand on this

argument. The queen, however, misunderstands him and thinks that the words are intended to fire the spirit of Gaṇa., and says to herself अलमार्यपुत्रस्वोत्साहः &c. In some editions these words are put in the mouth of Gaṇadāsa. In this case they must be taken to mean 'the acceptance of an unworthy pupil also shows the acuteness' &c. (i. e. bespeaks confidence in his own power to impart instruction even to such a pupil.) But this is not proper. In the first place they are not a direct reply to the Queen's उपदेशं मलिनयति; the queen did not say शिष्यां परिप्लवति. Secondly Gaṇadāsa cannot say a thing that would offend the queen; nor is he expected to admit Mālavikā is an अद्रव्य (cf. I. 5 supra). Again लघु from which लाघव is derived has to be taken in an obscure sense. Apart from the context the reading is not bad. कथमिदानीं &c.—How now? What shall I do to prevent this? Mark the queen's anxiety to prevent giving things a turn that would bring Māla. directly before the king's eyes. Some read the stage direction (गणदासं विलोक्य जनाः) after this. This would make the following speech intended for Gaṇadāsa, which does not seem to be correct from Gaṇadāsa's reply to Vidūshaka's next speech. अलं—enough of; I should not allow, &c. उत्साहकारणं—that will encourage him or fire his spirit. निरर्थकात्—fruitless; which will bring you no gain, even if the matter be decided in your favour (for, she means—you have already been enjoying my favour; what more are you to gain?).

संगीतः—Under the pretext of (teaching) संगीत; see p. 2 and notes. संगितैकपदे (the position of a teacher of) लब्ध्वा v. l. सरस्वत्युः—उपायनभूताः मोदकास्तान्. Modakas (generally a dishful of them) or other sweetmeats are offered as a present to the goddess Sarasvatī and then given to the preceptor, her minister, when the ceremony of the first initiation in an art or lore is performed, and also on subsequent occasions when the goddess is worshipped. सुलभः—where defeat is easily got, i. e. wherein you are sure to be defeated. मुखनिग्रहेण—v. l. means you being defeated, no Modakas will be presented to you and so you cannot get them to eat (you will have to close up your mouth). Mark how Vidūshaka is trying by his remarks to work up Gaṇadāsa gradually into giving an exhibition.

P. 20. अपमेवार्थः—This is (so it will be understood to be) the meaning &c. Stung by the remark of the Vidū.

Gaṇadāsa, who had already been smarting under the insult offered by Haradatta, makes bold to say to the queen that her words would be interpreted that way by the people, and declares his determination not to submit tamely to the aspersions cast on him by others.

लब्धास्पदः—One who has got a footing (i. e., a position and there is no danger of losing that). अतिक्षुः—Pre. part. of the desid. of तिञ् but without a desiderative force; स being added in the sense of 'to bear,' 'to put up with' or 'to suffer'; see com. ज्ञानपण्यं—पण्य may be an adj. or a noun here; ज्ञानं पण्यं विक्रयं यस्य; or see com.; पण्य in the sense of a commodity or article for sale is mas. (See A. Dic.).

अचिरोपनीता—उपनीत has a technical sense; brought (to a preceptor) for instruction or initiation; cf. उपनयनं आचार्यकरणं (Pāṇini). अचिरोपनीता—This is corroborated by the words of Bakulāvalikā अचिरपवृत्तोपदेशं &c. on pp. 3, 4 also. अपरिनिष्ठितः—not well-fixed or properly imbibed. निर्वन्धः—pressing for it; importunity; cf. अन एव खलु निर्वन्धः । Śāk. III. p. 10. He means—when my pupil is found so well-grounded in the art in such a short space of time, it will redound all the more to my credit. तेन हि भगवत्यै &c.—Stress is to be laid on the word भगवत्यै. This is the last attempt of the queen to defeat the object of the King. She failed to persuade Gaṇadāsa not to give his consent to the decision arrived at. She therefore says—If an exhibition is to be given, let it be before the Parivrājikā alone—thinking that here she was on firm ground. The Pari., however, rises equal to the occasion. The queen's proposal was one to which no reasonable objection could have been taken, and the whole plot would thus have come to nothing. At such a juncture the Pari. says नैतन्व्याज्यं &c, and saves the situation.

एकाकिनः—Because when the judge is one, he is likely to be sometimes unconsciously misled by prejudice. मूढे &c.—She means—do you think that I do not know what you are really about and expect me to sit idle in the matter? This speech of the queen is अत्यगत. She had from the very beginning a suspicion about the Parivrājikā's being privy to the intrigue set on foot by Vidūshaka to have Māla. brought in person before the King. The preceding speech of the Pari. strengthened that. But as she could not speak it out, she merely

turned away her face with an angry frown or an air of jealousy.

P. 21 इन्दुवदने—It is difficult to see the propriety of this epithet when put in the mouth of a female addressing another female. Perhaps it is intended to suggest that her face ought to be always delight-giving like the moon. It should not be disfigured by anger. पराङ्मुखी—पराङ् turned back (पराङ्गतीति fr. परा + अङ् + क्तिप्) मुखमस्याः. प्रभवन्त्यः मर्तुषु—भू with प्र 'to have power over,' generally governs the *genitive*; see A. G. § 113. मर्तुषु may also be taken with कारणकोपाः. कारणकोपाः—Vyadh. Bah.; see com. The Parivrājikā knew that the Queen really frowned at her, but she cunningly represents her anger as directed against the King, to show that she was not privy to the plot. Cf. *infra* IV. 16.

दिष्ट्या—(Properly the instr. sing. of दिष्टि fortune) 'fortunately; thank God.' उपदेशदर्शने न—This remark of the Vid, is intended to serve as the last stroke to excite Ganadāsa to the pitch of insisting upon proving his skill by actual representation at any cost. Some read उदर्शनेन (becomes clever, acquires skill by giving an exhibition); but it has no propriety here; it loses the Vidā's point altogether. एवं जनो गृह्णाति—People will understand the matter thus, *i. e.* will consider me unable to give practical proof of my skill.

विवादे—supply उपस्थिते; now that a dispute has arisen. परित्यक्तोस्मि—I shall regard myself as given up by you, *i. e.* I shall leave you and go away, my services of being no longer needed.

का गतिः—what course is left to me, *i. e.* I am helpless. Foiled in her efforts to direct the course of things otherwise, and finding Ganadāsa obdurate, the queen is at last forced to give her consent to the representation by Mālavikā. अपदे—in a wrong place, *i. e.* without proper ground. I was wrong in thinking that the queen would come in my way. Tārānātha reads अपदेशशङ्कितोस्मि which may mean—I was afraid of the thing being ordered away (countermanded). अभिनयवस्तु—the matter (theme) to be represented by acting.

P. 22. किमपि देव्याः—&c. According to the settled programme she wanted to refer to the *Chalita* dance which Mala, alone could perform; but she was afraid of the queen whose anger she expected to be still more excited, and said

किमपि देव्या मनसि &c. meaning to say—the Queen has formed some wrong idea about the matter and so I am afraid to say what I wish to say.

ननु प्रभविष्यामि—I shall have mastery over, *i. e.* control my servants as I like. The queen, who seems to have penetrated the whole mystery, now means to say 'you may bring Mālavikā before the King now; it will be for me to prevent her from coming in contact with him again'. मम चेति ब्रूहि—A fine stroke of gallantry, as remarked by Mr. Pandit. चतुस्पर्दी—arising from, based on or adopted to चतुस्पर्दा. Nīlakaṇṭha explains this as चतुर्विधाभिनयोद्भूतम् । अथ वा चतुर्भिः पदैः संपन्नम् । See note on the word at P. 25 Act II. चलितं a dance in which the dancer while representing the sentiments of another gives expression to her own feelings. तत्र—In connection with that, *i. e.* the same part of it, should be pantomimically represented by both. तारतम्य—the respective worth of, the superiority or inferiority of each. प्रेक्षागृहे—Tārānātha reads वर्णप्रेक्षा० which he explains as 'the waiting-room of the actors'. गण०—अवलोकयति—This he did to learn the final wish of the queen in the matter, as she had shown herself to be not much in favour of the representation. विजयप्र०—विजयं प्रत्यर्थयते असौ or विजयस्य प्रत्यर्थिनी hostile to your success; *i. e.* I wish you all success. ननु विजयाभ्यर्थिनी—is another reading.

निर्णयाधिकारे—In virtue of the authority given to me to decide the case; in the capacity of a judge. सर्वाङ्ग०—(1) The apparent meaning is that the graceful acting may be seen in all the parts of the dance (to which the cumbersome dress would be an impediment); the real meaning is (2) That the grace of all the limbs may be seen. The Pari's object in saying this is that Mālavikā should appear (before the king) in all her natural loveliness and win his heart finally. विरल०—thin or light dress; विगत०—*v. l.* means—not in the stage-dress (which might be a hindrance to the graceful movement of their limbs being seen); *i. e.* in their ordinary dress. The reading appears to be supported by न खलु नेपथ्यसंगीतकमिदम् on p. 32. But the former is better, as the point of the Pari. is that Māla's graceful limbs should be seen by the King. पात्रयोः—Nīlakaṇṭha says मालविकेरावत्योः I'rāvati cannot be the second पात्र. She was the second queen, next in rank to Dbāriṇī, and could not have been placed under Haradatta like an ordinary maid.

P. 23. यदि राजकार्येष्वपि &c.—Here the queen administers a gentle rebuke to the King by clearly confessing to him her suspicion that the whole affair was cleverly planned and put into execution at his own instigation. अन्यथा युहीत्वा—Viewing the matter in another light, do not put a wrong construction on the matter. मनस्विनि—O proud woman. He means—your jealous pride makes you think so; but I did not plan this. Or better still—O noble-minded one (see com.), you are a sensible lady and ought not to take such a view of the matter. पुरोभागाः—पुरः भागः येषां ते those who claim a share first; hence jealous of each other; or पुरः मजन्ते fr. पुः+ मज्+अ (विणुञ्); finding fault with, i. e. trying to throw each other's fame into the back-ground; envious of each other.

जीमूत०—जीवनस्य मूतः a bag, जीमूतः a comp. of the पृषोदरादि class; now see com. The deep sound of the Mrdamga is often represented as being mistaken for the rumbling of clouds by peacocks. Cf. Mal. Mād. I. 1. उद्गीवैः—उद्गीता जीवा येषां तैः. अनुरसित—The sound of which is responded to or followed (by peacocks) with their shrieks. पुष्कर—A kind of tabor (मृदंग); according to the Com. the mouth of a Mrdamga.

निर्हादिनी—sounding deeply. उपहित—adjusted. उपचित—v. l. brought to the pitch of. मध्यमस्वर—मध्ये भवः मध्यमः, fr. मय+म. The fourth or middle note in the scale of Indian music, represented by म. The seven notes are—षड्जर्षभौ च गन्धारे मध्यमः पञ्चमस्तथा । धैवतश्च निषादश्च सप्त तन्त्रयुद्धवाः स्वराः ॥ (Ak. adapted). These are symbolically represented by सा, रि, ग, म, प, ध and नि. षड्जं रौति मयूरस्तु गावो नर्दन्ति चर्षभम् । अजाविकौ च गान्धारं क्रौञ्चो नर्दति मध्यमम् ॥ पुष्पसाधारणे काले कोकिलो रौति पञ्चमम् । अथस्तु धैवतं रौति निषादं रौति कुञ्जरः ॥—०रोत्था—rising from, i. e. having the pitch of the fourth note. मायुरी मार्जना—मार्जना is a kind of deep sound produced by striking the right-hand mouth of a tabor with the extended palm of the hand and lifting up at once the upper portion of it (called थाप in Marāthi). It is called मायुरी because peacocks delight to hear it; see com. The sense given in Ap'te's Dic. (following M.-W.'s Dic.), viz. 'belonging to or arising from a peacock' does not seem to be correct. It is a noun (that which is dear to peacocks) and not an adjective.

सामाजिकाः—Fr. समाज+इक (इक्); members of an assembly; let us be members of the assembly i. e. let us join it. सामवायिक v. l.—has the same meaning (tr. समवाय a collection).

सामयिक—v. l. means 'one who keeps an appointment or agreement (समय)'. अविनयः—Because the King plainly asked the Queen to accompany him to witness performance and showed his impatience thereby. अपवार्य—See note on p. 25. विसंवादविष्यति—will cause the thing to fail, i. e. knowing your real object, from your impatience to go there, she will withdraw her permission and stop the whole thing. In this case we must supply एतत्कार्यं as the object of विसं०.—Cf. for this sense रमणीयः खलु अवधिः विधिना विसंवादितः । Śāk. VI.; तत्रभवती उर्वशी भवती मनोरथानां कुसुमं दर्शयित्वा फले विसंवादति । Vik. II. p. 51. It may also mean 'will show you to be inconsistent with yourself' (supplying त्वां as the object of विसं०); but this does not seem to be intended. The particle मा with the future or the potential has the sense of यथा न (that not, lest it should); cf. मा खलु (शकुन्तला) कस्यापि चिकणशीर्षस्य हस्ते पतिष्यति । Śāk.

P. 24. राजा—After this we should expect the stage-direction अपवार्य. But it seems to have been dispensed with as the king's speech can easily be known to be such, being a reply to Vidúshaka's speech, which is अपवार्य. मुरज—मुराद्विदनात् जातः, fr. मृ 6 conj. P. to cover, to encircle. स्वमनोरथस्य—mark the pun on the word मनोरथ which means 'the ear (consisting) of the mind' (which can produce a sound), and a desire. The concluding portion of this act is an instance of अङ्कवतार or the hinting of the commencement of the succeeding Act at the end of the previous Act; see com. The reference to the sound of the drum here introduces the audience to the प्रेक्षागृह and the dancing with which the second Act opens. According to Śāk.—D. the commencing portion of the next Act would be Añkāvātāra.

## Act II.

P. 25. ततः प्रविशति &c.—Such a beginning of an Act (i. e. without a प्रवेशक or विष्कम्भक) is called अङ्कवतार or अङ्कवतरण; cf. Prātāparudra—यत्र स्यादुत्तराङ्कार्थः पूर्वोङ्कार्थानुसंगतः । अस्थिताङ्कपात्रं तदङ्कवतरणं मतम् ॥ See also Śāk.—Dar. VI. 58-59. संगीतरचना—The arrangements for a musical concert, such as the setting of the musical instruments to the proper tune, the attiring of the dancers, &c. विभवतश्च—According to their ranks; विश्व—dignity, position.



तेन हि—If so; well then. अत्रभवतोः—*scil.* the two A'chár-yas. पुरस्कारं—*Lit.* placing in the front; hence precedence. Mark how the Pari. finds some excuse to decide in favour of the king. स्वनियोगं &c.—अद्युन्यं not void, that is, executed. कुरु—this phrase occurs constantly in dramas in the sense of 'go about or attend to your duty.' This is a formal way of saying 'you need not come back; you are no longer wanted here.' शर्मिष्ठायाः—Śarmisṭhā, the daughter of Vṛishaparvan, the well-known demon king, and the second wife of Yayāti. See S'âk. IV. 6. She was better accomplished than Ushā, Chitrakēhā, and others, and is said to have composed some musical pieces and laid down some rules on Saṅgīta. लय—is the agreement or correspondence (happening exactly at the same time) of song, instrumental music, the settings of feet by the dancers, &c; cf. तालः कालक्रियमानं, लयः साम्यं Amara (गीतवाद्य-पादादिन्यासानां क्रियाकालयोः साम्यं com. on Amara). It is of three kinds—द्रुत or rapid, मध्य or middle and विलम्बित or slow. The मध्यलय is suited to Śringāra or love matters; see com. चतुष्पदा— or the four-footed stanza, each foot consisting of a verse of four lines, *i. e.* a stanza, having for each quarter a verse of four lines. The Com. on प्राकृतविङ्गलसूत्रस्य says—चतुष्पदीकन्दः । एतत्पद-चतुष्टययुक्तमेकं चरणम् । एतादृशचरणचतुष्टयं तादृशं कन्दः । Each of the four component verses is called वस्तु, so that the fourth verse is the चतुर्थवस्तु; see com; or वस्तु may mean the subject-matter or theme of. Cf. Bharata-एकवस्तु ध्रुवा ज्ञेया द्विवस्तु परिगीतिका । त्रिवस्तु मद्रकं ज्ञेयं चतुर्वस्तु चतुष्पदा ॥ Nāṭya. S. Ch. 32. 7. प्रयोग—The performance with proper gestures of. श्रोतुं—to hear and see; to behold. Mark the meaning of श्रु, which though primarily meaning 'to hear something explained or read out' means secondarily 'to gain knowledge either by reading or hearing or seeing,' cf. श्रुतो हितोपदेशोयं &c.; श्रुति the Veda. आचार्यबहुमा०—Some read as आचार्य बहु; but it is better to read this as one word. The king wants to show his indifference to the performance by this. He means to say—I am attentive owing to my great regard for you and not on account of any great desire on my part to see the dance. Târânātha adds after this—तत्प्रवेशय चात्रम् । But the King is not expected directly to say so in the presence of the Queen.

जनान्तिकम्—A speech meant to be heard by a particular person or persons (नियतश्राव्य) is of two kinds. जनस्य is one when an individual makes a secret communication to another

(in the course of the conversation of a company) preventing as it were, others from hearing by means of the three—bannered hand (holding up the palm of the hand with the fingers, but the thumb and the ring-finger raised so as to look like three banners as it were); while. अपवार्य—(*Lit.* warding off the party meant to be kept out of hearing) is when a person turns aside and communicates a secret to another. — See com.

P. 26. नेपथ्यपरिमता—surrounded by *i. e.* hidden by the curtain. संहर्तुं—shows that there were more curtains than one, and that the front curtain was rolled up; for the king says संहर्तुं and not अपसारयितुं. तिरस्कारिणी—a curtain; तिरस्करोतीति, fr. कृ with तिरस्+इन् (णिनि); there is no Vṛiddhi of the radical vowel in this sense (निपातनात् वृद्ध्यभावः). Cf. with this Dushyanta's remarks—अहो चेष्टाप्रतिरूपिकां कामिजनमनोवृत्तिः । अहं हि अनुयास्य-न्मुनितनयां &c. Sâk. I. 26. नयनमधु—*Lit.* honey for the eyes; but as the Vidû. says पश्य, while honey is a thing to be licked, we must take मधु in the secondary sense of a charming object, a treat for the eyes. ०मक्षिकं च—The मक्षिका meant here is Dhârîṇî. A man wishing to take honey from bee-hives ought to be careful enough to protect himself from the bees, lest he might be stung by them. So Vidû. asks the king to look at Mâlavikâ but cautiously so as not to give the least ground to the queen to suspect him. ०प्रत्यवेक्ष्यमाण—ईश्व with प्रति and अव means 'to look into or examine carefully'. The preceptor saw that she was so attired as to have beauty of all her limbs well set off, before introducing her on the stage. Cf. प्रत्यवेक्षिताः प्रमद-चनभूमयः । Sâk. VI.

चित्रगतायां—When she was only a picture to me, *i. e.* when I saw her beauty as represented in the picture. विसंवाद—dis-agreement (between) her actual beauty and that delineated in the picture, *i. e.* I doubted whether she might be really as beautiful as represented in the picture).

संप्रति—Now, when I have actually seen her. शिथिल०—He means—Now I find that the painter did not do full justice to her beauty, not having the necessary concentration of mind to be able to draw a life-like picture of her; for her real beauty far exceeds that of the picture; or समाधि may mean लेखनसामग्री or materials (समाधीयते उत्पाद्यते अनेन इति) as in तं वेधा विदधे नूनं महाभूत-समाधिना । Ragh. I. 29. But the first sense is preferable.

P. 27. सत्त्वस्या भव—*Lit.* take your stand on सत्त्व your natural mental fortitude; *i. e.* be well-composed or steady-minded; do not allow yourself to be over-powered by awe or flurry.

सर्वस्थाना०—न उच्यते इति अवयव by the Upâdi affix. य, not fit to be spoken of, censurable; अनवयव what is praiseworthy or faultless; ०ता—faultlessness. सर्वास्त्रवस्थासु—*v. l.* is rejected because in the following śloka the beauty of the different limbs is described and not beauty in different conditions. Again, the king sees her for the first time now, so he cannot refer to her beauty in different states. The reading occurs on p. 29, and the poet cannot repeat the ideas shortly after. नतौ—depressed, so as to have smooth joints. प्रसृष्टे—(as if they were) planed off, *i. e.* very smooth (the bones being well covered by the flesh). पाणिमितः—Here पाणि by Lakṣhaṇā means पुष्टि (that can be grasped between the tips of the thumb and the middle finger); *cf.* मुष्टिप्राहमस्यां K&d. 'Of the measure (circumference) of the hand would be more natural. अराल—*a little bent down and short.* उन्दो—&c.—*i. e.* her body is formed just as symmetrically as a dancing master would desire it to be.

उपगानं (उपबहनं *v. l.*)—preliminary singing; a tune hummed up previous to formal singing to adjust the voice to the proper *Râga*, to the pitch of the instruments, &c. चतुष्पदवस्तु—is the same as चतुष्पदचतुर्थवस्तु; for Gaṇadâsa had selected that for being exhibited (see p. 25) and we cannot expect Mâla to sing the full song. Explain चतुष्पदसंबद्धं वस्तु चतुष्पदवस्तु.

P. 28. निराशं—When she gave expression to her despair at the thought that the lover was hard to obtain, her left eye throbbed creating hope in her. अपाङ्गकः—अपाङ्गति निर्यक् चलति नेत्रं यत्र सः । The outer corner or angle of the eye. किमपि—*for some reason or another (I do not know how to account for it).* वामः—The throbbing of the left eye in the case of women is considered auspicious (as auguring union with a beloved person). प्रस्फुरति—This creates hope in her. Rather read मे स्फुरति (स्फुरद्); as प्रस्फुरद् violates the metre; for there are 22 mât-râs in each of the other three lines, while with ० this the second line will have 24. कथमुप०—This implies चिन्ता or mental effort to secure the lover. नाथ—The use of the word shows that he only can save her from the torment of love. स्वस्ति गणय&c.—Here she indirectly makes an offer of herself to him (आत्मार्पण). Mâla had already fallen in love with the king (*cf.* अविज्ञातशीले भर्तारममिलवन्ती &c. Mâla's soliloquy on p. 43). She knew she was offered to the king and was being brought to him by her brother Mâdhavasena (as will appear from Act V.) and seized this opportunity to indicate her love

for him. The Pari. also, who is none other than the younger sister of Sumati, Mâdhavasena's minister, knew of this and purposely selected a love song for being sung on this occasion. ततो यथासं—&c.—This refers to the practice of first singing a song and then dancing with gestures expressive of the ideas and sentiments contained therein. The *Rasa* meant here is विपलमशृङ्गार or disappointed love; see com; for the various technical terms used in the com. here and *Passim*, see Intro. I. In the four lines of the foregoing stanza are mentioned respectively the four states of the heroine's mind *viz.* (1) वैराग्य (निर्वेद) or despair; (2) आशा or hope; (3) संकल्प mental effort or resolution and (4) आत्मार्पण. See also com.

P. 29. चतुष्पद०—चतुष्पदावस्थाकं *v. l.* means चतुष्पदनिष्ठा अवस्था यस्मिन् containing four lines descriptive of four states. वस्तुकं—Here वस्तु may mean either the song चतुष्पदं or the subject matter of, the meaning conveyed by. उपस्थापितं—placed near, offered or given over to. The other reading उपक्षिप्तं means the same thing. हृदयं—idea; view of the matter. It does not mean 'such (affected by love) is my heart too,' For Vid. knows it already.

अभिनयन्या—Representing or manifesting by gestures the import of. स्वाङ्गनि०—स्वस्याङ्गं स्वाङ्गं तस्य निर्देशः (pointing to) पूर्वः यस्मिन्कर्मणि तद्यथा तथा । Mâlavikâ had pointed her finger towards herself when uttering the word मां in नाथ मां पराकीनां &c. ) प्रणयगतिमद्दृष्ट्वा—Not seeing her love reaching (*i. e.* the effect thereof on) my heart, *i. e.* any sign of corresponding love in me (as the Com. takes it). Or not seeing her way (not knowing how) to convey her love to me. सुकुमारप्रार्थना०—under the pretext of (repeating) the gentle or humble request (of some one to some one.).

किमपि—somehow; किञ्चित् *v. l.* slightly, to some extent. क्रमभेदः—क्रमविशेषः a particular act to be done in the proper order. For this meaning of क्रम *cf.* Bhâsa एतेहि पुत्र । अयमक्रमः । दुर्योधनः—अथ कः क्रमः । Pañcharâtra I. कर्मभेदः—*v. l.* a particular act, an item in the performance of. This is also a good reading; but the former appears to be genuine from the word प्रथम in Vidâ's (प्रथमं ब्राह्मणस्य पूजा) on p. 32. Though really there was no flow in the performance, still the Vidâ. makes this remark, which after all turns out to be a mere witticism (see his reply to Gaṇadâsa on p. 32) intended to detain Mâlavikâ on the stage, so that the King might enjoy her sight for sometime

more. उपदेशः—As one whose instruction (i. e. after the instruction imparted to you) has been found or declared to be entirely (वि) pure i. e. faultless. विशुद्धी—v. l. when or after your performance &c. सर्वास्वः—Māla, looked even more lovely when she stood still after the dance was over. Hence the king's remark. चारुता—(चरति चित्ते इति चारु तस्य भावः). The beauty of structure or symmetrical make that impresses the mind of another; the natural attractiveness of form; शोभा—beauty in any one of its phases (fr. शुभ् to shine). शोभांतरं &c.—v. l. presents different aspects of loveliness; i. e. true beauty appears lovely in a particular way in a particular state; gains fresh charm. This idea occurs constantly in Kāli.; cf. अहो सर्वास्वस्थासु रमणीयत्वमाकृतिविशेषाणाम् । Śāk. VI. p. 148; किमिव हि मधुराणां मण्डनं नाकृतीनाम् । *Ibid.* I.

संधिस्तमितः—संधि joint of the wrist. स्तमित motionless, being close-fitted. This epithet is used to show that her hands were well-rounded and plump. न्यस्य हस्तं—The construction is वामं हस्तं नितम्बे न्यस्य द्वितीयं.....स्वस्तमुक्तं कृत्वा &c. अस्याः स्थितं; the agent of न्यस्य and कृत्वा is इयं got from अस्याः. श्यामाः—श्यामा also called मियङ्गु seems to be a favourite creeper with the Sanskrit poets and the body of a woman, on account of its delicacy and thinness (and sometimes of man) is often compared by them to this creeper; cf. श्यामास्वङ्गं &c. Megh. II. 44; श्यामा लताः कुसुमभारनतप्रवालाः स्त्रीणां हरन्ति धृतभूषणबाहुकान्तिम् । Rit. III. 18. मियङ्गुश्यामाङ्गप्रकृतिरपि MāI.—Mād. III. 9. स्वस्तमुक्तं—Let down so as to hang loosely. Tāranātha takes this in this sense of 'from which pearls have fallen' But this is not possible, as Māla, who was after all a servant-girl then, cannot be expected to wear pearls.

P. 30. पादाङ्गुष्ठाः—पादाङ्गुष्ठेन आलुलितानि slightly pressed or stirred about gently कुसुमानि (the flowers placed as decorations) यस्मिन्. कुट्टिभे पातिः—For she could not look up or look straightforward owing to bashfulness. ऋज्वायतार्धम्—In which the upper half (trunk) of the body is straight drawn up. The same idea occurs in Kum. III. 45 (पर्यङ्कबन्धास्थिरपूर्व-कायमुज्ज्वायतं संनमितोभयांसम् ।). स्थितं is a noun here (=स्थिति; see com.) i. e. the posture assumed by Māla.

ननु—may be प्रश्ने (I ask) or आमन्त्रणे. गौतमवचनमपि &c.—the queen here shows her surprise that Ganadāsa should have attached importance to the words of Gautama, who is but a

trifler and not likely to know much of the science of music and dancing and asked Mālavikā to stay. This indicates her anxiety to have Mālavikā removed from the king's sight as soon as possible. देवप्रत्ययात्—From his Majesty's knowledge or critical power; or from the confidence he has in his judgment. संभाव्यते—He means—On account of his constant association with the king and his being guided by him in his judgment, the Vid. is likely &c. सूक्ष्मदर्शिता—*Lit.* the power to see or mark minute things, or mark the things minutely; hence, acuteness or sharpness of perception.

विपश्चित्—वि प्रकृतं निश्चिनोति चेतति चिन्तयति वा । पृषोदरादिः । पङ्कच्छिदः—(पङ्कं छिनतीति पङ्कच्छिद्) is the tree called कतक known in Marāthi as निवळी, the powder of whose fruit is used for clearing turbid water; the powder causes the dust in the water to precipitate to the bottom and leaves out clear water. निकष—rubbing. आविलं—आविलति स्तृणाति (covers) दृष्टिं that which does not allow the eye to see through; dusty, turbid.

विवाक्षितं—*p. p. p.* of the desid. of वच्; what is desired to be said. साक्षिणीं तावत् &c.—mark how Vidū's ready wit yet helps him. He does not answer Gaṇa. but refers him to Pari. and thereby manages to keep Māla longer on the stage. साक्षिणीं—साक्षाद् दृष्टा साक्षी; (an eye-witness) by the rule साक्षाद् दृष्टरि संज्ञायाम् । Pāp. V. 2. 61; i. e. the aff. इन् is added to साक्षात् in the sense of 'a looker on' when the word so formed is a name. Here साक्षिणी means one who had to see the performance and pronounce judgment upon it; hence an umpire, a judge.

N. B. In a transaction like a loan &c. three persons directly see the act, viz. one who gives, one who takes and a third party who witnesses the act; the word संज्ञा is used to show that the word साक्षिन् is restricted to the person merely looking on (and does not refer to the lender or the borrower.

अनवयं—see *supra* note on अवयं p. 3. अङ्गैः—By the limbs i. e. the gesticulations made by means of the limbs. अन्तर्निः—which, as if, had words suppressed therein; eloquent with expression—so distinctly was the meaning indicated or conveyed to the beholders. पादन्यासः &c.—The planting of her feet exactly agreed with the लय or musical halts in the song. तन्मयत्वं रसेषु—the representation of sentiments was so perfect that she seemed to be quite identified with or completely absorbed in them. By रस she means निर्वेद, हर्ष, चिन्ता and दिन्य

referred to in s'l. 4. When she represented निर्वेद, she looked the very image of despair; and so on.

P. 31. अभिनयः—expression of feelings by mute action or gesticulation. शाखायोनिः अभि०—शाखा has a technical sense for which see com.; gesticulation by means of the movements of the hand in correspondence with musical time was cleverly done (युद्ध). Târânâtha takes शाखा in the sense of 'the branch-like hand (i. e. with the fingers spread out)'; but this has no propriety. तद्विकल्पा०—As its different parts succeeded one another. भावो भावं &c.—i. e. one feeling drove another from the field; as one acting followed another, the feeling expressed by the previous one was lost into or gave place to another. So capital was the performance. Or this may mean 'one feeling propelled, gave rise to another,' as its subject was represented. उदति—उदति v. l. means strikes, comes hard upon, follows closely. उदति is better. विषयात्—from its base or substratum (विषय); the permanent sentiment (here of love). रागचन्धः—'the delightful impression made upon the mind' or the interest created by the acting. Cf. रागचन्द्रचित्तवृत्तिः । Śāk. I. p. 8. Or राग may have the same meaning as in रसान्तरेषु प्रतिबद्ध-रागम् । Kum. VII. 91. where Malli. quotes शृङ्गारहास्यकरुणाः स्त्रीरगिण्य प्रकीर्तिताः । स एव—was the same, i. e. although she represented different feelings, the interest created remained at the same pitch.

स्वपक्षे—i. e. विषये as regards our protégé or side. शिथिल०—whose pride in or high opinion about it is slackened; in other words—On account of the incomparably superior performance of your pupil we acknowledge ourselves vanquished. The King says this apparently to please the queen but really to please Mala., Haradatta being absent. अद्य नर्त०—To-day I am truly a dancing-master (my skill and ability being recognized by those most eminently qualified to pass judgment).

सन्तः—wise men, men of discrimination. न श्यामायते—does not turn black, does not get tainted; i. e. does not prove defective, hence stands the test of. For the idea cf. हेमः संलक्ष्यते हेमो विद्युद्धिः श्यामिकापि वा । Ragh. I. 10; प्रायः प्रत्ययमाचक्षते स्वयुगे-भूत्तमादरः । Kum. VI. 20; and आपरितोषाद्दिदुषां न साधु मन्ये प्रयोग-विज्ञानम् । Śāk. I. 2. विद्वत्सु—learned men, i. e. able to judge; critics. V. l. युष्मासु—is bad as the s'l. makes a general statement and does not refer to a particular case.

परीक्षका०—आराधन pleasing, giving satisfaction to. आर्षो वर्धते—The Queen here apparently pays a compliment to Ganadâsa; but her words are really meant to be slightly sarcastic. The word परीक्षक is used with a meaning in it. She means—You have well succeeded in pleasing the examiners by your bringing Mâlavikâ before the King, to see whom was his chief object in organizing this musical concert and dance. अपरिक्षतार०—v. l. means full (lit. without a flaw) or entire satisfaction. But this reading does not bring out the hidden sense as the other does. देवीपरिग्रह एव—Ganadâsa who knew what the queen really meant flatters her by this. He means 'My being favoured by the Queen alone I regard as the real cause of my prosperity and not so much the pleasure of the examiners.' देवीपरिग्रहश्च—v. l. fails to bring out this meaning.

P. 32. प्रथमोप०—The Vidû, had really noticed no defect in the acting; his object was, as already remarked, to detain Mâla. on the stage; and so he said that there was something wrong in the order. He knew that he would be asked to point out the defect he noticed and his humorous reply was also ready. प्रयोगा०—प्रयोगे अभ्यन्तरः (अभिगतमन्तरं देन) O the great critic, who has an insight into the art of dancing! अभ्यन्तर means initiated in; hence skilled or proficient in; with the loc. or sometimes with the gen; cf. संगीतके अभ्यन्तरे स्वः । infra V.; मन्त्रेष्वभ्यन्तराः के स्युः । Râmâ; अनभ्यन्तरे आवां मदनगतस्य वृत्तान्तस्य । Śāk. III. The reading पश्नः for प्राश्निकः has no meaning, as the Vidû's words constitute no question. The Parivrâjikâ's remark is of course ironical, and is meant to excite laughter; for the Vidû's remark had no connexion whatsoever with the art of dancing.

The speech of the Vidûshaka meant as a retort to the Pari.'s remarks (given in some editions), viz. अग्निं पण्डितं मन्ये &c. (see foot-note) does not appear to be genuine. In the first place the Parivrâjikâ is nowhere else described, as remarked by Mr. Pandit, as being old and grey-haired, who had lost all her teeth. Secondly even the Vidû cannot be expected to be so far discourteous to her as to forget the respect which she commanded from all, more especially when he had to get the King's object accomplished. Thirdly there is no reason why we should suppose the Vidû. to be so sensitive as to lose his temper here when farther on he bears the Parivrâjikâ's remark without the least sign of resentment, but



on the contrary says पण्डितप्रत्यया मूढजातिः (see next page). Fourthly the remark प्रसन्नचन्द्रपाद० is quite out of place here. Again, here the form भीषयति is not correct; it should be भाययति; for by the rule भियो हेतुभये पुक् Pān. VII. 3. 40; भी takes the augment ष् when the fear comes from the agent of the causative. महसिताः, मा० स्मितं करोति—Mark the modesty of Māla.; while others laugh heartily aloud, she only smiles gently which lends a charm to her face and the king is delighted to see that. See the next śl.

आत्तसारः—The best part of which is taken, i. e., enjoyed. उपात्तसार has the same meaning. स्वविषयः—its own object. The objects of the five senses are रूपं शब्दो गन्धरसस्पर्शाश्च विषया अमी । (Amara.). The object of the eye is रूप or form, here Mālavikā; and the eye enjoyed the sight of her beauty in a position of advantage. स्मयमानं—with a gentle smile blooming upon it. किञ्चिदभि०—graceful with the teeth slightly displayed. Here मुख is compared to a lotus and the corresponding epithets are स्मयमानं and उच्छ्वसत्, किञ्चिदभिव्यक्त० and असमग्रलक्ष्य० &c.

महाब्राह्मण—*is* ironical. महत् when compounded with the word ब्राह्मण implies censure; *cf.* शंखे तैले तथा मांसे वैद्ये ज्योतिषिके द्विजे । यात्रायां पथि निद्रायां महच्छब्दे न दीयते ॥ नेपथ्यसंगीतकं—may mean a musical concert in the tiring room of a theatre; or a (public) concert in stage-dress (नेपथ्योपलक्षितं संगीतकम्) such as dancing-girls wear (in which case Vidū. would have been worshipped). This is the meaning here. It was customary in ancient times, as it is also at the present day, to worship the tutelary deity and make present to Brāhmaṇas with Dakṣiṇā when a person was initiated into some art or Śāstra or at any inaugural ceremony. नेपथ्यसवन—*is* another reading which means 'a sacrifice accompanied with musical entertainment performed when a dramatic company was formally opened.' See *com.* अर्चनीयं—This is also ironical. दक्षिणीयं—*v. l.* means one who deserves Dakṣiṇā, hence learned and revered, worthy; दक्षिणामर्हति दक्षिणीयः *fr.* दक्षिणा+ईय (छः). नाम—Verily, forsooth. मुग्धचातकेन—a silly chātaka; silly because unable to distinguish between rain-showering clouds and empty ones. On a different occasion the poet has to say a different thing of the Chātaka—*Cf.* (स्वस्वस्तु ते) निर्गलिताम्बुगर्भं शरद्वचनं नार्दति चातकोपि । Ragh. V. 17. The Chātaka is a bird which, according to poetic descriptions, can have no access to water found on the earth and hence it has entirely to depend upon rain-water for

allaying its thirst. See our note on दिव्यरसाभिलाषिणा चातकव्रतं गृहीति Vik. II. The Vidūshaka means—As the chātaka expecting water from an empty cloud is disappointed, so I, not knowing that this was not the प्रथमसं०, expected a present of sweetmeats only to be disappointed. He says this only to pass off the matter somehow. जलपानमिच्छता चातकायितं—*v. l.* where चातकायितं is the *p. p.* of the nominal verb *fr.* चातक (चातकवदाचरति चातकायिते) by कर्तुः क्यङ् सलोपश्च । ततः कः ।

P. 33. पण्डितपरितोष &c.—*Cf. supra* मूढः परप्रत्ययनेयबुद्धिः; 1. 2. He means—since you a good critic have expressed your satisfaction, I, too, knowing your judgment to be sound, must express my satisfaction. पारितोषिकं—परितोषः प्रयोजनं (फलकारणं च) अस्य इति ठञ् ( इक ). राज्ञो हस्तात्कट०—Acting probably under the private instruction of the king, Vidū. offered to give an ornament from the King's hand to Māl. meaning to show thereby that she had a place in the king's heart. This trick is a counterpart of that played by Māla. when she said in the song नाथ मां विद्धि &c. गुणान्तरं—the difference of merits (between Māla. and Haradatta's pupil), the respective merits of; or, better the special merit of Māla.; the Queen, not liking the action of Vidū. which only served to keep Māla. yet longer on the stage, takes him to task for it. परकीयमिति कृत्वा—Vidū.'s failing to do it enables him thus to give a jocular turn to the matter. He says—I give it because it is not mine; it may be well deserved or ill deserved; I am not a loser either way. आर्य गणदास &c.—This is a hint to Gaṇadāsa to withdraw with his pupil. एतावान् मे &c.—*sevā* meant is 'managing to keep Māla. as long as possible before the king's eyes.' *Cf.* a similar expression in Vik. II. p. 47. परिच्छेद—*Lit.* cutting a thing all round; giving a definite shape to; hence, setting a limit to.

भाग्या०—the word अस्तमय is made up of the *indec.* अस्तं and अय नoun from इ to go. The genitives अक्ष्णोः and हृदयस्य are respectively connected with भाग्य and महोत्सव only (and should have been compounded); so these are instances of एकदेशीयान्वय. पिधानं—the अ of अपि may optionally be dropped; so अपिधानं also. धृतेः—धृति may here mean—fortitude, steadiness of the mind; or that which keeps the mind steady; hence satisfaction, delight, pleasure; *cf.* (न) चक्षुर्बध्नाति धृतिं तद्रूपालोकदुर्ललितम् । Vik. II. 8; यदि मायि लक्ष्मिमानमामतायां तव धृतिरिति &c. Śiś. VII. 14. तिरस्करणं—disappearance from view. तिरस्करि-

णी—*v. l.* the veil separating her. The king implies by this that he will feel lonely and unhappy in the absence of Málavikā and Vidā., therefore, should not say that he would not be able to serve him any more, but should exercise his ingenuity still further; King Purūravas similarly depends wholly on the help of Vidūshaka for the acquisition of his object. In fact the scene here much resembles that in Vik. Act II and many ideas and expressions are common to both.

P. 34. दरिद्र इवातुरा &c.—Vidūshaka means—You yourself sit idle in the matter and wish me to do everything just as a poor patient should wish his doctor to bring the medicine to him instead of his going himself to his house. In the Vik. also Vidūshaka compares himself to a Vaidya (भो अहल्याकामुकस्य महेन्द्रस्य वैद्य उर्वशीपर्युत्सुकस्य भवतोहमपि &c. p. 40.) दर्शनार्थः—दर्शनस्य अर्थः the object or motive of seeing (the performance); I have seen Māla., and have no further interest in the exhibition. वैतालिकः—विविधेन तालेन चरतीति; विविधः तालः प्रयोजनमस्य इति वा; किताल+इक (इक) a sort of bard or minstrel, whose duty it was to announce fixed periods of the day by singing a verse or verses in praise of the king.

पत्रच्छायाङ्ग—पत्राणां छायाः पत्रच्छायाः, the shade severally afforded by leaves; and not पत्राणां छाया as in that case the comp. will be पत्रच्छाया. The swans rested each under the shade of a leaf ईसाः—ईस is derived from हस्+अ (अच्); the nasal comes in irregularly; cf. भवेद्दृणांगमाद्दंसः। Some derive it fr. हन् to go (हन्तीति) and the Upādi aff. स. This bird is a great favourite with Sanskrit poets and is often referred to by them. The Hamsas are said to have the power of separating milk from water. They are described as feeding upon bits of lotus-stalks and as migrating to the Mānasa lake once a year in the rainy season. मुकुलित—closed, contracted; p. p. p. of मुकुलय् (denom. fr. मुकुल a bud) to close so as look like a bud.

सौध—सुधया (with chunam plaster) लिप्तं निर्णिकं वा। fr. सुधा +अ (अण्), *lit.* a white-washed or chunam-plastered house; hence a mansion or palace. बलभित्तं—also बलभी; बलति what covers +अभिच् (अभि); ई being optionally added. It is the sloping roof of a house (especially that part of it which stretches beyond the outer wall) where pigeons are wont to gather when the sun is not very hot. Cf. धूपैर्जीलविनिःसृतेर्बलभयः संदिग्धपारावताः। Vik. III. 2 and note thereon. परिचय—acquaintance, familiarity; hence being in contact with; द्वेषि hating

*i. e.*, not liking to gather there. चिन्दूक्षेपात्—Tārānāth reads अपात् connecting it with (परिपतति) because it throws up drops of water. But then we should expect क्षेपणात्. भ्रान्ति-मत् &c.—S. P. Pandit says “The वारियन्त्र here referred to is doubtless the Persian wheel” (a large wheel surrounded with buckets for raising water); but it does not seem to mean that. A water-wheel with buckets does not throw up or about drops of water; water trickles or drops down from the buckets. Besides, भ्रान्तिमत् cannot properly apply to such a wheel; भ्राम्यत् would be more appropriate. So a whirling fountain, with a motion of its own, seems to be meant here. The Peacock flying after the drops as they flew forward had to hover and hover round the fountain to catch them.

उजः—a ray; वसन्ति रसा अत्र fr. वस to dwell, and aff. र, व tak-  
ing संप्रसारण. समग्रैः—समग्रः *v. l.* has no propriety, as the sun is always समग्र. सप्तसप्ति—This is usually explained as सप्त सप्तयोश्वा अस्य having (*i. e.* whose chariot is drawn by) seven horses; cf. the Vedic passage सप्त त्वा हरितो रथे वहन्ति देव सूर्यः। Saurasūkta. Some explain this as सप्त शीर्षण्याः प्राणा इति श्रुतेः सप्तप्राणानां सप्तिः प्रवृत्तिर्यस्मात्। सप्त in the Vedas often means ‘spreading’; and सप्तिः a ray; he who has a string of spreading rays. अविहा—may be here खेदे, ‘अविहाविह निर्वेदे’ इत्युक्तेः। Rāghavabhaṭṭa on Śāk. VI.

P. 35. चिकित्सकाः—चिकित्सति इति चिकित्सकः; fr. कित्+अक (कृल्); the root कित् in the sense of ‘to treat or cure disease’ takes the augment स् (not the desiderative स्) by the VArt. कित्तेर्वाधिप्रतीकारे &c. See Pāp. III. 1. 5. हरदत्त किमि० etc.—the Vidū. by his clever speech makes it impossible for Haradatta to press his point, and relieves the King from a necessity which would have otherwise forced him to stay there to witness the performance of Haradatta’s pupil. नास्ति वचनस्य &c.—Haradatta means—As this is meal-time I cannot ask His Majesty to stay here any longer. Rāśivadekar Śāstri reads अस्ति चान्यस्य वचनावकाशोत्र and interprets it thus—अन्यस्य प्रतिपक्षिणे गणदासस्य। कर्तारि षष्ठी। वचनावकाशः वचनस्य ‘त्वत्पक्षपातिनापि राज्ञा नावलोकितस्ते प्रयोग इति मद्पक्षया निरुद्धतरस्त्वम्’ इति रूपस्य निन्द्यावचनास्यावकाशोवसरः। तेन मद्पक्षदेशमवलोक्यैव गमनं युक्तमिति भावः। But this has no propriety as we cannot expect Hara. to be so discourteous as to ask the king to stay there any longer after what was said by the Vidūshaka. तेन हि..... श्वो द्रक्ष्यामः—It appears from the conversation of the two maid-servants in the Prelude to the third Act that the examination was resumed the next

-day (as was absolutely necessary) and Haradatta's pupil asked to perform the same piece that was gone through by Málaviká, the result being declared in Gaṇadâsa's favour. मज्जनविधि—Bathing formed a part of mid-day duties; cf. समयः खलु स्नानभोजनं सेवितुं Vik. II. p. 63. The reading मध्याह्नविधिं would be better as it would refer to all that is to be done at mid-day. पानभोजनं—So in Vik. II., भवति त्वरयास्य भोजनं p. 60. The Vidúshaka who is a good epicure is always represented as being anxious to have dinner expedited.

अध्याजसुन्दरी—अध्याजेन without artificial means (which hide defects and improve beauty) सुन्दरी; cf. इदं किलाध्याजमनोहरं वृगुः । Sák. I. बाणः—कामस्य—Bhavabhúti describes Málati's person as इदमिह मदनस्य जेत्रमखम् । Mál.-Mád. II. 6. विषदिग्धः—ललितविज्ञान is the poison. चिन्तयितव्योस्मि—I am wounded by the poisoned arrow of Málaviká's beauty; and you ought to save me from its effects. Káli. makes his heroes rely absolutely for help in love-matters on the Vidúshaka. Dushyanta similarly says to his friend सखे त्रायस्व मां Sák. VI. विपणि—विपणन्ते अत्र where people carry on business, a market-place; fr. पण् with वि+ङ्. कन्दुः—an oven or a frying-pan; fr. स्कन्द (I. P. to rise, to go; to dry &c.) and the aff. उ, स्र being irregularly dropped. दह्यते.मे &c.—Inability to bear hunger is a characteristic of the Vidú; cf. कथं बुभुक्षया खादयितव्योस्मि । Sák. VI.

P. 36. एवमेव—i. e. just as you take great care to satisfy your hunger. सुहृदर्थ—i. e. to bring about his union with Málaviká. गृहीतक्षणः—क्षणः that which destroys or removes pain; a festive occasion; cf. किं मोदकखण्डिकायां । तेन हि अयं सुगृहीतः क्षणः । Sák. II. p. 47 (क्षणोति दुःखमिति; fr. क्षण् + अ (अच्); hence here leisure, patience necessary for doing anything. गृहीतं—means I have made up my mind to find leisure for (your work); hence I shall do my best or spare no pains to do your business (and will not attend to any other thing till I do that). The following extract from Mr. Pandit's long note on this word will be interesting to the student :—

“The word क्षण originally means ‘a moment’, hence one's own moment, or leisure, vacation, in which last sense our own Maráthi word क्षण ‘a festival’ is derived from it. The phrase गृहीतक्षण has its origin in the following formula addressed to a Bráhamana, who having been invited to a Śrâddha, has come, and is seated ceremoniously near the dish in which he is to dine at the end of the rite.

The formula is... श्राद्धे तु वैश्वदेवार्थं करणीयः क्षणस्त्वया । इत्येवं श्राद्धं कृत्वा ज्ञ्यात्तं प्राप्नोतु भवानिति । स वदेत्प्राप्तवानिति इतरस्तं प्रति द्विजः । &c. Śaunakasmṛiti 96. 11, where we have to translate करणीयः क्षणस्त्वया by ‘may it please you to be at leisure for the Śrâddha of’ (i. e. to be freed from your studies and from every other engagement, and attend the Śrâddha) &c.

मेघावली—Dhârîṇī is compared to a row of clouds that hides the moon-light of Málaviká from them. This is preferable to the variant मेघो as मेघावली, being fem. in gender, better agrees with धारिणी. सूना—(also written सूना) a slaughter-house. आमिष—(1) a bait, an object of attraction; (2) flesh. अनातुरः &d.—आतुर fr. तुर. 3rd conj. to hasten, with आ (आतुर्तोर्ति) + aff. अ (कः), means suffering from some torment or disease; here, eager, over-anxious. अनातुर one, who is not over-anxious, is patient. Vid. means:—I shall like to exert myself for you, if you will not be over-anxious but will have patience. It will be noticed that the Vidú. always asks the king not to be impatient. Cf. अलं भवतो धीरतामुज्झित्वा परिदेविनेन p. 39.

कथं नातुरः—अनातुरः v. l. the king means—How can I not be eager when my mind cannot find pleasure anywhere. व्यापार—My doings i. e. amatory sports with; cf. उचितव्यापार-पराङ्मुखेन चेतसा P. 40 where व्यापार means ‘occupations, duties’. एकायनीभूता—has become the one abode, i. e. sole object, of my love. Kâṭayavema appears, from his explanation, to read एकायने भूता. This closing part of the Act is technically called बिन्दु, which is defined as अवान्तारार्थविच्छेदे बिन्दुरच्छेदकारणम् । Bindu is that which serves to keep up the connexion or as a link between the parts of the story when suddenly interrupted, as by the exit of Málaviká in the present case. See com.

### Act III.

P. 37. The third Act opens with an Interlude which introduces the audience to the following facts:—(1) The Parivrâjiká seeking an interview with the Queen; (2) the end of the contest between the two dancing-masters; (3) Málaviká's pining for the King; and (4) the Queen's favourite *Asoka* tree withholding its flowers and therefore standing in need of its flower-yielding-desire being gratified and thus prepares the ground for the further development of the plot.

उपायनार्थं—That it should serve as a present to. सभाजनार्थं—For honouring the Queen ( which she could do by taking a fruit with her ). A rule of conduct requires that gods and great personages should be seen with a present. बीजपुरकः—( बीजेः प्रयते बीजपुरः । बीजपुर एव बीजपुरकः ) also called मातुलंग ( महालंग or मावलंग in Marāthi ) is a fruit that is auspicious like the cocoanut and fit to be presented to a great personage at a visit. यावत्—In the first place, before doing anything else. प्रमदवनं—प्रमदानां वनं प्रमदवनं; the आ is shortened by the rule “In the case of words ending in आ and ई their final is shortened in most cases in a compound when the whole is a name or when it occurs in the Vedas;” e. g. रेवतिपुत्रः, अजक्षीरं &c. Sometimes the long vowel is retained; so we may have प्रमदवनं also. Or प्रकृष्टो मदी यत्र तन्ममदं that which greatly exhilarates; प्रमदं च तद्वनं च. तपनीयाशोकः—see next page. उपसर्पामि—संभाषयामि v. l. great her; honour her by asking how she is doing. This is a better reading, as it will show that there was great familiarity between them. समाभूतिका—The name of this maid varies in different editions. समाभिमनिका is probably better as better agreeing with her character as the attendant of the Parivrājikā. स्वामतं ते—for the Dat. see A. G. § 67 (d). इच्छुषितुं—To wait upon her ( used when one attends upon a great person with a desire to please him or her ).

P. 38. किल—‘Verily;’ or, ‘as the report goes, as we hear.’ आगमिनौ—Well-versed in the science; आगम is any lore traditionally handed down; here used for शास्त्र. कौलीनं—A scandal, evil rumour ( see com.; *lit.* that which is so bad as to be fit to be buried under the earth ). अतः पेशलतरं—nicer, handsomer than this ( *i. e.* what you are enjoying at present ). It is a blessing, meaning ‘you will prosper still more.’ चिरायमाणं तपनीयाशोकस्य—There are two kinds of Asoka-Red and White, so called from the colour of its flowers; प्रसूनकैरशोकस्तु श्वेतो रक्त इति द्विधा । बहुसिद्धिकरः श्वेतो रक्तोऽत्र स्मरवर्धनः ॥ quoted by Malli. in his com. on Megh. II. 18. It is the Red Asoka that is usually described by poets on account of its power to excite passion. See *infra*, sl. 5. p. 43 notes. The Asoka mentioned here is a third kind of Asoka, having flowers of a deep yellow-red colour, which must have been very rare and hence so much anxiety about its long-ing being satisfied, as it had not put forth flowers yet. दोहदनि०—दोहमाकर्षं ददातीति दोहदः that which draws away the

mind; hence a longing, especially that of a pregnant woman. It is also applied to the desire supposed to exist in plants, creepers etc. to be supplied with certain things as being kicked by fair woman etc. in order to enable them to put forth flowers. The Com. on Naish I. 82, also says अतिशयितफलादिसमृद्धिर्न भवति तद्दोहदम् । According to the convention of poets the Asoka puts forth flowers, when struck by a young woman with the foot decked with jingling anklets; see com.; *cf.* असूत सयः कुसुमान्यशोकः स्कन्धा-त्प्रभृत्येव सपल्लवानि । पादेन नापैक्षत सुन्दरीणां सम्पर्कमाशिक्षितनूपुरेण ॥ Kum. III. 26; and सनुपुररवेण स्त्रीचरणेनाभिनाडनम् । दोहदं यदशोकस्य ततः पुष्पोद्गमो भवेत् । quoted by Malli. thereon; also Megh. II. 18.

P. 39. प्रवेशकः—An Interlude acted between any two Acts ( and hence it can never come at the beginning of the first Act ) by inferior characters such as servants, the buffoon &c. ( see com. ); it is intended like the Vishkambhaka to connect the parts of the story by briefly referring to what has occurred in the interval or what is going to happen subsequently.

कामयमाना०—Kāṭayavema solves the comp. according to the Bhāshya which says सप्तयुपमानपूर्वपदस्य उत्तरपदलोपश्च वक्तव्यः *i. e.* in a Bah. Comp. the word following a सप्तयुपमानपद or an उपमानपद is dropped; here कामयमानावस्था is the उपमानपद, so the latter word अवस्था is dropped; the modern way is to dissolve is as कामयमानानामिव अवस्था यस्य like चन्द्रकान्तिः.

क्षामं—p. p. of क्षे 1. P. to waste away, to be emaciated. सास्रं चक्षुः—For such an effect *cf.* न च...मम नयनयोर्दृष्ट्वाप्यत्र सखे न भविष्यति Vik. II. 10. प्रसक्ते निर्वाणे—प्रसक्त ( p. p. p. of सञ्ज् with ष ) closely attached or sticking; hence uninterrupted, continuous. निर्वाण—*Lit.* with all disturbance completely blown off; hence unmixed or complete happiness, supreme bliss. In Buddhist philosophy the term signifies the Summum Bonum ( Moksha ) of the Buddhas. It is the p. p. p. of वा with निस् when वात or wind is not the subject ( निर्वाणोऽवाति ); as निर्वाणः अग्निः, मुनिश्च । *cf.* अये लब्धं नेत्रनिर्वाणं Śāk. III. p. 68 and our note thereon. The King means to say—If my body is emaciated it is ( because it does not get the pleasure of her embrace; if my eyes overflow with tears, that is because they cannot enjoy her sight. So I can understand this. But I do not know why you, my heart, should suffer anguish when you are in uninterrupted enjoyment of bliss ( on account of your constant association with the fawn-eyed one ). Some take प्रसक्त in the sense of ‘near, close at hand,’ but this is against the context. The King is not



sure as yet of his being able to secure Málavikā. परितापं—there is an apparent contrast (विरोध) between निर्वाण (complete extinction of fire or heat) and परिताप. अलं परिदेवितेन—so in Vik. अलं परिदेवितेन । अचिरेण त्वेष्टसंपादयिता अनङ्ग एव सुखदो भविष्यति । II. p. 38.

P. 40. तपस्विनी—Poor, helpless. Properly one practising penance and therefore necessarily depending upon others for maintenance, protection &c.; hence one deserving pity and protection. नागरक्षित इव निधिः—It is a general belief that a miser whose whole heart is set on his treasure throughout his life, becomes a serpent after death and keeps guard over his treasure buried in the earth, so that no one can touch it without risk of life. मणिरिव is another reading which is also good, as the serpent having a gem in its hood is said to take special care of it. Large serpents are supposed to have gems in their hoods. अधिकतरं—She was already guarded; (see p. 6—सांपने माल० सविशेषे &c.); now she is guarded with greater care on account of the suspicion caused by the events of the second Act.

संकल्पयोनिः—संकल्पः योनिः source अस्य; the thought-born (Cupid). Cf. the names मनसिज, मनोभव &c. अभिनिविष्ट—(cau.) *lit.* to make one take to a thing with deep attachment. Cf. अहोः नु खलु दुर्लभाभिनिविष्टी मदनः । Vik. I. p. 25.

क रुजा-क आयुधं—the two कs (i. e. when repeated in two co-ordinate sentences) show great difference or incongruity between two things or assertions. विश्वसनीय—deserving to be trusted (on account of its being nothing more than a flower) as doing no harm; hence tender. Cf. त्वया चन्द्रमसा च विश्वसनीयाभ्यामिति-संधीयते कामिजनसार्थः । Śāk. III. सुदु तीक्ष्णतरं—For a similar thought, cf. कुतस्ते कुसुमायुधस्य संतस्नेद्वयमिदम् । Śāk. II.

साधनीयं—The object to be gained, viz. Málavikā. पर्यवरथापय—To collect or compose oneself; so in Vik.—चित्रलेखाहला पर्य-वस्थापयामानम्. उचितं—उचितः (proper to be done, usual) चासौ व्यापारश्च तस्मात् पराङ्मुखं यस्य तत्पराङ्मुखं turned away from, averse to, तेन.

P. 41. वसन्तावतारं—Cf. Vik. II. पश्यतु भवान्वसन्ता-वतारसूचकमभिरामत्वं प्रमदवनस्य । ० सुभगानि v. l.—beautiful, charming. रक्ताशोकं—The Āśoka is one of the plants that blossom early in the spring; cf. अस्तुत सद्यः कुसुमान्यशोकः &c. Kum. III. 26. The reading कौरकाणि is not good as there is no reason why the buds should have been sent instead of full-blown flowers. रक्तकुरवकाणि v. l.—The Kurabaka also is a flower that blows in spring; cf. कुरवका रवकारणतां ययुः । Ragh. IX. 29. Its flowers also are red in colour; cf. तत्र शोणे कुरवकः Ak. II. 4. 74. The reading रक्ताशोकं, however, is preferred as the Āśoka

flowers are mentioned as exciting love and as being favourite with women; cf. रक्ताशोकश्लोकिसलयः &c. Megh. II. 18 and Malli. on it ( रक्ताशोकश्लोकं तस्य स्मरोद्दीपकत्वात् &c. रक्ताशोकस्पर्धनः । ). वसन्तो—This is better than the reading वसन्तावतार as the वीलाशोक is spoken of in connexion with the Vernal festival and so is appropriate with it. अपदेशेन—under the plea of, putting forth that as the ground for. प्रतिज्ञातम्—promised.

निसर्गनिपुणाः स्त्रियः—cf. स्त्रियो हि नाम खल्वेता निसर्गादेव पण्डिताः । Mrich. VI. 19; स्त्रीणामशिक्षितपटुत्वं &c. Śāk. V. 22. अन्यसंक्रान्त-हृदयम्—हृदय heart i. e. affection, love. So in Śāk. अन्यसंक्रान्तहृद-योपि प्रथमसंभावना &c. VI. अन्या f. becomes अन्य m. by the rule सर्वनामो वृत्तिमात्रे पूर्वपदस्य पुंवद्भावः ।; i. e. a pronoun forming the first member of a compound takes the masculine form. For संक्रान्त cf. पुत्रसंक्रान्तलक्ष्मीकैः Uttar. I. 22, and the word संक्रान्ति supra in I. 16. ते सखी—It is usual with heroes to call their wife the friend (सखी) of their friend; cf. निर्विनीदां सखीं ते । Megh. II. 25; एकः सख्यास्तव सह मया वामपादाभिलाषी *ibid.* II. 15. उपलाल्य (causal of लल with उप) to fondle, to humour.

उचितः प्रणयः &c.—Construe प्रणयः उचितः अपि though proper विहन्तुं वरं; विहन्तुं being used as Pass. inf. and वरं serving as the predicate, being equivalent in sense to युज्यते; cf. विषयलोऽपि संवर्ध स्वयं हेतुमसांपतम् । Kum. II. 55 and Mallinātha thereon; पवनः आलङ्कितुं शक्यम् Śāk. III. 5. हि—*ind.* 'for'. स्वपडनहेतवः—Reasons or excuses for breaking the promise given. The root खण्ड occurs in the word खण्डिता which is the name given to a *Nāyikā* neglected by her lover. दृष्टाः—I have seen, I have in view. मनस्विनीनां—is objective genitive. उपचारविधिः—The act of attending or ministering to their desires. भावशून्यः—void of real love or affection. Cf. ममात्र भावैकरसं मनः स्थितं । Kum. V. 82; बबन्ध सा नोत्तमसौकुमार्यां कुसुदतीं भातुमतीव भावम् Ragh. VI. 36. न तु—supply वरं as the predicate, which is better than supplying भवति as is done by Kāṭayavema (See com.) For the idea cf. प्रियवचनशतोऽपि योषितां दयितजनानुनयो रसादृते । प्रविशति हृदयं न तद्विदां मणिरिव कृत्रिमरागयोजितः ॥ Vik. II. 22 What the King means to say is this—If I do not keep my promise and disappoint her, I can explain away my action in various ways so as to satisfy her; but a mere show of courtesy without real inward affection is not at all good, as it will serve, since she is a high-minded woman (मनस्विनी), to make matters worse for me. The Com. take the latter half of the stanza somewhat differently. अन्तःपुरप्रतिष्ठितम्—is a locative Tatp. दाक्षिण्यं—*lit.*

acting in a way to please; hence, loveful conduct; *cf.* दाक्षिण्यं नाम विम्बोष्ठि वैम्बिकानां कुलवतम् । *infra* IV. 14. पृष्टतः कर्तुं—To do away with; *cf.* लज्जां पृष्टतः कृत्वा Kād. The corresponding expression in the sense of 'not to do away with', 'to adopt,' to follow is पुरस्कृ; *cf.* स पुरस्कृतमध्वमक्रमो नमयाभास नृपान् । Ragh. VIII. 9.

P. 42. वसन्तः किल &c.—is preferred to ननु एतत्प्रमदवनं as the King refers to वसन्त in the next speech पवनदर०—*V. l.* here दर means 'a little' (ईषत्). पल्लवाङ्गुलीभिस्त्वरयतीव—*cf.* वतिरिताभिः पल्लवाङ्गुलिभिः त्वरयतीव मां केसरवृक्षः Śāk. III. अभिजातः—noble-born, 'i. e., noble in behaviour, such as readily welcomes a visitor and attends to his comforts. This is explained in the next Śloka.

कुजितैः पृच्छतेव—The notes of the cuckoos are the voice of the spring, as conceived by the poet. For a similar idea compare परभृताभिरितीव निवेदिने स्मरमते रमते स्म वधूजनः । Ragh. XI 47; आलोकशब्दं वयसां विरवैः । *ibid.* II. 9. सानुक्रोशं *adv.*—with sympathy; अनुक्रोश means अनुकम्पा; कारुण्यं करुणा वृणा । कृपा दयादुकम्पा स्यादनुक्रोशः । Ak. I. 6. 18. The derivation of the two words is very nearly similar; 'sympathy' is from *sym* (together) and *pathos* (feeling); while अनुक्रोश comes from अनु (after, together with, in succession) and कृञ् (to cry)—'crying along with another' in sympathy. The word occurs at Śāk. IV. p. 89.—सानुक्रोशः कृतः । मनसिजरुजः सह्यतां—its bearableness, i. e. how far I can bear it, whether it pains me too much दक्षिणो मारुतः The southern breeze, blowing from the Malaya mountains and wafting the smell of the blossoms of the sandal trees growing there, forms one of the stock items in the descriptions of spring by Sanskrit poets. *cf.* मलयमारुतकम्पितपल्लवा Ragh. IX. 39; भगवन् वसन्तप्रिय दक्षिणवायो । Vik. II. It is sometimes described as itself welcoming a guest; *cf.* प्रत्युद्गते भवान्दक्षिणमारुतेन *ibid.* II. It is here represented as the palm of the hand of spring with which he affectionately touches the body of the King. सान्द्र—'close'; or better still, 'soothing'. माधव—the spring. निर्द्वैति—mental ease or happiness; *cf.* व्रजाति निर्द्वैतिकपदे मनः । Vik. II 9.

P. 43. विलोभयितुकामया—The final म् of the infinitive is elided when compounded with काम and मनस् (by तुं काममनसोरपि). मधुलक्ष्म्या—Vernal beauty (as appearing in the garden) considered as a young lady. The reading प्रमद०, though justified

by the context, does not appear to be the poet's reading. The poet has already referred to Vasanta as welcoming the King and naturally he refers here to मधुलक्ष्मी, as is clear from the following śl. and as he has done elsewhere; see Kum. III. 30 quoted below. युवतिवेष०—The dress of the Vernal Beauty is more gorgeous than that of a young and charming woman. This is explained in detail in the following Śloka.

रक्तशोक etc.—For the two varieties of Aśoka see *supra* note on तपनीयाशोकस्य, p. 38. The variety with the red blooms is specially noted as causing passion to inflame at its sight. विशेषितयुगः—whose quality (of redness) is surpassed or excelled by; for this sense of विशेषित *cf.* मदनमपि युगैर्विशेषयन्ती Mrich. VI. 4; विशेषको वा विशिशेष यस्याः श्रियं त्रिलोकीतिलकः स एव Śiś. III. 63. The poet means that the redness of the Aśoka flowers (which may be conceived as the lips of Madhu-Lakshmi) is deeper and brighter than that of the lips of ladies even though when they are further reddened by means of the *alaktaka* paint. विम्बाधरा०—The Com. should take this the compound as a विशेषणसमास like नीलोत्पल, and remarks that it cannot be taken as an उपमितसमास; see com. or विम्बतुल्यः विम्बाकारो वा अधरः; a comp. of the शाकपार्थिवादि class, according to Vāmana; see com. प्रत्याख्यात०—'ordered back, thrown into the background, excelled,' विशेषक is an ornamental arrangement of dots of different colours on the face of a woman; *cf.* अभिनवा इव पत्रविशेषकाः । Ragh. IX. 29; मृष्टचन्दनविशेषक-भक्तिप्रष्टभूषण &c. Śiś. X. 84. विशेषितयुगः and प्रत्याख्यातविशेषकं are used as predicates in the first and in the second line respectively. अवदात—'white,' fr. दे 1st. conj. with अव. तिलक०—The mark on the forehead of Hindu ladies (whose husbands are living) made generally with *kuñkuma* or saffron (now with the powder of reddened turmeric) and sometimes with black sandal or musk. *cf.* कस्तुरिकानिलकमालि विहाय सायम् । Bhāmi. II. 4. When made with *kuñkuma* it was sometimes ornamented with dots made with collyrium. तिलकैः—by the flowers of the तिलक tree. *cf.* न खलु शोभयति स्म वनस्थलीं न तिलकस्तिलकः प्रमदामिव । Ragh. IX. 41. आक्रान्त—Conquered, overcome, surpassed. लम्ब०—The bees perched on the *tilaka* flowers serve as collyrium for the purpose of the comparison with the Tilak-mark decked with collyrium; see above. For the idea comp. लम्बद्विरेफाञ्जनभक्तिचित्रं मुखे मधुभीस्तिलकं प्रकाश्य । रागेण बालारुणकोमलेन चूनप्रवालौष्ठमलंचकार ॥ Kum. III. 30.

माधवी—मधोरियं; *fem. adj. fr. मधु*; 'of the spring.' सावज्ञेव &c.—The idea is that all these blossoms excel in decorative beauty the materials used for decorating their faces by ladies and मधुभी treats these with scora as it were.

निर्वर्णयतः—look at it attentively. पर्युत्सुका—affected with love-longing, anxiously longing for the company of her lover; *cf.* पर्युत्सुकां कथयसि पियदर्शनां तामार्तं न पश्यसि पुरुरवसं तदर्शे । Vik. II. 15. अविज्ञातं—so in Śāk., तव न जने हृदयं III. 14. भर्तारं—the master, the king. लज्जे—because of the folly of loving the king without knowing the state of his mind. विभवः—the power, *i. e.*, the necessary courage of mind. सिग्धस्य—to loving friends, who alone by their sympathy can mitigate the torment and help in these matters. *Cf.* शकुन्तला—सखि कस्य वान्यस्य कथयामि । आयांसयि-  
त्रीदानीं वां भविष्यामि । उभे ( सख्या )—अत एव खलु निर्वन्धः । सिग्धजनसंविभक्तं  
हि दुःखं सद्यवेदनं भवति । Śāk. Act III. p. 70. अप्रतिकारयुक्तं—  
heavy and irremediable; or heavy because there is no remedy to it. कुत्र &c.—Mālavikā was so much engrossed and worried with her own thoughts that she almost forgot the purpose for which she was sent there.

P. 44. आम्—a particle of remembrance; 'Ah, I have it,' I remember it now. चापल—*n.* a hasty or rash act. दोहदं—see *supra* p. 38. पञ्चरात्राभ्यन्तरे—पञ्चरात्र is a *Dvigu*; see *com.* दर्शयति—in the sense of दर्शयिष्यति. Perhaps the condition is suggested to the poet by the similar condition imposed upon Droṇāchārya by Śakunī on behalf of Duryodhana in Bhāsa's Pañcharātra; *cf.* यदि पञ्चरात्रेण पाण्डवानां प्रवृत्तिरुपनेतव्या राज्यस्यार्थं प्रदास्यति किल । Act. I. अन्तरा—*ind.* in the middle, between the two parts of her speech. निःश्वस्य—The words which she was to speak immediately after (अभिलाष &c.) made her at once think of her love for the king, and the hopelessness of that love being successful. The only अभिलाष which she cared to have satisfied was that; but what did the Queen mean by her words अभिलाष-  
पूरयि०? Would she consent to her being married to the king? She did not think she would, and the despair of the प्रसाद taking that direction makes her sigh. नियोगभूमिं—the place where she had a mission to execute (*viz.* to strike the Aśoka with her foot). अनुपदं—*Adv. comp.*; *lit.* 'after', *i. e.* 'following my footsteps' (पदानां पश्चात्). 'On the heels of, immediately after.' *Cf.* गच्छतां पुरो भवन्तौ । अहमप्यनुपदमागत एव Śāk. II. p. 59. विस्रब्धं—with

freedom and confidence, since there is no one to interrupt me for a while.

सीधुवानो—'Here is fine sugar for one who is over-intoxicated with liquor.' The Vidūshaka means that just as a man who has taken too much wine and become helpless under its influence is brought round, if he eats मस्यण्डिका or fine sugar, so the king, whom his passion for Māla. has maddened as with wine, will now be calmer when he finds Mālavikā alone as he can then feast his eyes with her sight. मस्यण्डिका is a variety of sugar and it is so called because being soft and yellowish-white like sand, its crystals or granules resemble the eggs of fish. Ancient medical works prescribe the use of sugar as an antidote against over-intoxication in their sections devoted to मदात्ययचिकित्सा. See also Ajīrṇamañjarī quoted in the *com.* सीधु—*m.* rum, liquor (पक्केधुरसप्रकृतिकः सुराविशेषः). The word is also written as शीधु, and derived from शी to lie down, 'that which makes a man sleep when it is drunk' (शेरते जना अनेन पीतेन). मस्यण्डिका *fr.* मस्य + अण्ड + the affix इक (and the *fem.*) to be explained like शकन्धु; in the case of compound-words of the शकच्च्वादि class; the initial vowel of the second member is retained, the final of the first being dropped, as in कुलटा (कुल + अटा); सारङ्ग (सार + अङ्ग); some derive this as मदं मुदं वा स्पन्दते इति.

अपि किमेतत्—The king was engaged in observing the beauty of the season, and so he did not see Mālavikā arriving there. Hence Vidūshaka's characteristic comment (सीधुवानो) is not intelligible to him, and he seeks an explanation. This the Vidūshaka proceeds to give by paraphrasing his witticism into plain language—एवा खलु मालविका अदूरे वर्तते. नातिपर्याप्तवेषा—  
not fully attired; पर्याप्त full, entire. *Cf.* पर्याप्तचन्द्रेव शरच्चिवाभा Kuma-  
VII. 26. शशीव पर्याप्तकलो नलिन्याः । Ragh. VI. 44. परिष्कृत—*V. l.* gorgeously decorated. पर्युत्सुका—this he infers from her drooping condition, as well as from the fewness of her ornaments. For the latter *cf.* तस्य पाण्डुवदनाल्पभूषणा सावलम्बगमना मृदुस्वना । राजयक्ष्मपरि-  
हानिराययौ कामयानसमवस्थयो तुलाम् ॥ Ragh. XIX. 50.

P. 45. कथं—shows the king's surprise at knowing that Mālavikā was there when he did not expect her. अथ किम्—yes, quite so, she is here. शक्यमिदानीं &c.—He is delighted at the prospect of meeting her and becomes cheerful. For the passive construction in अवलम्बितुं शक्यं *cf. supra* उचितः प्रणयो वरं विहन्तु p. 41, and our note thereon.

विह्वल—depressed, helpless owing to despair, as it saw no chance of being united with Mālavikā or even of meeting her like this. उच्छ्वसित—*lit.* 'has breathed a sigh (of relief),' has become full of hope. *Cf.* कामस्योच्छ्वसितं मनः । Kum. VI. 14, where Malli. comments उच्छ्वसितं सप्रत्याशं अभूत् इत्यर्थः. तरुवृतां—The hope with which the king has been inspired he compares to the similar feeling of relief experienced by a traveller parched with thirst when he suddenly hears a water-fowl's cry and knows that a river must be in the vicinity. The simile is elaborate, त्वत् corresponding with आरसिनात् सारसात्, and समीपगतां प्रियां with तरुवृतां सरितम्. Construe आरसिनात् सारसात् तरुवृतां सरितं (उपलभ्य) जलार्थिनः पथिकस्य विह्वलं (हृदयं) इव मम हृदयं त्वत् समीपगतां प्रियां उपलभ्य उच्छ्वसितम् । आरसित 'one who has uttered a cry'—p. p. participle used in an active sense. सारस is a kind of aquatic bird or water-fowl which is found in large numbers in northern India. The name is derived as सरसि भवः सारसः 'residing in lakes,' as it generally inhabits ponds and rivers. त्वद्—abl. case.

तरुराजि०—The Marāthi student will observe in राजि the original of the word राई 'a grove,' *s. g.* आंवरार्ई.

विपुलं &c.—The king by a metaphor identifies his life with Mālavikā, which, therefore, like her, is broad and expansive in the region of the hips, thin in the waist, prominent at the breasts, and long in the eyes. These in Sanskrit literature are regarded as the marks of beauty in a woman. नितम्बविम्बे—*Cf.* श्रोणीविम्बे *infra* III. 20; मध्ये क्षामं and अत्यायतं नयनयोः—*cf.* मध्ये क्षामा Megh. II. 22; दीर्घापाङ्गा Vik. IV. 9. एतत्—*i. e.* Mālavikā. पूर्वस्मादतिमनोहरं—She has become more charming than when I last saw her at the dancing exhibition (Act II). This he explains in the next śloka. For such an effect on lovers, *cf.* संखि इदानीं प्रथमदर्शनात्सविशेषं प्रियदर्शिनो महाराजः प्रतिभाति । Vik. Act II. p. 44; संपाति रमणीयतरा मालती । Māl.-Mād. III. p. 67.

शर०—with cheeks pale-white like the stalk of the *Sara* grass when ripe. काण्ड ( *m. n.* ) also means a cluster, a bunch. For the idea *cf.* पाकमिन्नशरकाण्डगौरयोः...गण्डलेखयोः Kum. VIII. 74, and अथाधिकस्निग्धविलोचनेन मुखेन सीता शरपाण्डुरेण । Ragh. XIV. 26. स्थल in गण्डस्थल expresses excellence (प्रशस्तौ गण्डौ गण्डस्थले) consisting in their being expansive. परिमिता०—*Cf.* नातिपयीमेषा *supra* p. 44. माधव०—He compares her with the *Kunda* creeper whose leaves ripen and become yellow in the spring, and which then bears few or no flowers, its regular flowering season being हेमन्त and शिशिर (See Malli-

on Megh. II. 2 बालकुन्दावृद्धिः). For कतिपय in the sense of a few, *cf.* वर्णैः कतिपयैरेव Śis. II. 72. (कतिपयैः परिमितैः Malli.). मदनव्याधिः—*cf.* मनसिजरुजा *infra* IV. 11. परामृष्टा—*lit.* 'touched,' affected, attacked by.

P. 46. सौहार्दमेवं पश्यति—एवं thus; that she loves me ('मदनव्याधिना परामृष्टा भविष्यति'). You being my friend and therefore interested in me naturally think of everything as turning out in my favour. *Cf.* संकीर्तनशंसिना अलं ज्ञेहेन *v. l.* at p. 49; सर्वः कान्तमात्मीयं पश्यति Śāk. Act II. सौहार्द—friendship; सुहृदो भावः सौहार्दम् *fr.* सुहृद् + अ (अण्). In the case of compound bases ending in the words हृद्, भग and सिन्धु, the initial vowels of both the members of the compound take Vṛiddhi before affixes having ञ्, ण् or क् as their indicative letter; thus we have सौभाग्यं, साक्तसैन्धवः.

अयं सः—*scil.* यं प्रति अहं देव्या चरणप्रहारदाने नियोजिता. ललित-दोहदापेक्षी—explain ललितं (graceful, charming) दोहदं (longing) अपेक्षते इति. See *infra* śloka 17. सुकुमार *v. l.* is not good as it cannot refer to दोहद directly but only by उपचार, the property of the foot being transferred to the दोहद. अगृहीत०—the flowers are part of his dress; hence कुसुमान्येव नेपथ्यं &c. ममानुकरोति—she means that just as she herself is pained and anxious on account of the non-fulfilment of her desire, the Asoka also has forgotten to bedeck itself with flowers and is pining away as it were. The verb अनु-कृ is used with the genitive (*cf.* अनुकरोति भगवतो नारायणस्य Kād; ततोऽनुकुर्याद्विशदस्य तस्यास्ताम्रौष्ठयर्पस्तरुचः स्मितस्य । Kum. I. 44.) which is explained as संबन्धमात्रविवक्षायां षष्ठी. The use with the accusative is also met with, but less frequently; *cf.* शैलाधिपस्यानुचकार लक्ष्मी Bk. 2. 8. प्रच्छायशीतले—See com. The word प्रच्छाय is used here as an *adj.* and not as a noun (as in प्रच्छायसुलभनिद्रा Śāk. I. 3). शिलापट्ट *m.* or शिलापट्टक (p. 50 below)—a slab, or large flat piece of stone.

श्रुतं भवता—Vidūshaka is anxious to prove to the king that Mālavikā is pining away with love for him; (*cf.* मदनव्याधिना परामृष्टा above); and he points out that she has said she was उत्कण्ठिता which, in his opinion, could only refer to her passion for Agnimitra. The king declines to accept this interpretation, for, as he explains in the next śloka, उत्कण्ठः may be caused by various causes, as for instance, by the mere blowing of the Malaya breeze, and it was not right to jump to the conclusion that it was caused by her love for the king.



असन्नतर्क—whose guess is correct; cf. सखे प्रसन्नस्ते तर्कः । Vik. II. p. 48.

बोहा &c.—Breezes from the Malaya mountains have a natural tendency to excite love and passion, in the same manner as the sight of clouds (Megh. I. 3 मेघालोके भवति सुखिनोऽप्यन्यथावृत्ति चेतः) and similar other things cause yearning. कुर-वक—shows that the breeze is laden with fragrance. किसलय—accompanied by (i. e. full of) the moist spray of water-drops which were contained in the folded budlike cavities of leaves, which the breeze had caused to open; किसलयानां पुटानि तेषां भेदः (opening) तस्मात् गलन् or निर्गतः शीकरः &c. (Mādhyaṃapada-lopi comp.). For the idea in the same words cf. भिन्नपल्लवपुटेऽवनानिलः । Ragh. IX. 68. This epithet shows that the breeze is moist and cool. अनिमित्ता—longing for which there appears to be no apparent cause. भित्तोरकण्टामपि &c. V. 1. (see foot-note) is not so good as the word मनस् becomes redundant, उत्कण्ठ being of the mind.

अन्तरित—concealed behind. He wishes to look at Mālavikā while himself remaining unobserved by her. इरावती-मिव &c.—I fancy it is some one like Irāvati at no great distance, (Read अदूरे for दूरे in the text). Vidūshaka had caught a distant glimpse of Irāvati coming with her maid-servant (p. 49) and warns the king, who was, however, so much elated with the good fortune before him, that he did not care for her approach. दूरे v. l.—is not supported by the subsequent speech of the King. Besides the Vid. would not have alarmed the king at such a time if he had seen Irāvati at a great distance, but would have waited to see if she was approaching them. न हि कमलिनी &c.—Does an elephant, who is, so fond of the lotus-plant, hesitate to go near it for fear of the alligators that may be in the pond? He means that with Mālavikā near him he feels courageous enough to brave Irāvati's visit. कमलिनी—a lotus-plant. It may also mean a tank abounding in lotuses. For the fondness of elephants for lotuses cf. लीलोत्खातमृगालकाण्डकवलच्छेदेषु संपादिताः &c. Uttar. III. 16; Māh. IX. 34. and रात्रिर्गमिष्यति भविष्यति सुप्रभातं भास्वात्तुदेष्यति हसिष्यति पङ्कजश्रीः । इत्थं विचिन्तयति कोशगते द्विरके हा हन्त हन्त नलिनीं गज उज्जहार ॥ (quoted by Mr. Pandit from the Kuv.). ग्राहः—an alligator (गृह्णाति seizes इति). Here Irāvati is compared to a ग्राह which is mas.; but this is not a fault here, as the comparison

suggests how hard-hearted and unyielding Irāvati is. अवेक्षते—minds, cares for; अवेक्षते—V. 1. where वे seems to be a mislection for वे; for it means—the elephant does not expect to meet with; but this is against the context. Irāvati was expected to go in search of the King in case he did not keep up his appointment. मतङ्गजः—an elephant, so called because elephants are supposed to be descended from a sage named Mataṅga (मतङ्गादृषेर्जातः इति). What the King says here is an idle boast, as will be seen later on, when Irāvati appears on the scene.

P. 47. हृदय &c.—Mālavikā is addressing her heart asking it not to have too high-soaring an ambition. निरवलम्बात्—which has no basis, nothing as support or foundation upon which to build hopes of its attainment. अतिप्रुमिलद्विन्—reaching the highest limit, beyond which there remains nothing to be obtained. विदूषकः राजानमवेक्षते—he looks significantly at the King, as much as to say, here is a further proof of my guess ('मदनव्याधिना मालविका परामृष्टा') being correct. प्रिये पश्य वामतां स्नेहस्य—Look at the perverse or crooked nature of Love. Why crooked, he explains in the next stanza. For वाम cf. नदहो कामस्य वामा गतिः Git. 12; विधातुर्वामत्वाद्धियदि परिवर्तामह इमे । Māl. —Mādh. IX. 8.

औरसुक्यहेतुं &c.—Cupid is perverse and crooked because although there are no substantial grounds to believe that it is I for whom you are pining, still it leads me fondly to cling to that conclusion—I cannot help thinking, owing to my own love for you, that you must be referring to me in these lamentations of yours (हृदय किं मामायासयसि &c.). तत्रावबोधैकरसो न तर्कः—the guesses I may make may not always lead me to the truth. If I indulge in any conjecturings, it is as much possible that I may be wrong as that I may be right; because a lover's guesses are always favourable to himself (cf. कौमी स्वतां पश्यति in Śāk. II. 2.), and therefore they may not necessarily represent the truth as it is. तत्रस्य अवबोधः (knowledge) स एव एकः (sole) रसः (feature, property, quality) यस्य. रम्भोरु—voc. sing of रम्भोरु fem. 'having thighs smooth and tapering like the stem of a plantain tree (रम्भा)'. The final उ of ऊह is lengthened by ऊहत्तरपदादौष्ये Pān. IV. 1. 69.; otherwise the Voc. sing. would have been रम्भोरो.—See Gr. § 322. आत्मानं लक्ष्यं करोमि—I think they are aimed at me, refer to me. परिदेवित—p. p. p. used as a noun in the sense of परिदेवन as गत for गति, भाषित for भाषण, by the rule नपुंसके भावे कः । Pān. III. 3. 114.

निःसंशयं—is generally an *adv.* ( निर्गतः संशयः इस्मिन्कर्मणि तद्यथा तथा ), but here it is used as a noun equivalent to संशयस्याभावः. Cf. मक्षिकाणामभावो निर्माक्षिकं, used in कृतं भवता निर्माक्षिकम्. Śāk. II. p. 50. अपितसंदेशा—to whom I have entrusted your message of love. Bakulāvalikā will proceed to discharge her duty in the sequel, and this epithet prepares us in a way to expect what follows. विविक्त—a lonely place, where lovers can contemplate or converse with their friends without fear of disturbance; cf. विविक्तादृते नान्यदुत्सुकस्य शरणमस्ति । Vik. II.

अपि स्मरेत्—I hope she will remember. दास्याः दुहिता is used like the corresponding दास्याः पुत्रः in the masculine ( cf. दास्याः पुत्रैः शकुनिलब्धकैः śāk. II. ), as a term of abuse; cf. Marāthi अटकीची फेर. उरुक्—of importance. अहमपि तावत् &c.—Mr. Pandit omits this part of Vid.'s speech treating it as spurious and remarks—' There is no humour in the remark as Bakulāvalikā is really not such a high personage as to make Vidūshaka's speech witty. ' But Mr. Pandit himself does not see the wit in this. Vid. humourously means to say—Although I am generally regarded as मृत्पिण्डबुद्धि, ' a clod-pated fellow ', I do remember it. How can then a clever maid like Bak. forget it? अहो बकुलावलिक—Mālavikā was indulging in reveries and she did not observe Bakulāvalikā approaching, till the latter actually questioned her. त्वं योग्यतया निरुक्ता—As you are the fit person by reason of your personal charms and youth, you have been appointed to this duty by the Queen. She pays a compliment to her by this. सन्तपुरं करोमि—the Nāpurās are necessary; comp. असूत सद्यः कुसुमान्यशोकः स्कन्धात्प्रभृत्येव सपल्लवानि । पादिन नपेक्षत सुन्दरीणां संपर्कमाशिक्षितनूपुरेण ॥ Kum. III. 26. यावत्करोमि is equivalent to करिष्यामि.

P. 48. अलं सुखितया &c.—You need not feel happy, as you are likely to be tempted to do, because you are selected for this high office. The reading सुखितया found in the Nirn. Ed. means the same, and is supported by सुखस्य गात्रे सुखिता समेवम् । Śāk. VII. 19. मोक्षयेयम्—free myself from this onerous task, viz. that of causing the As'oka to blossom. अथ वा—or rather. She sees a way, viz. death, that will free her from all worries. She is certain that death would be her lot in case the As'oka refused to flower, since there would be then no possibility of obtaining her desire. Hence she conceives

the ornaments brought by Bakulāvalikā as part of the funeral decorations, so to say. मृत्युकाले मण्डनं मृत्युमण्डनम्. According to an ancient Hindu custom the dead body was decorated with ornaments and flowers before being consigned to the fire; cf. विसंजनं कुतान्यमण्डनामनलायागुरुचन्दनैश्चसे । Ragh. VIII. 71; क्रियतां कथमन्यमण्डनं परलोकान्तरितस्य ते मया । Kum. IV. 22.

किं विचारयसि—As Mālavikā did not show any joy or cheerfulness at the sight of the trinkets, Bakulāvalikā tries to rouse her from her reverie. उरुका खलु—' The Queen, as you are aware, is anxious. ' कथमशोकं—the King had not grasped the purpose of Māl.'s coming there and her being decorated with those ornaments, and he shows a little surprise when he learns it from Bakulāvalikā's remark. आरम्भः—undertaking, business in hand. अन्तःपुर—here seems to be used in the sense of देवी—a queen. मर्षय तावदेनं ( चरणं )—Pardon the fault I am committing in touching you with this foot. शरीरमसि मे—I love you so much that I consider your body as my own, and hence the touch does not become a fault at all. संस्कार—decoration; cf. अस्कारपादलोहपुटं मुखम् । Śāk. VII. 23.

प्रथमा—new. हरदग्धस्य मनोभवदुमस्य—Cupid, who was burnt by Śiva, is conceived as a Tree. Just as a tree by putting forth new foliage gives signs of a new life, so is my love gathering additional strength at the sight of this line of paint ( which being red is likened to new foliage ). The allusion is to Madana being burnt by Śiva when the former tried to produce love in the latter for the birth of a hero-son to vanquish the demon Tāraka. See Kum. III. अधिकारः—the duty ( of kicking the as'oka tree to make it bloom ). उपक्षिप्तः—made over, assigned.

P. 49. सम्पगाह भवान्—because the beauty of the foot justifies your praise. नवकिसलयं etc.—Dissolve नवकिसलयस्य राग इव रागो यस्य तेन. See H. Gr. § 248 †. अग्रपादः—the forepart of the foot. अग्रशाली पादश्च अग्रपादः । For the compound, cf. अग्रहस्त supra p. 4, where see our Note. बाला—a young lady of sixteen; cf. बाला स्यात् षोडशब्दा. स्फुरितं—adj. to अग्रपादेन. रश्च—fem. ' brilliance ', rays of light shooting forth. अकुसुमितं—See note on कुसुमित p. 4. वा—वा ' either-or '; cf. सा वा शंभोस्तदीया वा मूर्तिर्जलमयी मम । Kum. II. 60. प्रणमितशिरसं—also प्रणमितशिरस्कं; see H. Gr. § 263. आर्द्रपराधम्—' whose fault is fresh, newly committed; ' cf. कामीवाद्वापराधः शमयतु दुरितं

शंभवो वः शराभिः । Amaru. 2. आर्द्र is put in because it is only under the first impulse of anger that a woman is expected to strike her lover, and not when the anger cools down. For this reason also the other meaning 'who has committed a gentle fault', i. e. in some delicate love-matter, which is suggested by Mr. Pandit, is inadmissible.

प्रहृष्यति etc.—The King had referred to the two offices of the leg in the above sl., out of which the second is often coveted by lovers. Cf. एकः सुखास्तव सह मया वामपादाभिलाषी । Megh. II. 18. The Vidúshaka takes up his words and says 'you will one day experience it' meaning that your marriage will take place and there will soon come a time when she will lord it over you, and you will enjoy things like चरणप्रहार, as much as you like. This is Kāṭayavema's reading also, and is fit in the mouth of the Vid. who is always free with his master. The *v. l.* given in the foot-note, though more polite, does not refer to the King's words directly. वचः—I accept it as sure to come true. This refers not to any special qualifications of the Vidúshaka in the art of foretelling events, but to the general notion that the words of a Brāhmarā are sacred and generally come true; cf. प्रतिगृहीतं ब्राह्मणवचनम् । Vik. II; and अमोघाः प्रतिगृह्णन्तावध्यात्रुपदमाशिषः । Ragh. I. 44. Of course the King says this in a half-jocular tone.

युक्तमदा—in a state of intoxication. The introduction of Irāvati here is for the dramatic purpose of causing obstruction in the King's love. The object of introducing her as intoxicated is to justify her somewhat extravagant and rash conduct in the next scene. मदः किल &c.—It is said that women take on especial beauty and charm when they are in a state of intoxication. The idea is elaborately expressed by Māgha—चारुता वपुरभ्रुवयदासां तामहूननवयौवनयोगः । तं पुनर्मकरकेतन-लक्ष्मीस्तां मदो दयितसंगमधुषः ॥ Śiś. X. 33. Cf. also असति त्वयि वारुणीमदः प्रमदानामधुना विडम्बना । Kum. IV. 12; ललिताविभ्रमवन्ध-विचक्षणं.....पतिषु निर्विश्रुर्मधुमङ्गनाः । Ragh IX. 36. रागकान्तनयनेषु नितान्तं विदुमारुणकपोलतलेषु । सर्वगाऽपि दृष्टो वनितानां दर्पणेष्विव मुखेषु मदश्रीः ॥ Kir. IX. 63.

प्रथयं &c.—Nipunikā pays a dexterously turned compliment to her mistress. She says that hitherto she thought it was mere talk, but now that she has actual proof of it in the enhanced beauty of her mistress, she can believe it as quite true. दोलागृह—a spacious recreation-room with swings

provided in it for sport. अखण्डिताप्रणयात्—अखण्डित—unbroken or unremitted, continued. प्रणय—affection, love. 'As the King has never been slack in loving you, he is sure to keep his appointment and go there to wait for you.' But in this case the gen. मद्रिण्याः must be taken as संबन्धसामान्ये; else we should expect the loc. It is better to take प्रणय in the sense of 'request'; cf. for this sense संबन्धिनो मे प्रणयं विहन्तुम् Ragh. II. 58; Vik. IV. 13. Since the King has never refused your request in his faithful anxiety to please you, he must have already gone to the place of appointment. This is another compliment to Irāvati, a bolder one than the last. अखण्डित—See note on खण्डन *supra* p. 41. अलं सेवया—enough of compliments, do not say things simply to please me, your mistress. For this meaning of सेवा comp. Bhāsa's Prītimu. III. 3. (स्तुतः सेवया). मध्यस्थतां परिगृह्य—impartially, without being influenced by our relation as mistress and maid.

P. 50. वसन्तोपासनं—This refers to the ancient practice of inviting a Brāhmaṇa, worshipping him, and offering him presents (उपासन, cf. Mar. वाण) of eatables &c. on the occasion of the advent of Spring which is regarded with deified personification. Cf. स्वतिवाचनमोदकैः *infra* Act. IV. आर्यगौं कथितम्—Here the question is—Did the Vidú, actually tell this to Nipu.? We know that he did not. For, ever since he persuaded the King to go to the garden, he was on the stage with him and had no opportunity to communicate the news to Nipunikā. So Nipu. must have told an innocent lie; or she must have meant to say—Why; Gautama is fond of sweetmeats, and, sure of getting an Upāyana, he must have taken the King to the garden. It need not be *actually* told. In this case वसन्तां is emphatic; and the whole is equivalent to गौतमस्य लोडुपत्वेन कथितम् । आर्यपुत्रदर्शने—the locative is used in the sense of the dative आर्यपुत्रदर्शनाय. परिहासनिमित्तं—Cf. परिहासविजल्पितं सखे परमार्थेन न गृह्यतां वचः । Śāk. II. 18. प्रियङ्गुलतापरिक्षिप्तं—surrounded by (a bower of) Priyangu creepers; cf. वेतसपरिक्षिप्ते लतामण्डपे Śāk. III. p. 66. अशोकशिलापट्टक—an oblong seat of stone beneath the aśoka tree.

चूताङ्कुरं &c.—she means—'While we were looking for something pleasant (the King's presence), we have come upon something most unpleasant (the sight of Māla, and her companion).' The sight of Māla, whom Irāvati and her maid already suspected as a possible rival in the King's love, is

compared to the attack of ants. "It is doubtless the red ants living on the trees that are meant here. They are known in Konkan by the name of हुमले. The mango-tree is a very favourite abode of them. They configure its leaves into hollow globular nests for themselves."—S. P. Pandit.

P. 51. अशुभिः—'the wrong place for'—i. e. where she could not properly be expected to be present (and this makes her suspicious). The expression अशुभिः is often used in a figurative sense; cf. अशुभिरियं अविनयस्य Śāk. VII; मनोरथानामप्यशुभिः विसर्जनावसरसत्कारः *ibid.*; अशुद्भूमिः प्रतिपक्षजन्मनां भियां Śīs. 1. 42; अशुभिरियमद्विधानां Priy. III. कथमत्र तर्कयसि—what is your conjecture or explanation of Mālavikā's presence in this place? दोलापरिभ्रष्टया &c.—cf. गौतमचापलात् &c. *supra* p. 44. अधिकारे—cf. चरणारुरूपः अधिकारः उपक्षिप्तः । p. 48. महती खलु &c.—Irāvati is jealous that Dhārinī did not ask her to fulfil the Aśoka's desire. संभावना—honour; cf. अशुभहीनोऽहमनया मचवतः संभावनया Śāk. VI. हजे (Voc. sing. of हजा a female servant)—is often used in dramas as a particle of address to a चेट्टी (maid-servant), like हला to a friend; cf. हण्डे हजे हलाह्वाने नीचां चेट्टीं सखीं प्रति । Amara. I. 6. 15. किमपि विकारयति—raises some suspicion in me. आशङ्कितस्य तावदन्ते &c.—I must first see the end of, clear, my doubts in this matter (i. e. whether the King is in love with Māla. or not). स्थाने—with sufficient reason. She is struck by the beauty of Mālavikā.

चिन्त्यासः—The arrangement or laying out of the lines of the *ālaktaka* paint. आत्मनश्चरणम्—If I were to praise it, in a way I should be praising my one leg, which would be egoistic, hence I refrain from directly praising it. प्रसाधनकला—the art of decoration; cf. प्रसाधनविधेः प्रसाधनविशेषः । Vikr. II. 3. अभिविनीता—Instructed, trained. केन अभिविनीता असि—who is your teacher in this art—meaning, he must be very clever in it himself, that he could have produced such competence in his pupil.

P. 52. भर्तुः शिष्यास्मि—Bakulā. sees here an opportunity to carry out her promise to the Vidūshaka about helping the King in his suit, and in replying to this apparently innocent question of Mālavikā she skilfully introduces the King. It will be seen that from this point onwards she keeps on dwelling on the same topic; e. g. सर्वथा भर्तुरङ्कपरिवर्तिनी मम । युगेऽवमिति चेशिनो भर्तुरपि । भर्तुः प्रणयमुद्रुकानि अक्षराणि । etc. शुरुदक्षिणा—when a pupil finished his course, it was customary for him to reward his preceptor in some suitable manner; (cf. समाप्तविद्येन मया महर्षि-

विज्ञापितोऽशुरुदक्षिणायै । Ragh. V. 20 ). The Vidūshaka means—Since there is a relation of *guru* and *śishya* between the King and yourself, your duty lies in arranging for the payment of his *dakṣiṇā*. The only valuable thing he cares for is Mālavikā, and you should therefore arrange so that he gets her as soon as possible. दिष्ट्या—Having learnt from so competent a master, you have a just cause for pride, however it is very creditable, indeed, that you are free from it. उपदेशम्—Bakulāvalikā again skilfully alludes to her *instruction*, indirectly bringing in the King; she means—I was not proud hitherto because I could not get a suitable subject or model to try my skill upon. Now to-day I have got it. This is an indirect compliment to the beauty of Mālavikā's legs.

सिद्धं मे दौत्यं—My embassy is (as good as) successful, because I have managed to introduce the name of the King to Māla. and thereby prepared her mind for the communication of the King's message. दौत्य—an *abs. n.* from दूत with the affix च्यञ्; the form दूत्य sometimes met with is also correct, being obtained by the addition of the affix य by 'दूतवणिग्यां च' Vārt. सुखमाहृतो लम्भयितव्यः—I must blow with my mouth so that the wind (breath) may dry the colour. Cf. Ragh. XIX. 15. प्रेमदत्तवदनानिलः, लम्भयितव्य—*pot. p. part.* in तव्य from the causal of लभ् to get. अथ वा &c.—Or, that is not necessary, since this being an airy place the colour will easily dry of itself. प्रवात—used as an *adj.* here; at p. 9 it is used as a substantive ('a current of air'). प्रतिपन्न—has arrived. प्रथमतर—the very first, the first of all; hence, excellent, splendid. सेवावकाशः—an occasion when I can be of service to her.

कुतस्ते अनुशयः—'Why are you sorry that you are unable to take advantage of this present opportunity?' The use by the Vidūshaka of the word अनुशय in the ordinary sense of 'sorrow' is not very accurate; it properly means 'sorrow for something which one should not have done or has omitted to do,' i. e. repentance, remorse (पश्चात्ताप); cf. Śāk. अनुशयदुःखायिदं हतहृदयं संप्रति विबुद्धम् । VI. 7; अनुशयततहृदयस्तावदनुकम्प्यतामयं जनः । VI.; बाष्पं प्रमुञ्च्य विगतानुशयो भवेयम् । VII. 25. In our text the sense is merely that of ताप, and not of पश्चात्ताप. क्रमेण—in due course (after you are married to her).

शतपत्रम्—lotus-flower; cf. सहस्रपत्रं कमलं शतपत्रं कुशेशयम् Ak. I. 9. 40, where Kshīrasvāmī remarks शतसहस्रे बहुपलक्षणम्—the words शत and सहस्र in शतपत्र and सहस्रपत्र signify 'numer-

ous' ( 'many' ). भर्तृरङ्गपरिवर्तिनी—*cf.* अङ्के निधाय करभोरु यथासुखं ते संवाहयामि चरणौ Śāk. III. 19. ०परिवर्तिन्—*adj. lit.* 'rolling on; ' hence 'sitting on, or resting upon.' निपुणिका०—as she sees a further confirmation of her suspicions in the words of Bakulāvalikā. ममेयमाशीः—आशीः—a prayer, or wish; *cf.* निराशिषः सतः Kum. V. 76; Bg. III. 30; IV. 21. अवचनीयं—what ought not to be said, because of its impropriety, and also because of the impossibility of its coming true.

P. 53. मन्त्रयितव्यमेव—*i. e.* I have not said anything improper, or absurd, but what it is quite proper to say, or what I must (implying, what I am authorized to) say. प्रिया खलु—and hence you say so; *cf.* सौहार्दमेवं पश्यति *supra* p. 46; गुणेष्वभिनिवेशिनः—who has a strong liking for, who always appreciates, good qualities. She means—Since you are a गुणवती lady, it is quite natural that the King should love you. अभिनिवेश—*m.* great devotion, intense attachment to; *cf.* बलीयान्खलु मेऽभिनिवेश इदानीमपि । Śāk. III. एतदेव—*i. e.* the King's love for me; or एतद् may refer to the previous sentence—that I should be loved for my merits. ईषत्परि०—slightly pale. She means—that the King does love you can be known from the thinness and paleness of his limbs. This is how lovers are usually described in Sanskrit poetry; *cf.* शरीरं क्षामं स्यादसति दयितालिङ्गनसुखे *supra* p. 39; क्षामक्षामकपोलमाननसुरः काठिन्यसुकस्तनं मध्यः क्लान्तरः प्रकाम-विनतावंसौ छविः पाण्डुरा । Śāk. III. 8; कथितमेव कमलनालायमानैरङ्गैः । *ibid.*

प्रथमगणितं—first calculated, studied—*i. e.*, she seems to have been coached up beforehand for giving such replies; otherwise how does she answer so deftly and readily? हताशा—(*lit.* one whose hopes are frustrated, a wretch) "is a slang word corresponding to the Marāṭhi वेली, so often used by our illiterate [and literate] women."—S. P. Pandit.

अनुरागो &c.—Regard as authority the words of the wise that love should be tested (ascertained) by love; *i. e.* know that he loves you the same way that you love him. प्रमाणिकु—'to accept as authority' is a च्वि—formation; *cf.* तरुमिरपि देवस्य शासनं प्रमाणीकृतं Śāk. VI. आत्मनश्छन्देन—by your own wish and not at the instance of any one else. For छन्द *cf.* छन्दो नर्तयितुर्वयैव मनसः &c. *supra* II. 3; विज्ञापय देवीं यस्ते छन्द इति । Vik. III. विम्बान्तरितानि—transferred to another person, *viz.* myself. It is the King who said that and I am only repeating his words. विम्ब—*an image, another form.* The whole may

also mean, transmitted through the medium (विम्ब) of the Vidū- (who, it may be remembered, had coached Bakulāvalikā in this part of the intrigue). देवीं विचिन्त्य—*i. e.* I am afraid of incurring the Queen's displeasure if I act up to your words. *Cf.* *infra* pp. 79 and 87, where she betrays a similar fear.

P. 54. भ्रमरसंवाध etc.—Bakulā. means—'It is foolish to be afraid of being molested by bees if one wishes to use a mango-blossom as an ear-ornament.' So if you wish to really obtain the King's love, you must not mind the Queen. भ्रमरो—The fondness of bees for the mango-blossom is well-known, and poets generally describe the two together. *Cf.* सद्यः प्रवालौद्रमचारुपत्रे नीति समर्पिं नवचूतवाणे । निवेशयामास मधुद्विरेफान्नामाक्षराणीव मनोभवस्य ॥ Kum. III. 27. संवाध—thickly crowded or beset with. वसंतावतारसर्वस्व—the all-in-all of *i. e.*, the best production of the early days of Spring. For the idea *cf.* आताम्रहरितपाण्डुर जीवितसर्वं वसन्तसमयोः । दृष्टोऽसि चूतकोरक ऋतुमङ्गलं त्वां प्रसादयामि ॥ Śāk. VI. 2. अवतंसयितव्यः—to be used as an अवतंस (*m. n.* an ear-ornament); *pot. p.* of the denom. from अवतंस. *Cf.* कर्णकिसलयं *infra* III. 16. दुर्जाति—in case calamity would ensue. *Cf.* दुर्जातबन्धुरयमृक्षहरीश्वरो मे । Ragh. XIII. 72; सुरारिसंभवे दुर्जाते महाराजः शरणं आसीत् । Vik. II. p. 52; and *infra* V. 11. अत्यन्तं—*indec.* 'to the last,' through thick and thin. Mr. Pandit proposes to interpret दुर्जाति with a pun on it, in the sense of 'you ill-bred girl,' taking it as *Voc. sing.* of दुर्जाता (an abusive term of endearment). It is, however, absolutely unnecessary and even unreasonable to do so, and Mr. Pandit seems to have felt it, as he gives as an alternative the explanation that we have here given of this and the next speech. Mālvaikā has asked her help. To this Bākulāvalikā assents, with a pun on her own name. विमर्दसुरभिः बकुलावलिका स्वत्वहम्—'I will of course assist you; for, am I not बकुलावलिका, which, as you know, is always विमर्दसुरभिः?' Bak. means—a garland of bakula flowers gives out fragrance when crushed; similarly the more I am pressed by difficulty, the more helpful I shall be to you. Thus there is a pun on the word विमर्द; *lit.* it means 'crushing,' and *fig.* 'pressing difficulty,' 'bad times', the latter sense being got from the former.

भावज्ञाना०—In the preceding dialogue Bakulāvalikā has discharged her commission as an emissary of Cupid, and has also shown her power of persuasion and ready-wittedness. The King compliments her upon these. Construe भावज्ञानान्तरं



प्रस्तुतेन, प्रत्याख्याने दत्तयुक्तोत्तरेण (च) वाक्येन (त्वया बकुलावलिकया) इयं (मालविका) खे निदेशे (see com.) स्थापिता । खे निदेशे स्थापिता 'she is placed in, i. e. definitely brought within the scope of, the duty or commission entrusted to her.' This she did by means of her speeches which she commenced after she had ascertained Málaviká's real state of heart (भावज्ञानानन्तरं प्रस्तुतेन) and in which she gave proper replies to Málaviká's contradictions or halting, hesitating words (प्रत्याख्याने दत्तयुक्तोत्तरेण). For references to the speeches containing भावज्ञान, तदनन्तरं प्रस्ताव, प्रत्याख्यान and युक्तोत्तर, see com. स्थाने प्राणाः &c.—i. e. lovers would be helpless if they cannot get suitable messengers like Bakulá-valiká. This kind of दूती is technically known as निस्तृष्टार्थी (see com.); for another passage where the work of such a dūtī is briefly summed up; cf. संप्रति मया मालतीं प्रति निस्तृष्टार्थदूतीकृत्यस्य लघुकृते भारः । तथा हि । वेदस्यास्मिन्द्वेषः पितरि विचिकित्सा च जनिता पुरावृत्तौ द्वारैरपि च कथिता कार्यपदवी । स्तुतं तन्माहात्म्यं यदभिजनतो यच्च गुणतः प्रसङ्गाद्गतसस्येत्यथ खलु विधेयः परिचयः ॥ Mál.-Mādh. II. 13. The occasion there (in the Mál.-Mādh.) is different, but the idea is common and we may compare the two scenes so as to get an insight into the methods of two masters of the subject.

कारितैव बकुला०—Málaviká is made to take a definite step in this business (i. e. loving the king and becoming his wife); if we understand राज्ञि by एतस्मिन्, this would mean, 'made to love the King,' this is supported by other passage in Kālidāsa; cf. धर्मेणापि पदं शर्वे कारिते पविर्ती प्रति । Kum. VI. 14. काम इदानीं सकामो भवतु येन असत्यसंधि जने सखी पदं कारिता S'ák. IV. p. 93. निर्विकारस्यापि &c.—teaching (i. e. of the kind we have now witnessed) can produce a desire even in the mind of one who is free from passion before. She means that since Málaviká had been already सविकार, there is no wonder that Bakulá. should have been able to induce her to love the King (पदं कारिता). This is said in reply to Irávatī's remark above, and by the force of अपि we are able to apply it to Málaviká (किमतु सविकारया मालविकायाः ।). The reading in the Nirp. Ed. is अधिकार-स्योचित उपदेशः which means, Bakulá.'s advice is suited to the commission entrusted to her.

P. 55. स्थाने खलु—Rightly, indeed, was my heart apprehensive. She means—it was not quite groundless that I had suspicions about Málaviká's being loved by the King. Cf. supra p. 51, शङ्कां रूपयित्वा । गृहीतार्था—When I shall have (in the immediate future) grasped the full meaning of this. अनन्तरं

चिन्तयिष्यामि—अनन्तरं may be taken as an *adv.* or as an equivalent of अनन्तरकरणियं, object of चिन्तयिष्यामि, as is done by Mr. Ayyar. निर्दूतपरिकर्मा—परिकर्म decoration; for this meaning of परिकर्म cf. विदुधरसि यस्य दाहणैरसमाप्ति परिकर्मणि स्तुतः । Kum. IV. 19. आमुच्य—'having put on'. मुच् with आ has the special sense of 'putting on' as an ornament; cf. आमुच्यमानाभरणा चकासे Kum. VII. 2'; आमुक्ताभरणः स्वामी हंसचिह्नदुक्कलवान् । Ragh. XVII. 25.

श्रुतो देव्या नियोगः । भवत्विदानीं—This she says in irritation and impatience 'Yes, yes. We have heard the Queen's order. Let it be executed.' Mr. Pandit's interpretation of this is—'It is heard to be the Queen's order. These let it rest. Irávatī has been suspecting that Dhárinī herself is at the bottom of the affair, and thinks she is now (इदानीं) satisfied that her suspicions are correct, and that she wants to know no more.' But this is hardly possible. There is a distinction between श्रुतो देव्या नियोगः and श्रुतं देव्या नियोग इति; but Mr. Pandit has apparently failed to notice it. Moreover, it is incorrect to presume that Irávatī suspected Dhárinī to be at the bottom, because there is nothing to support it in Irávatī's speeches in this Act. Irávatī is rather incensed at what she considered to be a slight upon her own claims, when Málaviká was chosen for the *niyoga* in preference to herself (cf. महती खल्वस्याः संभावना p. 51). Again, if Irávatī by भवत्विदानीम् had meant that she wanted to hear no more, we should have expected some such stage-direction as इति परावर्तते; cf. in a similar context इति सासूर्य परावर्तने after Málaviká's words before sl. 9. Act IV. Mr. Ayyar reads श्रुतो देव्या नियोग इति which is meaningless. It should be श्रुतं &c. But this reading will make Irávatī tamely submit to the will of the Queen.

एष उपरूढः—The sentence is deliberately so worded by Bakulávaliká as to convey two senses, the subject being reserved to the last. Ostensibly and primarily it refers to the पल्लवगुच्छक of the Asoka—'Here is, in front of you, (one) who is उपरूढराग (with a rich redness of colour) and उपभोगक्षम (capable of being enjoyed, fit for being used as an ornament)'.—But before she could add it, Málaviká, who solely thought of the King and her love for him, in her impatience understands उपरूढरागः as 'with his love matured or deepened' and उपभोगक्षमः as 'fit for enjoyment, or able to enjoy' and interrupts her by asking किं भर्ता. Bakulávaliká smiles at the success of her trick, and explains that she meant



the bunch of Aśoka's foliage, and not the King. पर्याप्तमेतावता कामिनाम्—Here we should rather expect एतावत् for एतावता; as it is, पर्याप्त must be taken as a noun equivalent to पर्याप्ति. For पर्याप्त cf. श्रुते न पुनः पर्याप्तं हृदयस्य । Vik. p. 47. Lovers are satisfied if they know that the object of their affection returns their love; they do not mind if they get nothing more. In the light of the next śl. एतावता may be paraphrased as किं भवेति वाक्यत्समा-  
उरागत्वस्य क्षमिन्—

अनातुरोःकण्ठितं etc.—Union of two persons who do not love each other equally is no real union. Cf. Nāg. II. 14; and यस्यां मनश्चक्षुषोः पञ्चस्तिस्त्वामुद्धिः । Vātsyā. Kām. S. 1. 14. The essence of all union should be intense mutual affection; where that exists, the lovers should be satisfied, even if there is no actual union. The King means that what he really cared for, viz. Mālavikā's love for him, he has obtained; her actual possession is now a thing of minor importance to him; प्रसिध्यता is in apposition to समागमेन; 'being accomplished', 'coming about'; cf. शरीरियात्रासपि च ते न प्रसिध्येदकर्मणः । Bg. III. 1. For the syntax of शरीरनाशोऽपि वरं see H. S. Gram. § 717.

P. 56. अशोकाय प्रहिणोति—lit. 'sends to Aśoka,' i. e. touches or strikes Aśoka with it; cf. रक्षस्त्वै महोत्पलं प्रजिवाय Ragh. XV. 21.

आदाय etc.—Mālavikā took a *pallava* from the Aśoka's branch and wore it as an ear-ornament; in return for this the Aśoka received a blow from her leg. The King conceives these two as mutual gifts and the exchange he calls सद्दृश 'of similar things,' because both the leg and the *pallava* were red in colour. The King says that both Mālavikā and Aśoka have thus exchanged gifts and honoured each other, while he, the lover, having as yet exchanged nothing with the object of his passion, is unfortunate. दञ्चित—lit. deceived, cheated of what is one's due; hence, 'unfortunate,' as here. Cf. तद्वञ्चितवामनेत्रा Ragh. VII. 8; मयते स्म विव्रतां विलोचनैः पद्मपातमपि वञ्चनो मनः । *ibid.* XI. 36. For a similar idea cf. Dushyanta's words वयं तत्त्वान्वेषाम्मुकरं हतास्त्वं खलु कृती । Śāk. I. 20.

संभावना—has here the sense of 'expectation;' it does not mean 'honour,' as understood by some, as a modest girl like Mālavikā will not herself call her touching the Aśoka with her foot an honour to it. Cf. धारिण्याः पूर्वोचरितैः संभाव्यत एतत् *infra* Act. V.: for the sense of 'honour,' see संभावित in the next śl. and cf. महती खल्वस्यः संभावना p. 51. Or with संभावना meaning 'honour,' we may take it as देवीकृता सं.; the honour done to us by

the Queen in thus asking us to gratify the hankering of the Aśoka.. This speech of Mālavikā is omitted in many editions and MSS. and perhaps with better taste. It is not quite necessary in understanding the following speech of Bakulā.; by नास्ति ते दोषः &c. Baku. simply means—after this ceremony and the honour done to it, the Aśoka is bound to show flowers; if it does not, it cannot be your fault; it would be the fault of the aśoka: it must indeed be worthless (unappreciating), if it does not blossom. मन्थरः—'slow in'; cf. यदि स राजा प्रथमिज्ञानमन्थरि भवेत् । Śāk. VI. p. 110.

तनुमध्यया—'having a slender waist', which is considered as a mark of female beauty; cf. मध्ये क्षामं *supra* śl. 7. सुखरं—adj. to चरणेन; 'which is resounding with the jingling of anklets'. सुखर—lit. 'talkative', 'making a noise'; hence 'sounding'; cf. सुखरमधीरं त्यज मञ्जीरं Git. 5; स्तम्भेरमा सुखरश्चङ्कलकषिणस्ते Ragh. V. 72. सुखर is derived from सुख with the possessive affix र; or सुखं सुखव्यापारं शब्दं रति दञ्जाति. आराविन्—sounding, noisy. न संपत्स्यसे—संपन्नः ( युक्तः ) न भवसि; cf. स तस्यां कामसंपन्नो यक्षमणा समपद्यत ( with the Inst. )—Mahābhārata, Adi. P. वृथा बहसि etc.—what is the good of your having a longing, if, after it is fulfilled in the best possible way by the most competent person, you are still obstinate in withholding the blossoms? ललितं—the longing which is common to ( i. e. is possessed both by ) you and gallant lovers. ललित—adj. to कामिनः generally described as longing to receive kicks from beloveds. Mr. Pandit explains it in a round-about way, as a desire common to persons 'fond of the graceful actions of young women.' For the यतिमङ्ग or faulty pause in metre in the 2nd and 3rd lines, see com.

P. 57. वचनावसरपूर्वं—adv.—'making or finding a proper opportunity for speaking.' The King does not wish to enter abruptly, but wants a suitable opportunity to make his presence known to the girls. There is a similar scene in the Śāk. Act I. ( अवसरोऽयमात्मानं प्रकाशयितुम् ) and again in Act III. ( अवसरः खल्वयमात्मानं दर्शयितुम् v. l. before śl. 15 ). Here the King addresses the remark to the Vidūshaka, because he wants the latter to go forth and provide for the opportunity, which he soon does. इमां परिहासविष्यामि—I will play a joke at her ( and thus give you the अवसर which you require ). भर्तात्र प्रविशति—Nipunikā is somewhat surprised to find the King paying a visit to the girls. प्रथमं चिन्तितं—Irāvati says  
M. N. 7

that *she* is not surprised, she had a suspicion of it already and knew that the King would be somewhere in the vicinity. युक्तं नाम &c.—This must be read with a *Kāku* (*i. e.* in a tone implying the opposite); see com. 'It is, indeed, proper for you' (*i. e.* certainly improper &c.) Cf. युक्तं नाम भवती.....मम पितुः द्रुपदकुलकलङ्गेन स्पृश्यमानमुत्तमाङ्गमुपेक्षितम् । Venī. III. Mr. Pandit, who reads न युक्तं नाम, explains it as 'It is not at all proper; it does not deserve even the name of proper'. Or this may be taken as a question. Is it at all or in any way proper for you &c.? In this case नाम must be taken as used to emphasize the question. ताडयितुं युक्तम्—for the construction, cf. न युक्तं..... आत्मा प्रच्छादयितुं Priy. III. and note on वरं विहन्तुं *supra* p. 41. गृहीतार्थया त्वया—You who knew the fact (of the *As'oka* being the special favourite of the King). It is better, however, to take अर्थ to mean 'object'; why did you, who knew that *Māl.* was going to strike the tree, not prevent her from carrying out her intention? अविनय—a rude act, improper behaviour; cf. अयमाचरन्त्याविनयं गुप्तासु तपस्विजन्यासु । Śāk. I. 22. The hidden meaning here is: Why did you, who knew the King's secret and further that he was here, allow her to strike the *As'oka* while he was looking on? You ought to have asked her to strike His Majesty lovingly. For गृहीतार्था cf. *supra* p. 55.

किं प्रवृत्तं &c.—*Nipuṅikā* is surprised to find *Vidú.* taking sides with the King and blaming the girls, simply to please the King who would like to enjoy the fun. *Nip.* also sees *Vidú.*'s secret motive in this, By proving her guilty towards the King who would give the latter an opportunity to forgive her which would deepen her love for him. ब्रह्मबन्धु—*m.* an unworthy *Brāhmaṇa*; one only connected with a *Brāhmaṇa*. The word is used as a sort of contemptuous term, like the *Marathi* मटुर्गा; ब्रह्मबन्धुरधिक्षेपे Ak. III. 3. 104. It is explained as ब्रह्म एव (ब्राह्मणजातिरेव) बन्धुरस्य । जात्या ब्राह्मणः न तु कर्मणा आचारेण वा । Comp. also the term ब्राह्मणबन्धुव. एतस्मिन्नातिक्रमे etc.—It is true that she is guilty of the transgression; but she did it in obedience to the orders of the Queen (and not of her own will), and hence she may be forgiven; for परवती cf. भगवन्परवानये जनः प्रतिह्लाचारितं क्षमस्व मे । Ragh. VIII. 81; महाराज परवशोयं जनः । Vik. II. p. 55.

P. 58. देव्यत्र मानयितव्या—This may be explained either as (1) true that you struck the King's favourite tree; but you had to obey the queen's orders, and thus you did what was

proper;—or as (2) Oh! yes, we must respect the Queen, and not mind our own tree being treated like that.

किसलयसुदोः etc.—This is one of the gallant speeches of the King, who anxiously and tenderly inquires if her foot suffered any injury. विलासिनि—*voc. sing.*; 'O you charming girl.' न ते बाधा is a question—'I hope you feel no pain in your foot?' वामोरु—'whose thighs are beautiful' (*i. e.* delicate, and hence the possibility of pain being felt); see com. for the comp. ऊरु becomes ऊरु in a *Bahu. comp.* by Pāṇ. IV. 1. 70. Cf. also our note on रमोरु p. 47. वामस्य चरणस्य—because it is the *left* foot that is to be used in kicking the *As'oka*; cf. एकः सख्यास्तव सह मया वामपादाभिलाषी । Megh. II. 17.

नवनीतहृदयः etc.—This is said ironically. 'Yes, I know my lord's heart is soft like butter, indeed.' अविनीतहृदयः—*v. l.* whose heart is impolite; *i. e.* who has the immodesty to flirt with a maid. The first reading is better, being more sarcastic. 'What a tender heart he has; he fears injury to the foot of *Mālavikā.*' Again विनीत does not fit in well with हृदय. विज्ञापय विसर्जयति—*i. e.* you should take his leave and then go. *Baku.* purposely says this in order that *Māl.* should exchange some words with the King. She also wishes to keep her longer in his company. यास्यासि—'you will go,' *i. e.* there is time enough for you to go; wait a while. It corresponds to the *Marathi* 'जाशील तूं'. मम तावत्—first listen to what I have to ask of you, for which this is the proper opportunity which has presented itself. अर्थित्व—*n.* a request (याच्ना); *lit.* 'the condition of one who wants something'. (अथः अस्यास्तीति अर्थी । अर्थः याचने; अर्थयते असौ अर्थी इति वा । अर्थिनः भावः अर्थित्वम् ।); cf. तेनार्थित्वं त्वयि विधिवशाद् दूरवन्धुर्गतोऽहम् । Megh. I. 6.

धृतिगुप्तो—Like the *As'oka*, I too have a *dohada*, *viz.* that I have lost all joy and cheerfulness for a long time, and that can come back to me, like the blossoms in the case of the *As'oka*, only if you will touch me. धृति—*f.* joy, delight; cf. द्वारपिधानमिव धृतेः *supra* II. 11; and न खल्विमौ मालविकाचरणौ यौ ते हर्षदोहदं पूरयिष्यतः *infra* p. 62. धृति is called *गुप्त* for sustaining the metaphor. बध्नाति—the root बन्ध् is used with the words *गुप्त* and *फल* in the sense of 'to put forth'; cf. फलं बध्नन्ति नीतयः Ragh. XII. 69. स्पर्शासृतेन—*i. e.* अमृतमिवाह्लादकरेण स्पर्शेन your touch is as pleasant to me as nectar; cf. for a more elaborate description of the idea, जीवयन्निव समूढसाध्वसस्वेद्विन्दुधिकण्ठमर्ष्यताम् । बाहुरैन्दवमपूरवचुम्भितस्यन्दिचन्द्रमणिहारविभ्रमः ॥ *Māl.-Mādh.* VIII. 3. अनन्य—*i. e.* स्पर्शासृतात् अन्यत् क्विः यस्य न भवति तस्य मम ।

P. 59. पूर्य पूर्य etc.—Irāvati says that while the Aśoka can only show flowers which may serve as ornaments, the King, who has compared himself to Aśoka (in śl. 19) will not only show flowers (पूर्य 4 P. cf. पूर्यपूर्यकरवासितस्य पयसः Uttar. III. 16) but fruit also. Mr. Pandit explains—“This [ *sc.* फलति ] refers to the children that Málavikā would bear to the king. The coarseness of the allusion is in keeping with the condition of Irāvati. For we must remember that she is under the influence of wine.” We think it is quite unnecessary to understand a vulgar allusion here which, moreover, is quite farfetched. It is suggested that he will not only show her ordinary favours (*a. g.* marrying her) but follow them up with further substantial rewards (*e. g.* making her a Paṭṭa-Mahishī), in the same manner that flowers are followed by (the more substantial) fruit on a tree. अयं पुनः उत्तम्भित एव—V. l. here उत्तम्भित means ‘raised up’, standing ready or eager for (showing flowers *i. e.* favours). का प्रतिपत्तिरत्र—what is the course of action to be adopted here; what is to be done now. प्रतिपत्ति hear means ‘course of action’, ‘procedure’, cf. विषादुत्तमप्रतिपत्ति (सैन्यं) Ragh. III. 46; मनस्विनीनां प्रतिपत्तिरीदृशी । Kum. V. 42; आयुष्याः प्रतिपत्तयः *infra* IV. 4; किं प्रतिपद्यते वैदर्भः *supra* p. 10. For another sense of प्रतिपत्ति see note on the word at p. 71. जङ्घाबलं—*lit.* the strength of the legs. “The only way out of the difficulty is to take to our heels.” Said in his usual jocular way. साधु त्वया—you have well taken the initiative in this matter; said ironically. के आवां &c.—*i. e.* we are too insignificant creatures for the King’s love. We cannot presume to accept it.

आत्मनः वञ्चनावचनं—Note that आत्मनः which refers to Irāvati herself is not to be construed with वचनम्, but with the word वञ्चना in the compound, so that the phrase really means आत्मवञ्चनाकारकं वचनम्. Such a compound is called a *Sāpeksha* Samāsa, though such splitting up is unusual, and only allowed when the sense is quite clear. Thus in Ragh. VI. 1 मरुतामाकृष्ट-लीलान् is used in place of आकृष्टमरुष्टीलान्; in VI. 2 रतेष्टुहीतानुनयेन for मृहीतरत्यनुनयेन, and thus elsewhere. प्रमाणीकृत्य—believing it to be true. For the promise, see *supra* p. 41 (भवताप्यस्यै प्रतिज्ञातम् &c.). That promise is now proved to Irāvati to be वञ्चनावचन, because, as she thinks, the King did not promise for *her* sake, but rather because he wanted to have an opportunity to see Málavikā. एतन्न विज्ञातम्—that you would behave thus.

व्याधं—She compares the deceit practised upon her to the sweet songs which hunters sing in forests and by which innocent, unsuspecting female deer are attracted and drawn towards them, only to meet destruction. अज्ञाङ्कितया—*i. e.* who came here without suspecting your design (*i. e.* who came here only to find that I had lost your love). The reading आत्मनो वञ्चना व्याध-जनगीतिरक्तया...तया न विज्ञाता is simpler. It means—I did not know that I was to be deceived, being unsuspecting like &c. Tārā-natha reads आत्मनो वञ्चनावचनं प्रमाणीकृत्याधिक्षिप्त्वा प्रियगृहिण्या हृदयशल्यं कृतं; a dart has been prepared for the heart of a beloved wife despised being made to believe in words intended to deceive her.

प्रतियोजय—Say now something in reply. प्रतिगुञ्ज (*cau.*) *lit.* ‘to fix on, adjust, or devise, in opposition to.’ कर्मगृहीतेन etc.—Even a thief, caught in the act of entering a house by making a hole in the wall, can say that he broke into the house not because he wanted to take away anything, but because he wished to learn, (practise, and perfect himself in) the art of making holes (in the wall). The excuse is no doubt lame, but it is better to say something that has at least a remote possibility in it, than to observe silence and thus implicitly plead guilty to the charge. कर्म—the act of boring the hole; cf. एतेन मापयति भित्तिषु कर्ममार्गं । Mrich. III. 16.

P. 60. कुम्भीलक—*m.* a robber, thief; irregularly derived from कु the earth and बिल् 6 P. to break; one who breaks into a house. See Śāk. VI. p. 128 and our note on the word there. संधि *m.* is a technical term of thieves, applied to the chasm or opening made in a wall or under a building for the purpose of obtaining entrance. That appears to have been a standard mode of house-breaking in ancient India, when thieving was a Śāstra in its own province; compare in this respect the third Act of the Mricchbhakatika where the thief Śarvilaka has a long soliloquy from which interesting sidelight is obtained on चौरशास्त्र. A good man may learn the art as an accomplishment; he must not practise it. So the ten heroes of the Daśak were taught the art of thieving along with others. संधिच्छेद—*m.* making holes. शिक्षितः—have received lessons in. For the simile, cf. लोप्त्रेण गृहीतस्य कुम्भीलकस्य अरितं वा प्रतिवचनम् । Vik. II. p. 60. Mr. Pandit prefers the reading ०सिखिलो which he renders as शिष्यः.

मे मालविकया अर्थः—the reading मालविकया (*loc.*) is unidiomatic, because अर्थ is always found used with the instr. in



similar cases; *cf.* न हि मे जीवितेनार्थो नैवार्थेन च भूषणेः । Rāmā. V. 26. 5; नैव तस्य कृतेनार्थो नाकृतेनेह कश्चन । Bg. III. 18, etc. यथा कथंचित्—somehow or other. विश्वसनीयोऽसि—this is said ironically, meaning—really you are not at all to be trusted. अन्यथा मन्द्भागिन्या &c.—Had I known it, I would not have acted thus, *i. e.* come here and interfered in this splendid diversion. She calls herself 'unfortunate', because she now finds that she has no longer the King's love. Mr. Pandit notices the reading and says—दुष्करं in Sanskrit means difficult to do, hence a difficulty; and it may in Prakrit signify a difficulty or interruption (विघ्न); 'I would not have caused an interruption to you'.

अत्रभवतो दाक्षिण्यस्य etc.—You should not say that the King has proved himself अदक्षिण (wanting in attention to you) in acting in the way he has done, *i. e.* his talking to Māla. was not a breach of his duty to you. दाक्षिण्यस्योपरोधं—*lit.* an obstruction to his दाक्षिण्य. समापत्तिदृष्टेन—'seen accidentally' (समापत्ति accident, chance); *cf.* उर्वशी समापत्तिदृष्टेन केशिना दामेव नन्दिग्राहं गृहीता । Vik. I. p. 10. संकथा—talking, conversing with. अत्र त्वमेव प्रमाणम्—"You only are an authority for such a doctrine" (Pandit)—*i. e.* others will not think it to be an अपराध at all. Or, here you are the final authority and we cannot dispute the matter with you. संकथा नाम भवतु etc.—Irāvati's indignation rises to a high pitch when she hears Vid. call the King's dalliance with Māla, a mere संकथा and she says—"You call it mere talk. All right. You can have your way. Why should I trouble myself by further interfering in the matter? Here I am going." रक्षणासंदितचरणा—in the hurry of going in anger, her girdle slips and comes down to her feet and obstructs her motion. संदित (*p. p. p.* of दो 4 p. with सम्)—fettered, bound. व्रजस्येव—*i. e.* without paying attention to the King's request 'प्रसीदतु मवती'. निरपेक्षता—indifference, as shown by her going away without being pacified. शठ—"You Rogue!" In the language of lovers शठ is a technical word applied to a husband or lover who professes to show affection to one wife or mistress, while he secretly loves another; see *com.* Writers on Śrīṅgāra mention four kinds of lovers—अथ शृङ्गारविषयाश्रित्वारो नायका इमे । अनुकूलो दक्षिणश्च घृष्टः शठ इति स्मृताः ॥ (Pratāparudriya).

P. 61. शठ इति etc.—In this verse the King in an artistic manner draws the attention of Irāvati to her slipping girdle and at the same time presses his suit. "You may show

—let there be—your disregard for my entreaties, because you consider and call me a शठ; it does not matter much, as being directed against me, who am so familiar with you and who will not therefore mind it. But you should, at least, not disregard the entreaties of your Girdle as it is of your sex and is your constant companion". परिचयवति—is significant and goes with मयि; see above. Some propose to take it as परिचयवती, and construe it with अवधीरणा "Your usual disregard for me". It is not a good way, however. In the first place it does not fit in well with अवधीरणा; for then we should expect परिचिना. Secondly as Mr. Pandit points out, we should then have to suppose that the King was always similarly upbraided by Irāvati for his intrigues (which it is the King's object to deny). Or the King may mean—You may neglect my request, because I am अतिपरिचित to you, and अवज्ञा in such a case is natural (see *com.*) But the request which the Girdle is making to you is not an ordinary kind of intercession, and it behoves you not to disregard it. चरणपतितया—there is an obvious pun on this because like a lover falling at the feet of his mistress the girdle had come down to her feet to make the request as it were. तां—*scil.* अवधीरणां. इवमपि हताशा त्वामेव अनुसरति—follows you, imitates you; you try to stop me, and the girdle too is doing the same. हताशा is a term of abuse; see *supra* p. 53. ताडयितुमिच्छति—shows the pitch to which her intoxication and irritation had worked her up. She merely wished to strike at the first impulse of anger, but did not.

एषा—goes with चण्डी in the next śl. चण्डी—This angry Irāvati. वाष्पासारा—वाष्पाणां आसाराः (shower) यस्याः; shedding tears in profusion. Irāvati was weeping at that time, as she was stung to the quick by the insult and neglect. हेमकाश्रीयुगेन—काश्रीयुग *lit.* the band of the girdle, *i. e.* the girdle itself; *cf.* काश्रीयुगेः काञ्चनरत्नचित्रैर्नो भूषयन्ति प्रमदा नितम्बान् । Ritus. IV. 4. ओष्णीबिम्ब—*cf.* नितम्बबिम्ब śl. *supra*, and शरणमय वा ओष्णीबिम्ब रणन्मणिमखलम् । Vairāgya. 6. अव्यपेक्षाच्युतेन—which has fallen down because of her neglect or carelessness; व्यपेक्षा means 'care, regard'; *cf.* न व्यपेक्षत सद्यस्सुकाः प्रजाः । Ragh. XIX. 6; compare also the word सव्यपेक्ष in स्नेहश्च निमित्तसव्यपेक्षश्चेति विप्रतिपदिमेतत् Mśl.—Mādh. I. Mr. Pandit is inaccurate in translating अव्यपेक्षाच्युतेन as 'dropped unexpectedly'. चण्डं—*adv.* violently, fiercely. विशुद्धात्ता मेघराजीव &c.—Irāvati's action

as described in the first three lines is compared to the showers and lightning with which clouds gathering in the sky visit the Vindhya mountains during a thunderstorm. Here मं corresponds to विन्ध्यम्, चण्डी to मेघराजी and हेमकाञ्चीगुणेन to विद्युद्दामा and we have a fine though elaborate simile. The golden-bright colour of the girdle makes the comparison to lightning easily intelligible. वाष्पासारा 'when taken with मेघराजी, should be understood to refer to showers of rain. विद्युद्दाम—continued streaks of lightning (*lit.* a garland or mass of lightnings); *cf.* विद्युद्दामस्फुरितचकितैः Megh. I. 27. मेघराजी—note the word राजी with the (long) ई; the other form राजि had occurred *supra* p. 45. विन्ध्यम्—This is the famous range of mountains which divides Hindustan proper from the Deccan. Kālidāsa twice refers to the Vindhya in the Ritusambhāra (II. 8, 27) and also in the Ragh. VI 61, and it is believed by some that he resided somewhere near it.

भ्रूयोऽप्यपराद्धां—Her first fault was when she came there inopportunistically to disturb his dalliance with Mālavikā. To strike him now would be being guilty towards him a second time which she did not mean to do. For अपराद्धां Tārānātha reads अवधीरिता 'insulted'. अवलम्बयति—hangs down her hand *i. e.* does not strike; इति रशनां हस्तेनावलम्बते *v. l.* means supports or holds up the girdle in her hand.

अपराधिनि etc.—You were about to strike me; why do you hold it (उद्यतं दण्डं) back (संहरसि)? For this sense of हृ with सम्, compare शङ्के संहरति स्मरोऽपि चकितस्तूणार्धकृष्टं शरम् । Śāk. VI. 4. कुटिलकेशि—(कुटिलाः curly केशाः यस्याः सा, तत्संबोधनं); this is considered as a mark of beauty; *cf.* अरालकेशी Ragh. VI. 81. The comp. may be either केशा or केशी; see H. Gr. § 399. वर्धयसि विलसितं त्वं—By not striking me actually, but remaining in a posture or attitude of forbearance (*cf.* सरशनं हस्तमवलम्बयति above), you increase your fascination; you appear the more charming in my eyes. दासजनायात्र कुप्यसि च—and still you are angry with this your slave (*i. e.* myself)! He means that she should relent towards him. अत्र—Scil. अत्र एव स्थिताय. The com. explains अत्र by अस्मै which ultimately comes to the same thing. नूनमिदमनुज्ञातम्—Surely you will now allow this *viz.* my falling at your feet. See com.

P. 62. यौ ते &c.—This has reference to the King's words स्पर्शान्तेन &c. *supra* p. 58. "How do you expect my feet to touch you so as to give you joy, since you have declared that

Mālavikā's feet alone (अनन्यरुचिः) can do it?" कृतप्रसादोऽसि—(1) said jestingly—you are favoured in that she did not strike you; (2) she has shown favour to you inasmuch as she has gone away without being *prasanna*. This is explained in his next speech.

दिष्ट्या अप्रसन्ना गतैषा—It is a matter for congratulation that she has gone without mitigating her anger. अनेन अविनयेन—Owing to this your act of impropriety in having shown attention to Mālavikā. Or better still, अनेन अविनयेन उपलक्षिता she has gone away unreconciled, having committed this act of discourtesy towards you by slighting your prostration. The force of the word दिष्ट्या is, that is good that she has gone away without being reconciled; she has thus furnished you with an excuse for remaining indifferent now, and thereby left you undisturbed to pay court to Mālavikā; if she had not done so, you would have had to give up Mālavikā, since it would then have been grossly improper on your part to further slight and offend her. This explanation is strengthened by the King's own admission in śl. 23 below. The reading देवैरस्याविनयस्यापसारिता नियन्त्रणा is bad; what is the propriety of the pl. देवैः or देवैः? Again, how could Vid. call Irāvati's presence नियन्त्रणा when Māl. had already left them and was not likely to meet the King immediately after? Moreover, if अविनय was not on the part of इ- why should the Vid. expect her to come back? Evidently he thought that Irā. might feel remorse for her disregard of the King's prostration and would return to express her sorrow. Some read—अस्याविनयस्याप्रसादिता गता and translate—Fortunately (or luckily) she has gone away without giving a proper reward (अप्रसादिता) for this impropriety of yours; but it is not easy to understand how अप्रसादिता means 'without giving a reward for'.

यावदङ्गारकः etc.—Let us then be off at once, otherwise she might return and further trouble us. Her return is compared to that of the planet Mars, because both are unfavourable. The comparison to Mars may also have been suggested by her being hot-tempered and resentful and so resembling Mars which is malignant (क्रूर). The allusion here is to astronomy and certain astrological beliefs. The planet Mars during its synodic revolution round the Sun in 760 days once appears to the observer to turn back in a retrograde motion for 60 days, after which it is seen again to resume its regular course; during the period of its retrograde motion it is popularly believed to exercise a malignant influence on the destinies of men. See

Grahalāghava III. 20, Brihatsamhitā VI., and Muhūrtatantra XIX. 5. The zodiac is a belt of the heavens limited by lines about 8° on each side from the ecliptic (the sun's apparent path in the sky). It includes all the apparent orbits of the sun, the moon, and the planets as known to the ancients, and is divided into 12 equal parts called राशिः (राशि *m.* 'a sign of the zodiac', an astrological house). It is with reference to these राशिस or 'mansions', that astrological calculations are generally made. Mars beginning its retrograde motion would of course appear to come back to the राशि which it had recently left in its orbit. The planet is called अङ्गारक because of its dull-red colour as seen in the sky, which resembles that of a heated charcoal (अङ्गार); अङ्गार इव अङ्गारकः the क being added by 'इवे प्रतिङ्कते' Pāṇ. V. 3. 96. अनुवक्रम्—*adv.* in an oblique course, retrogressively.

मदनस्य वैषम्यम्—The oddness, the strange conduct or working of Cupid. It consists, as explained in the next śl., in making the King consider प्रणिपातलङ्घन a सेवा which he could not have regarded as such before he saw Māla.; but it is मदन who makes it so; hence his वैषम्य.

प्रियादृतमनाः—My heart being captivated by my darling, Mālavikā. तस्याः—*scil.* इरावत्याः—is a subjective genitive=तत्कृतं. प्रणिपातलङ्घनं—her slighting my prostration, declining to accept my homage; *cf.* अवभवाःप्रणिपातलङ्घनं विस्पृतः *infra* Act IV. p. 84. सेवां मन्ये—I consider that a service done to me. The reason is made clear in the second line. It is because (हि) it is now possible for him with an easier conscience to neglect Irāvati and to pay his addresses to Mālavikā. प्रणयवती सा—*sc.* इरावती. एवं—because she has gone away like that. For the idea *cf.* किं तु प्रणिपातलङ्घनादहमस्यां धैर्यमवलम्बिष्ये । Vik. II. p. 63. सा उपेक्षितं शक्यं—for the syntax see our note on उचितः प्रणयो वरं विहन्तु *supra* p. 41. The reading एवं प्रणयवती सा न हि &c. means—It is not possible for me thus to neglect her who is attached to me, although she is angry. In this case वैषम्य will mean 'the difficulty created by love.' But in this reading the हि has no force (we should rather expect च in its place) unless we take it in the sense of अवधारणं 'certainty'; but that would go against the context. Again the King never shows the least anxiety to please Irāvati, when once she is out of sight.

## Act IV.

P. 63. पर्युत्सुक—love-sick. प्रतीहारी—the female door-keeper; *fr.* प्रति-ती-हार *m.* a door (*lit.* 'that which keeps back' *fr.* हे 1st conj. with प्रति).

तामाश्रित्य etc.—In this verse the King describes the growth of his passion for Mālavikā by means of an elaborate metaphor, and expresses a hope that it will get its fruit. Love he likens to a tree, a comparison which we have got before at III, 11 in a different context. Now, a tree has four stages in its growth. It first strikes the root in the ground; then appear the sprouts; then it puts forth the buds or flowers; and lastly it produces the fruit. The King says—the tree of his passion for Mālavikā first "struck root," *i. e.*, had a definite existence, when he first heard of her. That was when he saw her in a picture and knew her name from Vasulakshmi (p. 6). तामाश्रित्य बद्धमूलः—It took root with regard to her (she being the ground). आस्थया—हेतुना hopefully, *i. e.*, in the form of hope. संप्राप्तया etc.—It put forth leaves, *i. e.* grew one step further, when I actually saw her. This was during the exhibition in Act II. रूढरागप्रवालः—रूढाः रागरूपाः प्रवालाः यस्य, the affection which he felt for her being likened to leaves. हस्तस्पर्शे etc.—When I actually touched her with my hand (See Act III. p. 57 इति हस्तेन गृहीत्वा उत्थापयति) my hair stood on its end as I was thrilled with delight; *cf.* यदयं रथसंक्षोभादसेनांसो रथोपमश्रेण्याः । स्पृष्टः सरोमविक्रियमद्भुकरितं मनसिजिनेव ॥ Vik. I. 11; this rising of hair is compared to buds. The sensation of रोमोद्गम is often compared to the मुकुलोद्गम of trees; *cf.* स्फुरत्पुलकेन संप्रति मया विडम्ब्यते क्षणवद्भुङ्गमलकदम्बम्बरः ॥ Māl.-Mādh. III. 7. In erotic poetry, the standing of the hair on end is considered to be the first sign of love, produced by the first bodily touch. मुकुलितः—explain मुकुलानि संजातानि अस्य, *fr.* मुकुल + इत् (ञ्) by तदस्य संजातं तारकादिभ्य इत् Pāṇ. V. 2. 36. The reading मुकुलित is preferable to कुसु (see *ft.*—note) as the buds better resemble the hair than the opened flowers. व्यक्तरोमोद्गमत्वात्—should better be dissolved as व्यक्तः रोमोद्गमः रोमोद्गमः यस्य सः । तस्य भावस्तस्मात् । The tree of the King's love has thus gone through the first three stages. Now it remains for it to put forth the fruit; and he expresses a hope to that effect in कुर्यात् &c. क्लान्त—languid owing to love-sickness.

रसज्ञ फलस्य—The fruit would of course be मालविकासमागमरूपम्. Mark the use of रसज्ञ with क्लान्त; a thing that is क्लान्त require रस (water) to refresh it. In this Śl. some critics find the fault of भ्रमप्रक्रमत्व or disregard of the continuity of similar syntax. तामाभिव्येति द्वितीयान्तत्वेन प्रक्रम्य संपात्तायामिति पुनः सप्तम्यन्तनिर्देशात् भ्रम-प्रक्रमत्वं दोषः ।

सखे गौतम—The King is so absent-minded, being absorbed in his thoughts about Mālavikā, that he forgets that the Vidūshaka is not there, being away on an errand at his own bidding. आम्—*Cf.* आम् संदिष्टास्मि देव्या *supra* p. 44. जयसेने—Jayasenā is now dismissed by the King as her presence is not desired during the confidential interview that will now begin. कथं वा विनोयते—*i. e.* diverted so as not to feel the pain.

P. 64. ते सख्यः—*i. e.* of Mālavikā, this shows that the King regards Māl. as his wife. यः—The same as that of a female cuckoo-bird pounced upon and captured by a cat. परभृतिका or परभृता (*infra* V. 2) is a cuckoo; *lit.* it means 'nourished by another' (*cf.* अन्यपुत्रः), so called because it is supposed to leave its eggs in the nest of a crow to be hatched by it, the latter being therefore called परभृत् 'one that nourishes another.' The Vidūshaka means that she is in the most miserable condition. तपस्विनी—the poor girl; see *supra* p. 40; *cf.* सा तपस्विनी निवृता भवतु । Śāk. IV. p. 95. विङ्गलाक्षया—By that tawny-eyed lady, used of Dhāriṇī, to sustain the comparison to a cat; विङ्गल refers to the reddish-brown colour of her eyes when she was angry. But the expression would more appropriately refer to Irāvati, who was both angry and intoxicated. The Vidū. never speaks disparagingly of Dhāriṇī. The reading is probably निक्षेपिता (caused to be thrown into the cellar through Dhāriṇī by Irā.). सारभाण्डसूयहे—A subterranean cellar which is generally used for storing valuable things. भाण्ड—goods, merchandise; *cf.* रत्नभाण्ड *infra* p. 75, Act IV. सारभाण्ड—valuable goods, ornaments &c. रुजाक्रान्त—रुजाविहस्त *v. l.* means 'with her foot disabled by pain'. ननु etc.—ननु asks a question here, एवं विदुस्वः—so inimical as to; ill-disposed to such a degree. सुसप्त-च्छिका—*v. l.* सुखं पृच्छतीति one inquiring after good health.

किं न्ववलोकितो बह्वभजनः—Did the King see his beloved person (*i. e.* yourself)? We translate this to suit the context. The plain meaning would be 'did you see the beloved one (*i. e.* the King)?' Dhāriṇī must have known that Irāvati

had an appointment with the King in the Pramadavana (see p. 41), and hence her question. तयोक्तम्—This passage like some others in the play, has suffered at the hands of copyists. The reading adopted in the text seems best to suit the context. Irāvati replied to her in the following words. मन्दो वः etc.—'The formality of this inquiry (*viz.* किं नु &c.) is idle (meaningless), because we are no longer his बह्वभस; that title has now been transferred to one of your servants, who has captured his heart. You do not seem to be aware of that fact, and hence you inquire in this way'. Irāvati with a real retort here hints at the obvious passion of the King for Mālavikā, without actually uttering her name. Mr. Pandit reads and translates as—किं न लक्षितो जनो बह्वभ इति—'Why, have I not seen my beloved one, *i. e.* you, Irāvati? But this is to pre-suppose that Irāvati had not seen Dhāriṇī for many days previous to her present visit. तया उक्ते—'She (Irāvati) said.'—मन्दो वा उपचारो वा यत्ते परिजनस्य बह्वभत्वं जानन्त्यपि पृच्छसीति! 'This is either an affront or an empty form, since you ask this question knowing that the belovedness belongs to your maid-servant.' But we cannot expect Irāvati to speak with such effrontery to the chief Queen. In the reading कुतो वः ते उपचारः यत्तव परिजनस्य &c. वा has no propriety. Mr. Pandit's comment on the above is this—

Irāvati means that Dhāriṇī must be aware that Mālavikā has taken her (Irāvati's) place as the favourite young wife of the King. She thinks that Dhāriṇī must know this, as otherwise she must not have commissioned Māla. to perform the *dohada* of the *Asoka* tree. Dhāriṇī's question must be due to मद्, because she having known all must be insulting her by the question; or it must be उपचार (an empty formality), because while asking the question she is conscious that Irāvati is no longer बह्वभजन.

P. 65. निर्भेदाद्विज्ञेऽपि—निर्भेद—a clear giving out of; hence, explicit or distinct mention of. मालविकां शङ्कयति—makes one suspect; *i. e.* leads one to suppose that Mālavikā is meant. अयमुपपन्नः—उपन्यास means the manner of putting a thing before another introduction. *Cf.* अहो उपन्यासशुद्धिः । Māl.—Mādh. III. p. 69. तया अनुबन्धमानया—when pressed to make her meaning clear or to state the case fully. भवतः भविनयमन्तरेण &c. —*i. e.* the details of your meeting (in Act III.) were fully reported to her.

अहो दीर्घरोषता—The King did not quite expect Irāvati to be so resentful. निगडपद्यौ—*Nom. dual.* of निगडपदी fem. of

निगडपद, 'with their feet put in chains;' (निगड *m. n.* chains, fetters). अदृष्टसूर्यपादं may either be an *adv.*, or an *adj.* to वासं; न दृष्टाः सूर्यस्य पादाः यस्मिन्कर्मणि तद्यथा or यस्मिन् वासे तं: the Com. explains the reading अदृष्टसूर्यपादे which is also good; the meaning is that the cellar was very close and dark, where the sun's rays (पादाः) could not penetrate. पातालवासं नागकन्यके इव—The subterranean cellar is compared to *Pātāla*, where *nāgas* reside. पाताल—also called *Nāga-Loka*, is supposed to be the residence of the *Nāgas* presided over by their chief, Ananta. They are popularly confounded with snakes, but they are differently spoken of in the Bg.; *cf.* सर्पाणामस्मि वासुकिः । अनन्तश्चास्मि नागानां । X. 27, 28. The *nāgas* are described as semi-divine beings, having a human face with the tail of a serpent and the expanded neck of a cobra. Their females were particularly handsome and some of them intermarried with men, as Ulūpī with Arjuna. Such is their mythological account; but a people bearing the name *Nāga* once actually lived in India and are historical.

"Kings of this race reigned at Mathurā, Padmāvati, etc. and the name survives in the modern Nāgpur. There are various speculations as to who and what they were, but it seems clear they were a race distinct from the Hindus. The mythological accounts are probably based upon the historical, but they have been mixed up together and confused. The favourite theory is that they were a Scythic race, and probably obtained their name from worshipping serpents or holding them in awe and reverence." (Dowson's Classical Dictionary.)

मधुरस्वरा etc.—Here *Māla*. is fitly compared to a cuckoo; but *Baku*'s comparison to a bee only holds so far as the two were enjoying the blossoms of a mango-tree and were forced to hide themselves in a hollow of the tree by a violent storm; the storm here means the angry *Irāvati*. परभृता—see परभृतिका, p. 64 above. विबुद्ध—'awakened', *i. e.* blossomed. अकालवृष्टि—*i. e.* coming suddenly when not expected. प्रबलपुरोवातया—*adj.* to वृष्ट्या. As dissolved in the com. this means—having a wind blowing from the contrary direction; it may also be taken as प्रबलः strong पुरोवातः यस्यां तथा—पुरोवात is *lit.* the strong wind that generally precedes (पुरो भवतीत्येवैरूपो वातः) the actual bursting of a thunderstorm; *cf.* प्रबलपुरोवातनाडितशिखण्डः Vik. IV. 8; आशा पुरोवातमवाप्य मेघः । Ragh. XVIII. 38. गमिते—governs कोटरं, 'made to resort to, driven into.'

उपक्रम—*m.* a plan or remedy applicable in a particular case; 'is there a scheme which we can use here to help us out of this trouble?' कथं भविष्यति—'how can there be any'—*i. e.* 'I don't see any' यत्—because. He explains why he sees no way out of the difficulty. The Queen had taken good care to keep them under the most vigilant surveillance with strict orders to the keeper not to release them on any account unless a messenger came showing her own snake-seal ring as a proof of his *bona fides*. त्वागृता—*lit.* in charge of. न मोक्तव्या &c.—Prof. Tawney remarks on this—"It is clear that the head Queen exercised in some departments an amount of authority that would have delighted the soul of Mr. J. S. Mill."

P. 66. सपरामर्शम्—परामर्श means touching him with his palm as a mark of affection; *cf.* Kum. III. 22. Or परामर्श may mean 'reflection,' 'thought,'; 'thoughtfully'. सदृष्टिक्षेपम्—*i. e.* to find out if any one was within hearing. अदृष्टः शृणोति—*i. e.* being himself concealed he may overhear us and spoil our plans. What the Vid. tells the King in his ear will appear in the course of the events that immediately follow. His plan was this—the main object was to get the Queen's ring with the serpent's image. He, therefore, was to appear before the Queen in a frightened state while the King was there, and represent himself as bitten by a serpent. Then Dhruvasiddhi, the physician, was to be apparently sent for who, instead of coming himself, was to desire to have Vid. sent to him and thereafter the प्रतीहारी (who was already taken into confidence) as if coming from him was to ask for something having a serpent's image on it. On hearing this the Queen was sure to give her ring with a serpent's seal, which the प्रती० was to take to Vidú., who in his turn was to take it to माधविका, get *Māla*. and *Bakulā*. released and then to take them to the समुद्रगृह. When this was accomplished the प्रती० was to go to the King and tell him that the minister wished to see him on some state matters. The King was then to leave the Queen under that pretext and meet *Mālavikā* at the समुद्रगृह. उपश्लिष्य—going near.

प्रवातशयने—for प्रवात *cf. supra* pp. 9, 52. रक्तचन्दनधारिणा—(*sc.* चरणेन)—The leg was smeared with a paste of red sandal which is supposed to have a curative effect on sprains and similar pains. It is a remedy which is still in use in villages where no medical help is at hand. परिजन०—So as to give



it some relief from pain. चरणेन—*Sc.* उपलक्षिता; the instrumental here is of the kind known as उपलक्षणे नृतीया; see H. S. Gr. § 815. भगवत्या—by the Parivrājikā, who was relating her some tale so that her time may pass pleasantly. देवीं द्रुमरिक्तपाणिः—this custom still survives among the orthodox people in India; compare also *supra* अरिक्तपाणिना देवी द्रुमरिक्तपाणिः—*i. e.* after taking her into our confidence. The student will notice that in the scene of the pretended snake-bite which follows, Jayasenā's assistance was necessary to bring the sham message from Dhruvasiddhi, as also from the minister. भवति—This is addressed to Jayasenā just to please her. कथावस्तु—for वस्तु *cf.* कालिदासप्रथितवस्तुना p. 2.

p. 67. विदिशेश्वरः—the ruler of Vidīśā, a city situated on a river of the same name. It was the capital of Agnimitra and is the modern Bhilsa in Scindia's territory. See our remarks in the Introduction. अलमलं—you need not get up and put yourself to unnecessary pain. उपचारयन्त्रणा—For custom required every woman to show respect to her husband by getting up at his approach; *cf.* the Śloka अभ्युत्थानमुपागते पृहपतौ &c. quoted in the notes to Śāk. Act IV. 18. यन्त्रणा—check, restraint (imposed on by custom); *cf.* यन्त्रणं तत्क्षणमन्वभूवन्नन्योन्यलोलानि विलोचनानि । Kum. VII. 75. अलं, meaning 'enough of', is either used with the *inst.* as here, or with the gerund in *त्वा* as at अलमन्यथा पृहीत्वा न खलु मनस्विनि मया प्रयुक्तमिदम् । I. 20 *supra*. अनुचितं—For, on account of the pain you are compelled to remove from your feet even the anklets which, being a part of the Maṅgalālamkāras, are not usually taken off. तपनीयपीठकालम्—This must be translated here as 'which habitually rests on a gold foot stool' (but is now being held by the attendants; see *supra* परिजनहस्तगतेन चरणेन ). Such stools were used in ancient India by royal personages for resting the feet on; *cf.* पदिन हेम विलिलेख पीठम् । Ragh. VI. 15. Or we must suppose that by the time the King came, the Queen had rested her foot on the gold foot-stool. तपनीय—*n.* gold; पीठक *n.* a foot-stool. रुजा परीतं—*lit.* 'encompassed by pain,' *i. e.* completely ailing. मां च पीडयितुम्—you will not only pain the leg, but me too, if you get up, as I shall be sorry to see you in pain; this is added gallantly.

अस्ति मे विशेषः—*cf.* the passage in Śāk. III. p. 83.—गौतमी—जाने अपि लघुसंतापानि तेऽङ्गानि । शकुन्तला—अस्ति मे विशेषः । यज्ञोपवीतबद्धाङ्गुष्ठः—The Vidūshaka now enters pretending to be bitten by a cobra and loudly crying for help. He has tied his

thumb (just above the place where he is supposed to be bitten) with the thread of his *Yajñopavīta*, to stop the poison spreading and circulating upwards; it is a kind of simple First Aid in the case of a snake-bite. The *Yajñopavīta* is the sacred thread with which every person of the 'twice-born' class is invested at a certain age. Being always worn on the body, it is the nearest thread one can find in an emergency and that it is used in that way will be apparent from the humorous remarks of Śarvilaka in *Mṛich.* III.—यज्ञोपवीतं हि नाम ब्राह्मणस्य महदुपकरणद्रव्यम् । कुतः—एतेन मापयति भित्तिषु कर्ममार्गमेतेन मोचयति भूषणसंप्रयोगम् । उद्घाटकी भवति यन्त्रदृढे कपाटे दृष्टस्य कीटभुज्जैः परिवेष्टनं च ॥ संभ्रान्तः—in great agitation. परिभ्रान्तः—Mark the difference in meaning of these words caused by prepositions; (*cf.* the root *हृ* in this respect—आहार, विहार, व्याहार, उपहार &c.), परिभ्रान्तः—implies carelessness—where were you wandering heedlessly (so that you came to be bitten in this way)? आचारगुण &c.—This custom has been already referred to. The compound is of the *Madhyamapadalopī* class (see com.); *cf.* आचारलाजः Ragh. II. 10. जीवितसंशयः *lit.* means 'a doubt whether life will be preserved or not'; hence, danger to life.

P. 68. अशोकस्तवक—*a* bunch of the *Aśoka* flowers; because women love to wear one; *cf.* अशोकनिर्मलितपद्मरामं..... वसन्तपुष्पाभरणं बहन्ती । Kum. III. 53. दंशपदे—The (two) marks of the bite, the holes made by its teeth. It will be seen in the sequel that our bold schemer made these holes with a thorn of the *Ketakī* plant. दंशच्छेदः पूर्वकर्म—the first thing to be done, the primary curative treatment, is to amputate the part which is bitten. *cf.* अङ्गुलीवोरगक्षता । Ragh. I. 28.

On this remark of the Parivrājikā Mr. S. P. Pandit has the following note:—"The proposal to amputate coming from the Parivrājikā, who is in the secret of Vidūshaka, and is liable to be suspected by Dhārīṇī of participation in Vidūshaka's intrigue, is intended to avoid that suspicion, so that the ascetic may appear to be quite disinterested in all that passes around her. It is also intended to give her a character for learning and knowledge of medicine. The Buddhist priesthood made medicine one of their special studies and practised it for the benefit of those whom they wished to influence on behalf of their religion". Mr. Pandit's first assumption that the Parivrājikā knew (this part of) the secret of Vidūshaka is wrong. It does not appear from the play that

she knew anything about the plot. It was formed in her absence and immediately put into execution, Jayasenâ being the only person taken into confidence by the Vidúshaka; and even if the Parivrâjikâ had remained silent, there was no reason why *she* of all persons should have been suspected. As the poet puts in the mouth of Irâvatî, the suspicion does not travel beyond the Vidúshaka (p. 86—सत्यमयमत्र ब्रह्मचरुना कृतः प्रयोगः । इयमस्य कामतन्त्रसचिवस्य नीतिः ।). As regards the remedy suggesting her learning, we think that Mr. Pandit need not have credited *the Buddhists only* with the knowledge of such a simple remedy; all the alternatives and cures given in the following Śloka are matters of common knowledge even among ordinary people and have long been practised in India.

क्षतेः रक्तमोक्षणम्—क्षतस्यारक्तमोक्षणं *v. l.* means—completely draining off the blood from. एतानि—is *plural* because it refers to the three remedies combined, and *neuter* because one of the three is neuter; see *H. S. Grammar* § 789. आयुष्य—*adj.* ‘preserving life;’ fr. आयुस् + य (यत्) added by तस्मै हितम् Pân. V. I. 5. This reading is better than आयुवः which is meaningless with दष्टमात्राणां; it would suit दष्टानां. प्रतिपत्तयः—remedies; see note on the word at p. 59.

विषवैद्याः—physicians whose special branch is toxicology or treatment of poisons of all kinds. ध्रुवसिद्धिः—(*lit. one who invariably succeeds in curing*) the name of a poison-doctor attached to the court. कथं न भेष्यामि—He says, the bite must have been सविष, since already one symptom of the poison acting has made its appearance, *viz.*, सिमसिमायन्ति मेऽङ्गानि—My limbs are convulsively affected. सिमसिमाय् is a verb denoting a kind of convulsive sensation, corresponding to our Marâthi शिचशिचणें; it is derived onomatopoeically.

P. 69. दक्षितमशुभं—The original Prakrit विअरेण can be rendered in the *chhâyâ* either by विकारेण (which is better) or by विषारेण (विषार *m.* a poisonous snake). The whole is rendered in Sanskrit also as दक्षितमशुभं विषारेण—The serpent has ominously bitten him, *i. e.* the bite will prove fatal. अपुत्रायाः—as she will be, as I think, I her only son, will now die. योगक्षेमं बह—Look to her well-being; see that she does not fare badly in food, clothes, &c. योगक्षेम—See *com.* for dissolution. The word *lit.* means ‘the securing (क्षेम) of what is obtained (योग),’ hence general welfare, prosperity, livelihood. It is generally (but erroneously) explained as a Samâhâradvamdva

comp.; *cf.* तेषां नित्याभियुक्तानां योगक्षेमं वहाम्यहम् । Bg. IX. 22. चिकित्सते—will treat you; the present is used for immediate future. The reading चिकित्सिष्यति found in some editions is grammatically wrong, as it ought to be Atm. (चिकित्सिष्यते). Mark how cleverly the Vid. is playing his part so as to excite the pity of the Queen. आज्ञापितो ध्रुवसिद्धिर्विज्ञापयति—is a good illustration of the uses of the verbs आज्ञापय and विज्ञापय; see note *supra* on विज्ञापयतां देवी (P. 8). इहेवानीयतां &c.—It was pre-arranged that Jaya, should bring such a message from Dhruvasiddhi. To give effect to the plan, Vidu’s removal from the Queen’s presence was absolutely necessary. For it was he, who was to go with the ring to Mâdhavikâ and free the prisoners. Whether Dhruvasiddhi was really sent for is not clear from the context. Very probably he was not. Jayasenâ, it appears, only pretended to go to him (as previously instructed) and kept on bringing messages as if from him. The King says वर्षवरपरिगृहीतं &c. simply to delude the Queen. When he said that, the eunuchs were not there; and when the Vid. goes out, he does so with the प्रतीहारी only. The Vid., as soon as he was out of the Queen’s sight, must have waited for Jaya. outside and she must have taken the ring to him.

वर्षवरपरिगृहीतं—surrounded (*i. e.* supported from all sides) by वर्षवरा or eunuchs (who were formerly generally employed as servants in women’s apartment of the palace). Bhânujî Dikshita quotes a verse which describes them as ये त्वल्पसत्त्वाः प्रथमाः (?) क्लीबाश्च स्त्रीस्वभाविनः । जात्या न दुष्टाः कार्येषु ते वै वर्षवराः स्पृताः न तपस्वी—*cf.* तपस्विनी p. 64 above. ध्रुवसिद्धेः यथार्थनाम्नः—of Dhruvasiddhi, whose name is truly significant. ध्रुवसिद्धिः (ध्रुवा सिद्धिर्यस्य) literally means ‘one who invariably and certainly cures’. For the idea *cf.* परंतपो नाम यथार्थनामा । Ragb. VI. 21; तथैव सोऽभूदन्वर्थो राजा प्रकृतिरञ्जनाम् *ibid.* IV. 12. यस्यार्थयुक्तं गिरिराजशब्दं कुर्वन्ति बालव्यजनैश्चमर्थः । Kum. I. 13; यस्मिन्नीश्वर इत्यनन्य-विषयः शब्दो यथाथक्षरः । Vik. I. 1—examples which show how fond Kâlidâsa was of this particular kind of word-analysis.

P. 70 उदकुम्भविधाने—in performing the rite known as *Udakumbha* उदकुम्भ *m. lit.* means a jar of water; उदकस्य कुम्भः उदककुम्भः or उदकुम्भः, the क being optionally dropped by ‘एकहलादौ पुरयितव्येऽन्यतरस्याम्’ Pân. VI. 3. 59; see *H. S. G.* § 288 (b). कल्पयितव्यम्—it is necessary to provide or procure; get ready. सर्पमुद्रा संजाता अस्येति सर्पमुद्रितम्, by the affix इतच् added to words of the तारकादि class. The details of the

rite for curing a snake-bite by using charmed water from a specially enchanted water-jar will be found in the passage quoted from the *Bhairavatantra* in the com.; Dhruvasiddhi's process seems, however, not to have been that of the *Nāga-mudrā*, but rather that of the *Rasaratnāvalī* (also quoted in the com.). We should, therefore, adopt the reading उक्कुम्भ-विधानेन &c. and the meaning will be—'something bearing a serpent's image should be duly enchanted (into an antidote). For, according to the latter quotation the bitten part is to be sprinkled over with water by means of the enchanted serpent's figure.

P. 71. कर्मसिद्धौ—There is a play on कर्म—(1) when the rite is finished; (2) when Māla. is freed; see com.; समाप्तकृत्य

P. 72 प्रतिपत्तिमानय—प्रतिपत्ति *f.* news, intelligence प्रतिपत्तिः पदपात्रौ प्रवृत्तौ गौरवेऽपि च । इति विश्वः । *Cf.* कियच्चिरणार्यपुत्रः प्रतिपत्तिं वृक्षयति । Śāk. VI. The word has already occurred on p. 59 in the sense of 'a remedy'. आचष्टे—*i. e.* by its being unperturbed. निर्विषः गौतमः—Gau. is free from the effect of the poison (by this time). Mr. Pandit in his notes on this passage suggests that the poet puts this speech into the mouth of the Parivrājikā, because he wishes to prevent the Queen suspecting her to be a party to the Vidūshaka's plot. As we have pointed out above, there is not the least evidence for this suggestion, the possibility of which is negatived by Mr. Pandit himself when he says the speech may have been "made consistently with a belief that the bite is genuine." सुहृतेन—in a little while. It does not signify in such cases the definite period it generally expresses; *cf.* हला शकुन्तले अत्रैव तावत्सुहृते तिष्ठ । Śāk. I. सप्तपर्णवेदिकायां सुहृतेमुपविश्य । *ibid.*; लतावले सुहृते स्थास्यामि *ibid.* III.

वचनीयात्—from the blame likely to be attached to me, since it was on my account that he had gone to pluck the flowers where he was bitten; *cf.* हा विक्र हा विक्र । अहमेव ब्राह्मणस्य जीवितसंशयनिमित्तं जातास्मि । *supra* P. 67. एष पुनः—this is also a sham message, being a contrivance meant to give the King an opportunity to leave the Queen without rousing her suspicion and to enable him to go to visit Mālavikā. मन्त्रयितव्यम्—to be deliberated upon.

P. 72. शीतक्रिया—treatment with cool (*i. e.* cooling) remedies. प्रशस्ता—recommended, advisable, good. बालिका—*cf.* Eng. 'girls.' समाप्तकृत्यः—The "work" was the liberation

of Mālavikā and Bakulāvalikā. काम्यः—*V. l.* काम्यं the desired object. प्रयोग—the expedient, device, trick. एकान्तसाधुषु—infinitely effective; एकान्तं (*adv.*) or एकान्तेन (*instr.*) (invariably) साधुं leading to the result. साध्यं—*V. l.*—dissolve एकान्तं साध्यं the object यस्मात्. संदिग्धमेव सिद्धौ—still it is diffident as regards the success. ते मङ्गलकर्माणि—undertakings for your good; 'your auspicious business;' by the plural he refers to the success of the plan suggested by him, the liberation of the prisoners and the meeting arranged without a hitch in the Samudragriha. मङ्गलकर्मन्—is a word generally used to denote ceremonies like marriage, thread-investiture &c.; but here it is used in the above sense. क्षुद्रा माधविका—क्षुद्रा—light-hearted, dull-headed. The King means that since she could be so easily tricked, she seems to be a dull-witted person, not to have suspected what on the face of it invited suspicion.

P. 73. अङ्गुलीयकमुद्रां—See p. 65 above. कथं विचारयति—When she actually saw the Queen's ring she could not hesitate, as her instructions stopped her at that point. मन्दस्यापि मे—dull-witted though I am; this he says humorously; really he was not so. तस्मिन्प्रत्युत्पन्ना मतिः—in replying to her question I found ready wit; प्रत्युत्पन्नमतिर्होयस्तत्कालोत्पन्नधीर्नरः । इति हलायुधः । प्रत्युत्पन्न *lit.* 'existing at the moment', prompt, ready; *cf.* इदं तत्प्रत्युत्पन्नमतिं द्वैणमिति यदुच्यते Śāk. V. p. 131. दैवचिन्तकैः—(*lit.* those who make calculations about fate) astrologers. सोपसर्गो वो नक्षत्रम्—that the King's star is exercising a malignant influence (over his luck); *lit.* is bringing him some danger or calamity (उपसर्ग); for this meaning *cf.* प्रशमितशेषोपसर्गोः प्रजाः Rat. I. 10. सर्वबन्धनमोक्षः—Liberation of all prisoners (which meant blessings from so many persons) was one of the ways to propitiate or counteract the influence of the evil star. इरावतीचित्तं रक्षन्त्या—As it was at Irāvati's special request that Mālav. and Bukulāv. were imprisoned (says the Vidūshaka to Mādhavikā), if the Queen were to appear (herself) to take the initiative in liberating them that would displease Irāvati. Dhāriṇī, therefore, wishing to spare her feelings, did not send one of her own attendants, but sent me, so as to make it obvious to Irāvati that it was not Dhāriṇī directly, but the King himself, who was ordering their release. For the phrase चित्तं रक्षन् *cf. supra* p. 38 धारिण्याश्चित्तं रक्षन् &c.

न हि etc.—The King means that although the Vidūshaka was sharp-witted, it was mere his love for him that spurred

his wits. सुहृदां—*i. e.* कर्तरी पत्नी; अर्थदर्शनम्—*i. e.* friends find out a way to obtain the thing desired by their friend. सूक्ष्मः—very subtle *i. e.* only to be discerned by one taking deep interest in his friend; with the idea here compare अनिलेहः खलु कार्यदर्शी Vik. II. p. 40. कार्यसिद्धिपथः—See note on श्रुतिपथ p. 63.

P. 74. समुद्रगृह—*n.* a summer-house built in an artificial lake ( *Madhyamapadalopī* comp. ); or a pleasure-house surrounded by water—ejecting fountains on all sides. प्रत्युद्गत—come to meet; *cf.* प्रत्युद्गता पार्थिवचर्मपत्न्या Ragb. II. 20. संभावयामि—honour her ( by paying a visit ). अवचय—*m.* ' collection ' The use of this word here is a grammatical irregularity according to Pāṇini. By the Sūtra हस्तादाने चेरस्तेये ( III. 3. 40 ) the root चि takes the affix घञ् causing *Vriiddhi* of the radical vowel when the sense is ' taking with the hand ' ( except in the case of stealing ); so we should have अवचायः; अवचयः must, therefore, be taken as a deviation from Pāṇini. Kālidāsa has similarly used अवचय in Śāk. IV. ( कुसुमावचयं नाटयन्त्यौ सख्यौ ). Rāghavabhaṭṭa there defends the form by supposing that the flowers were not collected with the hand directly, but being out of reach were gathered by means of sticks; हस्तादाने इत्यनेन प्रत्यासत्तिरादिपत्य लक्ष्यते । वृक्षाप्रस्थानां फलानां यद्यथा प्रचयं करोति । Sid.—Kau.; but even that weak defence will not hold here, as the word हस्त is distinctly used. सख्यास्ते—*i. e.* of Irāvati. The wives of the King are thus spoken of with reference to the Vidū. चन्द्रिका—this was her name.

अहो etc.—Vidūshaka does not forego this opportunity of punning upon the name चन्द्रिका, which also signifies ' Moonlight '. " Oh ! Lovers as well as thieves have to avoid *Chandrikā* ". Mr. Pandit quotes from one of his MSS. a marginal note which says विटचौरतमश्चक्रपद्माद्याश्रन्द्रशत्रवः ।

प्रणम भर्तारं—Bakulāv. is referring to the portrait of the King with the ladies of the harem, hung up above the door, or more probably painted on one of the walls of the pleasure-house; but she purposely uses vague words, so that she may joke a little when Mālav. would misunderstand her, as she was sure to do, as she always thought of the King. Her expectation is fulfilled and Mālavikā readily falls into the trap thus jestingly set by her friend. Some read after भर्तारं, ' यः पार्श्वतः पृष्ठतश्च दृश्यते ' who is seen at the sides and behind *i. e.* is always present in thought. Tārānātha reads this after Māla's speech नमस्ते. प्रतिकृति—likeness, picture; *cf.* स्वहस्तलिखितं

तत्रभवत्याः शकुन्तलायाः प्रतिकृतिं Śāk. VI. सदर्पम्—Because she thought that the King was near. सन्निपादम्—*i. e.* at his actual absence, as she immediately finds out. After this some read क भर्ता and विप्रलम्भसे for विप्रलम्भयसि.

P. 75. या—*Sc.* समवस्था. समवस्था—Kālidāsa generally uses this word for अवस्था or state, condition; *cf.* प्रियायाः समवस्थामनुस्मृत्य Śāk. VI.; also *infra* Act V. The Puṇḍarika blooms at sun-rise and fades away at sunset. Māla's lotus-like face too beamed with joy when she thought that the King was there, but it was darkened with dejection when she found that he was not there. तदा संसुखस्थिता &c.—This refers to their meeting in Act III, near the Aśoka tree. She says that then she could not look at the King, though bodily present before her, as much as she liked, owing to natural bashfulness; she had then to be content only with stolen glances. But now, even though it may be a picture, she could gaze at it without interruption and hence she is fully satisfied. विभावितः—contemplated, hence looked at carefully, seen with attention; *cf.* तामिन्दुसुन्दरमुखीं सुचिरं विभाव्य Māla.-Mādh. I. 18. To make the sense clear supply यतः before मया; for I have seen the King with undivided attention. This passage also seems to have been much tampered with by copyists. The reading in the foot-note संप्रमादृते &c. also gives a good sense. It means—Even to-day ( though I looked leisurely at him ) I found the King one with whose sight one can never be fully satisfied, just as I did when I gazed upon his beauty in the confusion of hurry on a former occasion. But the reading adopted in the text appears to make the nearest approach to the original, at the following speech of the Vidū, seems to be partly derived from it. Bollensen ( as quoted by Prof. Tawney ) reads तस्मिन्संप्रमे स्थिता भर्तुं रूपदर्शनेन न तथा वितृष्णास्मि यथाद्य मया भावितो वितृष्णदर्शने भर्ता । which must mean—Being then in a confused state I was not &c. as I am today, having seen the King to my full satisfaction. ( अवितृष्णदर्शनः विगता वृष्णा यस्मात्तत् वितृष्णं, वितृष्णं दर्शनं यस्य तादृशः विभावितः seen so as to have all further desire to see him gone *i. e.* to full satisfaction ). Prof. Tawney renders this as—the King has had a more satisfactory look at myself than I have had at his picture owing to my excitement. But this is not supported by the context.

चित्रे यथा दृष्टः &c.—True to his instinct Vid. wants to be a little jocular with the King and purposely distorting Māla's

meaning says—she did not think you looked so handsome when seen personally as your picture did, *i. e.* she thinks that your picture is better-looking than your own personal form. Bollensen reads अत्रभवती त्वया यथा दृष्टा तथा न दृष्टो भवान्। which Prof. Tawney explains as—‘you had a much better look at her than she has had at you’. सुधेदानीं—He means:—As the jewels, however valuable they may be, are of no use to the basket, since they cannot raise its value, so your good looks are of no use to you, as you have failed to create a good impression on your beloved; (as the poet says elsewhere प्रियेषु सौभाग्यफला हि चारुता । Kum. V. 1 ). रत्नभाण्ड—*Cf.* our note on सरभाण्ड p. 64. कुतूहलवाच्—the King now explains how Málavikā must have come to say what she did. Although women possess curiosity, they are naturally very bashful; and hence, when the lover is actually before them, they are unable to look at his form and mark his features closely. शालीनः—शाला ( लक्षणया शालाप्रवेशं ) अर्हतीति । *Lit.* one fit to enter the inner apartment; hence modest; शाला + इन ( खञ् ) by Pāṇ. V. 2. 20.

कात्स्न्येन etc.—निर्वर्णयितुं to observe attentively; or mark closely; gaze upon. रूपं—*Scil.* प्रियाणां. तत्पूर्वसमागमानां—gives the reason or हेतु of न समप्रपातीनि. The use of च-च in two consecutive sentences signifies ‘though-yet’; *cf.* न सुलभा सकलेन्दुमुखी च सा किमपि चेदमनङ्गविचेष्टितम् । Vik. II. 9. कात्स्न्यं is an abstract noun meaning ‘completeness, entirety’ fr. कृत्स्न. According to a Calcutta commentator, the collocation of so many harsh and conjunct consonants in the first pāda—कात्स्न्येन निर्वर्णयितुं etc.—constitutes a poetical blemish known as दुःश्रवत्व or श्रुतिकटुत्व. तत्पूर्वसमागमानाम्—may also be explained as स पूर्वः ( first ) समागमः येषां तेषाम् ( *viz.* प्रियाणां, to be supplied from प्रियेषु in the third line ) and construed with रूपं in the first line. But this is not a good way; as in this case there is nothing left to account for the असमप्रपातित्व of the eyes. तत्पूर्वं—that first, that which has occurred for the first time; *i. e.* ‘occurring then for the first time;’ *cf.* अकारि तत्पूर्वनिबद्धया तथा सरागमस्या रशनाद्युगात्पदम् । Kum. V. 10; तत्पूर्वपाणिग्रहणानुरूपम् *ibid.* VII. 30; Ragh. II. 42; XIV. 38, etc. In the reading तत्पूर्वसमागतानां, तत्पूर्वं will have to be taken adverbially. आयतलोचनानां—*i. e.* of women ( in whose case large eyes are a mark of beauty ). This epithet is meant to give an antithesis with न समप्रपातीनि. समप्र-पातिन्—समग्रं यथा तथा पतन्तीति तानि.

P. 76. स्निग्धा दृष्टिः—affectionate gaze; *cf.* ननु स राजधिरस्य स्निग्धदृष्ट्या सूचितामिलाषः Śāk. III. निध्यायते—is looked at with attention; *cf.* निध्यायन्ती p. 4 *supra*; विद्याधरदारिका तेन निध्यायतेति कुपितोर्वशी । Vik. IV. p. 93. सर्वे देवीजनमुज्जिह्वा leaving ( उज्ज् 6th conj. to abandon, to leave ) all his other queens—as painted there. It appears that although other queens were drawn there, the King was painted as looking at Irāvati to the exclusion of the rest. परमार्थतो गृहीत्वा—taking him to be real, *i. e.* present in person and steadfastly gazing upon Irāvati, which as a painted figure he appeared to do; *cf.* परमार्थेन न गृह्यतां वचः Śāk. II. 18. क्रीडिष्यामि तावदेतया—*Cf.* भवतु क्रीडिष्यामि तावदेतया Vik. III. p. 75. बल्लभा—*Cf.* किं न्ववलोकितो बल्लभजनः *supra* p. 64. आत्मानमायासं—She means— I cannot entertain hopes of securing his love, since it already appears to have been given to Irāvati. सासूयं—in jealous indignation.

सखे पश्य—the addition of the words ते सख्या पुत्रं makes the sentence rather prosaic; the King admires her gesture in सासूय परावर्तन. Málavikā had been learning, among other things, the art of gesticulation ( अभिनय ). Her turning away her face in indignation was done with such a grace and naturalness that ( says the King ) it seemed she was as if exhibiting the instructions she had learnt from the teacher in *abhinaya*. The art of *abhinaya* was such a familiar thing with our poet that he repeatedly refers to it even outside his plays; *cf.* अभिनया-स्परिचेतुमिवोद्यता मलयमारुतकम्पितपङ्कवा । अमदयन्सहकारिता मनः सकलिका कलिकामजितामपि । Ragh. IX. 32; लतां कौर्वी च नर्तयन् Vik. II. 4. झुम्झुं० and रङ्कुरिता०—may be taken adverbially ( or as adj. to आननम्, as done in the com. ); ‘so as to cause the splitting of the *tilaka* mark ( see notes on III. 5 ), and to mark the lower lip throb.’ कान्तापराधकुपितेषु—कुपित—used as an abs. noun in the sense of कोप; ‘when they have to show anger when their lovers commit a fault’. विनेतुः is a subjective genitive. For a similar idea differently expressed, compare Dushyanta’s description of S’akuntalā यतो यतः त्वत्वरणो भिन्नते ततस्ततः प्रेरितलोललोचना । विचर्तितभ्रुरियमद्य शिक्षते भयादकामापि हि दृष्टिविभ्रमम् ॥ Śāk. I. V. 2. between 20–21.

P. 77. अनुनयसज्जः—ready to propitiate her, as befits a lover. आर्यगौतमोपि &c.—Māla. does not like that the Vid., who should have had greater regard for Dhāriṇī, should have connived at what she thinks is a breach of decorum on the King’s part in showing partiality to Irāvati. He should



not have been in attendance there under the circumstances. यदि चिरं—if you think I can be angry for a long time (which however I cannot), then, although my anger is by this time all gone, I will still bring it back for your sake. कुप्यसि etc.—कुवलयनयने Voc. sing. कुवलय a blue lotus. चित्रार्पित—*cf.* चित्रार्पितारम् इवावतस्थे Ragh. II. 31. किमेतन्मे—Mr. Pandit reads किमेव मयि, where मयि is grammatically anomalous, मह्यं (dative) being required with the verb कुप्यसि; hence किमेवमयि should better be explained as किं-एवं-अयि, अयि being a particle of tender address. तव दासः—*cf.* न सेव्यः सेविता रहः Śl. 12 *infra*. साक्षात्—in person (contrasting with चित्रार्पित).

कथं—Māla. was ashamed to discover that all along she, being overpowered by emotion, had been upbraiding the King in the picture. मदनक्रांत्यं—a nervous reserve caused by Love. What is meant is that the King stands hesitating and undecided without advancing towards Mālavikā. उदासीन इव—as though indifferent, not sufficiently caring for Mālavikā. अविश्वसनीयत्वात्—the King not wishing to betray his weakness, passes off the matter by setting forth this plea. Why he feels diffident and uncertain he explains in the next śloka. अयं—this, of this sort, so much. This is also read as मा तावत् अत्रभवत्यां तवाविश्वासः; अत्रभवती तवाविश्वसनीया ।

P. 78. स्वप्ने—स्थित्वा *V. l.* (स्थित्वा स्थित्वा) will mean having repeatedly stood &c.; but स्वप्ने is better and necessary as shown by Māla's remark further on—स्वप्नसमागमोपि । &c. सखी तव—*i. e.* Mālavikā. अबला सती—*v. l.* has no other propriety than the antithesis it gives with सहसा. Again अबला is रूढ for a grown-up woman (स्त्री योषिद्वला योषा &c. Ak.), while Māla. is a कन्या. मनसिजरुजा—by the disease of love. समागममायया—by means of the delusion of a union. The construction is—मनसिजरुजा समागममायया एवं क्लिष्टस्य (p. p. of क्लिष्ट 9th conj.) ये &c.; the instr. in ०रुजा is कर्तरि (showing the agent of paining) and that in ०मायया is करणे (showing the means of paining.)

इदानीं तावत्—now, at least (even if you have not done it before). आत्मा विश्वसनीयः क्रियताम्—*i. e.* by showing that you really and truly love him, and are not playing with his affection. स्वप्नसमागमोऽपि भर्तुः—union with him even in dreams. The King cleverly expressed his love towards Mālavikā by saying that he used to see her vision in dreams. But Mālavikā's expression of her love towards him is done with greater skill. The king's dreaming showed that he used

to get some sleep in spite of his love-torment; but Mālavikā declares that love's pangs tormented her so much that she got no sleep at all, even to be enabled to dream about him.

उत्तरेण, etc.—The King means—the best reply is this, that I have already offered myself to her. पञ्चबाणमिस्त्राक्षिकं—It is essential at a marriage-ceremony that the bridegroom should accept the hand of the bride in the presence of the sacred fire which is, therefore, said to 'witness' it. *cf.* वर्षु द्विजः प्राह तवैष वत्से वह्निर्विवाहं प्राति कर्मसाक्षी । Kum. VII. 83. The fire here is that of love; the idea is common enough. Cupid is called पञ्चबाण or the five-arrowed God, the arrows being enumerated as अरविन्दमशोकं च चूर्तं च नवमल्लिका । नीलोत्पलं च पञ्चैते पञ्चबाणस्य सायकाः ॥ न सेव्यः सेविता—that, (आत्मा) is given by me, not as a master to be served by her, but rather as a servant serving her in private.

P. 79. बकुलाबलिके, etc.—This is a contrivance of the poet to clear the stage, so that the lovers may be left alone in each other's company; compare a similar device in the third Act of the Śāk., where Priyamvadā says अवस्थये एष इतोदत्तदृष्टिः उत्सुको मृगपोतकः मातरमन्विष्यति । एहि संयोजयान् एनम् । p. 80. पल्लवानि—the word is *mas.* or *neuter*. लङ्घयति—*lit.* 'attacking' (*cf.* एषा खलु केसरिणी त्वां लङ्घयति Śāk. VII.). Here it means 'eating, browsing.' अस्मिन् रक्षणक्षणे—at this time when we badly want protection, *i. e.* when you should be on the look-out whether Iravatī or such intruders are in sight. एवमपि गौतमः etc.—He means that he knows it very well, and would have certainly done it untold. We shall soon see how cleverly the Vidūshaka performed this part of his duty. *cf.* a similar remark *supra* नेदमावयोरुपदेश्यं p. 23. अप्रकाशे—'Not in light,'—*i. e.* in some corner in the dark. सुखस्पर्शता—pleasant, *i. e.*, cool smooth to the touch. शिलाविशेषस्य—for विशेष at the end of a comp., *cf.* पात्रविशेष at I. 6. and our note *ad loc.* निद्रायते—goes to sleep. This is how he kept his word. निद्राय is a denominative from निद्रा.

संगमसाध्वसं—the fear entertained at being united with me (for the first time). The second line may also be taken with the first supplying मयि after (मयि विषये). प्रणयोन्मुखे—towards me who have been long desirous of your affection. त्वं अतिमुक्कलता—As the *atimukta* creeper coils itself closely round the *sahakāra* tree, so you too should embrace me closely. अतिमुक्कलता is known in Marāthi by the name of

कुसरी रो करतुरी मोगरा. Its चरितं is the coiling itself by the plant round ( or grasping with its tendrils ) the mango-tree on which it is propped up. The अनिष्टक creeper is so called because in brilliancy of whiteness its flowers excel pearls ( अतिक्रान्तो मुक्तां शौक्यात् ). Compare for a similar idea क इदानीं सहकारमन्तरेण अनिष्टकलतां पल्लवितां सहते Śāk. III. " The beauty and fragrance of the flowers of this creeper give them a title to all the praises which Kālidāsa.....bestows on them. It is a gigantic and luxurious climber; but when it meets with nothing to grasp, it assumes the form of a sturdy tree, the highest branches of which display, however, in the air, their natural flexibility and inclination to climb."—Sir W. Jones as quoted by M.-W.

P. 80. सौपालम्भम्—*Adv. comp.* with an implied censure on his conduct ( उपालम्भ *m.* taunt, reproach. ) यो न विभेति &c. She means—Although you ask me not to be afraid of the Queen, I know what sort of courage you yourself displayed before her—referring to the nervousness shown by the King in Act III. p. 59—सर्वे इरावतीं दृष्ट्वा सभ्रान्ताः । राजा ( अपवार्य ) &c. दृष्टसामर्थ्यः—I have seen your strength ( of mind ), implying, the want of it. समवस्थः—*v. l.* I have seen my lord in the same state as myself—is not so sarcastic.

दाक्षिण्यं—Polite behaviour; behaving in a manner to please all; *cf.* Ragh. I. 32.—नाम *ind.* ' As is well known. ' वैम्बिकानां—' of the descendants of Bimbaka. ' Bimbaka, according to Mr. Pandit, who gives no authority for this, was one of the forefathers of Agnimitra. The sense given in Apte's Dic. *viz.* ' a gallant, ' seems to be a guess. Even if we adopt that sense ( the word being somehow made to mean that ), the poet will have to be understood as making a general statement with regard to every gallant; it cannot be regarded as his कुलव्रतं. Again the King is not expected to drag himself to the level of ordinary gallants. The *v. l.* नायकानां also appears to be an emendation of some one who did not understand his text. कुलव्रतं—' family vow, ' a custom descending from father to son through many generations, and observed by all members of the family; hence, what is binding on every one; *cf.* मुनिव्रततच्छायां देव्या तया सह शिष्ये गलितवयसामिश्राङ्गणामिदं हि कुलव्रतम् ॥ Ragh. III. 70 The King means to say—As a man of the Bimbaka family I am bound to act, as I did, before Irāvati; it was merely an act of courtesy due to her. तत्—

still, however ( तथापि ). दीर्घाक्षि—*cf.* आयतलोचनानं *supra* IV. 8; अत्यायतं नयनयोः III 7, *etc.* त्वदाशानिवन्धनाः—depending ( for their continued existence ) on the hope of getting you. *cf.* प्रेमावन्धविवर्धिताधिकरसा प्रीतिस्तु या सा त्वयि Rat. III. 18.

मा० नाख्येन परिहरति—observe the delicate handling of a love-scene by the poet; compare in the Śāk. राजा—अपरिश्रंभति मुखमस्याः समुन्नमयितुमिच्छति । शकुन्तला परिहरति नाख्येन । ( p. 82. ) मदनविषयव्यापारः—the actions or gestures connected with Love. रमणीयः खलुः—this is explained in the next Sl.

रसनाव्यापारः—the work of untying the knot of the girdle-band. पातुं उन्नमयतः, *sc.* मे—as I try to raise ( her face ) to kiss. The verb पा ( to drink ) is often used with words like मुख, वदन poetically in the sense of ' Kissing '. पद्मल-चक्षुः—the eyes whereof have hairy ( *i. e.* beautiful ) eyelashes, which is considered a mark of beauty. *cf.* मुखमंसं विवर्ति पद्मलाक्ष्याः कथमप्युन्नामितं न चुम्बितं तु । Śāk. III. 23. The word पद्मल ( *adj.* ) is formed by adding the affix ल ( लच् ) to पद्मन्, which is one of the words of the सिध्मादि class, by ' सिध्मादिभ्यश्च Pān. V. 2. 97. साचीकरोति—turns aside; न साचि ( an indec; according to some *f.*; see Mukuṭa on Ak. ) असाचि; असाचि साचि संपद्यमानं करोति साचीकरोति; *cf.* साचीकृतचास्वक्त्रः Ragh. VI. 14. व्याजेनापि—even by the show ( of refusing to grant my request ). He means that she does it in such a charming way that I feel as good as I had obtained my desire. निर्वर्तयति—accomplishes, brings about; *cf.* चणालंकारं निर्वर्तयति *supra* p. 50.

p. 81. चन्द्रिकया—See p. 74. Chandrikā it seems lingered there collecting flowers long enough to see the Vid. sleeping on the stone-slab while returning, and reported the matter to Nipunikā, who in her turn reported it to Irāvati. अलिन्द *m.* a raised seat or dais ( Mar. ओटा ) in front of a house. With the speech compare that of the Queen in the Vikr.—हञ्जे निपुणिके सत्यं त्वया भणितमिदं लतागृहं प्रविशन्नायमानवकसहाय आर्यपुत्रो दृष्ट इति । Act II. p. 56. संशयान्मुक्तं—referring to the dangerous snake-bite. प्रष्टुं च—the च shows that she was going to say something in addition. Probably it was—"and to find out what the fellow is doing there at this time." Irāvati was somewhat surprised to hear that the Vidūshaka was asleep in such an unusual place all alone. She suspects that some intrigue must have been afoot and wishes to go there. But she stops in the middle of her speech, as she probably does not wish to state her suspicions so early before

she got some more light on the affair. सावशेषमिव etc.—Nipunikâ finding that her mistress paused after च remarks to her that the sentence appeared to be incomplete. Irâvatî proceeds to complete it not exactly as she had intended, but with a sarcastic joke. चित्रगतं &c.—“and to propitiate the picture of the King.” (It is the same picture which was seen by Mâlavikâ and Bakulâv. on the wall of the pleasure-house). Nipunikâ is surprised to hear that the picture of the King, and not the King himself, is to be approached, and Irâvatî gives her the reason, to complete the sarcasm, thus: “Now there is no difference, to my mind, between the King in person and his picture; for, as he has transferred his affections from me to another, he has no heart so far as I am concerned, and the inanimate picture can well take his place. It thus does not matter whom I go to propitiate,—since neither will listen to me. I shall do it just to quiet my conscience.” It seems that Nipunikâ did not fully understand her mistress, otherwise she would have said something more than a mere इत इतो मङ्गिनी. The reading adopted by Mr. Raddisâstri is यादृशश्चित्रगतो भर्ता न तादृशः एव । अन्यसंक्रान्तहृदय आर्यपुत्रः । But in this एव has no force. Again, what is the meaning of तादृशः ? The S'âstri says न तादृशः वस्तुतस्तु तथा न । This will mean ‘Although the King is depicted in the picture as loving me really he is not such; i. e. he only pretends to love me.’ Probably the S'âstri means न तादृशः अधुना मयि वर्तमानः । But then the clause अन्यसं would hang loose. So to avoid this difficulty it will be better to read the two parts together as one sentence, omitting एव; यादृशः तादृशः...अन्यसंक्रान्तः; but in this case either भर्ता or आर्यपुत्रः becomes redundant and must be dropped; then Irâvatî may be taken to mean—I like the picture better than the King in person; for there he is depicted as devoted to me; and so I shall propitiate him as drawn in the picture. But then the word केवलं in the next sentence goes against this. Again our reading is more sarcastic and better suited to the resentful character of Irâvatî. उपचारातिक्रमं—This refers to the treatment of the King (at the end of Act III.) by Irâvatî.

P. 82. चेट्टी—A message comes to Irâvatî from Dhârinî. Dhârinî, it will be remembered, had imprisoned Mâlavikâ and Bakulâ. at the special request of Irâvatî and not because she herself had any grudge against them. After a suitable interval she now wishes to set them free, saying that at that stage of

her life (that is how we must interpret it, otherwise एव कालः becomes meaningless) it is hardly proper for her to be jealous. This is borne out by the events in the fifth Act; see where the Queen asks the Parivrâjikâ to decorate Mâlavikâ in the best possible way. It was merely out of deference to Irâvatî that the imprisonment was ordered. If now Irâvatî would have no objection (यद्यदुमन्यसे), then only Dhârinî would like to set the two girls at liberty, and so please the King (आर्यपुत्रस्य प्रियं कर्तुं) of whose partiality for the girls she was already aware. She thus flatters Irâvatî. The other reading, viz. आर्यपुत्रमपि तव कृते विज्ञापयामि is not satisfactory. It means—‘I will request the King for your sake, i. e. to favour you.’ But this is meaningless; for the King was ready (though ostensibly) for reconciliation with Irâvatî and the latter did not stand in need of any intercession by Dhârinî on her behalf. It was Irâvatî who had refused to be reconciled.

नागरिके etc.—But Irâvatî is a young lady whose anger has not yet cooled down and this message does not improve her temper. But of course Dhârinî had the power; and Irâvatî could do nothing, if Dhârinî wished to do as intimated. The latter, therefore, sends a courteous reply apparently giving her consent, but in a tone which is full of latent resentment. क्व वयं—How can we, I or any one else, command the all powerful Queen to do this or that? कस्य वान्यस्य—She means—We all live by your grace. You can, therefore, do what you like. विपणिगत इव बली—the point of comparison is that both are corpulent, being well fed, and can enjoy sleep even in an open place without the least concern. विपणि f. a market place; cf. दूषाचभासे विपणिस्थपण्या Ragh. XVI. 41; विपणन्ते अत्रेति. विपणिः (where people buy, sell, and exchange), from वि+ण् 1st conj. Âtm. to transact business; affix इ (इक्). निद्रायते—see p. 79 above.

“The bull here referred to is a Vasu or पौड who is sacred, being let loose as a part of funeral obsequies. Such a bull has the fullest liberty to go anywhere he pleases, and being sacred no one will tie him. He lives on grain which all consider it good charity to supply to him, and he also helps himself to the grain etc. exposed for sale in shops, and no one considers it fit to take any serious notice of the matter. He is usually extremely well-fed and becomes very fat, and squats quietly near some shop and dozes away without any fear of being disturbed. ....The people willingly put up with him. It does not seem that much change has come over the institution of these Vasus since the days of Kâlidâsa”—S. P. Pandit.

अत्याहितं—Something that greatly alarms; a great evil; as an exclamation we may translate it as 'Oh! alas!' न खलु—can it be that part of the poison still remained (and that he may be dead, or is about to die)? प्रसन्नः—his complexion is bright, i. e. not haggard like that of a corpse. अपि च—And the additional reason why we need not suspect anything untoward is that, &c.

P. 83. उत्सवप्रायते—talks in his sleep. उत्सवप्राय. (Ātm.) is a denominative from उत्सवम् (adj.) meaning 'talking in one's sleep' (उत्सवः स्वप्नः स्वप्नप्रलापः यस्य स उत्सवः । स इवाचरति उत्सवप्रायते ।) कस्य आत्मनीनः—whose devoted partisan can he be called? i. e. no one's (न कस्यापि). आत्मनीन adj. devoted to one's self; (आत्मने हितः), from आत्मन् + affix स्व, by 'आत्मोच्चिनी खे' Pāp. VI. 4. 169. इताशः—wretched; see note at p. 53. कितव— a rogue, a rascal; cf. कथमनेन कितवेन विप्रलब्धास्मि Śāk. V. The reading कस्यैव आत्मनियोगसंपादने विश्वसनीयो इताशः means—Who can regard this wretch as a confidential friend for the execution of the business entrusted to him? But this remark will be in favour of the King whose secret he was betraying by his talking in the dream and so is not fit in the mouth of Nipunikā. सर्वकालं—always. इत एव— from us, i. e. Irāvati and the other queens. We give him sweetmeats and still he proves ungrateful (कृतघ्नः *infra*) to us. स्वस्तिवाचनमोदकैः—sweetmeats given away as presents on the occasion of *svastivāchana* ceremonies; (sometimes the gifts themselves are called स्वस्तिवाचनस, as in Vik. II. p. 80—इदृशः स्वस्तिवाचनवाचनपरोधो बहुशो भवतु ।) स्वस्ति वाच्यते अनेन that by which one (i. e. a Brāhmana) is made to utter a blessing, अन (ल्युट्) being added करणे; or स्वस्ति इत्यस्य वाचनं यस्मिन्. The Svastivāchana is a particular religious rite preparatory to any solemn observance, performed by sprinkling water on the heads of the Yajamāna and other persons and invoking blessings (स्वस्ति) on them with the repetition of certain *Mantras* &c. कुक्षिं—belly. इरावतीमतिः—The Vid. pauses a little in his sleep after uttering the words भवति मालविके and then completes his sentence by adding these words.

एतदत्याहितम्—'This is the अत्याहित you were afraid of', referring to Irāvati's remark just before (p. 82). Said by Nipunikā sarcastically. भुजङ्गभीरुक—The Vidūshaka's fear of snakes is so deep-rooted that his comparisons also have reference to them; cf. किं न्वेतद्भुजङ्गनिर्भोकमिव संमुखेऽस्माकं निपणितम् । Vik. II. ब्रह्मचन्द्र—See note on this word at p. 57.

भाययिष्यामि—I will frighten. The *causal* of भी 3rd conj. has three forms भाययति, भाययते and भीषयते. The A'tm. forms are used only when the agent of the causal verb is the cause of fear (मुण्डो भाययते, भीषयते; but कुञ्चिकया भाययति); hence the reading भीषयिष्यामि found in some editions is grammatically faulty.

अर्हति उपद्रवस्य—deserves to be troubled; Irāvati says this in a revengeful spirit. The use of the genitive with अर्ह् should be noted as being unusual. The reading एषोर्हति किं सर्पदंशस्य though better according with the revengeful spirit of women is not justified by the context. Besides Irā. would not go the length of wishing that even when incensed. She merely wanted to see him frightened and to enjoy the fun. कृतघ्नः—because, while he feeds on *my* food, he wishes that my rival should eclipse me. अविधा—Cf. p. 24 above where the exclamation has occurred. सर्पः—दर्शिकरः v. 7. also means a snake (दर्शिकं करोतीति). अर्तः—shows the loving anxiety of Mālavikā for her now accepted lover.

P. 84 हा धिक्—she says this in anger and sorrow as she sees the King followed by Mālavikā, and her worst suspicions are realized. सप्रहासम्—laughing loudly (when he discovers that he was frightened for nothing). फलितम्—I thought that I got the fruit (viz. being really bitten). He is referring to the notion universally believed in by the Hindus, that if a person falsely pretends some evil as having befallen him, the gods visit him with its reality in retribution.

पटाक्षेपेण—पटस्य आक्षेपेण 'tossing the curtain aside,' showing the mode of entrance when a person is in great hurry or confusion. Sir Monier-Williams who takes पट+अ (not) क्षेप. thus obtains the strange meaning of *not* tossing etc., and then suggests that it may be the incorrect form for पटीक्षेपेण; but all this is quite unnecessary. कुटिलगतिः—having the zigzag motion of a snake; cf. जिह्मग and भुजङ्ग.

निर्विघ्नमनोरथः—(Bahu. comp.) wherein all your desires have been fulfilled without any obstacle or interruption. दिवासंकेतः—An appointment to meet in a certain place by day. मिथुनस्य—referring to Mālavikā and the King. From her original vague suspicions and the ravings of the Vidūshaka about Mālavikā excelling Irāvati, followed by the presence of the King with Mālavikā in such a place as the Samudragriha, Irāvati concludes that the two lovers had met there by special previous appointment. दूयाधिकारविषयः—With regard to

the duties of your ambassadorship ( or your office as a go-between ). दूत्य is not different in meaning from दौत्य which occurs on p. 52. Irāvati taunts Bakulā. also, because from what was heard in Act III, she thinks that the present meeting must have been planned and brought about by Bakulāvalikā.

किं न खलु etc.—“ Does Indra forget ( to rain on ) the earth because the frogs ( वदुर m. ) may be croaking? ” देवः—Indra, the rain-god. Indra stands for the King, the Earth for Irāvati, and the frogs for such comparatively insignificant creatures as Māla. and Bakulā. Bakulā. wishes to please Irāvati by comparing her to the Earth; she means, that whatever they two might have said to the King, that could not have influenced him any more than the croaking of the frogs could influence the rain-god, and the King's love for Irāvati was bound to continue unabated as before. The frogs croak before and during the monsoons, but the cloud does not, therefore, pour down the less rain on the Earth. This passage has suffered much in the matter of reading; we have adopted Mr. Pandit's as yielding the most natural sense. V. 2. वरिष्ठु विरमनि would mean the same, but विरम् used with the infinitive is a strange idiom. V. 4. पृथिवीं वरिष्ठु स्मरनि has to be explained by taking वदुरः to refer to Bakulā, and पृथिवीं to Mālavikā. “ Does Indra remember to send showers to the earth because the frogs croak? no; he does it of his own accord, so will the king love Māla, because I speak in her favour? no; he loves her of his own accord.” But it is certain that Bakulā. would not dare to call Mālavikā पृथिवी and talk of the King's love for her in the presence of Irāvati, and hence this reading has to be rejected.

मा तावत्—don't say so ( addressing Irāvati and referring to her speech अपि निर्विद्वे etc. ) दर्शनमात्रेण—by your mere sight. प्रणिवातलङ्घनं विस्मृतः—has forgotten ( and forgiven ) the fact that you did not accept his homage ( see III. 23 ) at that time and he continues to love you. भवति पुनः etc.—But you are the irreconcilable lady that you were; you don't forget, as you ought, whatever fault the King might have committed. अद्यापि—even now. प्रसादं ग्रह् *lit.* ‘to become clear;’ hence, ‘to be reconciled.’ Cf. गङ्गा रोधःपतनकलुषा गृह्णीव प्रसादम् । Vik. I. 7; the phrase originally refers to *physical* clearness ( *e. g.* प्रससादोदयादम्भः कुम्भयोर्नेर्महोजसः । Ragh. IV. 21 ); it has then been

metaphorically used of *mental* clearness, such as freedom from anger, passions, etc.

P. 85. अनुपपन्नं—*Lit.* what cannot be properly explained; improper. “ You are angry when there is no occasion for it; this is inexplicable in your case; for, कदा etc.” कदा आगतं is a question of appeal, meaning that it had never been the seat of anger ( was never clouded by anger ).—कोपपात्रता—कोपस्य पात्रं भाजनं, तस्य भावः ता ताम्. As ordinarily used, the word कोपपात्र means some one against whom the anger is directed; but here it is in the sense of something in which the anger exists. अपर्वणि—on a day which is not a पर्व day; the Parva days are those of the new and full-moon; here the full-moon day, on which alone a lunar eclipse can occur. ग्रहक्रं—This refers to the popular notion that eclipses are caused by the planet Rāhu swallowing ( obscuring ) the sun and the moon. विभावरी *f.* the night. Der. विमानि नक्षत्रादिभिः ( *lit.* ‘brilliant’, ‘bright’—with stars etc. ). कथय कथं भविष्यति—Just as there cannot be a lunar eclipse unless it is the full-moon day, so Irāvati would not be angry unless there was sufficient provocation. Compare प्रभवन्त्योऽपि हि भर्तृषु कारणकोपाः कुटुम्बिन्यः *supra* I. 18. The King means—As you have never been angry without cause, so you should not be on this occasion also.

सुष्ठु व्याहृतं—‘well spoken’—said in irony; she means that it is really ill spoken, since there was ample cause for her anger. अन्यसंक्रान्तेषु—transferred to another, *viz.* Mālavikā. अस्माकं भागधेयेषु—our good luck, *viz.* our being loved by you. ततो हास्या भवेयम्—she misinterprets the King's speech and says—You are right in saying that I am angry out of place, for my anger will be futile when you no longer love me. I shall only make myself ridiculous, if I get angry knowing this.

उत्सवदिवसेषु—This probably refers to the excuse planned above ( p. 73 ).—देवचिन्तकेर्विज्ञापितो राजा । सर्ववन्दनमोक्षः कियतामिति । at a time when all people are rejoicing.

दृष्टो भवत्याः etc.—This again is ironical. ‘Truly, I see to-day how you are my partisan’—meaning really that Dhāriṇī is now seen to have no special partiality for her ( Irāvati ). Irāvati is referring to the message which she received from the Queen ( p. 82 ); it is unnatural to understand पक्षपातः as meaning ‘partiality towards the King’ as is done by Mr. Ayyar.



P. 86. कपोतः etc.—The Vidūshaka has liberated Mālavikā only to see her again fall into the hands of Irāvati, as he apprehends, will happen. As a domestic pigeon might escape from its cage only to be seized by a kite, so Mālavikā has escaped from her confinement only to be recaptured. Here कपोत corresponds to Mālavikā and चिह्ना to Irāvati. Mr. Pandit understands Dhārinī by चिह्ना, which is inappropriate, as Māla had just escaped from Dhārinī's hands. कपोत *m.* a pigeon (*cf.* the Marathi कवडा); चिह्ना *f.* a kite. Or this may simply mean—Māla will fare a worse fate; a severer punishment will be meted out to her now. Here we cannot understand by गृहकपोत the King, as suggested by some; for the King has not yet escaped from the trouble caused by Irāvati, as he himself further says—कथं नु खल्वस्मात्संकटात् &c.

यदृच्छा—Accident, chance. एतत्—*i. e.* how Mālavikā and Bakulā came to be liberated. ब्रह्मबन्धुना—see p. 57. कृतः प्रयोगः—The scheme was concocted and put in operation. अयं कामतन्त्रसचिवस्य नीतिः—A stroke of policy on the part of this (Vidūshaka), the King's minister in Cupid's department. The King has different ministers for different branches of administration; the Vidūshaka manages that of love matters. Compare how the King himself calls the Vidūshaka his कार्यान्तरसचिव (p. 12 line 7).

यदि नीतिः etc.—This passage presents a variety of readings of which the one adopted in the text is the most natural. The Vidūshaka takes up the word नीति from Irāvati's previous speech and humourously says this. "Oh, you talk of my Policy! I should forget even the Gāyatrī, if I were to learn a syllable of Policy." It is a form of oath natural in the mouth of a Brāhmaṇa, and it gathers strength from the fact that forgetting the Gāyatrī is sinful for a Brāhmaṇa, who must remember *that* at least. By नीतिरक्षरं पठेयं he is denying even the slightest acquaintance with works on Polity (नीतिशास्त्र). The गयत्री is the well-known Vedic prayer to the Sun which every Brāhmaṇa has to repeat in his *Samdhya*. Some think that this may also mean—if I were to read and remember one syllable of Nīti, I should forget the Gāyatrī—being a block-head. But if the Vid. were such a block-head as not to remember the two at one and the same time, he would not be able to remember any other thing as well, which is absurd.

p. 87. बसुलक्ष्मी—is mentioned once before (p. 6). पिङ्गल—seems to have been the name of a pet monkey kept in the palace. बलवत्—*adv.* 'exceedingly'; *cf.* बलवदपि शिक्षितानां Śāk. I. 2. त्रासिता—frightened (*p. p. p.* of the causal of त्रस् P. to fear). प्रवातः—may also mean 'in a place exposed to strong gusts of wind'; see note on p. 9.

न किमपि—not in the least. प्रकृतिं प्रतिपद्—regain her natural state of mind (being free from the fright). प्रकृति—the natural state, as opposed to विकृति. संज्ञापयामि—is equivalent to संज्ञां प्रापयामि, being the causal of सम्+ज्ञा. साधु रे पिङ्गलवानर—the monkey's act comes as a god-send at a time when the royal party was having the worst of it at the hands of Irāvati; this makes the Vidūshaka hail it with delight. स्वपक्षः can be interpreted in two ways:—(1) 'your side'; the King being his master the monkey belonged to his side, which he thus saves from a fix; (2) or by स्वपक्ष the Vidūshaka may be jocularly referring to himself; he describes himself as the monkey's caste-fellow since he resembles him in strange gestures, curious dress, etc. Compare how the Vidūshaka uses the same image in Vikr. V. p. 125 (आश्रमवासपरिचित एव ज्ञास्वाद्युगः); in the same play a maid-servant also describes him as अलिखितो वानर इव (Act II. p. 28). अतः परं—She is afraid that the Queen, on coming to know what has taken place, might punish them more severely. (अर्घुण एव) पञ्चरात्रे—this was the period fixed by the Queen; see p. 44. दोहदस्य is to be connected with पञ्चरात्रे—"the five nights of (*i. e.* connected with the order concerning the fulfilment of) the *dohada* of the Aśoka tree". संनद्ध—endowed with; *cf.* लनेव संनद्धमनोज्ञपल्लवां Ragh. III. 7.

P. 88. आश्वसितुं सखी—Baku. assures Mālavikā that she may now entertain no fears since the Queen has promised to reward her in the event of the Aśoka flowering within five nights. Any punishment that she would have meted out would now, therefore, be cancelled as Dhārinī would remain true to her word. प्रमदवनपालिका—the female gardener in charge of the Pramadayana, who makes the announcement from behind the curtains. पृष्टतो भवावः—we shall follow her; see the Queen after her.

p. 89. उपक्षिप्त—'thrown up', *e. i.*: erected. कुतसस्कार-  
विधिः—The Comp. सत्कारविधि is Mādhyamapadlopī. विधि means  
such acts as decorating the place near Aśoka with coloured  
powders, after cleaning it, hanging up garlands of flowers &c.  
meant for its reception by the Queen and King shortly to  
follow. Some understand by सत्कारविधि the As'oka's दोहदपूरण;  
वेदिकाबन्धः—the building of a *Vedikā* (a small raised seat  
covered with a roof supported on pillars). "The reading  
भित्तिबन्धो is very inferior, remarks Mr. Pandit, "and must  
have been suggested by an imperfect understanding of the  
word घरञ्ज (in the Queen's speech on p. 96 संकेतघरञ्ज कल्पितो).  
As a घरञ्ज was spoken of it must needs have walls". अनुष्ठित-  
नियोगं—When the Udyānapālikā (at the end of Act IV.)  
went to the Queen to report the Asoka's having blossomed, we  
must suppose that she received orders to build the *Vedikā*,  
which is the नियोग here referred to. Having done that she  
is now proceeding to report the execution or the work to  
the Queen.

दैवस्य—good fortune. Since the Aśoka has flowered, luck  
is in her favour. तथा चण्डी—(excessively) angry like that,  
to that extent. तथा must refer to the Queen's action in im-  
prisoning Mālav. and Bakulāv. in an underground cellar.  
प्रसादसुसुखी—inclined to do her favour; *cf.* त्वं मे प्रसादसुखी मव देवि  
नित्यं *infra* V. 20. अभ्यन्तरः—'one of.' किमपि—*adv.* 'for some  
purpose or other' (I do not know what it may be). Mr.  
Ayyar has unnecessarily corrected this into कामपि, so as to  
make it agree with मञ्जुषा. चतुःशालं—a quadrangle enclosed  
by halls on the four sides. (Read in the text चतुःशालतः for  
चतुःशालानः । चतसृणां शालानां समाहारः चतुःशालं or-शाली). Such  
buildings seem to have been the fashion in those days; *cf.* आर्ये  
द्रौपद्याश्रुतःशालकमिदं Venī. I.; अलं चतुःशालमिदं प्रवेश्य &c. Mṛich.  
III. 8. कुब्ज *m.* a hump-backed male (*cf.* the Marathi  
word कुबडा).

विद्यापारगामिनां—Those who have 'gone to the end of the  
lores', *i. e.* have studied completely the fourteen kinds of  
lores; *cf.* षडङ्गमिश्रिता वेदा धर्मशास्त्रं पुराणकम् । मीमांसा तर्कमपि च हेता

विद्याश्रुतदश ॥ Or विद्या may mean Vedic lore—the Veda and its  
six *aṅgas*, *viz.* शिक्षा, व्याकरण, निरुक्त, ज्योतिःशास्त्र, and छन्दोविहिति or  
छन्दःशास्त्र. नित्यदक्षिणा—a gift of money given every day as a  
pious act, without any motive, or sometimes with the object  
of securing some special blessing (as here). The Brāhmaṇas  
were, of course, engaged to perform an अनुष्ठान (the performance  
of some holy rite, the muttering of Vedic *mantras* &c.) that  
would ensure long life, to the prince and prevent any mishap  
to his life, and were paid for this labour. The practice of  
giving नित्यदक्षिणा or नित्यभोजन to Brāhmaṇas continues to this day  
in many Indian households.

P. 90. सेनापतिना—by Pushpamitra; he is called सेनापति  
not because he was Agnimitra's general (as some have wrong-  
ly supposed), but because he retained his title of Senāpati of  
the Maurya kings even after he became King. See Introduction.  
यज्ञतुरंगं नित्युक्तः—*i. e.* on the occasion of the *Aśva-*  
*medha* sacrifice performed by Pushpamitra. The *Aśvamedha*  
was a sacrifice of great importance and significance; it was  
performed only by a king (and hence it is called राजयज्ञ later  
on, p. 104), who claimed for himself the title and position of  
a supreme or universal sovereign.

"A horse of a particular colour was consecrated by the per-  
formance of certain ceremonies, and was then turned loose to  
wander at will for a year. The king, or his representative, follow-  
ed the horse with an army, and when the animal entered a foreign  
country, the ruler of that country was forced either to fight or to  
submit. If the liberator of the horse succeeded in obtaining or  
enforcing the submission of all the countries over which it passed,  
he returned in triumph with the vanquished Rājās in his train; but  
if he failed, he was disgraced and his pretensions ridiculed. After  
the successful return a great festival was held, at which *the horse*  
*was sacrificed*". Dowson's Classical Dictionary.

भर्तृदारक—*m.*, 'the king's son', the Crown Prince. आयु-  
निमित्तं—for the preservation and prolongation of his life. The  
piousness of the act would constitute a charm by which  
evil was supposed to be averted. सुवर्ण—*m.* a particular coin of  
gold, 16 *māshas* in weight; *cf.* दशसुवर्णस्य रुद्धो युक्तकारः प्रपलायितः ।  
Mṛich. II. दक्षिणीय *adj.* worthy of receiving the Dakṣiṇā.  
From दक्षिणा + ईय (छ) added by Pāṇ. V. 1. 69. मङ्गलगृहे—in  
the 'auspicious house'; this must be some sort of a temple  
or worshipping-hall in the palace. लेखकर *m.* a writer, a

reader. विजयदण्डैः—'the conquering armies' (दण्ड *m. n.* an army); *cf.* दण्डचक्र p. 11, and विजयदण्डैः again on p. 98. महासार—*adj.* 'of great value'; *cf.* महासारप्रसवयोः *supra* I 15. रत्नवाहनानि—Mr. Ayyar's translation of this as 'vessels of gems', is not very clear. Some interpret it as 'the carriages that brought the gems', but then the word रत्न, to which the *adj.* महासार should principally refer, becomes subordinated. It seems better to understand it as रत्नानि च वाहनानि च as the Calcutta commentators have done, the वाहनानि including elephants, palanquins, chariots, etc. शिल्पकारिका—a maid-servant versed in one or more of the practical arts (*s'ilpa*; see p. 8 for the word). भूयिष्ठं परिजनं—'servants mostly consisting of'; भूयिष्ठ at the end of a comp. has this sense; *cf.* अभिरूपभूयिष्ठा परिषद् Śāk. I. उपायनीकृत्य—sending as presents. नीकृत्य is a च्वि-formation and is explained as न उपायनं अदुपायनं उपायनं संपद्यमानं कृत्वा उपायनीकृत्य. श्वः—In its Prakrit from सुवो may be seen the origin of the Gujarāti word सवारे. पश्यतीति—इति (so it is reported).

P. 91, प्रसूनलक्ष्मी—'the beauty or splendour of flowers.' धर्मासन—'the seat of justice,' the throne, seated on which the king administers justice. प्रतिपालय—to wait upon.

वैतालिक—See page 34, note on the word; from विताल+ठक् Pāṇ. IV. 4. 8; or by 'प्रयोजनम्' (ठक्) Pāṇ. V. 1. 109; *lit.* 'one singing in different notes'. He was a kind of poetical panegyrist or bard attached to the Court, whose duty it was to announce (in songs) fixed periods of the day, to awaken princes at dawn with music and song, to celebrate the master's victories etc. These bards are generally introduced in dramas in pairs (*e. g.* in Śāk. V.) and sometimes alone (*e. g.* Vikr. II). दण्डेन—by means of the punishment (defeat) meted out to them (enemies). दण्ड may also mean 'the army.'

परभृत etc.—परभृतकलव्याहारेषु आत्तरति:—'taking delight in enjoying, the indistinct but sweet cooings of the cuckoos.' This explains why he passes the spring in the gardens. For परभृत see note on परभृता IV. 2. The cuckoo, particularly the male bird, coos sweetly in the spring; *cf.* पुस्कोकिलो यन्मधुरं चुकुज । Kum. III. 32. मधुं नयासि—You pass the spring. विदिशा—here means the river of that name; the word is also applied to a town (Agnimitra's capital) situated on it, which is the modern Bhilsa in Scindia's dominion. अङ्गवान् अनङ्ग इव—As though you were Cupid incarnate. The word रति, in

आत्तरति, is well-chosen. आत्तरति suggests the sense of 'who is accompanied by रति, his wife,' and it makes the comparison of the king with Cupid more appropriate.

आलान—*n.* the post to which an elephant is tied; *cf.* चकमे तीर्णलौहित्ये तस्मिन्प्राग्जोतिषेश्वरः । तद्रजालानतां प्रतैः सह कालायुरुद्रुधैः ॥ Ragh. IV. 81. आलानाङ्कुरपोढबलस्य—*v. l.* Here आलान means the chains (or ropes) with which the elephants were tied down; ०कैः—'bearing the marks of the chains or ropes.' उपोढबलस्य may mean—whose army is powerful, or whose power is increased. वरद—a complimentary epithet of address to the king expressing his generosity, introduced probably for the purpose of alliteration with वरदा. The वरदा is the modern river Wardha, which is a tributary of the Godāvarī.

वृक्षैः सहावनतो रिपुः—This is a poetical way of saying that the invasion was successful. The elephants of the victorious hosts of the King were tied to the trees on the banks of the Varadā, a river which lay in the territory invaded. The trees bent under the strain of the elephants tugging at their ropes, and the vanquished foe at the same time bent his head in reverential obedience to Agnimitra's supreme prowess. For various other ways of construing परभृतकालव्याहारेषु, see *com.* परभृत—व्याहार in case of the King may mean the songs of bards &c. We have here followed the most natural way of connecting this with आत्तरति: which follows immediately.

विरचितपदं etc.—The construction is—(हे) सुरोपम, ऋचकै-शिकान् मध्येकृत्य स्थितं उभयोः चरितं सुरभिः वीरप्रीत्या विरचितपदं (वर्तते); उभयोः being explained by दण्डानीकैः विदर्भपतेः श्रियं हतवतः तव, and परिधयुग्भिः दोर्भिः प्रसह्य रुक्मिणीं (हतवतः) शौरिः च । Here विरचितपदं is taken as the predicate. Another construction, though not a better one, is that followed by the *com.*, which see. सुरभिः विरचितपदं—'having the words of it arranged in a verse by learned men (poets);' *i. e.* celebrated in song by learned men. वीरप्रीत्या—they did it because they loved to hear of and recite noble and heroic deeds. सुरोपम—*voc. sing.*, addressed to the king—'O you who are like a god in beauty and prowess,' introduced here merely for the sake of alliteration, like वरद in the preceding śloka. Kālī. is fond of this comparison; *cf.* देवस्वरूपमेतय Ragh. VI. 59; शमरतेऽमरतेजसि पार्थिवे Ragh. IX. 4. सुरि—*m.* a learned man (धीमान्सुरिः Amara). *cf.* वंशेश्वरिण्युर्वसुरिभिः । Ragh. I. 4.

When taken with the exploits of Kṛishṇa this refers to Vyāsa other sages who (as in the *Bhāgavata*) had sung his exploits. चरितं—the deeds, exploits of. क्रथकैशिकान् मध्येकृत्य स्थितम्—‘which remains, having placed the Krathakaisikas in the middle’; *i. e.* performed with reference to the क्रथ. मध्येकृत्य has here the force of an adverb, being used in the sense of ‘with regard to’. The use of स्थितं in analogous to that in व्याप्य स्थितं रोदसी Vikr. I. 1. क्रथकैशिक is another name for the विदर्भ country; *cf.* Ragh. V. 39 where Mall. explains क्रथकैशिकानां as विदर्भदेशानाम्; see also our note *ad loc.* Krathakaisika is a class of Kshatriyas, said to be descended originally from Kratha and Kaisika, who were the sons of one Vidarbha; so the word Kra° has come to be used synonymously with Vidarbha.

P. 92. दण्डानीक—*is the same as दण्डचक्र* (p. 11); अनीक *n.* army, forces. परिघयुग्मिः—as large and strong as परिघ (iron bars). दोभिः—the plural is used because Kṛishṇa (as Vishṇu) had *four* arms. The comparison of arms to iron bars is common in Kālidāsa; *cf.* नगरपरिघप्रोद्युवाहुः Śāk. II. 15; also Ragh. XVI. 84. शौरि was one of Kṛishṇa’s many names; *lit.* ‘the descendant of Śūra’;—Śūra was his grandfather. प्रसह्य च रुक्मिणीम्—The forcible carrying off of Rukmiṇī by Kṛishṇa is one of the many familiar incidents of Kṛishṇāvātāra. Rukmiṇī was a daughter of Bhīmaka, King of the Vidarbhas. She was betrothed to Śiśupāla, but she had fallen in love with Kṛishṇa, to whom she sent a letter begging him to come to her rescue. Her brother Rukmin was one of Kṛishṇa’s enemies, and tried his best to get her married to Śiśupāla; but on the very wedding-day Kṛishṇa came and snatched her off with force, having defeated both Śiśupāla and Rukmin. M. Pandit infers from this Śloka that there must have been extant in Kālidāsa’s time compositions (like the *Harshacharita* and the *Vikramāṅkadeva-charita*) in which this victory of Agnimitra over the Vidarbha King was celebrated. There do not seem to exist, however, sufficient grounds for entertaining such a theory. See Introduction.

जयशब्द—Words expressive of victory. The जयशब्दs here are the two ślokas of the bards. Usually this refers to the words जय, जयतु जयतु भर्ता &c. with which the King is greeted by servants, bards, &c. मुखालिन्दतोरणं—मुखे स्थितस्य आलिन्दस्य तोरणम्; the arch (तोरण) of the terrace (अलिन्द) at the front

entrance to the palace (मुखे). समाश्रिता—*ferm.*, because the door-keeper is a female.

सुलभेतरसंप्रयोगां—union (संप्रयोग) with whom is not easy. सुलभेतर—‘Other than easy’, *i. e.* असुलभ or दुर्लभ. आनमित—causal; ‘made to bend low’; *cf.* अवनतो रिपुः *supra* śl. 1. धाराभिः etc.—Like a lotus, parched by the sun’s heat and having a shower of rain. Grief and joy are to the heart respectively what आताप and धाराs are to the seraj. दुःखायते—feels pain; denom. from दुःख. There is a slight technical fault in the syntax here; विचिन्त्य and श्रुत्वा go with दुःखायते, although the agents of these actions are different; it is rather the King, and not his हृदय, that considers and hears. This is known as समानकर्तृकत्वव्याघात, and it is usual to explain such grammatical lapses by understanding some such words as स्थितस्य मम after विचिन्त्य and श्रुत्वा.

P. 93. एकान्तसुखितः—completely happy (एकान्तं यथा तथा सुखितः). प्रसाधनगर्वे वहसि—(Since) you are proud of (your skill in) decoration. वैदर्भे—Special to the Vidarbha country, according to the local custom prevalent there. विवाहनेपथ्य—*the dress, ornaments, etc. specially to be worn on the wedding-day.* The student may read Kum. VII. 7–26 for a detailed description of marriage-costume. मन्दिपेक्षानुचर्या—मन्दिपेक्षया अनुवृत्त्या (acting in accordance with); or मन्दिपेक्षया out of regard for me *i. e.* my feelings, अनुवृत्तिः agreeable conduct यस्याः; *cf.* for this sense नानुवृत्तिर्न संनतिः Uttar. VII. 5. कान्तानुवृत्तिचातुर्यं *ibid* III. पूर्वचरितैः—she has behaved similarly before.

कुसुमसौभाग्य—the beauty of its flowers; *cf.* प्रसन्नलक्ष्मी above, p. 91. ममारम्भः—my effort, *viz.* ordering Mālavikā to fulfil its *dohada*, so that it might blossom without further delay. यथार्हसंमानसुखितं—As it was held to be an occasion for general rejoicing, she had given gifts and presents to the inmates of the seraglio, and made them happy. यथार्ह—according to the position and dignity of each पुरोग—*lit.* going at the head; the principal person deserving of mention.

P. 94. राजा सहर्षः; the stage-direction सहर्षे shows that the King was glad at the chance, now offered, of once again meeting Mālavikā. किञ्चित्परिवृत्तयौवनः—*i. e.* the season is now advanced. अग्रे—in our front. विकीर्ण etc.—विकीर्णकुरवकं च तत्फलजालकमिद्यमानसहकारं च “in which the Kurabaka flowers are scattered (on the ground) and the mangoe-trees (सहकार) are bursting

with a load of fruit"; for कुरवक see note on p. 43 (कुरवकं श्यामावदातारुणम्). The other way of taking the compound, pointed out in the com., is not so good. The mango-tree begins to bear fruit generally at the beginning, and is at its height towards the end of spring. परिणाममभिमुखं—'about to ripen', i. e., about to end. उत्सुकयति चेतः—makes the observer's heart anxious; for it reminds him that the days of enjoyment will soon pass away. उत्सुकयति is denom. from उत्सुक.

दत्तनेपथ्य इव—as if it has been specially adorned. The flowers appear like so many ornaments put on it. स्थानि—By this the King means to say that its being late in blossoming was justifiable, inasmuch as now its splendour is unparalleled. There was sufficient excuse for its slowness, since it wanted to surpass others in its flower-beauty. संक्रान्तानीव—For, there was such a wealth of flowers on the Aśoka. विलम्बो भव—take courage; here is something reassuring. The Queen used hitherto always to prevent Mālavikā being seen by the King. But now she has permitted her to stand by, from which the Vidūshaka infers that Dhāriṇī no longer minds the results following their meeting, that probably she intends to consent to their union even.

P. 95. उपस्थिता प्रियया—sc. मालविकया. अनुत्थिता प्रि० v. l. is not good; for Māla. as a servant could not have risen up after Dhāriṇī. The King compares Dhāriṇī to the Earth, and Mālavikā to Lakshmi. नरेन्द्रलक्ष्मी—the regal glory. (personified). विस्मृतहस्त०—without the (usual) lotus in her hand. Lakshmi is associated with lotuses in literature; not only that she resides in a lotus (cf. the epithet पद्मालया) but she generally carries one in her hand; cf. स्फुरद्विन्दुचारुहस्तां श्रियं Śiś. VIII. 64; and Ragh. IV. 5. The King means that nothing was wanting, in the way of beauty or splendour of appearance, to make the comparison complete, except that Mālavikā had no lotus in her hand.

कौतुकालंकारस्य—Madhyam. comp.; see com. कौतुक n. the marriage-ceremony; cf. कन्यकातनयकौतुकक्रियां स्वयंभावसदृशीं वितिनतुः । Ragh. XI. 53. It may also mean festal dress; but that is not the meaning here. गतमिव सलिलं—cf. नलिनीदलगतजलमन्तितरलं &c. (द्वादशपञ्जरिकास्तोत्र). दक्षिणेतरेत् (neuter)—'other than right,' i. e. 'left'; cf. सुलभेत् p. 92. The throbbing of the left eye is a good omen in the case of women; cf. अहो अपाङ्गको मे प्रस्फुरति किमपि वामः । supra p. 28.

What Mālavikā says is this—"I know why this marriage-dress is put on me. It is because Dhāriṇī wanted to test the skill of Kausiki in the art of dressing (cf. supra p. 93, भगवति यत्त्वं प्रसाधनगर्वं बहुसि etc.), and therefore it could not mean anything more than that. Still (तथापि)—i. e. although there is thus occasion for nervousness or expectation, my heart beats tumultuously and my eye is exhibiting good omens (thus, inspite of myself, I cannot help thinking that the dress may mean that the Queen has some intention of uniting me with the King)". This explanation alone brings out the force of तथापि. Some understand by जानामि निमित्तं that Mālavikā had already come to know directly or indirectly of the Queen's intention (to allow her marriage with the King); but the Queen had not as yet directly given any indication either to Māla. or to any one else. She did not tell it even to the Parivrājikā when she asked her to dress Māla. (See Vidū's speech on p. 93 for the plausible pretext given out for it). Again the हृदयकम्प and नयनस्फुरण are suggestive of some great auspicious event to come, and it would, therefore, be absurd to introduce them by तथापि. Māla. means that as her heart is throbbing and her left eye yielding a good omen, she may expect the Queen to grant her her desired object.

उदयोन्मुखचन्द्रिका—adj. to चैत्रविभावरि (in which moonlight is about to appear', i. e. when the moon is about to rise. गतहिमैः—'without mist', in a sky free from mist; cf. हिमनिर्मुक्तयोर्गोमे चित्राचन्द्रमसौरिव । Ragh. I. 46. For विभावरि see IV. 16. The Chaitra night is chosen specially because it is proverbially fine. The reading लघुभिः does not harmonize with the number implied in उद्गुणैः; the Chaitra-night has not few stars, but a host of them. The epithet गतहिमैः is introduced to emphasize their brilliance; while अनतिलम्बितदुङ्गलनिवासिनी corresponds to उदयोन्मुखचन्द्रिका, because when the moon is not yet risen, only a portion of its light is visible above the horizon, which can then be compared to a short white garment of silk.

P. 96. तरुणीसजनसहायस्य &c.—संकेतगृहं a rendezvous, a place where lovers meet by appointment. There is a hidden reference here to his coming union with Mālavikā, as is shown by the stage-direction सस्मितम्, although ostensibly तरुणजिन refers to his other wives (e. g. Irāvati) in the palace. The Aśoka has been transformed into a संकेतगृह by the erection of the Vedikā (p. 89).



नार्यं न नेयः—The two negatives yield the sense of one emphatic affirmative; cf. न च न परिचितः I. 11, न खलु गोक्षरि नास्मिन्नि V. 20. 'The Aśoka ought necessarily to be made the receptacle of such honours as the Vedikā-bandha, since it (in its turn) has shown its high respect for you; because it defied the command of the spring, and blossomed only when you endeavoured for the same'. माधवश्रीनियोगे—because its usual flowering season is the beginning of the spring; for माधवश्री cf. मधुलक्ष्मी on p. 43.

यौवनवती इमां—The Vidúshaka of course means Málaviká, but he deliberately words it in such a way that it can be taken otherwise also; and when the Queen actually inquires whom that इमां referred to (for as yet her intention of giving Málaviká to the King is not made known), he promptly answers by shifting it to the beauty of the Aśoka's blossoms.

संनिधिवियोग—A Locative Tatp. (संनिधौ वियोगः) separation, although there is proximity (of the lovers). A happy phrase with which may be compared Eng. 'living death'.

P. 97. अहं रथाङ्ग &c.—He compares himself and Málaviká now in the presence of Dhárinī to a pair of Chakraváka birds who also suffer संनिधिवियोग at night. रथाङ्गनामन्—रथाङ्ग नाम यस्य 'whose name is रथाङ्ग i. e. चक्र',—is the bird called चक्र, or more commonly चक्रवाक. The Chakravaka bird and his mate are always seen together during day-time, and in Sanskrit literature they are described as the highest type of conjugal affection; but it is believed that at night they are separated owing to an inevitable decree of fate. Compere रथाङ्गनाम्नोरिव भावबन्धनं बभूव यत्प्रेम परस्परश्रयम् । Ragh. III. 24; and एषापि (चक्रवाकी) प्रियेण विना गमयति रजनीं विषाददीर्घतराम् । Śák. IV. 16. नौ—An instance of a *sápeksha* comp., नौ being connected with संपर्क.

तस्मिन् विदर्भविषयोपायने—See Śarasaka's speech (p. 90). Almost all of these presents were immediately submitted to the King, except two artist girls, who are now introduced. अलघु—'not light or quick, slow, dull, heavy.' उपस्थान—waiting upon. The reason given by the Kañohuki for not including them when the rest of the presents were sent is plausible, but the poet has skilfully enough invented it, since he could not introduce them early, they being necessary characters in the unfolding of that part of that plot which is to follow.

अपूर्वं—i. e. which now we are entering for the first time. राजकुलं—the palace (*lit.* a royal residence). प्रसीदति मे हृदयम्—'while I ought to be afraid and nervous on this occasion, I am on the contrary feeling cheerful.' The other maid, who also feels similarly, explains this by applying the popular saying आगामि सुखं &c.; she means—since we feel cheerful, something good and welcome is in store for us. For समवस्था see notes, IV. 7.

परस्परमवलीकयतः—because they recognized the two maids as soon as they entered.

P. 98. अभिविनीते—instructed or trained in. अभियोगः—V. I. deep or special study. अस्यन्तरे—acquainted, familiar with; proficient in; cf. अहो प्रयोगाभ्यन्तरः पाश्चिकः *supra* p. 32, and our note thereon. अनयोरन्यतरा—It is not stated what he was going to do with the other.

मालविका कतरा ते etc.—The Queen wants to give the maid to Málaviká, but she does not say that at once; she merely asks whom she will like to have as companion in music, because Málaviká is still in the service of the Queen, and the new servant would be Málaviká's companion.

भृदारिका—Princess. वास्यं विसृजतः—owing to the sudden recognition they are overwhelmed with emotion. का वा इयम्—i. e. this Málaviká, whom you seem to have known before and whom you are addressing as 'Princess' now.

चन्दनं खलु etc.—'I have used sandal-wood for slippers'; i. e. put a noble thing to an ignoble use, by employing a Princess (Málaviká) as a servant. The student should note that the Eng. word 'sandal' is quite distinct from 'sandal' meaning चन्दन, and there is no relation between the two.

P. 99. अत्रभवती—sc. Málaviká. इत्थंयुता—i. e. become a servant, although she was a Princess. गुह्यं—*adv.* 'Secretly'.

श्रुतपूर्वं—this refers to सोदर्या पुनरस्य etc. (Act I. p. II). स्वरसंयोग—'voice' (*lit.* a combination of sounds); cf. वीणायाः स्वरसंयोगः Śák. V. दुःखेन विभाव्यते—'is clearly perceived (i. e. recognized) with difficulty'. Owing to her being disguised as an ascetic, the maids could not recognize her till they heard her voice. आसवर्गः—a collection or circle of friends. वैक्लव्यम्—low spirits, dejection; *abs. n. fr.* विक्रव.

P. 100. उपलक्ष्यम्—it is understood (now that you have explained it). तथागतभ्रातृकां—i. e. in the custody of

Jayasena, being captured by his अन्तपाल. भवत्संबन्धापेक्षया—with a view to form a connexion, or regardful of the connexion to be formed, with you. Cf. प्रतिश्रुतसंबन्धः p. 10. निविष्टः—encamped. गतास्वा—having travelled (a part of) their way, i. e. the distance to be gone over in a day.

तूणीर etc.—The principal sentence is प्रतिरोधकानां अनीकं आविर-भूत, the remaining five words being descriptive epithets of अनीकं (a collection, a band of). प्रतिरोधक—*m.* a waylayer, a highwayman. Der. पतिरुणद्धि पथिकवर्त्मनीति । तूणीर०—across their breasts were tied the straps (पट्ट) attached to the quivers (तूणीर). आकर्ण०—कलाप means here a sort of headdress or conical cap made of peacock's feathers (such as is still seen worn by some mendicants). *V. l.* आपाणि०—means 'hanging as far as the heels'. But there is no reason why the robbers should have carried bundles of feathers reaching to their heels, which would have hindered their free motion. आपातदुःप्रसहम्—आसमन्त-त्पातः आपातः—a falling or bearing down upon from all sides; hence a sudden or fierce attack. Cf. आपातदुःसहः स्नेहसंवेगः Uttar. VII.

भयं रूपयति—She remembers the scene which she had witnessed, and having the timidity of a young girl, shudders with fear at its very recital. सार्थवाह०—warriors in service of the merchants (सार्थवाहानां योद्धारः);

P. 101. कष्टं—painful, being tragic. The King easily guessed that her brother must have perished while defending the ladies. सोदर्यः—brother. See our note on (p. 11).

परीक्षुः—noun from the *desider.* of अप् 5th conj. with परि meaning 'to protect, to defend'; wishing to protect. Cf. येन परीप्सन्ति भार्यां वध्यानां; Mahābhārata; व्यायामेन परीप्सस्व जीविते *ibid.* दुर्जति—See *supra* p. 54. दुर्जतिः—*V. l.* दुष्टा जातिस्तस्याः; form the men of the wicked tribe (the savages). असुभिः भर्तुः आनृप्यं गतः—dying in the master's service is the highest form of making a return for the favours received. आनृप्यं—*abs. n.* from अनृण—'free from debt' (न विद्यते ऋणं यस्य).

ईदृशी लोकायात्रा—i. e. death awaits all; cf. जातस्य हि ध्रुवो मृत्युः Bg. II. 27. सफलीकृतभर्तृपिण्डः—who showed that his master's food (पिण्ड) was not (eaten by him) in vain, i. e. who did the best possible service in his power and thus discharged his duty perfectly. अग्निसाक्षुः—to consign to the

flames; cf. स चकार शरीरमग्निसात् Ragh. VIII. 72. The taddhita affix सात् is added by 'तदधीनवचने' Pāṇ. V. 4. 54, to show that a thing is completely under the subjugation of another. पुनर्न-वीभूत—For when she lost her brother who was her support after her husband, she felt as much grief again as she did when she became a widow.

इमे काषाये—Wearing such garments was a principal item in the uniform of the Buddhistic sect in those days. Such garments are worn by Sannyāsins also in these days. आटविक *m.* a forester. Der. अटवि + ठक् (अटव्यां भवः). सज्जनस्य एष पन्थाः—Mr. Pandit remarks on this—"This approval of taking the Buddhistic yellow-brown uniform shows that the drama belongs to an age when Buddhism was yet honoured." But this much cannot be inferred from this sentence alone. For the King is speaking here courteously. The only legitimate inference that can be drawn from this is that Agnimitra did not look upon Buddhism with hatred.

P. 102. अवसानं—end, termination, किं नु खलु "What will he say now?" This mental remark is the outcome of her anxiety as to the decision of the King about the marriage, a reference to which was made by the Parivrājikā in the words भवत्संबन्धापेक्षया (p. 100). Compare in a similar context the words of Śakuntalā—किं नु खलु आर्यपुत्रो भगति, Śāk. V.

परिभवोपहारिणः—bringing on humiliation or degradation. परिभवप्रहारिणः—*v. l.* परिभवनं प्रहा०—striking with degradation or insult. पतिपातिनः—*v. l.* following close upon a misfortune; he means 'misfortunes never come alone'; cf. रन्ध्रेपतिपातिनोऽनर्थाः । Śāk. VI.

प्रेष्यभावेन &c.—नाम implies a mild censure (कुत्सा as given in the Com.). देवीशब्दक्षमा सती—although she fully deserved the title 'Queen' by reason of her birth in a royal family. The word देवी contains the King's view about the turn the events should take, anxiety for which was displayed in Mālavikā's preceding remark किं नु खलु संपन्नं भर्ता भगति । स्नानीयवस्त्रक्रियया—by being used as a bathing garment or a garment for wiping off the body after the bath. पत्रोर्ण— a washed and glossy silken garment. वा—is used in the sense of इव. The King means—As it would be an indignity to a silk-garment to be used as a bathing cloth, so was this position of a servant (highly improper) in the case of Mālavikā.

अभिजनवती—अभिजन noble birth; *cf.* अभिजनवती षट्: श्लाघ्ये etc. Śāk. IV. 18. अनाचक्षायया—आचक्षाय is the pres. part. *fem.* of चक्ष्. Ātm. 2nd conj. with आ. असांपत् कृत—she means—Since you know that Mālavikā was a Princess, you ought to have told it and not kept it secret. The Queen makes this remark to show her innocence in the matter. शान्तं पापं—*lit.* 'may evil be quelled', an expression used in the sense of 'God forbid', to show one's disapproval of or disagreement with what another has said. नेभृत्य *n.* silence (abst. noun from निभृत 'silent'; *cf.* निभृतद्विरर्के Kum. III. 42); or it may mean 'concealment.'

लोकयात्रामतेन—Mr. Pandit and other editors interpret this as 'while living in this mortal world', 'who had assumed the human form.' It seemed better and more natural, however, to understand लोकयात्रा as जीवन्मार्थ भ्रमणं (see com.), wandering for livelihood from place to place, as all Śādhus do in India even to this day. The other reading देवयात्रा—'holy pilgrimage' also supports our interpretation. सिद्धादशेन—whose words were infallible (सिद्ध *lit.* already fulfilled as it were), bound to come true. स्वत्यादशुश्रूषया—She means—As she was destined to serve some one, it was most desirable that she should serve you, and so I allowed her to continue in your service.

P. 103. कथान्तरेण—On account of another story (*viz.* the one related just now by the Parivrājikā). अन्तरितम्—separated, temporarily shelved aside. He was going to give the minister's message, when the turn of events led the Parivrājikā to tell the story and he had to hold it up; as it now ended, he would proceed to communicate it. Here we are to remember that the Kañch, was on the stage all the while the Pari. was relating the story after his entrance to introduce the two maids. See p. 97. अवधारितमस्माभिः—we have considered and settled.

द्वैराज्यं—*n.* a dominion divided between two rulers (द्वौ राजानौ यत्र स द्विराजा देशः । तस्य भावः द्वैराज्यम् ।). अवस्थापयितुकामः—See note on विज्ञोभयितुकामया p. 43.

शिष्टां—Imperat. third person dual of शास् 2nd conj. 'to rule'. नक्तं दिवं—नक्तं च दिवा च, a Dvandva of the two indeclinables नक्तं and दिवा, here used as a noun being the object of

विभज्य. According to Pāp. (see com.) the comp. नक्तं दिवं is always used as an adv. (अव्ययीभाव) in the sense of the Loc. But there are instances like व्यस्तरात्रिविद्वस्य (Kum. II. 8; see Malli.'s remarks on it), दिवामन्या रात्रिः (used by Patañjali) &c.; on the strength of these it can be held that नक्तं and दिवा may also be used as Nom. or Acc., and so the poet might have used नक्तं दिवं as Acc. to विभज्य here. *Cf.* विभज्य नक्तं दिवमस्ततन्द्रिणा Kir. I. 9, and our note *ad loc.*

शीतोष्णकिरणौ—शीतकिरणश्च उष्णकिरणश्च; *cf.* शीतांशु and धर्मांशु शीतकर and चण्डकर which are more usual.

जीवितसंशयः—referring to the mishaps that might have occurred while he was in the enemy's power, being a captive. For जीवितसंशय *cf. supra* p. 67, अहमेव ब्राह्मणस्य &c. कल्याणी—excellent.

संग्रहीतु—*m.* a charioteer; may also be taken with ते, you keeping them in check, *i. e.* their sovereign-lord. परस्परावग्रह-निर्विकारौ—causing no disturbance to you, being mutually restrained, *i. e.* each not allowing the other to grow aggressive. अवग्रह—*m.* restraint (निग्रह); *cf.* स्वयं विधाता सुरदैत्यरक्षसां अनुग्रहा-वग्रहयोर्बुद्धयः Śiś. I. 71. Or this may mean—not inclined to trouble each other, each governing his kingdom in peace (being checked by you).

P. 104. प्राप्तकं—*n.* प्राप्त्रियते इति प्राप्तं, प्राप्तमेव प्राप्तकं; an offering (to gods); or a gift (given as a token of friendship)-सोपचारे—with due formality, proper respect; for other senses, see III. 4, p. 81. ततोमुखं—*lit.* 'with the face towards that'; 'that' refers to the गुप्तामित्रताकाश्यं, whence the Queen was expecting news of her son Vasamitra. हृदयं—*i. e.* our thoughts. अतिघोरे—*v. l.* to a very dangerous post; °भारे *v. l.* to a very arduous task.

स्वस्ति etc.—This is one of the few letters that have survived in recorded Sanskrit literature; the student should carefully note the style in which a letter ought to be written. The स्वस्ति at the beginning is merely a formal expression of auspiciousness. यज्ञशरणात्—the place from which the letter is sent is put in the abl. case. यज्ञशरण ( *lit.* 'sacrifice—house', शरण meaning गृह ) is the enclosure or camp where the sacrifice was performed. वैदिशस्य—विदिशा एव वैदिशं (नगरं) स्वार्थे अण् । तत्र तिष्ठतीति तं 'being at Vaidiśa' *i. e.* Vidiśā. It is also possible to explain

वैदिश as विदिशानगरेण उपलक्षितो देशः वैदिशः । आयुष्मन्तं—'the long-lived one', corresponding to the Maráthi चिरेजीव. अतुदर्शयति—'informs', 'writes as follows.'

राजयज्ञ—the *Asvamedha* sacrifice; यज्ञानां राजा राजयज्ञः, like राजदन्तः, cf. यथाश्रमेधः क्रतुराट् सर्वपापानोदनः । Ms. XI. 26. It is wrong to identify this with the Râjasûya sacrifice, because the latter has nothing to do with a horse let loose for a year, which is done only in the *Asvamedha*. From the com. strike off the line from राजयज्ञो राज° to त्रिकाण्डशेषः । राजपुत्रशतपरिद्वृतं—see the *Śruti* quoted by Kât., from which it would appear that only a hundred princes were to accompany the horse as its guards. निर्गलः—unchecked, allowed to wander at will.

P. 105. सिन्धुः—of the river Sindhu. This is not to be confounded with the Indus, but it is a small river in Mâlvâ, mentioned by Kâlidâsa in the *Meghadûta* I. (वेणीभूतप्रतनुसलिला तामतीतस्य सिन्धुः । śl. 29). See Introduction. अश्वानीक—a cavalry regiment. यवनानां—the Greeks are meant here. See Introduction, p. 28. प्रार्थितः—*Lit.* sought to be seized; attacked; cf. तत्प्रार्थितं जवनवाजिगतेन राज्ञा Ragh. IX. 56. संमर्दः—*m.* a tumultuous battle, a hand-to-hand fight.

धन्विना—*lit.* 'By him who wields a bow eminently', 'by that mighty warrior'; प्रशस्तं धन्व यस्यास्तीति धन्वी fr. धन्वन् (*n.* a bow) + affix इन् (इति) added to words of the क्रीडादि class by Pân. V. 2. 11. Here इन् shows प्रशस्त्य. प्रसह्य—originally gerund from सह् with ष (having borne great stress), treated as an indec.; forcibly.

अंशुमतेव सगरः—As in the case of Sagara, whose horse was similarly brought back (पर्याहृत) by his grandson Amsumat.

Allusion—Sagara was a king of Ayodhyâ and was born in the Solar race. He had two wives, Kes'ini and Sumati. Kes'ini had only one son, Asamañjas, through whom the royal line was continued, Ams'umat being the son of Asamañjas. Sumati had 60,000 sons. Sagara, engaged in the performance of an *asvamedha* sacrifice, the last of a series of 100, appointed these the guards of his horse. The horse, however, was stolen by Indra and taken to Pâtâla. Sagara's 60,000 sons searching for it dug their way to the lower regions; they found the horse grazing near the hermitage of the sage Kapila, whom they charged with its theft. Kapila, thereupon, in wrath burnt them to ashes. Their remains were discovered by Ams'umat who succeeded in propitiating Kapila and brought back

the horse to his grandfather who then completed the sacrifice. Dikpa was the son of this Ams'umat.

विगतरोषचेतसा—'With your mind free from anger (or dissatisfaction)'. It is nowhere mentioned in the text why Agnimitra should have been angry with his father. Mr. Pandit conjectures that he disapproved of the young boy's being sent on a dangerous mission, but that is hardly likely; no true Kshatriya would shrink from, but on the contrary would exult at, such a mission. For a more probable explanation given by Prof. Tawney, see Intro. p. 39; he conjectures that the रोष was due to Pashpanitra's persecution of the Buddhists, with whom Agnimitra was in sympathy. वधूजन—Agnimitra's Queens.

मर्त्रांसि etc.—As you have a heroic husband, you are a वीरपत्नी, and since the husband is himself the best of heroes, you are the chief of वीरपत्नीस. That position you have been already holding. But now you get the further distinction of being a वीरसू (*lit.* 'giver of birth to a hero', a hero's mother), inasmuch as your son has proved himself to be a real hero. To be a Virasû was the highest ambition of the Kshatriya ladies; cf. अपीप्सितं क्षत्रकुलाङ्गनानां न वीरसूशब्दमकामयेताम् । Ragh. XIV. 4. धुरि—at the head of; cf. धुरि प्रतिष्ठापयितव्य एव p. 18. शब्द—title; cf. यस्मिन्नीश्वर इत्यनन्यविषयः शब्दो यथार्थाक्षरः Vik. I. I.; द्वितीयगामी न हि शब्द एव नः । Ragh. III. 49.

P. 106. एतावता वीरविजृम्भितेन—एतत्परिमाणमस्य एतावान् by such display of heroic deeds; by वीर we are to understand वीर्य; विजृम्भित—*lit.* 'the unfolding of; i. e. display, manifestation of; hence exploit'. विस्मयं न आदधाति—He means—we are not surprised at this his exploit, because it was quite expected of him; nay, we expect yet more brilliant deeds of valour from him (this brings out the force of एतावत्), as he is the heroic son of a heroic father. यस्य त्वं उच्चैः अप्रवृष्यः प्रभव—whose origin (*i. e.* father) you are, great and irresistible. उच्चैः *adv.* has here an adjectival force. अप्रवृष्यः—not to be braved or resisted; irresistible; cf. अवृष्यः Ragh. I. 16. ऊरुजन्मा—the sage Aurva. अपां दग्धुः अग्नेः—*i. e.* the वडवानल.

The allusion here is to the story of the sage Aurva and the Vâdava fire. The sons of King Kritavîrya destroyed the descendants of their family-priest Bhrighu down to the children in the womb in

order to recover the riches which Kritavirya had given them. One woman concealed her unborn child in her thigh, which issued forth from that place glowing with lustre and blinding its persecutors. This boy was called Aurva, as he was produced from the thigh (ऊरु). From his anger proceeded a flame of fire that threatened to destroy the world, but at the persuasion of his Pitris he cast it into the sea, where it assumed the form of a being with the face of a horse and where it is supposed to feed upon waters. His son was Richika, father of Jamadagni.

यज्ञसेनश्याल—See *supra* I. 7. ऊरीकृत्य or *v. l.* उररीकृत्य—‘having accepted’ *i. e.* ‘including’. अस्या अभिजनं—her noble birth (which has now been discovered). सत्याज्ञ &c.—I must keep my promise (to give her in marriage to the King) which can only be done if I get your consent; so you should not object to it, and thus help me in keeping my word.

P. 107. आभरणानां मञ्जूषारिम् संवृता—She means that she has been loaded with the ornaments which the ladies gave away to her as marks of their joy on that occasion. साधारणः अभ्युदयः—this glory is common (as there is no envy between them and me).

सदृशं खलु etc.—In the text put the mark | after वचनम् where the sentence ends; as सदृशं खलु देव्याः प्रभवन्त्याः वचनम् | It is quite proper that you, who are all-potent, say so. There is a slight sarcasm lurking in this message. प्रभवन्त्याः is a veiled way of saying ‘You have the power to do as you like; what is the use of consulting me?’ प्रथमसंकल्पितं न युज्यते अन्यथा कर्तुम् | Certainly you should not alter what you originally proposed to yourself. The इति is to be understood to govern both the preceding clauses, so that सदृशं ... अन्यथा कर्तुम् becomes the object of विज्ञापयति. Prof. Parânjape is wrong in taking इति with the latter sentence only (प्रथमसंकल्पितं न युज्यते अन्यथा कर्तुम्), which he puts in apposition to वचनं—“The Queen’s words (in her message) that she ought not to break her original promise”. With this construction we want another इति to complete the Pratihâri’s report of Irâvatî’s speech, but there is only one इति available in the text.

प्रथमसंकल्पितां—*Cf.* संकल्पितं प्रथममेव मया त्वार्थे भर्तारमात्मसदृशं सुकृतेर्गता त्वम् | Śâk. IV. 13. त्वया अनुज्ञाता—Because she was Sumati’s sister. इदानीमपि—now (*i. e.* when Mâla is discovered

to be a Princess), as before (when she was your servant). प्रियनिवेदनानुरूपं—The प्रिय (welcome news) is about the victory of Vasumitra. प्रतीच्छतु—receive, accept. जीर्ण—*ind.* ‘silently’; *i. e.* shows no readiness to accept Mâlavikâ. विदूषकमवेक्षते—in order that the Vidûshaka might suggest to the Queen that Mâlavikâ should be presented to him with the dignity and pomp of a Queen, which he does in his next speech.

P. 108. अथ वा—The Vidûshaka had already given one explanation (*viz.* सर्वोऽपि नवरः etc.) of the King’s silence. Now he suggests an alternative one, being directed by the King’s look. The first was in jest, in keeping with his character; the second is in earnest. प्रणयविशेषं—lovingly. दत्तदेवीशब्दां—You should properly accord her the title of ‘Queen’, by observing the ceremonial custom (of dressing her properly &c., as is done afterwards). अभिजनेनैव etc.—Her very birth in a royal family is as good as the title Devî. She means that what was suggested as necessary was a mere formality and was therefore in a way superfluous. The Parivrâjikâ points out in the next Śloka that it is not a mere matter of form.

अपि—to be construed with मणिजातिः. मणिजातिः—the ‘jewel-species,’ *i. e.* any gem. आकरसमुत्पन्ना—coming from a mine (and not artificial). असंस्कृता—not well cut and polished.

जातरूपं—gold; जातं रूपं यस्य; or प्रशस्तं जातं an excellent production; रूप indicating माशस्य (प्रशंसायां रूपम्). Here Mâla. is compared to मणिजाति and the King to जातरूप; *cf.* रत्नं समागच्छतु काञ्चनेन | Ragh. VI. 79.

मर्षयतु—please pardon me (*lit.* bear with the fault I committed). Dhârîṇî now remembers that in the hurry and joy of the occasion the fact that Mâlavikâ was not in a dress fit for a princess had been overlooked. A Princess ought to be dressed in a mahâvastra (valuable silk garment). कौशेयपत्रोर्णं—both कौशेय and पत्रोर्ण (See V. 12) mean ‘a silk garment’, but कौशेय is a generic and पत्रोर्ण a specific term, and hence their use together in a compound is allowable.

अवशुण्ठनवतीं कृत्वा—*i. e.* she covered her whole body with the garment. *Cf.* कास्विद्वशुण्ठनवती नामिपरिस्फुटशरीरलावण्या | Śâk. V. 13. त्वच्छासनात् अप०—“I cannot make any reply



(indicative of refusal or hesitation), because it is your order and I must accept her". This is one of his many gallant speeches. Târânâtha reads त्वच्छासने प्रयत्नुरक्ता वयं I take delight in obeying i. e. I am ready to obey your order; (अपवार्य) हुन्त प्रतिगृहीतम् (Aside) Oh, I accept (the reward). This reading is to be rejected, because it shows the King's impatience to accept Mâla, as his wife which he has taken care to avoid throughout this Scene. It is difficult to see how Târânâtha paraphrases this as, त्वद्दानायमेव स्वीकृतं which Prof. Tawney translates as (Aside) I consented to take her before you gave her. हुन्त प्रतिगृहीता—the Parivrâjikâ breathes a sigh of relief and joy at finding that in the end the marriage has come about. अनुकूलता—favour, indulgence (towards the King). परिजनमवलोकयति—she merely glances at the servants, meaning that they should salute Mâlavikâ as the Queen; the servants take the hint and receive and salute Mâlavikâ with the title मद्दिनी.

P. 109. परिव्राजिकामवेक्षते—as much as to say, "How do you think of all this?" चित्रं—strange. She says she expected as much from Dhâripî.

अग्नि—the sea is poetically described as the husband of rivers and they as his wives; cf. Ragh. XIII. 9. the reader should remember that this is the sentiment of an age when polygamy prevailed especially in royal households.

उपचारातिक्रमेण—when she disregarded the King's prostration (at the end of Act III.). तदा अपराद्धं &c.—that was a fault on my part; but in doing that as it has now turned out I acted in a way favourable to you, since it enabled you to further your suit, which now has had a happy termination. The tone of this message, too, indicates her petulance and concealed dissatisfaction.

संदेशमनुज्ञास्यति—will do as she says. Insert in the text the stage-direction इति निष्क्रान्ता । after अनुगृहीतास्मि (line 10), which has been omitted through oversight. चरितार्थ—who has obtained what he wanted. सभाजयितुं—to honour; to offer congratulations or greetings; fr. सभाज् 10 conj.; to express one's joy at &c.; cf. स्नेहात्सभाजयितुमेव्य दिनान्ययुनि &c. Uttar. I. 7; ऋषयो देवं सभाजयितुमागताः, Śak. V. सभाजनाक्षराणि—words conveying your congratulations; words of greeting (from you). पातयिष्यामि—Read—व्यामि.

P. 110. परवानयं जनः—I am entirely in your power on account of the love you show me; I have no independence of action; I must do as you desire.

देवि—चण्डि v. l. 'O passionate one'; this may be explained as—As you are prone to be angry you should give up your anger and be favourable to me; but still the reading is bad, as the King is not expected to refer to her irascibility with any propriety here. प्रसादमुखी—Cf. देवी प्रसादमुखी भाष्यति supra p. 89. प्रतिपालनीयम्—to be borne in mind. The reading मृगये प्रतिपक्षहेतोः '(this much) I seek (desire) for the sake of your rival (i. e. Mâla.)' is rejected, because in the first place it will mean that the King wants her प्रसाद for the sake of her rival and not on account of any genuine desire on his part for it; secondly it will be improper to call Mâla the Queen's प्रतिपक्ष, since she had given her away to the King affectionately; he should rather call her her प्रियसखी.

भरतवाक्य—(so called after भरत the founder of the Dramatic science) is the technical name given to the stanza at the end of a play which contains an expression of general peace and goodwill and is sung by the actor in his capacity as an actor. आशास्यं etc.—"while Agnimitra is the ruler the wishes of his subjects are bound to be fulfilled." Construe—अग्निमित्रे गोप्रि (सति) (तस्य) प्रजानां (यत्) ईतिविगमप्रभृति आशास्यं, (तत्) न संपद्यते (इति) न खलु । आशास्यं n. a desired thing. See Ragh. V. 34. ईतिविगमप्रभृति—containing in it such things as the disappearance of all ईतिः &c. ईति cf. 'a public calamity', of which six are mentioned in the śl. quoted in the com. They are (1) excessive rain; (2) droughts (no rain); (3) locusts; (4) rats (in fields); (5) parrots (eating and destroying ears of corn); and (6) foreign invasions. Some add स्वचक्रं (danger from one's own army &c.) to the number, reading the second half as परचक्रं च सप्तेता ईतयः स्मृताः । cf. निरातङ्गा निरीतयः । यन्मदीयाः प्रजाः &c. Ragh. I. 63. अभ्यधिगमात्—v. l. means 'acquiring of property', mercantile return (निध्यादेः प्राप्तिः).

न संपद्यते इति न—The two negatives give the sense of one emphatic affirmative; cf. नायं देव्या भाजनत्वं न नेयः supra V. S. According to Kāṭyavema the reference in this verse to Agnimitra signifies that the play was written and staged during the reign of King Agnimitra, thus making Kālidāsa a poet.

at his court. This view, however, stands by itself and lacks confirmation from other sources.

The भरतवाक्य here seems to be said by the actor as King अग्निमित्र against the general rule; cf. Rāghavabhaṭṭa's remark on this in his com. on the Śāk.—भरतवाक्यं नटवाक्यम् । नाटकाभिनयसमाप्तौ सामाजिकेभ्यो नटनाशीर्दीयते इत्यर्थः । प्रस्तावनानन्तरं नटवाक्याभावाद्भ्रं भरतवाक्यमित्युक्तिः । This shows that the rules about the Nāṇḍī and भरतवाक्य were not so binding in Kālidāsa's days.

## The Subha'shitas occurring in the Play.

( The figures refer to the pages of this Edition. )

### I. SENTENCES.

अनुरागोऽनुरागेण परीक्षितव्यः ।	p. 53.
अन्योन्यकलहितयोर्मत्तहस्तिनेरिक्तरास्मिन्ननिर्जिते कुत उपशमः ।	p. 18
अपरिनिष्ठितस्योपदेशस्यान्याद्यर्थं प्रकाशनम् ।	p. 20
अपर्वणि ग्रहकलुषेन्दुमण्डला विभावरी कथय कथं भविष्यति ।	p. 85.
अहो अविश्वसनीयाः पुण्याः ।	p. 59.
अहो दुरासदो राजमहिषा ।	p. 13.
अहो परिभवोपहारिणो विनिपाताः ।	p. 102.
अहो सर्वस्थानानवद्यता ( सर्वास्ववस्थास्वन० ) रूपस्य ।	p. 27.
अहो सर्वास्ववस्थासु चारुता शोभां ( शोभान्तरं ) पुष्यति ।	p. 29.
आकृतिविशेषेष्वंदरः पदं करोति ।	p. 6.
आगामि सुखं दुःखं वा हृदयसमवस्था कथयति ।	p. 97.
इयं खलु सीधुपानोद्वेजितस्य मत्स्यण्डिकोपनता ।	p. 44.
उचितवेलातिक्रमे चिकित्सका दोषमुदाहरन्ति ।	p. 35.
उपास्थितं नयनमधु संनिहितमक्षिकं च ।	p. 26.
कर्मगृहीतेन कुम्भीलकेन संधिच्छेदे शिक्षितोऽस्मीति वक्तव्यं भवति ।	p. 60.
क्रातरो बालभावः ।	p. 87.
कामं खलु सर्वस्यापि कुलविद्या बहुमता ।	p. 6.
किं नु खलु दुरा व्याहरन्तीति देवः पृथिवीं विस्मरति ।	p. 84.
कुतूहलवानपि निसर्गशालीनः स्त्रीजनः ।	p. 75.
कुम्भीलकैः कामुकैश्च परिहरणीया खलु चन्द्रिका ।	p. 74.
चन्दनं खलु पादुकोपयोगेन ( °कापरिभोगेण ) दूषितम् ।	p. 98.
चूताङ्कुरं विचिन्वत्योः पिपीलिकाभिर्दंष्ट्रम् ।	p. 50.
दंशच्छेदः पूर्वकर्म ।	p. 68.
न च प्रियेष्वायतलोचनानां समप्रपातीनि विलोचनानि ।	p. 75.
न चापि काव्यं नवमित्यवद्यम् ।	p. 3.
न शोभते प्रणयिनि जने निरपेक्षता ।	p. 61.
न हि कमलिनीं दृष्ट्वा ग्राहमवेक्षते मतङ्गजः ।	p. 46.
नाट्यं भिन्नरुचेर्जनस्य बहुधाप्येकं समाराधनम् ।	p. 7.
निसर्गनिपुणाः स्त्रियः ।	p. 41.
पण्डितपरितोषप्रत्यया ननु सूडा जातिः ।	p. 33.
पतने विद्यमानेऽपि ग्रामे रत्नपरीक्षा ।	p. 17

प्रभवत्याचार्यः शिष्यजनस्य ।  
 प्रभवन्त्योऽपि हि भर्तृषु कारणकोपाः कुटुम्बिन्यः ।  
 प्रयोगप्रधानं हि नाव्यशास्त्रम्  
 प्रायः समानविद्याः परस्परयशःपुरोभागाः ।  
 बन्धनभ्रष्टे गृहकपोतश्चिह्नाया मुखे ( दिडालिकालोके ) पतितः ।  
 भ्रमरसंवाध इति वसन्तावतारसर्वस्वं किं न चूतप्रसवोऽवतंसयितव्यः ।  
 [ मद्- किल स्त्रीजनस्य विशेषमण्डनम् । ]  
 मया नाम मुग्धचातकेनेव शुष्कघनगार्जितेऽन्तरिक्षे जलपानमिष्टम् ।  
 महत्खलु पुरुषाकारमिदं ज्योतिः ।  
 मूढः परप्रत्ययनेयबुद्धिः ।  
 मृदु तीक्ष्णतरं यदुच्यते तदिदं मन्मथ दृश्यते त्वयि ।  
 यस्यागमः केवलजीविकायै तं ज्ञानपथं वणिजं वदन्ति ।  
 रमणीयः खलु नवाङ्गनानां मदनविषयव्यापारः ।  
 विनेतुरद्रव्यपरिग्रहोऽपि बुद्धिलाघवं प्रकाशयति ।  
 विपाणिगत इव बलीवर्द आसीन एव निद्रायते ।  
 सन्तः परीक्ष्यान्यतरद्भजन्ते ।  
 सर्वज्ञस्याप्येकाकिनो निर्णयाभ्युपगमो दोषाय ।  
 सर्वोऽपि नववरो लज्जातुरो भवति ।  
 साधु त्वं दरिद्र इचातुरो वैद्येनोपनीयमानमौषधमिच्छसि ।  
 सुशिक्षितोऽपि न सर्वे उपदेशदर्शने निपुणो भवति ।  
 सूनापरिसरचरो विहंगम इवामिषलोलुपो भीरुकश्च ।  
 स्थाने प्राणाः कामिनां दूर्यधीनाः ।

## II. S'LOKAS.

अचिराधिष्ठितराज्यः शत्रुः प्रकृतिध्वरूढमूलत्वात् ।  
 नवसरोपणशिथिलस्तस्मिन् सुकरः समुद्रर्तुम् ॥  
 अतिमात्रभासुरत्वं पुष्यति मानोः परिग्रहादनलः ।  
 अधिगच्छति महिमानं चन्द्रोऽपि निशापरिग्रहीतः ॥  
 अनातुरोत्कण्ठितयोः प्रसिध्यता सम्रागमेनापि रतिर्न मां प्रति ।  
 परस्परप्राप्तिनिराशयोर्वरं शरीरनाशोऽपि समानुरामयोः ॥  
 अप्यमकरसमुत्पन्ना मणिजातिरसंस्कृता ।  
 जातरूपेण कल्याणि न हि संयोगमर्हति ॥  
 अर्थे सप्रतिबन्धं प्रभुरधिगन्तुं सहायवानेव ।  
 दृश्यं तमासि न पश्यति दीपेन विना सचक्षुरपि ॥  
 उपदेशं विदुः शुद्धं सन्तस्तमुपदेशिनः ।  
 श्यामायते न विद्वत्सु यः काञ्चनमिवाग्निषु ।

p. 21.  
 p. 21.  
 p. 17.  
 p. 23.  
 p. 86.  
 p. 54.  
 p. 49.  
 p. 32.  
 p. 15.  
 p. 3.  
 p. 40.  
 p. 20.  
 p. 80.  
 p. 19.  
 p. 82.  
 p. 3.  
 p. 20.  
 p. 107.  
 p. 34.  
 p. 21.  
 p. 36.  
 p. 54.

p. 11.  
 p. 16.  
 p. 55.  
 p. 108.  
 p. 13.  
 p. 31.

छेदो दंशस्य दाहो वा क्षतैर्वा रक्तमीक्षणम् ।  
 एतानि दृष्टमात्राणामायुष्याः प्रतिपत्तयः ॥ p. 68.  
 न हि बुद्धिगुणेनैव सुहृदामर्थदर्शनम् ।  
 कार्यसिद्धिपथः सूक्ष्मः स्तेहेनाप्युपलभ्यते ॥ p. 73.  
 पात्रविशेषे न्यस्तं गुणान्तरं व्रजति शिल्पमाधातुः ।  
 जलमिव समुद्रश्चकौ मुक्ताफलतां पयोदस्य ॥ p. 9.  
 पुराणमित्येव न साधु सर्वं न चापि काव्यं नवमित्यवयम् ।  
 सन्तः परीक्ष्यान्यतरद्भजन्ते मूढः परप्रत्ययनेयबुद्धिः ॥ p. 3.  
 प्रतिपक्षेणापि पतिं सेवन्ते भर्तृवत्सलाः साध्यः ।  
 अन्यसरितां शतानि हि समुद्रगाः प्रापयन्त्यब्धिम् ॥ p. 109.  
 मन्दोऽप्यमन्दतामेति संसर्गेण विपश्चितः ।  
 पङ्कच्छिदः फलस्येव निकषेणाविलं पयः ॥ p. 30.  
 लब्धास्पदोऽस्मीति विवादभीरोस्तितिक्षमाणस्य परेण निन्दाम् ।  
 यस्यागमः केवलजीविकायै तं ज्ञानपथं वणिजं वदन्ति ॥ p. 20.  
 शिष्टा क्रिया कस्यचिदात्मसंस्था संक्रान्तिरन्यस्य विशेषयुक्ता ।  
 यस्योभयं साधु स शिक्षकाणां धुरि प्रतिष्ठापयितव्य एव ॥ p. 18.

## The Metres used in the Play, their Definitions and Schemes.

1. Sanskrit Verse is regulated by quantity, and not by accent, as in English. A पद्य or stanza consists of four पादs or quarters. A पाद is regulated by the number of syllables ( अक्षरs ) or syllabic instants ( मात्राs ). When the पादs are all in one metre, it is called a समवृत्त, to which type most of the metres conform; those are अर्धसमवृत्तs where in the first पाद corresponds with the third and the second with the fourth, called respectively *odd* and *even* pādas. A third class is विषमवृत्तs which are very rare.

2. The vowels अ, इ, उ, ऋ and ए are short and the rest long. The quantity of a syllable is determined by its vowel. A syllable with a short vowel is called लघु (light) and one with a long vowel is called गुरु, (heavy).

3. But a लघु syllable becomes गुरु, if it is followed by an Anusvāra, or a Visarga, or a conjunct consonant, or when it occurs at the end of a पाद\*

4. Three successive syllables form a गण (foot); marking a short syllable as  $\cup$  and a long one as  $\text{—}$ , the different गणs, which are eight in number, may be exhibited as follows †:  
 य  $\cup$  — —; र  $\cup$  — —; त — —  $\cup$ ; भ —  $\cup$   $\cup$ ;  
 ज  $\cup$  —  $\cup$ ; स  $\cup$   $\cup$  —; म — — —; and न  $\cup$   $\cup$   $\cup$ .  
 A short syllable is sometimes indicated in the definition by the letter ल, and a long one by ग.

5. Excepting four lines (II. 4.) of Prākṛit verse, the Mālavikā, has 95 stanzas, distributed in 21 different metres, which we give below in the alphabetical order of their titles. The metre in each case is also named in the com. in this Edition.

अनुहुम्—(also called श्लोक). Def. श्लोके षष्ठं गुरु त्रैयं सर्वत्र लघु पञ्चमम् । द्विचतुःपादयोर्ह्रस्वेषु सप्तमं दीर्घमन्ययोः ॥ There are many varieties of this metre, but the one defined is the commonest. Each pāda of it consists of 8 syllables of which the sixth is long and the fifth short, and the seventh in the second and fourth pādas is short and in the first and third pādas long. The rest of the syllables may be either short or long.

\* सातुस्वारश्च दीर्घश्च विसर्गो च गुरुर्भवेत् ।  
 वर्णः संयोगपूर्वश्च तथा पादान्तगोऽपि वा ॥

† आदिमध्यावसानेषु यरता यान्ति लाघवम् ।  
 भजसा गौरवं यान्ति मनो तु गुरुलाघवम् ॥

Examples—I. 10, 14, 15, 19; II. 7, 9; IV. 4, 6, 12, 14; V. 9, 11, 12, 13, 15, 16, 18.

अपरवक्त्र—Def. अयुजि ननरला गुरुः समे तदपरवक्त्रमिदं नजौ जरो । The odd quarter, which has 11 syllables, is scanned as न, न, र, ल, ग; and the even quarter, which has 12 syllables, as न, ज, ज, र. This is an अर्धसम वृत्त Ex.—III. 20.

आर्या—Def. यस्याः प्रथमे पादे द्वादश मात्रास्तथा तृतीयेऽपि । अष्टादश द्वितीये चतुर्थके पञ्चदश सार्या ॥ This belongs to the class of metres regulated by the number of मात्राs or syllabic instants. The four पादs contain respectively 12, 18, 12 and 15 Mātrās. This is a very common metre in the dramas of Kālidāsa.

Examples—I. 3, 5, 6, 7, 8, 9, 13, 18, 20, 22; II. 1, 2, 10, 11, 13, 14; III. 7, 8, 9, 13, 16, 18, 19, 22, 23; IV.—2, 3, 5, 7, 10, 17; V. 4, 5, 6, 19.

इन्द्रवज्रा—Def. स्यादिन्द्रवज्रा यदि तौ जगौ गः । Each quarter has 11 syllables. Sch.—त, न, ज, ग, ग. Ex. V. 17.

उपजाति—Def. [स्यादिन्द्रवज्रा यदि तौ जगौ गः । उपेन्द्रवज्रा जतजास्तौ गौ ॥ [अनन्तरोदीरितलक्ष्मभाजौ पादौ यदीयावुपजातयस्ताः ॥ इत्थं किलान्यास्वपि मिश्रितासु वदन्ति जातिष्विदमेव नाम ॥]. An उपजाति is a mixture of one or more pādas of इन्द्रवज्रा (see above) with one or more of उपेन्द्रवज्रा, (11 syll., sch. ज, न, ज, ग, ग), so as to form one stanza. A mixture of other metres also in this manner is called an Upajāti. The student is recommended in each case to scan and find out whether a pāda is in Indra, or Upendra. I. 2, 16, 17; III. 10; IV. 8; V. 14.

[उपेन्द्रवज्रा—See उपजाति above]

[औपच्छन्दसिक—See मालमारिणी below]

द्रुतविलम्बित—Def. द्रुतविलम्बितमाह नमो भरो । 12 syllables. Scheme—न, भ, भ, र. Ex.—III. 6; IV. 13; V. 1.

पुष्पिताग्रा—Def. अयुजि नयुगरेफतो यकारो युजि च नजौ जरगाश्च पुष्पिताग्रा । Odd pāda—12 syllables; scheme न, न, र, य. Even pādas—13 syllables.—Sch. न, ज, ज, र, ग. This is an अर्धसम वृत्त. Ex.—I. 11.

पृथ्वी—Def. जसौ जसयला वसुप्रहयतिश्च पृथ्वी गुरुः । 17 syllables. Sch. ज, स, ज, स, य, ल, ग. The pause occurs after the eighth syllable. Ex.—III. 17.

प्रहर्षिणी—Def. त्र्याशाभिर्मनजरगाः प्रहर्षिणीयम् । 13 syllables; Sch. म, न, ज, र, ग. The pause occurs after the third syllable. Ex.—I. 21.

मन्दाक्रान्ता—Def. मन्दाक्रान्ता जलधिषड्भेभौ नतौ तादुरू चेत् । 17 syllables. Sch. म, म, न, त, त, ग ग. The pauses occur after the fourth and the tenth syllables. This is the metre exclusively used by Kālidāsa in his *Meghadūta*. Ex.—II. 6, 8; III. 4; IV. 1.

मालभारिणी—(also called औपच्छन्दसिक, of which it forms a special variety) Def. विषमे ससजा गुरु समे चत्सभरा येन तु मालभारिणीयम् । Odd pāda, 11 syllables. Sch. स, स, ज, ग, ग. Even pāda, 12 syllables; Sch. स, म, र, य. This is an अर्धसम वृत्त. Ex.—III. 3, 11.

मालिनी—Def. ननमययुतेयं मालिनी भोगिलोकैः । 15 syllables. Sch. न, न, म, य, य. The pause occurs after the eighth syllable. Ex.—II. 5; III. 12.

रुचिरा—Def. जभौ सजौ गिति रुचिरा चतुर्ग्रहेः । 13 syllables. Sch. ज, म, स, ज, ग. The pause occurs after the fourth syllable. Ex.—IV. 16.

वंशस्थविल—Def. जनौ तु वंशस्थमुदीरितं जरौ । 12 syllables. Sch. ज, त, ज, र. Ex.—III. 15.

वसन्ततिलका—Def. उक्ता वसन्ततिलका तमजा जगौ गः । 14 syllables. Sch. त, म, ज, ज, ग, ग. Ex.—I. 12; IV. 9. V. 3. 10. 20.

वियोगिनी—Def. विषमे ससजा गुरुः समे सभरालोऽथ गुरुर्वियोगिनी । Odd quarter—10 syllables. Sch. स, स, ज, ग. Even quarter—11 syllables; sch. स, म, र, ल, ग. This is an अर्धसम वृत्त. Ex.—III. 2.

शार्दूलविक्रीडित—Def. सूर्यशैर्यदि मः सजौ सततगाः शार्दूलविक्रीडितम् । 19 syllables; sch. म, स, ज, स, त, त, ग. The pause occurs after the twelfth syllable. Ex.—I. 4; II. 3; III. 5; IV. 15.

शालिनी—Def. मातौ गौ वेच्छालिनी वेदलोकेः । 11 syllables. Sch. म, त, त, ग, ग. The pause occurs after the fourth syllable. Ex.—III. 14, 21; V. 8.

शिखरिणी—Def. रसे ह्रस्विञ्जा यमनसभलागः शिखरिणी । 17 syllables. Sch. य, म, न, स, म, ल, ग. The pause occurs after the sixth syllable. Ex.—III. 1.

स्रग्धरा—Def. अत्रैर्यानां त्रयेण त्रिष्टुनियतियुता स्रग्धरा कीर्तितेयम् । 21 syllables. Sch. म, र, म, न, य, य, य. The pauses occur after the seventh and the fourteenth syllables. This is the longest metre in ordinary use. Ex.—I. 1; II. 12.

हरिणी—Def. नसमरसलागः षड्वेदेर्हैरिणी मता । 17 syllables. Sch. न, स, म, र, स, ल, ग. The pauses occur after the sixth and the tenth syllables. Ex.—IV. 11; V. 1, 2.

## BOMBAY UNIVERSITY EXAM. PAPERS.

### FIRST EXAM. IN ARTS, 1869.

- II. (a) What is the general Sanskrit term for all kinds of dramatic composition? In how many and which classes have dramatic compositions been divided by native scholars? Name the principal sub-divisions of these classes. To which sub-division of this class does the *Mālavikāgnimitra* belong?
- (b) Explain the terms *विष्कम्भक* and *प्रवेशक*. What characters act in each of the two?
- (c) What doubts as to the authorship of the *Mālavikā* have been raised by Prof. Wilson? What is your opinion on these doubts?
- (d) Mention some similarities between the *Māla* and other works of Kālidāsa, both as to diction and to thought.
- (e) To what religious sect does the *Parivrājikā* belong? When and by whom was that sect founded?
- (f) What is known from the Purāṇas of the history of *Agnimitra*?
2. Translate into English:—
- (a) राजा—( आत्मगतम् । ) अहो सर्वास्ववस्थासु चारुता शोभां पुष्यति । तथा हि । II. 6. देवी—ननु गौतमश्चनमप्यार्यो हृदये करोति । गण०—देवि मैवम् । देवप्रत्ययात् संभाव्यते सुश्रमदक्षिता गौतमस्य । पश्य । II. 7.
- (b) राजा—III. 21. इरावती—इयमपि हताशा त्वामिव अनुसरति । ( रशनामादाय राजानं ताडयितुमिच्छति । ) राजा—एषा । III. 21. इरावती—किं मां भूयोऽप्यपराद्धां करोषि । ( इति सरशनं हस्तमालम्बते । ) राजा—III. 22.

### PRE. EXAM. 1885-86.

1. Sketch briefly the characters of *Dhāriṇī* and *Vidūshaka*.
2. Translate into English:—(a) II, 12; (b) III, 5.
3. In the following passages state which readings you prefer and give your reasons, translating the passages only where necessary:—
- (a) अपूर्वरूपेयं दारिका तवासन्नालिखिता किनामधेयेति । v. l. अपूर्वेयं ।
- (b) अतिमानभासुरत्वं पुष्यति भानोः परिग्रहादनलः । v. l. भानुः परिग्रहादहः ।



- (c) अलं स्वपक्षावसादशङ्कया । न च पराजीयते केनचिद्गणदासः ।  
v. l. न परिहीयते प्रतिवादिना गणदासः ।  
(d) किं दूर्धुरा व्याहरन्तीति देवः पृथिवीं विस्मरति । a. l. दूर्धुरा  
व्याहरन्तीति किं देवः पृथिवीं वर्षितुं स्मरति ।  
(e) यस्यागमः केवलजीविकैव । v. l. जीविकायै ।  
(f) सांप्रतं भवतो निःसंशयो भविष्यति । v. l. निःसंशयं ।

4. Explain, giving the context where necessary:—

- (a) त्रयी विग्रहवत्येव सममध्यात्मविद्यया ।  
(b) पत्तने विद्यमानेऽपि ग्रामे रत्नपरीक्षा ।  
(c) अत्रभवती धारिणी विसंवादादिष्यति ।  
(d) असुखं दर्शितं विकारेण ( v. l. दष्टं विषारेण । )

Which of the two translations from the Prākṛit in (d) suits the context ?

5. Give the meanings of the following words as used in Mālavikāgnimitra:—भाविक, प्रार्थित, प्राभृतक, आरम्भ, सिद्धादेश, आत्मनीन, प्रतिपत्ति and तिरस्करिणी.

#### P. E. 1897.

1. Explain the part taken by Parivrājikā in the development of the plot of the Mālavikāgnimitra.  
2. Explain the following, giving the context:—(a) I. 9;  
(b) I. 13; (c) प्रायः समानविद्याः परस्परयज्ञः पुरोभागाः । (d) असमग्र-  
लक्ष्यकेसरमुच्छसदिव पङ्कजं दृष्टम् । (e) एवमेव भवान् सुहृदर्थे त्वरताम् ।  
(f) युगस्वविनिवेशिनो भर्तुरपि । (g) IV. 7  
3. Translate:—औत्सुक्यहेतुं &c. III. 10; भावज्ञानानन्तरं &c.  
III. 14; अनतिलम्बिदुकूल &c. V. 17. Comment on the word  
लघुभिः in the above verse.

#### OTHER MODEL QUESTIONS.

1. What do you think is the history of Agnimitra ?  
What do you think is the age of this drama ?  
2. Give briefly the literary estimate of Kālidāsa as a  
poet and dramatist. Compare Kālidāsa with Bhavabhūti.  
3. Criticize the following remark of Dr. Wilson made  
with reference to this drama—"There is neither the same  
melody in the verse nor fancy in the thoughts, and the manners  
described appear to be those of a degenerate state of Hindu  
society."  
4. What do you understand by the term पीठमर्दिका ?  
How far does the Parivrājikā play this part in the play ?  
5. Explain the terms जनान्तिकम्, अपवार्य and आत्मगतम्.  
6. Contrast the character of इरावती with that of Dhāriṇī  
referring to the incidents described in the play.

7. Sketch the character of Parivrājikā. Compare the  
Vidūshaka of this play with that of the other two plays of  
the poet.

8. Criticize or justify the character of Agnimitra as a  
धीरोदान Hero.

9. Quote instances from the play which show the poet's  
acquaintance with astronomy and his knowledge of astrology.

10. Write grammatical notes on the following:—विवेक-  
विश्रान्तम्, कुसुमित, अग्रहस्तः, सर्वस्य बहुमता, कौलीन, स्वपक्षे शिथिला-  
भिमानाः, अभ्यन्तरः, उचितः प्रणयो वरं विदन्तुम्, न मे मालविकायां कश्चि-  
दर्थः, मुद्रामधिकृत्य, कुप्यसि किमेवमयि, अग्निसात्कृत्वा, चिकित्सितः,  
एकायनीभूता, इयामायते, कान्तापराधकुपितेषु, ऽसिद्धिपथः and साक्षी  
( see notes p. 36 ).

11. Derive the following words:—मन्यथ, आत्मनीन, सामा-  
जिक, प्राभृतक, उमा, पारिपाथिक, सौध, परभृतिका, त्रैगुण्य, सुखर &c.

12. Give the meaning of the following words as used in  
the Māla.—See (Index).

13. Comment on the following:—चतुर्थवस्तुनः, गृहीतक्षणः,  
नेपथ्यसंगीतम्, ब्रह्मबन्धु, वर्णावरः, आचारपुष्पं, योगक्षेम, अरिक्तपाणिना  
न द्रष्टव्या, सोपसर्गं नक्षत्रं, वैम्बिक, पञ्चबाणाग्निसाक्षिकम्, विपाणिगतवली-  
वर्द इव, स्वस्तिवायनः, पञ्चाङ्गाभिनयः, दक्षिणोत्तरदपि मे चक्षुः स्फुरति, अङ्गा-  
रको राशिभिव प्रतिगमनं न करोति, ग्रहकलुषेन्दुमण्डला, परित्रातस्त्वया  
स्वपक्षः, अहं रथाङ्गनामेव प्रिया सहचरीव नौ । &c., राजयज्ञं, लोकयात्रा-  
गतेन.

14. Give the allusions in the following:—सोहमिदानीमं-  
शुमतेव सगरः पौत्रेण प्रत्याहृताम्बः, वह्नेरपां दग्धुरिवोरुजन्मा, दोर्भिः शौरैः  
प्रसह्य च रुक्मिणीम् ; हरदग्धस्य मनोभवहुमस्य ।

15. State which of the following readings you prefer,  
giving your reasons and translating the passages where  
necessary:—यः पुरस्तात् ( v. l. परस्तात् ) यतीनां; नेपथ्यग्रहगतायाः-  
परिगतायाः चक्षुः; वसन्तस्वरयतीव भवन्तमेतद्धनं प्रविशेति-प्रवेष्टुम्; अना-  
तुरोक्कण्ठतयोः-अनादरोत्कः; किं देवो पृथिवीं विस्मरति-वर्षितुं विस्मः,  
वर्षितुं स्मरति; तत्पूर्वसमागमानां;—समागतानां; नैभृत्यं-नैर्घृत्यं-अवलम्बितम्.

16- Explain the following, giving the context:—त्रिमर्दसुर-  
भिर्ननु बकुलावलि का खलु अहम्; आत्तसारश्वश्रुषा स्वविषयः; भावो भावं  
नुदति विषयाद्भागवन्धः स एव; त्वन्नीतिपादपस्य पुष्पमुद्भिर्न; मया नाम  
मुग्धचातकेनेव शुष्कघनगजितेन्तरिक्षे जलपानमिष्टं, नास्ति अद्भचना-  
वसरोऽत्र; अलं सेवया मध्यस्थतां गृहीत्वा भण; किमात्मनः छन्देन मन्त्रयसे;  
एतस्मिन्नतिक्रमे परवतीयं; अलमलमुपचारयन्त्रणया; इयमस्य कामतन्त्र-  
सचिवस्य नीतिः । स्नानीयवस्त्रक्रियया पत्रोर्णो वीपशुज्यते; कलभेन खलु  
यथपतिरनुकृतः; कथं कार्यविनिमयेन मयि व्यवहरत्यनात्मज्ञः; आपि  
निर्विघ्नमनोरथो दिवासंकेतो मिथुनस्य । &c. &c.

## Index of Important Words.

(The figures refer to the Pages of this Edition.)

अकालहीन	105	अभिविनीत	51,98
अखण्डित	49	अभिसंधि	11
अग्निस्तात्	101	अभूमि	51
अग्रपाद	49	अभ्यन्तर	32,89,98
अग्रहस्त	4	अभ्युपगम	20
अङ्गारक	62	अमित्र	11
अतिभूमि	47	अयन	36
अतिमुक्त	79	अराल	27
अंत्याहित	82,83	अलक्तक	43
अद्रव्य	19	अलघु	97
अधरोत्तर	13	अलिन्द	81,92
अनवद्य	27,30	अवगुण्ठन	108
अनाचक्षाण	102	अवग्रह	103
अनात्मज्ञ	11	अवचय	74
अनीक	100,105	अवतंसय् ( verb )	54,55
अनुक्रोश	42	अवतार	40,54
अनुदर्शय् ( ( verb )	104	अवदात	43
अनुपद	44	अवद्य	3
अनुरसित	23	अवसाद	15
अनुवक्र	62	अविनय	23,57,62,65
अनुवाचित	10	अविहा	34,83
अनुवृत्ति	31,93	अशून्य	25,72
अनुशय	52	असंस्कृत	108
अन्न	9	अस्र	39
अन्तपाल	8,10	आगम	20
अन्तरा	10	आगामिन्	38
अन्तराल	100	आटविक	101
अन्तरित	46,53,103	आतुर	34,36,55,107
अपदे	21	आत्त	32
अपरिनिष्ठित	20	आत्मनीन	83
अप्रकाश	79	आनृण्य	101
अप्रवृष्य	106	आपात	100
अभिजन	10,102,106	आम्	5,44
अभिजात	42	आमुच् ( verb )	55
अभिन्त्य	14,31	आम्ना ( verb )	7
अभिनिवेशय् ( verb )	40	आयुष्य	68
अभिनिवेशिन्	53	आरसित	45

आराविन्	56	उस्र	34
आर्द्र	49	उरीकृ ( verb )	106
आर्यमिश्र	3	उरुजन्मन्	106
आलान	91	एकपदे	41
आलूलित	30	एकरस	47
आविल	30	एकान्त	72,93
आवुत्त	6	कटक	33
आशास्य	110	कनीयस्	98
आस्था	63	कन्दु	35
ईति	110	कपोत	86
उचित	41	कमलिनी	46
उच्चैः	106	कर्मगृहीत	60
उच्छृस् ( verb )	32	कलम	106
उडु	95	कलाप	100
उक्षेप	34	करप	15
उत्सवप्राय् ( verb )	83	काण्ड	45
उदकुम्भ	70	कामतन्त्र	86
उदासीन	77	कामयमान	39
उद्गीव	23	काषाय	101
उद्देष्टय् ( verb )	104	कितव	83
उपक्रम	65	कुट्टिम	30
उपक्षिप्त	48,89	कुब्ज	89
उपक्षेप	40	कुम्भीलक	60,74
उपगान	27	कूल	103
उपचार	5,41,64,81	कृच्छ्र	101
	104,109	कृत्तिवासस्	1
उपदेश	3,5,31	कोटर	65,68
उपरोध	60	कोदण्ड	100
उपलालय् ( verb )	41	कौतुक	95
उपस्थान	97	कौलीन	38
उपहारिन्	102	कौशेय	108
उपायन	8,19,37,41	कतु	7
	50,97	कथकेशिक	91
उपारूढ	55	क्षण	9,36
उपालम्भ	4,17,80	क्षति	68
उपावर्तनीय	104	खण्डन	41
उपेय	12	गणित	53
उरभ्र	18	गवाक्ष	9
उष्णकिरण	103	गायत्री	86

ग्रहीतार्थ	55,57	दुर्	84
ग्रह	85	दाक्षिण्य	41,60
ग्राह	46	दामन्	61
चण्ड	61,64	दारिका	5
चतुःशाल	89	दास्या दुहितृ	47
चतुष्पद	22,25,27,29	दीर्घिका	9,34
चरितार्थ	109	दुःखाय् ( verb )	92
चलित	4,22	दुर्जात	54,101
चाक्षुष	7	दुष्प्रयोज्य	22
चापल	44	दुष्प्रसह	100
चिकित्स् ( verb )	69	दूत्य	84
चिकित्सक	35	देव	84
चिकित्सित	82	दैवचिन्तक	73
चित्र	109	दोला	41,44
चित्रलेखा	5	दोहद	38,44,46,48,
चिरय् ( verb )	60		56,58
चिह्न	86	दौत्य	52
छन्द	27,53	द्वारीकृ ( verb )	29
जतु	89	द्विरेफ	43
जातरूप	108	द्वैराज्य	103
जालक	94	धन्विन्	105
जीमूत	23	धर्मासन	91
जीविका	20	धीरता	4,39
जोषम्	107	धृति	33,58
तनुभृत्	101	नक्तंदिच	103
तपनीय	37,38,44,67	नाग	65
तपस्विन्	40,64,69	निकष	30
तितिक्षमाण	20	निगड	65
तिरस्करण	23	निगडन	82
तिरस्करिणी	26	निगडपदी	65
तिलक	43,76	निग्रह	19
तीर्थ	14	नितम्बिन्	27
तूणीर	100	निच्यै ( verb )	4
तोरण	92	निनदत्	100
तयी	16	निबन्धन	80
तृक्षणीय	90	निरगल	104
ण्डकाष्ठ	83	निरालम्बन	47
ण्डचक्र	11	निर्बन्ध	20
ण्डानीक	92	निर्भेद	65

निर्वाण	39	पिधान	33
निर्हादिन्	23	पिपीलिका	50
निविष्ट	100	पीठक	67
नेपथ्य	2,12,26	पीठमर्दिका	16
नेभृत्य	102	पुट	46
पश्मल	80	पुण्डरीक	75
पङ्कच्छिद् फल	30	पुरोग	93
पञ्चाङ्ग	9	पुरोभाग	23
पट्ट	100	पुरोवात	65
पण्य	20	पुष्कर	23
पत्रोर्ण	102,108	पेशल	38
पद	69	प्रकृतिस्थ	71
पदं कृ ( verb )	54	प्रच्छाय	46
परभृता	65	प्रतिकृति	74
परभृतिका	64	प्रतिगमन	62
परवत्	109	प्रतिगृहीत	49
परामर्श	66	प्रतिच्छन्द	26
परामृष्ट	45	प्रतिद्वंद्विन्	15
परिकर्मन्	55	प्रतिपक्ष	109
परिक्षिप्त	50	प्रतिपत्ति	59,68,71
परिग्रहीतार्थ	65	प्रतिपालनीय	110
परिघ	92	प्रतिबन्ध	13,40
परिच्छिद् ( verb )	17	प्रतियोजय् ( verb )	60
परिच्छेद	33	प्रतिरोधक	100
परिणद्ध	100	प्रतिश्रुत	10
परिवाद	15	प्रत्यग्र	5
परीत	67	प्रत्यर्थिन्	22
परीप्सु	101	प्रत्याख्यात	43
पर्यवस्थापय् ( verb )	40	प्रत्याख्यान	54
पर्याप्त	44,55	प्रत्युत्पन्न	73
पर्युत्सुक	43,44,63	प्रभव	106
पर्वन्	85	प्रमदबन	37,41,67,72
पल्वल	15	प्रमाथिन्	40
पौद	65	प्रमृष्ट	27
पारावत	34	प्रयोग	72,86
पिङ्गल	64,87	प्रवाल	9,52,66
पिच्छ	100	प्रवाल	63
पिण्ड	101	प्रसक्त	39
पिण्डित	19	प्रसव	42,54,94
पितृबन्ध	10		

प्रसाधन	43,51,93	मुद्रित	70,71
प्रस्ताव	15	मोदक	19
प्राभूतक	104	यज्ञशरणा	104
प्रार्थित	105	यदृच्छा	86
प्राश्निक	15,17,32	यन्त्रणा	67
प्रेक्षागृह	22	यातव्य	11
प्रेष्य	102	युक्तमद	49
बलवत्	87	युगपत्	14
बिम्ब	53	यूथपति	106
बिसिनी	95	रक्त	59
बीजपूरक	37	रक्ष ( verb )	38,73
बैम्बिक	80	रति	55,91
ब्रह्मबन्धु	57,86	रत्नभाण्ड	75
भरतवाक्य	110	रथाङ्गनामन्	97
भर्तृदारक	90	रम्भोरु	47
भाषिक	8	रागबन्ध	31
भुजान्तराल	100	राजकुल	97
भूगृह	64	राजयज्ञ	104
भूतधारिणी	17	राशि	62
भूयिष्ठ	90	रुज्	42,67,72
भेद	46	रुजा	40
भ्रान्तिमत्	34	रोधस्	105
मङ्गलगृह	90	लङ्घन	62,84
मञ्जूषा	75,107	लङ्घय् ( verb )	79
मतङ्गज	46	लज्जयितृक	43
मत्स्यण्डिका	44	लम्भयितव्य	52
मदय् ( verb )	23	लय	30
मधु	43	लयमध्या	25
मध्यम	23	लेखकर	90
मध्येक ( verb )	61	लोकयात्रा	101, 102
मन्थर	56,94	लोकप्रवाद	97
मर्षय् ( verb )	47,69	लोकवाद	49
महाब्राह्मण	32	वर्णावर	8
महासार	19,90	वर्षवरे	69
माधव	42,43,45	बलमि	34
मायूरी	23	वस्तु	2,9,25,27,29,60,66
मारिष	2	वामता	47
मार्जना	23	वामोरु	58
मुदा	4,65		

वारियन्त्र	34	शिलापट्टक	46,50
विक्रव	45	शिल्प	8,9,35
विग्रहवत्	16	शिल्पकारिका	90,97
विजयदण्ड	90,98	शिल्पिन्	4
विजृम्भित	106	शिष्ट	18
विज्ञान	17,35	शीतकिरण	103
विटप	29	शुक्ति	9
विनिपात	102	शौरि	92
विनेतु	19,76	श्यामा	26
विपणि	35,82	श्यामाय् ( verb )	31
विष्व	11	श्याल	11,106
विबुद्ध	65	श्लिष्ट	27
विभावरी	85,95	संवेदय् ( verb )	66
विमर्द	54	संह ( verb )	61
विविक्त	47	संकथा	60
विशेषक	43	संकल्पयोनि	40
विशेषित	43	संक्रान्त	64
विसंवाद	26	संक्रान्ति	18,21
विसंवादाय् ( verb )	23	संग्रहीतु	103
वीरपत्नी	105	संगर्ष	17
वीरसू	105	संगर्षित	37
वेदिका	89	संज्ञापय् ( verb )	87
वैकृत्य	99	सत्त्वस्थ	2
वैतालिक	91	संदित	60
वैदर्भ	93	संधिच्छेद	60
वैदिश	104	संनद्ध	87
व्यतिकर	7	सप्तसप्ति	34
व्यपेक्षा	61	सप्ति	34
व्याज	35,80	समाजन	109
व्याहार	91	समाजय् ( verb )	109
शतपत्र	52	समर्थ	15
शब्द	105,108	समवस्था	75,97,101
शर	45	समाधि	26
शरण	104	समापत्ति	60
शरद्	17	समुद्रगा	109
शाखा	31	समुद्रगृह	74,81
शालीन	75	संपात	18
शिक्षा	76	संप्रयोग	92
शिक्षित	60	संध	54

संभावना	51,56	सूरि	91
संभावित	56	सेवा	49
संमर्द	105	सेविता	78
सहकार	79,94	सेव्य	78
साचीकृत ( verb )	80	सौदर्य	10,11,101
सामाजिक	23	सोपसर्ग	73
सारभाण्ड	64,65	सौध	34
सारस	45	सौष्ठव	22
सार्थ	100	सौहार्द	46
सार्थवाह	100	स्तवक	94
सिद्धादेश	102	स्नानीय	102
सिमसिमाय् ( verb )	68	स्वरसंयोग	99
सीधु	44	स्वस्तिवाचन	83
सुवर्ण	90	हजे	51,54
सूना	39	हताश	53,61,65,83
		हिम	95