

श्रीरामत्रयम्

श्री भासप्रणीतं

स्वप्नवासवदत्तम्

SVAPNAVASAVADATTAM

of Bhasa

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SVAPNAVASAVADATTAM

(of Bhāsa)

With an Introduction, English
Translation & Explanatory Notes
in English & Sanskrit

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INTRODUCTION

Bhāsa, the well known dramatist, can be regarded as the father of Indian Drama. Among the Indian dramatists whose works have been preserved to us, Bhāsa is the earliest. Kālidāsa refers to him as a famous and popular dramatist in the Prologue of his drama, Mālavikāgnimitram thus—

“ प्रथिययत्सां भाससौमिच्छविपुत्रादीनां प्रबन्धानतिक्रम्य
वर्तमानरुद्रेः कालिदासस्य क्रियायां कथं परिषदोऽस्याः
बहुमानः । ”

Bhāsa is given the first place among the three dramatists mentioned here. We know very little about Saumilla and Kaviputra whose works are now lost Bāna, the author of the great prose work Kādambarī has paid very high tribute to Bhāsa in the introductory verses of his work Harshacharitam thus—

सूत्रपाङ्कजान्भैरवैर्नन्दकैर्बहुभूमिकैः ।

सपत्नैर्कैर्यशो लेभे भासो देवकुलैस्त्रि ॥

From this reference we come to know that Bhāsa wrote many plays with a good variety of characters and events. Critics like Abhinavagupta, Rāmachandra, Rājasekhara and others have quoted many verses from

Bhāsa's plays and have mentioned his best work *राजासुन्दरम्* by name. Rājasekhara speaks of this play thus—

भारतादकचक्रेऽस्मिन् डेकैः श्लोके परीक्षितम् ।

रामवासवदत्तस्य द्वादशोऽप्यत्र पावकः ॥

All these references lead to the conclusion that Bhāsa was a popular dramatist of ancient India highly honoured by poets and critics alike.

Date of Bhāsa

We have very little information about the personal history of most of the ancient Indian poets and Bhāsa is no exception. We do not know where and when he lived. Even the word Bhāsa does not appear to be the real name of the dramatist. He refers to one king Rājasimha in the *राजासुन्दरम्* of some of his plays including *रुद्राक्षरत्नम्*, but we do not know who that king was and when and where he ruled. The reference to his kingdom extending from Vindhya to Himalayas is too vague for identification. Some scholars say that Chandragupta Maurya and some of his successors assumed the title 'Rājasimha' and hence Bhāsa must have lived during the period of Chandragupta Maurya in the fourth century B.C. Bhāsa has not followed the rules of dramaturgy laid down by Bharata in *Nāṭya Śāstra* and has even

disregarded the death of the hero on the stage in one of his plays (*कृतार्थम्*) which is prohibited in *Nāṭyaśāstra*. On this ground many scholars assign Bhāsa to an earlier period, but most probably both belonged to almost the same period with no knowledge of each other's works. If Bhāsa's works were known to Bharata, he would have certainly referred to them or at least quoted from them as he has quoted from many other works which are now lost. The archisms and grammatical irregularities found in Bhāsa's works point to a date when Pāṇini's grammar had not been universally accepted. In his *सिद्धान्तकौमुदी*, Bhāsa referred to the *अक्षरान्त* of *वृत्तशक्ति* and not to that of *कौमुदी*. This is an indication that he must have lived at a time when Kautiliya's *Arthaśāstra* was not written or had not gained full recognition and popularity. These facts supported by the nature of the language and style of Bhāsa help us to fix his date somewhere in the 4th century B.C.

The Works of Bhāsa

When many scholars started collecting materials in the 19th century to trace the History of Sanskrit Literature from the earliest times, they could not discover even a single work of Bhāsa and they thought that his works too were lost like those of Saumilla and Kaviputra. Fortunately for us, the late *Mahāmahopādhyaya*

T. Ganapathi Sastri of the Oriental Manuscripts Library, Trivandrum, succeeded in tracing out thirteen new plays which he attributed to Bhāsa and published in 1906. The following are the plays published by him and attributed to Bhāsa.

- | | |
|-------------------------|-------------------|
| 1 स्ववासवदत्तम् | 8 दूतवाक्यम् |
| 2 प्रतिज्ञायौगन्धरायणम् | 9 दूतघोरकचम् |
| 3 अनिमारकम् | 10 वनभारम् |
| 4 चाल्द्वम् | 11 करुमङ्गलम् |
| 5 बालचरितम् | 12 प्रतिमानन्दम् |
| 6 मृगशय्यायोगः | 13 अश्विष्वनाटकम् |
| 7 पञ्चरात्रम् | |

Most probably Bhāsa has written some more works but they have not come to light so far. The large number of these works the wide range of their plots and the infinite variety of the characters introduced, amply justify the tributes paid to him by Kālidasa, Bāṇa and others. Of the above 13 works, the first four are based on popular legends; the fifth on Harivaṅgam; the next six plays on the Mahābhāratam and the last two on the Rāmāyanam.

Authorship of the thirteen Plays

There is no mention of the author's name in any one of these 13 plays and yet the learned editor, Sri T. Ganapathi Sāstry, attributed them to Bhāsa on certain valid grounds. All the 13 plays bear marks of common authorship. Bāṇa's reference "सुप्रसङ्गतामभेः" etc. strictly applies to these plays. A large number of verses quoted by Ālankārikas and others as those of Bhāsa are found in these works. Among these 13 plays, स्वप्नावसवत् is the best and this fact agrees with the remark of Rājasekhara—"शक्यते चक्रे रेणु" etc. Mr. Sāstry's view was generally accepted by many scholars in India and abroad; but a section of Indian scholars vehemently attacked his theory and contended that these plays were the productions of the Chakryars of Malabar and not at all the works of the great dramatist, Bhāsa. It is now generally accepted that these thirteen plays are the stage versions of Bhāsa's original works, carefully preserved by the professional actors, the Chakryars, who used to stage them. One thing is certain. These thirteen plays have come from the pen of a single author and that author deserves all the praise bestowed on Bhāsa by वसिष्ठ, शारदा and many other poets and critics of ancient India.

Types of Sanskrit Drama

Dramatic works in Sanskrit are called by the general term *Naṭka* because they are to be seen represented on the stage. They are classified into ten major types which are—*Naṭka*, *Prakāśa*, *Maṇa*, *Prasanna*, *Viṇa*, *Śāyogita*, *Samāhāra*, *Śāyā*, *Śukla*, or *Uttarāhāra*; and *Śāyogita*. These ten types of *Rūpakas* differ from one another in the nature of the plot, the hero, the heroine, the main sentiment, and the length of the play. *Naṭka* and *Prakāśa* are the most developed forms with a minimum of five acts while *Viṇa* and *Samāhāra* come next with four and three acts respectively. *Śāyogita*, *Śāyā*, *Maṇa*, *Śukla*: and *Uttarāhāra* are one Act plays while there is no restriction of Acts in *Prasanna* !

Plot, Hero and Sentiment

The three important constituents of a *Naṭka* are *Prastava*—The plot, *Naṭa*—The Hero and *Maṇa*:—the sentiment. These three have many sub-divisions which contribute for variety. The plot may be historical, legendary or fiction (*Prastava*, *Uttara* or *Viṇa*). The hero may be a *Śāyogita*, *Śāyā*, *Maṇa* or *Prasanna*. The heroine may be *Prasanna*-Shy or *Śāyā*-Forward. The sentiments are counted as nine : *Maṇa* - Erotic, *Śāyā* - Heroic, *Prasanna* - Pathetic, *Uttara* - Furious, *Viṇa* - Humorous, *Samāhāra* - Frigntful, *Śāyogita* - Loathsoms, *Prasanna* -

Marvelous and *Maṇa* - Quietism. In the classification of dramas into various types, differences in these three factors : namely—*Prastava*, *Naṭa*, and *Maṇa*, form the main criterion.

Svapnavasavadattam—A Naṭka

A *Naṭka* is defined thus by Bharata Muni—

प्रत्यातवस्तु विषयं प्रत्यातोदात्तनायकं चैव ।

राजविंशचरितं तथा च दिव्याश्रयोपेतम् ॥

नानाविप्रतिभिर्युक्तं ऋद्धिविजासादिभिर्गुणैश्चापि ।

अङ्कवेशकादयं भवति हि तन्नाटकं नाम ॥

In a *Naṭka*, the plot must be a well-known historical or traditional story and the hero should be a well-known king or one having some divinity in him. He must also be *Uttara*, i.e. Magnanimous, brave, kind and generous. The plot should contain great deeds of heroism, acquisition of wealth and prosperity and descriptions of graceful sports and other enjoyments. It should also be divided into Acts, Interludes etc. When the plot is *Prasanna* and the hero is *Prasanna* and *Uttara*, the predominant sentiment will be *Maṇa*. *Śāyā*, *Prasanna* or *Maṇa* ! There should be a minimum of five acts for the full development of the plot and sentiment in a *Naṭka*.

In *Svapnavasavadatta*, the plot is drawn from the well-known popular *Ujjayini legends*; and the hero also

Sahasrānika came to know of his son living in the hermitage and brought him to the palace. When he died ॐययत became the king of Vatsas. He was assisted by ॐययतययत, the able minister, ॐययतययत, the commander-in-chief and ॐययतययत, an intimate friend. These three were loyal and faithful and were the sons of his father's ministers. Udayana spent most of his time in hunting, playing on the lute and taming wild elephants.

(b) *Marriage with ॐययतययत*

Mahāsena, the king of Ujjayini had a beautiful daughter, ॐययतययत whom he wanted to give in marriage to Udayana. His offer was rejected by ॐययत who considered ॐययत not equal to him in status. So Mahāsena decided to make Udayana a captive and force him to teach Vīṅā to ॐययतययत in the hope that he will surely fall in love with her and marry her. Having come to know about Udayana's passion for taming wild elephants, he made a huge mechanical elephant, concealed a good number of armed soldiers within and left it in the forest to roam about. Haring about a strange elephant, Udayana went to the forest eager to tame it. When he began to play on his lute, the elephant came near and the soldiers suddenly came out of it and took him a captive to Mahāsena who received him cordially and promising good treatment requested to teach his daughter ॐययतययत to play on Vīṅā. As expected, the Guru and Śishya

loved each other. Udayana forgot his kingdom and enjoyed the secret company of his beloved pupil as if in heaven. They were not aware of the real intention of Mahāsena and his queen.

In the meanwhile, ॐययतययत made arrangements to rescue his master from captivity and secretly conveyed his plan to Udayana. ॐययतययत had to make the most difficult resolve—either to remain with her parents or elope with her lover and she preferred the latter course. After the escape of ॐययत with ॐययतययत, ॐययत sent his son ॐययतययत with the message that he was willing to give his daughter in marriage to Udayana and then the marriage was celebrated with great pomp.

(c) *Marriage with Padmāvathi*

Udayana now cared little for his kingdom which was well-governed by his ministers, and began to devote his entire time for the enjoyment of pleasure in the company of ॐययतययत । The ambitious minister ॐययतययत was not satisfied with the small kingdom over which his master ruled. He wanted to make it a big empire by conquering other kingdoms for which he wanted to come to an alliance with the powerful king of Magadha who might otherwise attack them from the rear. In consultation with his colleagues, Rumaṅvān and Vasantaka, he decided to persuade the king of Magadha to give his

daughter Padmāvathī in marriage to उरुग after hiding वसवदत्ता and proclaiming that she was dead. The king of Magadha would not give his daughter to Udayana who too would not agree to marry वसवती when Vāsavadattā was alive, and hence his grand plan to conceal वसवदत्ता । He took शोषक, brother of वसवदत्ता into his confidence and through him got the consent of the queen to live separated from her husband in some disguise till Udayana married Padmāvati.

The ministers then suggested to the king to go to the village of लक्ष्मण on the border of Magadha where there were fine hunting places and live there for some time. The king who was fond of hunting, readily agreed and the whole court moved to लक्ष्मण । One day, when the king was out hunting, शौचराज secretly left the place with वसवदत्ता and वसुक disguising themselves as an old Brahmin, a young married Brahmin lady and a one-eyed Brahmin boy respectively. After their departure, शोचर set fire to the house of the queen and cried about that वसवदत्ता and वसुक were burnt to death by the fire.

शौचराज. वसवदत्ता and वसुक reached the capital of Magadha in their disguise and seeing Padmāvati in the garden of the palace, approached her. वसुकी some how was filled with love for the queen disguised as a Brahmin woman and asked the old man who she was. He replied that she was his daughter वसुकी whose husband had

deserted her and the one-eyed boy was her brother. He requested the princess to take care of them while he went in search of his son-in-law. The princess agreed and leaving the two there, he returned to लक्ष्मण. In the meanwhile, the king who returned from hunting was told that वसवदत्ता and वसुक were burnt by the fire. The king lamented long but some how he had a feeling that वसवदत्ता was still alive. Only a few days back वसुक had predicted that a virtuous son destined to be the king of Vidyādhara would be born to him by his queen वसवदत्ता । Gopālaka, her brother also was not grieving much for the loss of his sister. So the king hoped that he would be united with his beloved queen before long.

Wide publicity was given to the death of वसवदत्ता in the fire of लक्ष्मण । When the king of Magadha heard that news, he sent messengers to उरुग offering the hand of his daughter in marriage and, on the advice of शौचराज, the king accepted the proposal thinking that the ministers have concealed वसवदत्ता only for this purpose. वसवदत्ता made the never fading garland and the mystic Tilaka for Padmāvati on the day of her marriage and, seeing that, the king began to suspect the presence of वसवदत्ता there. Soon after the marriage, the king returned to Kauśāmbī and वसवदत्ता (वसवदत्ता) was taken to the house of वसुक in कौशंबी । The king asked वसवदत्ता who made then ever-fading garland and she replied

It was wreathed by शकुन्ति who was then in Gopālakā's house. The king at once rushed to the house of Gopālakā and there saw his beloved wife and was re-united with her. शकुन्ति who was also there, then told the king that he had done all this only to make him an universal emperor. All were happy when the whole truth was revealed by the able minister.

Deviations and their significance

Bhāsa has made many great changes from the folklore story in the plot of Svapnavāsavadattam. The most important change is in the motive of Yaugandharāyana in concealing शकुन्ति, proclaiming her death in the fire of शकुन्ति and bringing about the marriage of शकुन्ति with शकुन्ति. In the folklore story, the motive of minister was to make Udayana the emperor of the world and no decent audience would approve such acts of the minister for just satisfying his ambition. "Bhāsa, with his profound knowledge of human nature, gave a twist to that story, and made Yaugandharāyana do these horrible acts, causing infinite suffering and sorrow to Udayana and Vāsavadattā, not for the sake of making Udayana the Emperor of the world, but, as he said, simply for saving Kauśāmbi and Vatsa country from the foul usurper, Ārunji." No one would condemn शकुन्ति for doing these acts from such a motive. He becomes a lovable and admirable personality in the drama

labouring hard to reinstate his king. The sacrifice of शकुन्ति and the sufferings of Udayana acquire greater significance here.

In the folklore, Gopālakā, the brother of शकुन्ति is also an active supporter of the minister's schemes and he is made a party to the supession of his own sister by another woman. The dramatist has wisely avoided शकुन्ति from being associated with any of the acts of शकुन्ति ।

Bhāsa has made शकुन्ति and not शकुन्ति as the man who is said to have been burnt along with शकुन्ति and he is made to rejoin the king only at the very end. This has a great dramatic effect and it elevates the character of शकुन्ति । Again, in the Drama, Udayana is made to believe, with no doubt what-so-ever, that शकुन्ति is dead and this makes his lamentations really pathetic. The keen anguish and strong love seen in the King's lament would not have their effect if he is known to have believed that his beloved was alive and that he would be reunited with her. "The fascinating dream scene in the Ocean Pavilion also would lose more than half its charm and force in that case. The "Vision of Vāsavadattā" would have become merely the "Sight of Vāsavadattā." The dream scene, the most thrilling scene in the drama, is Bhāsa's own creation.

In the folk-lore story, Vasavattā is restored to Udayana immediately after the marriage with Aruṇī, and the way in which the reunion takes place is not quite natural. In the drama, the events move slowly and naturally for the revelation of Vasavadattā's true identity through the introduction of the lute Aruṇī and the portraits.

"The charming scene in the hermitage with its vivid description and the beautiful episode of Padmavati's piety and desire to make gifts to holy men and accepting Vasavadattā as a deposit at the request of a holy man" is highly dramatic while the folklore story making Aruṇī meet Aruṇī in the palace garden is rather stale and to some extent, unrealistic.

There are many more minor deviations which we have pointed out in the notes and elsewhere. All these changes are calculated to improve the dramatic effect, lighten the sentiment, make the plot realistic and the sequence of events more natural and also to improve the character of prominent persons in the play.

Argument of the Play

After his marriage with Aruṇī, Udayana leads a carefree life filled with hunting, love-making and enjoyment of other pleasures, during which period a foul usurper, Aruṇī, usurped most of the Vatsa kingdom

including the capital, Kauṅambi. The king, along with his court, moved to camp in the border village of Aruṇī. In order to recover the lost kingdom, his ministers plan to get Udayana married to Padmavati, sister of king Darśaka of Magadha, and secure his help to overthrow Aruṇī. But Darśaka would not give his sister in marriage to Udayana so long as Vasavadattā, the idol of Udayana's heart, is alive. So the ministers plan to stage the death of Vasavadattā in a fire accident in the camp in Lavaṇaka when Udayana is out, hunting. They secure the co-operation of Vasavadattā who agrees to sacrifice her personal happiness for sometime for the welfare of her husband and also gives her consent for his second marriage.

One day, when Udayana is away hunting they set fire to the whole camp. Aruṇī leaves the place secretly with Aruṇī. Some ornaments and dress of Aruṇī are left half-charred. Rumaṇvān and Vasantaka cry aloud that Aruṇī perished in the fire and Aruṇī who jumped in the flames to save her also perished with her. Aruṇī disguises himself as a wandering hermit and Aruṇī goes with him disguised as a Brahmin woman called Aruṇī. They set out to Raja-Gṛha, the capital of Vatsa. The intention of Aruṇī is "to entrust Aruṇī to Padmavati as her companion, and thereafter, to bring about the marriage of Udayana and Aruṇī,

and then, after Udayana has recovered the Vatsa kingdom with the aid of Darśaka, to reveal that Vasavadatā is alive, and to get her reunited to Udayana relying on the testimony of Padmāvati regarding her chaste and pure conduct during the period of her separation from her husband."

ACT I

The scene of Act I is a penance forest. Padmāvati, the princess of Magadha comes to the hermitage in order to pay her respects to the queen mother who is residing there as a hermit woman. The servants escorting Padmāvati cry out ordering the people to clear the path. Now, Śrīkrishṇa disguised as a Brahmin mendicant and ११११११ disguised as a young Brahmin woman come that way. ११११११ feels humiliated on hearing the command of the servants but the minister consoles her saying that even Gods will be insulted when not recognised. The Chamberlain escorting ११११११ tells the servants not to behave rudely towards the ascetics and sends them away.

Finding the wisdom of the Kanchukin, Śrīkrishṇa approaches him and asks the reason for clearing the way. The chamberlain tells him the purpose of Padmāvati's visit to the Āgrama. Seeing Padmāvati Śrīkrishṇa feels an attachment to her and ११११११ too is drawn towards

her by her striking personality. Padmāvati approaches the १११११ (queen mother) and pays her respects to her. The १११११ enquires whether any king has sought the hand of Padmāvati and is told by the maid that king Śreṇā of Ujjaini is sending messengers seeking her hand for his son. This news gladdens १११११, since १११११ will become her brother's wife.

Then, an announcement is made by the Kanchukin that Padmāvati wishes to give what ever is required by the ascetics and thus acquire religious merit. Śrīkrishṇa seizes the opportunity and requests the princess to take care of his sister, Āvantikā for some time. Padmāvati grants the request though warned by १११११ about the difficulty of safeguarding a trust property. Śrīkrishṇa now feels that half of his burden is over because he has entrusted १११११ to १११११!

Just then a Brahmachāri comes there. Questioned by Śrīkrishṇa he says that he is coming from १११११ where he had gone for specialising in his vedic studies. In answering further questions, he gives a graphic account of the accidental fire in the camp of king Udayana in his absence, the death of Vāsavadatā and Śrīkrishṇa in that fire, the pathetic lamentation of Udayana on hearing the news of his beloved wife's death, the efforts of Rumanvān to console and cheer up the king and the departure of

the broken-hearted king from the village. This account draws the sympathy of every one towards Udayana and Padmavati begins to cherish a desire to become his wife. Tears flow from the eyes of Padmavati on hearing the plight of her husband and it is explained away as the result of her natural tenderness. The student then leaves the place and Padmavati also departs taking leave of Padmavati. Here ends the first Act with a beautiful description of the setting sun.

Comment—This act lays the foundation for the further development of the dramatic plot. The main theme of the play is the marriage of Udayana with Padmavati and winning back the lost kingdom with the help of Padmavati. This requires the separation of Padmavati from the king, her concealment and entrusting her to Padmavati for easy restoration in the end and for the future happiness of all concerned. Apart from Padmavati bearing witness to the good conduct of Padmavati at the time of restoration, her stay with Padmavati will help in cultivating mutual understanding and friendship which will make their future life happy.

The introduction of the Brahmacharin serves many purposes. His speech reveals that Udayana and the people fully believe the story that Padmavati and Padmavati perished in the fire of Lavāṅka. This news as well as

the plight of Padmavati are brought to the notice of Padmavati who sympathises with the king and begins to love him. Vasavadattā is convinced of the successful execution of Yaugandharāyana's plan and is also assured that her husband is well looked after by Padmavati. She is also consoled by the fact that Udayana loves her so deeply. The audience too get on idea of Udayana's character as a sincere lover.

The act further throws much light on the character of Padmavati, Padmavati and Padmavati. For details, refer to the character sketches and notes. The confidence of Padmavati in the success of his plan and in the ability of Rumanvan to bear his great responsibility gives a hint to the future events. The description of the hermits and hermitage, the plight and lamentations of Udayana and the sun-set reveal Bhāsa's love and power to give graphic descriptions of external nature and human feelings.

ACT II

Padmavati's love for Udayana, the seed of which was sown in the previous act, sprouts and grows in this act. The scene is now shifted from the penance-grove to the palace garden in Rajagṛha. A few days have passed after the entrusting of Vasavadattā to the care of Padmavati.

Padmāvati and Vāsavadattā are playing with a ball in the garden. They have played for a long time talking freely, cutting jokes and laughing. From the nature of their talk we can judge that they have developed great friendship with each other. They talk about the impending marriage of Padmāvati as girls of that age-group usually do. The maid of Padmāvati also joins them in their conversation. शर्मिष्ठा deliberately refers to the proposal of Padmāvati's marriage with the son of Mahāsena but the maid informs her that the princess is in love with Udayana for his good qualities. She particularly refers to the compassionate nature of Udayana that has drawn Padmāvati towards him.

In the course of their talk about शर्मिष्ठा, शर्मिष्ठा forgets herself and unwittingly makes a remark revealing her intimate knowledge of Udayana, but she quickly gives an intelligent explanation which safeguards her secret. Though she has agreed for the marriage of Udayana with Padmāvati, she finds it very difficult sometimes to keep her feelings under control.

The nurse comes and informs that princess Padmāvati has been betrothed to Udayana who has come to the palace, hale and healthy. This news, so suddenly conveyed, is too much for शर्मिष्ठा to bear and she bursts out—'शर्मिष्ठा'. Questioned the reason

for such a remark she gives some explanation as before which draws out from the mouth of the nurse, a wise statement that great men are guided by scriptures and they can easily control their emotions. Vāsavadattā is consoled to some extent by the fact that Udayana did not seek the hand of Padmāvati but only accepted it when offered. The nurse, Padmāvati and the maid are all happy and hurry up to the palace while the heart of शर्मिष्ठा is enveloped by the darkness of deep misery. Her husband is going to marry another woman on that very day, and how can she be a passive witness of that?

This act marks the second stage in the development of the plot and sentiment. Udayana has reconciled himself to the changed circumstances and has agreed to take another wife. The second stage in the great plan of शर्मिष्ठा is nearing completion. Vāsavadattā's शर्मिष्ठा is leading towards a climax. A deep gloom has enveloped her heart.

ACT III

This act is just a continuation of the previous one. There is little progress in the plot, except the fact that the marriage of Udayana with Padmāvati is being celebrated with pomp in the palace. This is only an event to be

hinted in a *श्लोक* ! The real significance of this act lies in the development of sentiment.

When the marriage is being celebrated in the palace, *शकुन्तला* who cannot witness it for more than one reason. (refer to notes) slips away from the crowd and comes to the garden to be alone and to give vent to her feelings. She is pained by the fact that even her beloved husband now belongs to another woman. She thinks that the Gods have no pity for her. She would prefer to die under such circumstances but the hope of reunion is making her cling to her life.

Even in the garden, she is disturbed by a maid who brings some flowers and asks her to make the wedding garland to *Padmāvati*. This is an irony of fate which makes *शकुन्तला* exclaim—"Even this has to be done by me. The Gods are merciless". She begins to enquire about the bridegroom but suddenly stops as it is too much for her to bear at that time. She wreaths the garland and in selecting the herbs and flowers, she shows her good nature. Getting no relief in the garden, she decides to carry her sorrow with her to the bed where sleep may drown her misery, if at all she gets sleep.

The significance of this Act lies in the sentiment of pathos developed in it. *शकुन्तला* draws the sympathy

of the audience when she speaks of her miserable fate—"even my noble lord now belongs to another woman." Her love-lorn figure wreathing the wedding garland for the marriage of her husband with another woman cannot fail to cause tears in the eyes of the onlookers, especially when it is realised that she has voluntarily sacrificed her position as the only beloved wife of *Udayana* and has agreed to live a life of incognito for sometime only for the welfare of her husband. The restraint that she exhibits is something wonderful. In short, this is one of the most pathetic scenes in Sanskrit Literature.

ACT IV

The events described in this act take place just three or four days after the marriage. The scene is the same pleasure garden but the interlude takes place in a hall of the palace. From the soliloquy of *शकुन्तला*, a constant companion of the king whose duty is to cheer him up, we understand that the king is still living in the palace of the *Magadha* king honoured and respected by all. Feasts and festivities of the wedding still continue and *शकुन्तला* is fed up with too much eating and complains of indigestion.

The Act begins with *Padmāvati*, *Vasavadattā* and the maid coming to the pleasure garden and admiring

the flowers of brilliant hue. Padmāvati asks the maid not to pluck too many flowers because she expects the king to come there and admire the flowers, and she is eager to know whether the king still cherishes his love for her, seizes the opportunity and asks her whether she loves her husband deeply. When she says that she feels unhappy when separated from him, the king feels that she is doing the impossible by living separated for such a long time. Padmāvati further says that she doubts whether the king loves her as much as she does. At once she bursts out and questions how she knew, she is ready with the reply that otherwise she would not have left her parents and stopped with him. The suggestion of the maid to request the king to reach her to play on the lute brings from Padmāvati the confession that she has already made that request when the king, reminded of her, became overcome with grief and remained silent. The king is delighted to hear that and says to herself—

“अहं श्रुत्वा श्रुत्वा” ।

Now the king and Vidushak come to the garden. This is the first time the king is introduced on the stage and we find his thoughts centered on her and his past life. From here we find the king gradually worked up to a climax; while she is giving more and more relief from her sorrow, she tries to divert the king's mind

from her by drawing his attention to a beautiful flock of cranes flying in a line in the blue sky. The three ladies go into a creper bow to safeguard Avantika's modesty.

Finding the place lonely, she puts a very awkward question to the king. He asks whether she was dearer to him then or now. The king is reluctant to answer and that itself proves his leanings towards her which the intelligent Padmāvati quickly understands. The king finally says that she is all her virtues, has not succeeded in diverting his heart from her. This confession of the king would have upset any other woman but Padmāvati take it in the right spirit saying—
 “यदाहं तदाहं वदामि तदाहं वदामि ।
 यदाहं तदाहं वदामि तदाहं वदामि ।
 यदाहं तदाहं वदामि तदाहं वदामि ।”

The king then asks her to give his opinion of the two ladies. When he speaks in favour of Padmāvati the king, by force of habit, says that he will report to her what all he says now. Vidushaka laughs saying that she is long dead and this makes the king once again unhappy and he laments shedding tears. Here is the climax of his story. Padmāvati does not want to intrude when the king is in such a state, but she insists that she should go and console the king. Padmāvati's unexpected

arrival makes the king and विष्णु embarrassed. विष्णु invents the story of the pollen from the Kāśa flowers falling into the eyes of the king and causing tears. The king too repeats it and विष्णु pretends to believe the story. The king does not want to open his heart to his newly wedded wife bearing that it might pain her. Vidūshaka now saves the king by suggesting that it is time for him to go and remain by the side of Darśaka when he receives the guests that afternoon, and all of them go.

This act is very important in the development of sentiment and marks the third stage in the development of the plot. It also provides a brilliant psychological study and throws further light on the character of विष्णु, विष्णु and विष्णु. The part played by विष्णु in diverting the king's mind and providing mirth and laughter in a scene charged with emotions is very significant. The hero and the heroine are brought so close, yet they are far away. Bhāsa has accomplished all these with much ease while Bhavabhūti had to invoke supernatural powers to bring Rāma and Sita close by in the third Act of *Uttarāmacharitam*.

ACT V

This Act on which is based the title of the play, is a wonderful creation of Bhāsa's genius. Here we find

the originality of the dramatist in creating a highly dramatic situation and expressing deep feelings and thoughts in a simple and beautiful style

In the शृंगार we are told that विष्णु is suffering from headache, her bed has been spread in the summer palace and the maids are in a hurry to inform the illness of the princess to the king and विष्णु. Thus the stage is set for the meeting of the king and विष्णु at the summer palace.

Having been reminded of his beloved विष्णु in the previous act, the king's thoughts are still centered on the calamity that overtook her. When he hears the news of Padmāvati's illness, he is doubly grieved and fears that evil fate may overtake her also. With a mind charged with emotion, he goes to the summer house and finds that Padmāvati has not come there. Overcome with fatigue, he lies on the bed and asks Vidūshaka to tell a story to keep him awake till Padmāvati comes. Vidūshaka refers to Ujjayini which brings to the king's mind the deep and sincere love of विष्णु and thinking about her, he falls asleep and Vidūshaka leaves the place to fetch his blanket

Now विष्णु comes and, in the dim light, she thinks that Padmāvati is sleeping on the bed now being free from headache, and decides to lie down by her side to show

her sincere affection. Suddenly the sleeping king calls अश्वत्थाम loudly and she gets up with a shock fearing that she has foiled the efforts of अश्वत्थाम. Realising that it is Udayana talking in his sleep, she remains there for sometime enjoying the pleasure of her beloved's company. She also talks to him and finally leaves the place taking the hand of the king hanging down from the bed and placing it on the cot. Her touch awakens the king who recognises her and rushes after her, but he knocks his head against the door and is left wondering whether he saw her in reality or only in a dream. Vidūshaka tries to convince him that he saw her only in a dream because she is dead, but the king begins to feel that he has been deceived by Rumanvan who said that अश्वत्थाम was burnt by the fire at अश्वत्थाम. The king's attention is now diverted by the announcement that the combined forces of the Vatsas and of Magadha have already crossed the Ganges on their march against Āruni and are awaiting the arrival of the king to begin the attack.

This dream scene is the most beautiful and effective on the stage. Every movement in the scene is made credible and natural. अश्वत्थाम mistaking the sleeping king as अश्वत्थाम and deciding to lie by her side is quite natural under the circumstances, in the dim light of the night. The phenomenon of a person always thinking of an object, dreaming and talking about it in his sleep, is a

common experience. Answering of questions put to him in his sleep is also not incredible. The behaviour of अश्वत्थाम shows the depth of her love as well as her sense of responsibility which draw the sympathy and admiration of the audience. The doubts expressed by the king and his conclusions that he saw only the real अश्वत्थाम are all well-reasoned. Bhāsa has shown his mastery over the psychology and feelings of lovers in the creation and description of this scene which has been highly praised by the critics.

ACT VI

While Act V is a continuation of Act IV of the same night, one or two months must have passed between Acts V and VI. We are informed in the अश्वत्थाम that Āruni has been crushed and Udayana has regained his lost kingdom. The Chamberlain of अश्वत्थाम by name शूरा and the nurse of अश्वत्थाम called अश्वत्थाम announce their arrival from Ujjayini with messages from Vāsavadattā's parents. We are also informed that the king has got back his wonderful lute अश्वत्थाम which was considered to have been lost along with Vāsavadattā. This hints to the future restoration of अश्वत्थाम. The sight of the lute takes the mind of the king back to अश्वत्थाम and he once again plunges into grief.

Udayana and Padmāvati together receive the messengers of Mahāsena and his queen. They feel nervous as to what Mahāsena would say but contrary to their expectations, the king is warmly congratulated by Mahāsena for his victory and the queen Angārāvati has sent the portraits of Udayana and Vāsavadattā saying that the king may get some consolation by looking at the portrait of Vāsavadattā. These portraits gradually lead to the identification of Āvantika as *Āvantika*.

In the meanwhile, *Śūdraka* comes in the disguise of a Brahmin mendicant to claim his sister from Padmāvati. Now *Āntika* is brought for being handed over to her brother, though Padmāvati has clearly noted her similarity with the portrait of Vāsavadattā and told the king about it. The nurse recognises *Āvantika* and at once both *Śūdraka* and *Āvantika* dramatically announce their identity and all are pleasantly surprised. Yaugandharāyana explains his motive in removing the queen from the king and entrusting her under Padmāvati. His only intention was to restore the king to his original status as the lord of the Vatsas. The king praises *Śūdraka* for all that he has done for him and the drama is brought to a happy end. The noble *Āvantika* is all the more glad to know that *Āvantika* is alive and begs her pardon for treating her as a mere companion. The

purpose of *Śūdraka* in leaving *Āvantika* under the care of *Āvantika* is fulfilled. They have developed mutual friendship and admiration which will make their future life quite happy.

The Title of the play

The title *Vāsavadattam* is derived from the dream scene described in Act V where the king actually sees *Āvantika*, the heroine, but is led to believe that he saw her only in a dream. This scene is a wonderful creation of Bhāsa's dramatic genius and to call the play after this incident is very appropriate. The word *Vāsavadattam* can be derived as *वसु* (वसु) *वसवता* *वसवदत्ता* and by a transference of epithet, the play describing the dream scene is called *Vāsavadattam*. Or it may be derived as *वसु* (वसु) *वसवता* *यदेतत्* *तत्* *Vāsavadattam*. Sometimes the work is also called by the abridged name *Vasudatta* which may be derived as *वसु* *वसु* *वसु* *वसु*. Since the main plot of the Drama is the self-imposed separation of Vāsavadattā from Udayana, her Vipralamba and final reunion, and she dominates all scenes represented on the stage, the mention of her name in the title is also very appropriate. Udayana's marriage with Padmāvati is only a subsidiary plot to serve the main purpose of defeating Aruni and regaining the lost kingdom.

A critical appreciation of the play

Svapnavāsavadattam is undoubtedly the best and the most mature product of Bhāsa's genius. Rājasekhara's tribute to this Drama that even fire was unable to consume it, is not an exaggeration but only a correct appreciation of its works. Both ancient and modern critics are unanimous in giving this work a place among the master-pieces of Sanskrit literature.

The plot of the drama is well conceived and developed step by step as an instrument for the effective development of *विरह-रस* which is the predominant sentiment in the drama. Every character is individualised and even minor characters have been effectively portrayed. Deviations from the folk-lore story such as the introduction of the *सुरावती*, the dream-scene etc. are all made with some purpose and unimportant events are suggested through interludes.

“The play presents the spectacle of the noble queen surrendering whatever made life precious in order that her husband may retrieve his position and her subjects may be made happy. There is the atmosphere of tense tragedy suffering the smooth and measured movement of the action; a progression of pathos intense and real”. The gentle, tender and loving Padmāvatī has been made the victim of a political strategy and yet she is happy because she has secured in the king a tender

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husband, and in *शरद्वती* a loving friend. “Udayana is a true lover and all the world loves a lover. Even the arch-politician *शैलवती* is made as lovable as a politician can be. The Dream Scene is unique in its beauty”.

Bhāsa's profound psychological insight is seen in almost every page of this drama. Vāsavadatta's question whether she too may be asked to give way to the princess, is quite natural from a queen in disguise and the reply of *शैलवती* that even Gods are insulted when not recognised shows deep insight into the workings of human minds. The verses “*मद्वेषे मनुजानो वा सङ्कल्पदिवेरा ज्ञाने*”, *दुःखं स्वकुं वदस्वोत्सृजतः* etc. are excellent examples of deep psychological insight.

Simple and easy prose diction is another remarkable feature of the play. The dialogues with their simple and easy diction are very effective on the stage. Though simple, the style is vigorous enough to suggest the heroic and other sentiments, wherever necessary. The description of the hermitage and sunset in Act I and the flight of cranes in Act IV are fine examples of vivid descriptions of Natural Phenomena. In short *स्वपनावदत्त* is certainly one of the masterpieces of Sanskrit literature

Character Sketches

1. Udayana

Bhāsa has portrayed Udayana as a true *वीरोदत्त* type of hero ; bold, strong, generous, merciful and charming. Though a romantic lover of *वासवदत्ता*, he is an obliging husband of *पद्मावती* ! He is endowed with not only a charming personality but also endearing virtues that draw out the love, sympathy and the admiration of every one who comes into contact with him. The student says that the village *लक्ष्मण* lost all its charm when Udayana left that place—

The most remarkable trait in the character of Udayana as portrayed in this drama is his deep love for *वासवदत्ता* which he cherishes even after her supposed death and his marriage with *Padmāvati*. The report of the *ब्रह्मचारी* shows how deeply he can love his wife and that makes the *तापसी* remark—“ स खलु गुणवान् नाम राजा यः आगन्तुकैर्नापि एवं प्रशस्यते ” । It is this trait of Udayana that makes *पद्मावती* love him even without seeing him once. The fact that *Padmāvati*, in spite of her beauty, virtues and sweetness has not succeeded in diverting his mind from *वासवदत्ता* is sufficient proof of his sincere and deep love and his pathetic cries—

“ यदि तावदयं स्वप्नो घन्यमप्रतिबोधनम् ।
अथायं विभ्रमो वास्याद्भिन्नमो हस्तु मे चिरम् ॥ ”

“ महासेनस्य दुहिता शिष्या देवी च मे प्रिया ।

कथं सा न मया शक्या स्मर्तुं देहान्तरेष्ववपि ॥ ”

etc. reveal the depth of his feelings. “ The whole world loves a lover ” is a proverb which is true in the case of Udayana.

Another lovable trait in Udayana is his capacity to understand the feelings of others and adjust his behaviour. In spite of his love for *वासवदत्ता* he proves to be an obliging and loving husband of *पद्मावती* ! Knowing the nature of women “ स्त्रीस्वभावस्तु कतरः ” he does not reveal his feelings in her presence. He appreciates her noble and generous nature. When he hears that *पद्मावती* is ill, he becomes anxious fearing that the fate which overtook *वासवदत्ता* might overtake her also.

There is very little scope in this drama for the display of heroism and the fighting qualities. Yet when the occasion demands, we find him suddenly casting off his gloom and rising up to lead the attack against his enemy, *Aruni*. *महासेन* also compliments him for his strength, courage and enterprising nature by which he could get back the lost kingdom. Most of his battles are, of course, fought by the commanders and the administration of the state is carried on by the able

of Padmāvati's betrothal. On seeing Udayana in the garden from the hiding place her first re-action is रिष्ट्या प्रकृतिस्वशरीः अर्थयुक्तः । She is delighted to hear the king expressing greater love for her and remarks दत्तं वेतनमस्व परिरवेदस्य । अहो अज्ञातवासोऽप्यत्र वदुणः संपद्यते । "The dream scene brings out her love for उदयन more than any other scene in the play.

Vāsavadattā is a woman of gentle nature and pleasing manners. Padmāvati, and every one in her palace love and admire Avantikā. Though she exclaims in a moment of weakness "अहो अयमहितम्, अर्थयुक्तोऽपि नापरक्रीयः संशयः", when the marriage of उदयन with Padmāvati takes place, she has real affection and regard for पद्मावती । She is glad that this marriage may help the king to forget his grief, but is pained to hear that Padmāvati has fallen ill.

वासवदत्ता also has got some of the weaknesses that are common to women. When she hears from the Brahmacharin the account of the miserable plight of the king, she exclaims "सकास इदानीं अर्थयुक्तस्वशरीणो मनुजः", showing the true nature of a woman. She is upset when she hears Padmāvati's betrothal to Udayana but is calmed only when she is told that Padmāvati's hand was offered to Udayana who came to राजगृह on some other business.

वासवदत्ता is a very intelligent and ready-witted lady. Addressing पद्मावती as "अविद्यमहासिन्धु" and saying "अभित इव तेषु वरसुखं पश्यामि" she very cleverly extracts information from the maid that पद्मावती wishes to marry उदयन and not गोपालक । On account of her partiality for उदयन and intensity of feeling, she often puts herself in very delicate situations but extricates herself by her ready wit. In Act II she inadvertently says that Udayana is very handsome and when Padmāvati asks how she knows it, she says that people of उज्जिनी say so which appears to be a convincing explanation. In Act IV when she says that वासवदत्ता loved उदयन more than पद्मावती did, Padmāvati asks how she knows that and here again we find her ready with an explanation—"हानि her love been less, she would not have forsaken her people". Many are such instances showing her ready wit and intelligence.

3. Padmāvati

पद्मावती is a born Princess endowed with personal charm and high virtues. The तपस्वी and वासवदत्ता in Act I and उदयन in Acts IV and V pay very high tributes to her personal charm and noble traits of character. "न हि ह्यमेव वागपि खल्वयाः मधुरा" । "अर्हती कल्पितामाकृतिरस्य बहुभानस्य" । "पद्मावती बहुमता यद्यपि रूपशील-माधुर्यैः ।" "कामं धीरकामावेवं श्रीस्वामवस्तु कानरः" । "स्वश्रिया समुदितानां गुणतश्च युक्त्याम्" etc. गौमन्वरायण recognises her merits

and says she is bold and virtuous—"श्री कश्यप इवमं शरी" and hence is capable of safeguarding the chastity of his sister. Even in the first scene she impresses as a generous woman with a strong will. She has great respect for ascetics and expresses her desire to acquire religious merit by giving gifts of whatever is required by the hermits. When the Kanchukin points out the difficulties in safeguarding a trust property, Padmāvati says that she must keep her word at any cost. This shows her firm determination and her readiness to take responsibility.

She loves Udayana for his virtues as revealed in the report of the student and not for his physical charm about which she has no personal knowledge. She herself says that she loves him because he is शत्रुघ्नः—Kind-hearted. She feels that कश्यप will love her in the same manner as he loved शरद्वती । She is young and does not make calculations about her future. There is an element of childishness in her as revealed in her play with a ball. The maid and शरद्वती freely cut jokes with her. Her simplicity and innocence are revealed by the unsuspecting way in which she accepts the explanations of शरद्वती for her inadvertent remarks and tears in the eyes.

One striking feature in the character of शरद्वती is the complete absence of jealousy and a clear understanding of Udayana's feelings. She does not feel offended when Udayana expresses his greater love for शरद्वती and says that the king is fairminded who even now remembers the virtues of the noble शरद्वती. When शरद्वती reminds the king that शरद्वती is long dead, she finds fault with him saying—"सम्राट्: क्व क्वाप्येते रजसेन शरद्वतीः ।" When both the king and शरद्वती give a false reason for the tears of the king, she does not take them to task though she knows the true cause of the tears. It is not possible for a woman to be more good, generous and considerate. शरद्वती is absolutely free from the common feminine weakness of jealousy. Her frankness is seen when she says that she had already asked Udayana to teach शरीर and that he, being reminded of शरद्वती did not say anything, but heaved a deep sigh and remained silent.

Padmāvati exhibits a good sense of decency and propriety in all her actions and behaviour. She hesitates to sit along with the king while receiving the Kanchukin and the Nurse coming from कस्यप because they may feel delicate to convey the message of Vāsavadatta's parents in her presence. She refers to Vāsavadatta's people as her own people and expresses her desire to pay

her respects to वासवदत्ता in the portrait. After the identification of वासवदत्ता she begs her forgiveness for treating her as a mere friend till then. Even in treatment of the maids she is very friendly and kind. The way in which she decides whether अक्षितिका is वासवदत्ता by calling for Udayana's portrait and comparing him with the likeness is a good example of her intelligence which is equal to that of वासवदत्ता।

To sum up in the words of वसन्तक, Padmavati is मरुती, दशनीया, अशोपला, अन्हंकारा, मधुवाकू and सदाशिव्या। In addition, she is also वीरा and दृष्टमंत्रवरा as stated by योगेश्वरय्या। Though we hear of her headache, she does not even go to the room arranged for her. She does not want to make a fuss of small things and trouble others. She has been made the victim of a political strategy and yet she is happy in securing a tender husband in the king and a loving friend in वासवदत्ता।

4. Yaugandharayana

योगेश्वरय्या, the prime minister of king उदयन, is an outstanding man, strong-willed, capable, and devoted to his master. He is a far-sighted statesman highly learned in political science. He conceives the grand plan for regaining the lost kingdom of his master and executes it with a thoroughness that is really admirable. For the noble cause of regaining the independence and

liberty of his king and country, he is prepared to sacrifice everything. He first sacrifices his personal status and comfort by living in disguise and mercilessly sacrifices the happiness of उदयन and वासवदत्ता for a time. योगेश्वरय्या is free from selfishness and hence he is able to command the respect and confidence of every one—from the queen to the student.

योगेश्वरय्या mostly remains in the background, coming to the stage only in the first act and in the end of the last Act. Yet his invisible presence is felt at every stage of development of the plot. His task is made all the more difficult because he has to live incognito and work hard. His administrative ability is seen in the way in which even minute details of the plan are conceived and executed. Every one of his men—रत्नचंद्र, वसन्तक, मंत्रवारी and the unknown person who plays on योगेश्वरी near the palace—is made to do his allotted work efficiently at the appropriate time.

He is endowed with a commanding personality, an iron will and a bold distinctive voice. Even in his disguise as a hermit he commands the respect of the सरस्वती, कालवृक्षी, यज्ञवती and others. His distinct voice makes the king remark in Act VI that it appears to be familiar though he is unable to recognise it clearly as that of his minister. Nobody dares to oppose him. "There

are certain strong personalities in the world who can crush opposition like a steam-roller, and शैलसूत is, undoubtedly one of them”.

Like all great men of strength, he is very intolerent of unjust behaviour and becomes impatient when obstacles appear. He severely criticises the rude behaviour of the servants attending on Padmāvati who ask the people in the hermitage to move aside. Those who ask the people to move from the path are themselves moving away from the path of righteousness, he says. When the king asks शकितिका to go inside on the strength of her identification by the nurse as शकितिका, शैलसूत objects since he feels that the king should do that only after personal verification.

शैलसूत is generous and considerate. He praises Ramanvān for the excellent work he is doing. “शकितिकासुदृढं तं शकितिकम् । He consoles शकितिका who expresses unhappiness over the behaviour of Padmāvati's servants, saying that even Gods are insulted when not recognised and that fortune is not the samealways.

He is endowed with a sharp intellect, great political wisdom and indomitable energy. He quickly and correctly judges the merits of शकितिका and entrusts शकितिका under her care. His remarks about her—“शकितिकासुदृढं तं शकितिकम्”

proves to be cent percent true. The motive in leaving शकितिका under शकितिका also shows his political wisdom. He is confident of the success of his plan and works with great energy.

Apart from being a politician and statesman, he is also a good fighter in battle. Udayana himself recognises his varied talents and praises him for all that he has done thus—

“सिंहयोगादशैशु युद्धैश्च शान्तेऽप्युद्धैश्च मन्त्रितैः ।

भवद्यत्नैः खलु वयं मज्जमानाः समुद्रताः ॥

In spite of all that he has done to the king, he is filled with misgivings when he approaches the king towards the end of the play, because he has done every thing without informing the king. His request to Udayana to forgive him for separating शकितिका and concealing her, only shows his humility. He has faith in the predictions of the eminent astrologers like युगुप्त, शकितिका and others and his plan to get Udayana married to Padmāvati is based on those predictions, but he is also a believer in human effort—
तस्मिन् सर्वथापि हि यथाधीनो नराधिपः ।”

“ In शैलसूतस्य, Bhāsa has portrayed a great minister and a great man, indeed, one comparable to Chanakya, Chandragupta's minister whom the dramatist seems to have had in his mind”.

5. Vasantaka—Character and Part

वसन्तक in स्वप्नवासवदत्तं is not a mere विद्वक्क providing mirth and laughter to the audience, but has got a more important part to play. To him is assigned the task of cheering up the king who is plunged into grief on the supposed death of वासवदत्ता। वसन्तक has discharged both these functions well.

As a clown, he provides laughter by his foolish utterances and funny actions. Like all jesters he likes good things in life and he is glad that his master is again living in a palace happily. His complaint about indigestion due to over-eating in the wedding feasts and the remark—“कोकिलनामस्यविरक्तं इव कुक्षिरिवतः संवृतः” attributing the nature of the crows to the cuckoos is really interesting and will not fail to excite laughter in the audience. His sense of humour is also found in the fifth Act when he narrates a story deliberately interchanging the names of the king and the city and asks for time to repeat the correct names to get them by heart. His reference to one वसिष्ठो residing in the palace of वसुवती and his repeated exclamations that वासवदत्ता is long dead, provide good humour since the audience know that he is trying to mislead the king who has seen the actual वासवदत्ता and is not prepared to believe that she is dead.

With great skill वसन्तक is fulfilling the task of cheering up the king, the task entrusted to him by वसुवती।

In Act IV, the king comes to the stage with a depressed mind thinking about वासवदत्ता। विद्वक्क at once tries to divert his mind by referring to वसुवती and drawing his attention to the flight of cranes in the clear autumnal sky. When he finds the king's mind reverting to वासवदत्ता again and again he requests the king to open his heart and express clearly whether he has greater love for वासवदत्ता or वसुवती and this talk keeps the king cheerful for some time.

Again in Act V, he tries to convince the king that he must have seen वासवदत्ता only in a dream since she is dead, but the king is not convinced fully. Even his funny remark that the king might have seen the वसिष्ठो named अवन्तिगुहरी fails to convince the king.

Vasantaka's ready wit and intelligence are seen in many places. His explanation of the king's tears as caused by the fall of the pollen of the Kāśa flowers into the eyes shows his ready wit. When questioned by वसुवती what he is carrying in the lotus leaf, his answer “एतदिदं, इत्येतत्” is very interesting. When he finds himself and the king in an awkward position on the unexpected arrival of वसुवती he is intelligent enough to suggest that it is proper on the part of the king to go and remain by the side of वसुवती when he receives the guests.

Thus वसन्तक has played his part of a jester and companion in distress with great skill and devotion. Bhāsa saves him from the anger of the king for misleading by keeping him away when वासवदत्ता is identified and is restored to the king.

6. Minor Characters

Bhāsa has portrayed even the minor characters in the play with great care. The Chamberlains of दक्षक and मद्रसेन, the ब्रह्मचारी, the तपस्वी and the maid of पद्मावती leave a deep impression in the reader's mind. Darśaka's Kanchukin does not like the rude behaviour of the servants and says "न पद्मावती-अभ्यासिषु प्रयोज्यम्" and यौन्यभारत quickly judges him as a man of good discernment. His advice to पद्मावती regarding the difficulty of guarding a trust property is full of worldly wisdom. His reference to the good qualities of पद्मावती and the announcement that she wishes to acquire religious merit by giving gifts of needy things to he ascetics show his devotion and good sense. He tells ऋत्विगी to accept his hospitality because he has come to the hermitage first.

The maid of पद्मावती takes a keen interest in the welfare of her mistress and also has the liberty to cut jokes with her. Padmāvati treats her as a friend and not as a servant. After hearing the report of ऋत्विगी about Udayana's merits she asks "भर्तृदारिके, किं नु स्वल्पया स्त्री तस्य हस्तं गमिष्यति" ! Later on she tells Avantikā that पद्मावती loves the virtues of उदयन and does not wish to marry the son of मद्रसेन. She has been painted more as a स्त्री than a चेष्टी of पद्मावति ।

Bombay }

T. K. RAMACHANDRA AIYAR

श्रीः

महाकवि मासप्रणीतं

स्वप्नावसवदत्तम्

प्रथमोऽङ्कः ।

(नान्यन्ते ततः प्रविशति सूत्रधारः ।)

सूत्रधारः—

उदयनेन्दुप्रवर्णावासवदावली बलस्य त्वाम् ।

पद्मावतीर्णपूर्णां वनन्तकम्प्रौ युवौ पाताम् ॥ १ ॥

एवमार्यभिश्चाभिनन्नापयामि । अये ! किं नु खलु मयि

विज्ञापनव्यये शब्द इव श्रूयते । अङ्ग ! पदयामि ।

(नेपथ्ये)

उत्सवत उत्सवत आर्याः ! उत्सवत । [उत्सवह उत्सवह

सदया उत्सवह ।]

सूत्रधारः—भवतु, विज्ञानम् ।

भृत्यैर्मैगाधराजस्य दिनशयैः कन्यानुगामिमिः ।

वृष्टमुत्सवार्थे सर्वस्वतोवनगतो जनः ॥ २ ॥

(निष्क्रान्तः)

स्थायना

श्रीः

पात्राणां परिचयः

पुरुषाः—

सूत्रधारः

- प्रयोगस्य प्रवर्तकः

राजा

- वत्सराजः उदयनः, नायकः

धौपान्वरायणः

- वत्सराजस्य सधर्मचिह्नः

विदूषकः (वसन्तकः)

- उदयनस्य रसमुहूर्त्तः

ब्रह्मराशि

- लक्षणरुद्राणां अश्वेता

काञ्चुकीयः

- मगधराजस्य

रंस्यः

- अमनिराजस्य काञ्चुकीयः

भट्टो (संभषकः, अपाश्च)

- मगधराजस्य

स्त्रियः—

वामप्रदत्ता (आश्रितिका)

- उदयनस्य प्रथममहिषी

पद्मारी

- मगधराजस्य दर्शकस्य भगिनी

तापत्री

उदयनस्य द्वितीया महिषी, नायिका

- मगधराजस्य माता

चेटी

मधुस्रिका

अपरा चेटी

पत्निका

- पद्मराजस्यः किङ्कर्यौ

धात्री

- पद्मराजस्यः उपमाता

(अपरा) धात्री (समुधरा)

- वासुदेवायाः उपमाता

विजया

- वत्सराजस्य प्रतीहारी

SVAPNAVĀSA VADATTĀM

(The Vision of Vasavadattā)

ENGLISH TRANSLATION

Act. I

[At the end of stage-worship (Nandi) enter the Stage-manager]

The Stage-Manager—

May the arms of Balarama, similar in colour to the moon just risen, rendered weak by wine but full (of vigour) owing to the presence of Goddess Lakshmi (Padmā) and lovely like the spring season, protect you. (1)

Thus do I (wish to) inform you, honourable gentlemen. Ah! What is this? Just when I am about to make an announcement, something like a noise is heard. Well, let me see.

(Behind the curtain)

Move aside, move aside gentlemen, clear the way. Stage-Manager—Well. I have understood.

All the people in the hermitage are rudely turned away by the devoted servants of the king of Magadha who are escorting the Princess. (2)

(Exit)

(END OF) PROLOGUE

(प्रविश्य)

सदौ—उत्सन्न उत्सन्न आर्याः । उत्सन्न । [उत्सन्न उत्सन्न

अथवा उःपरह ।]

(ततः प्रविशति परित्राजकवेधो यौगन्धरायणः

आवन्तिकोवेधस्यिणी वासवदत्ता च)

यौगन्धरायणः—(रुणं दत्त्वा) कथमिहाप्युत्सन्नयते । कुतः,

धीरयाथासंश्रितस्य वसन्ततुष्टस्य वन्द्यैः फलैः

सात्तर्ह्य जनस्य बलकलभुनन्नासः ममुत्पाद्यते ।

उत्पिक्तं तिरथा पेत्युधो भाग्यधैर्निस्मिताः

कोऽयं यो ? निभुत तपोरनमिदं श्रामीकर त्याज्ञया ॥३॥

वासवदत्ता—आर्य ! क एव उत्सारयति । [अथ । को एसो

उत्सारेद् ।]

यौगन्धरायणः—भवति ! यो कर्मादारमनमुत्सायति ।

वासवदत्ता—आर्य ! न ह्येव वक्तुं नाम, अहमपि नापात्स्यसि त्वित्या

भवातीति । [अथ । ण हि एव वक्तुं कामा, अहं वि णाम्

उत्सारदंवा हंमि चि]

यौगन्धरायणः—भवति एवमनिर्जीतानि दैवतान्यथभूयन्ते ।

वासवदत्ता—आर्य ! तथा परिश्रमः परिवेदं नोत्पादयति यथायं

परिश्रमः । [अथ । तह परिस्रमो परिवेदं ण उच्चादेदि,

अहं अयं परिभवो ।]

(Entering)

Two soldiers—Move aside, move aside gentlemen, clear the way.

(Then enter Yaugandharyana disguised as a mendicant and Vāsavadatta in the garb of a woman of Avanti)

Yaugandharayana—(Listening) How people are turned away even here (in a hermitage)!

Fear is caused to people who are bold and have resorted to the hermitage living contented on the fruits of the forest, clad in tree-barks and who deserve to be honoured. Oh! Who is this, haughty insolent, and puffed up with fickle fortune, that turns this peaceful hermitage into a (noisy) village, by his command? (3)

Vāsavadatta—Sir, who is this that drives away the people?

Yaugandharayana—Madam, it is one who drives himself away from righteousness.

Vāsavadatta—Sir, I do not mean (wish to say) that, but (I mean that) I too might be driven away.

Yaugandharayana—Madam, thus are (even) Gods slighted when not known.

Vāsavadatta—Sir, the fatigue does not cause as much pain as this humiliation.

यौगन्धरायणः—मुक्तोद्धित एष विषयोऽत्रभवत्या । नात्र चिन्ता
कार्या । कुतः,

पूर्वं त्वयाप्यभिमते गतमेवमासी-
च्छ्लाघ्यं शमित्यसि पुनर्विजयेन मर्तुः ।

कालक्रमेण जगतः परिवर्तमाना

चक्रापङ्क्तिश्चि गच्छति भाग्यपङ्क्तिः ॥ ४ ॥

मर्तुः—उत्सर्त अर्थो उत्सर्त । [उत्सर्त अथवा उत्सर्ह]

(ततः प्रविक्रान्ति काञ्चुकीयः)

काञ्चुकीयः—सम्भवक ! न खलु न खलु-मरणा कार्या । पश्य

परिहरतु भवान् नृपापवाद

न परलयमाश्रमवासिषु प्रयोज्यम् ।

नगरपरिमवान् विमोक्तमेतं

वनसभिसगम्य मनस्विनो वसन्ति ॥ ५ ॥

उभौ—आर्य ! तथा । [अथ ! तह ।] (निष्कान्तौ)

यौगन्धरायणः—हन्त भविज्ञानस्य दण्डनम् । वल्ले ! उपसर्पान्
स्वावदेनम् ।

वासवदत्ता—आर्य ! तथा । [अथ ! तह ।]

यौगन्धरायणः—(उपसृत्य) भो ! किङ्कृत्यदुस्तरणा ।

काञ्चुकीयः—भोस्तपस्विन !

Yaugandharāyaṇa—Madam, this matter (status) is one
which you have already enjoyed and have renounced
(voluntarily). Don't feel uneasy over it.

Formerly, you too moved like this as you desired;
and again you will move honourably (attain an honourable
position) by the victory of your lord. The wheel of men's
fortune keeps rotating, as time goes on, like the set of
spokes in a wheel. (4)

Soldiers—Move aside, gentlemen, move aside.

(Enter the Chamberlain)

Chamberlain—Sambhashaka! Don't, Don't drive (the
people) away. Look!

You must avoid bringing censure upon the king.
Rudeness (violence) should not be used towards the dwellers
of hermitage. These high-minded persons come and live
in the forest to escape the humiliations of the city (life). (5)

Soldiers—Sir, let it be so. [Exit!]

Yaugandharāyaṇa—Ah, his observation contains wisdom
(discrimination). Dear child! let us approach him.

Yasavadattā—Just as you please, sir.

Yaugandharāyaṇa—(Approaching) Sir, why is this clearing
(of the people from the path)?

Chamberlain—O hermit!

शौचनवरायणः—(आत्मगतम्) तपस्विन्निति गुणवान् स्वस्वय-

मालपः । अगस्विचय तु न श्लिष्यते मे मनसि ।

कृञ्जुकीयः—शोः ! श्रयाम् । एषा खलु गुरुभिरभिहितनामधे-
यस्यस्माकं महाराजदर्शकस्य भगिनी पद्मावती, नाम । सैषा
नो महाराजमातरं मशदशेमाश्रमस्थामभिगम्यानुज्ञाता तत्रभवत्या
राजगृहमे । यास्यति । तदद्यास्मिन्नाश्रमपदे वाशेऽ-
भिवर्तेऽस्याः । तद्वचन्तः,

तीर्थोत्क्रान्ति समिधः कुमुमानि दर्भान्
स्वैरं वनाद्गुपयन्तु तपोधनानि ।

धर्मप्रिया तु।सुता न हि धर्मपेडा-

मिच्छेत् तपस्विस्तु कुलनरामेतरयाः ॥ ६ ॥

शौचनवरायणः—(स्वगतम्) एवम् । एषा सा भगवराजपुत्री
पद्मावती नाम, या पुत्रकमदादिभिराशेषैर्गृहस्था स्वामिनो
देवी भविष्यतीति । ततः,

प्रद्वेषो बहुमानो वा संकल्पगदैव जायते ।

मर्तुरारामिलापित्वादस्यां मे महती स्वता ॥ ७ ॥

वासवदत्ता—(स्वगतम्) राजदार्तिकेति श्रुत्वा भगिनीन्नेहोऽपि
मेऽत्र संशयने । [गमदारिअति सुणि अ भदणिआसिणेहो वि
से एत्थ सम्पउत्तह ।]

Kaundharayana—(to himself) This address as 'hermit'
is indeed good (respectable). But, not being familiar,
it does not stick to my mind.

Chamberlain—Sir, please listen. This (lady) is Padmāvati,
the sister of our great king called Darśika by his
parents (elders). Having visited the queen-mother
Mahādevi who is residing in this hermitage and
being permitted by her, this princess will return to
Rājagṛha. But to-day, she wishes to stay in this
hermitage. Nevertheless,

You may freely fetch from the forest holy water,
Sāmi (sacrificial fuel), Bowers, Darbha grass and
whatever material you require for penance. The princess
loves religious duties and she will not brook any hindrance
to the performance of Vedic rites or duties by the
hermits. This is her family vow. (6)

Kaundharayana—(to himself) It is so. This is that
princess of Magadhā. Padmāvati whom Pushpaka-
bhadrā and other sooth-sayers have predicted that she
would become the queen of my master. Therefore,

Hatred or esteem springs from one's own pre-conceived
ideas. Since I desire to see her wedded to my lord,
I feel great attachment to her. (7)

Yasavadata—Hearing that she is a princess, I feel even
a sister's affection for her.

(ततः प्रविशति पद्मावती सपरिवारा चैती च)

चैती—एत्वेतु मर्तुदारिका, इदमाश्रमपदं, प्रविशतु । [एतु एतु
भट्टिशरिया, इदं अस्मपदं, पविसतु]

(ततः प्रविशत्युपविष्टा तापसी)

तापसी—स्वागतं राजदारिकायाः । [सा अदं राजदारिकाए]]

वासवदत्ता—(स्वागतम्) इयं सा राजदारिका । अभिजनानुरूपं
स्वप्नस्या रूपम् । [इयं सा राजदारिका । अभिजगणुरूपं
खु से रूपम् ।]

पद्मावती—अर्थे ! वन्दे । [अय्ये ! वन्दामि ।]

तापसी—चिरं जीव । प्रवेश जाते ! प्रविश । तपोवनानि नामाति-
थिजनस्य स्वर्गेहम् । [चिरं जीव । प्रविप जादे ! पविस ।
तपोवणणि नाम अदिहिजगणस्य सश्रेहम् ।]

पद्मावती—भवतु भवतु ! अर्थे ! विश्वन्तास्मि । अनेन बहुमान-
वचनेनानुगृहीतास्मि । [भोतु भोतु । अय्ये ! विस्सत्थइह ।
इमिणा बहुमाणवअणेन अनुगमहिदइह ।]

वासवदत्ता—(स्वागतम्) न हि ह्यमेव, वागपि स्वप्नस्या मधुग ।
[ण हि रूपं एव, वात्रा नि खु से महुग ।]

तापसी—भद्रे ! इमां तावद्भद्रमुखस्य भगिनिकां कश्चिद्राजा न
वारयति ? [भद्रे ! इमं दाव भद्रमुखस्स भइणिअं कोच्चि
राअ ण वेरेदि ?]

(Enter Padmavati with her retinue and a maid)

Maid—Come (this way) princess, come. This is the
hermitage, please enter.

(Enter a Hermit-woman seated)

Hermit-woman—Welcome, Princess!

Vasavadatta—(To herself) This is the princess! Indeed,
her beauty befits her noble birth.

Padmavati—Revered lady, I salute you.

Hermit-woman—May you live long. Come in dear child,
come in. The Hermitages are indeed their, own home
for the guests.

Padmavati—Yes, it is so, revered lady; I feel quite at
home. I have been favoured by these kind words.

Vasavadatta—(To herself) Not only her form, but even her
speech is sweet indeed.

Hermit-woman—My good girl, has'nt any king so far
sought in hand of this sister of our beloved
sovereign?

बेटी—अरि राजा प्रद्योतो नमोजयिन्वाः । स दरकरस्य
कारणाद्दूतसंपादं करोति । [अथिय राजा पलोदो णाम
उज्ज्वणीए । सोदारअरन कारणादो दूतसंपादं करोदि ।]

वासवदत्ता—(आरन्धतम्) भवतु भवतु । एषा नार्थमेवेदानी
सहता । [भेदु भेदु । एसा अ अत्तगीआ दाणा सहता ।]

सापसी—अर्हा खलियभाकुरिरस्य बहुम नस्य । उभे राजकुले
पहत्तरे इति श्रयते । [अर्हा खु इअं आर्ही इमस
बुभाणस । उअ आण राअउळणि महत्तराणि चि
सुगीअदि ।]

एवावती—आये ! कि द्यो मुनेवन अरन्धतननुगुणीरु !
अभिप्रेतपदानेन तपस्विजन उपनिन्दयतां तावत्कः किमनेच्छ-
तीति । [अथ । कि दिट्ठो मुणिवणो अत्त ण अणुणहीदु ?
अभिप्रेतपदाणोण तवस्मिज्जा उवणिमन्तीअदु दाव को किं
पस्य रच्छहि चि]

काञ्चुकीयः—यदभिप्रेतं ममथा । सो ! सो ! आश्वत्थसि-
नरत्पस्विनः, श्रुतस्तु श्रुतस्तु भवतः । इहाववती मगध-
राजपुत्री अनेन सिम्भेगीत्थादित्रियसथा अर्थसम्भवात्प-
निमन्त्रयते ।

कस्यार्थः कलनेन को घृणयो वामो यथ निश्चितं
दीक्षां पारितवान् किमिच्छति पुनर्दयं गुरोपकृतम् ।

Maid—Yes, there is the king of Ujjayini by name
Pradyota. He has sent envoys on behalf of his son.

Vasavadatta—(To herself) Very good. She has now
become my own.

Hermi-nandan—This beauty surely deserves this honour.
Both royal families are known to be very noble,

Padmavati—Sir did you come across any ascetics who
would favour me (by accepting my gifts)? Let the
ascetics be invited by offering whatever they want,
enquiring who wishes to have what (ascertaining
weather any one wants anything).

Chamberlain—As your Ladyship desires. Ye ascetics who
dwell in the hermitage, please listen. Here, her
ladyship, the princess of Magadha, encouraged by this
(display of your confidence in her, invites you to
receive her gifts for acquiring religious merit.

Who is in need of a pitcher? Who would like to have
garments? Is there any one who, having duly completed
his course of study, desires to get something to be offered
to his preceptor? Here, the princess who is fond of the

आत्मानुग्रहमिच्छतीह नृपजा धर्माभिरामप्रिया

यद् यस्यास्ति समीपितं वदतु तत्कस्याद्य किं दीयताम् ॥

यौगन्धरायणः—हन्त ! दृष्ट उपायः । (प्रकाशं) भोः अहमर्थी ।

पद्मावती—दिष्टया सफलं मे तपोवनाभिगमनम् । [दिष्टिआ सहळं
मे तवोवशाभिगमणम् ।]

तापसी—संतुष्टतपस्विजनमिदमाश्रमपदम् । आगन्तुकैनेनेन भवि-

तव्यम् । [संतुष्टतपस्सिजनं हदं असमपदं । आश्रमनुष्ण
इमिणा होदव्यम् ।]

काञ्चुकीयः—भोः ! किं क्रियताम् ?

यौगन्धरायणः—इयं मे स्वसा । प्रोषितभर्तृकामिनामिच्छाम्यन्न-
भवत्या काञ्चित्कालं परिपालयमानाम् । कुतः,

कार्यं नैवार्थैर्नापि भोगेर्न वस्त्रे-

नाहं कार्पायं श्रुत्तिहेतोः प्रपन्नः ।

धीरा कन्येयं दृष्टधर्मप्रचारा

शक्ता चारित्रं रक्षितुं मे भगिन्याः ॥ ९ ॥

वामवदत्ता—(आत्मगतम्) हम् । इह या निक्षेप्तुकाम

आर्योन्धरायणः । भवतु, अविचार्यं क्रमं न करिष्यति ।

[इं । इह मे णिविलविदुःकामो अश्वजोअन्वराअणो ।

होउ, अविअरिअ कमं ण करिस्सदि ।]

pious, desires to receive your favour (blessing). What
ever is required to any one, let him say that—what shall we
give now and to whom? (8)

Yaugandharāyana—(To himself) Ha! Here I see my
opportunity (Aloud) Sir, I have a request to make.

Padmavati—Fortunately my visit to the hermitage has
become fruitful.

Hermit-woman—The ascetics of this hermitage are all
contented. This must be a stranger.

Chamberlain—Sir, what can we do for you.

Yaugandharāyana—This is my sister. Her husband has
gone abroad and hence I wish that she is taken
under her protection by her Highness for some
time. For,

I have no use with wealth, pleasure or cloths; I have
not doomed the crimson robe for earning my livelihood.
This princess is bold and knows the right conduct and
therefore is capable of safeguarding the honour of
my sister. (9)

Yasaradatta—(To herself) Ah! The noble Yaugandharāyana
wishes to entrust me here. Well, he will not do
anything without proper consideration.

क्वाञ्चुकीयः—भवति । महती खलस्य व्याश्रयणा । कृद्य
प्रतिभानीमः ? कृतः,

सुखं नर्था पवेदतुं सुखं प्राणाः सुखं तपः ।

सुखं नन्यद्भूतैः सर्वं दुःखं न्यासय रक्षणम् ॥ १० ॥

पद्मावती—आर्य । प्रथममुद्रोप्य कः किमिच्छीत्ययुक्तमिदानीं
विचारयितुम् । यत्रैव भणति तदनुतिष्ठतार्यः । [अयम् ।
पठनं उवासि अ का किं इच्छसि अजुत दणि विआरिदुं ।
नं एसो भणदि, तं अणु चठुं अटयो ।]

क्वाञ्चुकीयः—अरुपमेतद्भवत्याभिहितम् ।

चिटी—चिरं जीवतु भर्तुदारिकं सत्यमादिनी । [चिरं जीवतु
मद्विदारिभा एवं सच्चवारिणी ।]

तापसी—चिरं जीवतु भदे । [चिरं जीवतु भदे ।]

क्वाञ्चुकीयः—भवति । तथा । (उपगम्य) भोः अयुग्गतमत्र-
भवती भगिन्याः परिपालनमत्रभवत्या ।

योगन्धरायणः—अनुगृहीतोऽस्मि तत्रभवत्या । वत्से । उपसर्पान्-
भवतीम् ।

वासवदत्ता—(आत्मगतम्) का गतिः । एषा गच्छामि पदभाग्या ।
[श गई । एसा गच्छाम मन्दभाआ ।]

पद्मावती—भवतु भवतु, आर्यं वेदानो सवत्ता । [भोदु भोदु ।
अतर्णा आ दाणी सवत्ता ।]

Chamberlain—Madam, his request is really great. How
can we accept it? for,

It is easy to give away wealth, easy to sacrifice (one's
own) life, and easy to transfer the (fruit of) penance.
Everything else is easy to do but the protection of a
trust property is very difficult. (10)

Padmāvatī—Sir, having first proclaimed (aloud) who
desires what, it is not proper now to hesitate. Please
carry out what he says.

Chamberlain—What you have said is quite worthy of
your ladyship.

Maid—May the princess who keeps her word thus,
live long.

Hermit-woman—May you live long, my child.

Chamberlain—Madam, I will do so. (Approaching) sir,
the protection of your sister has been accepted by
Her Highness.

Yaugandharāyana—I am grateful to her ladyship. My
child, do approach Her Highness.

Vasavadatta—(To herself) What else could be done. Here,
I go, the most unfortunate that I am.

Padmāvatī—Well, you have now become my own.

तापसी—यदीदृशी अस्या आकृतिः, इयमपि राजदारिकेति
तर्कयामि । [जा ईदिसी से आइदी, इयं वि राजदारिअचि
तर्कमि ।]

चेटी—सुष्टु आर्यो भणाति । अहमपि अनुभूतसुवेति पर्यामि ।
[सुष्टु अथवा भणादि । अहं वि अणुहृदसुहृत्ति पक्खामि ।]

यौगन्धरायणः—(आत्मगतम्) हन्त भोः ! अर्धमवसितं भास्य ।
यथा मन्त्रिभिः सह समर्थितं, तथा परिणमति । ततः
प्रतिष्ठिते स्वामिनि तत्रमवतीमुपनयतो मे इहात्रमवती मगध-
राजपुत्री विश्वासस्थानं भविष्यति । कुतः,

पद्मावती नरपतेर्महिषी भवित्री

दृष्ट्वा विपत्तिरथ येः प्रथमं प्रदिष्टा ।

तत्प्रत्ययात्कृतमिदं न हि सिद्धवाक्या-

न्युत्क्रम्य गच्छति विधिः सुपरीक्षितानि ॥ ११ ॥

(ततः प्रविशति ब्रह्मचारी)

ब्रह्मचारी—(ऊर्ध्वमवलोक्य) स्थितो मध्याहः । दृढमस्मि परिश्रान्तः ।
अथ कस्मिन् प्रदेशे विश्रमयिष्ये । (परिक्रम्य) भवद्गृ-
हदृष्टम् । अभितस्तपोवनेन भवितव्यम् । तथाहि—

त्रिश्रब्धं हरिणाश्रस्यचक्रिता देशगतप्रत्यया

बुद्ध्याः पुष्पफलेः समृद्धविटपाः सर्वे दयारक्षिताः ।

Permit-woman—Since her personality is such (so good),
I think she too is a princess.

Maid—What the revered lady says is correct. I also
think that she must have enjoyed better days.

Yaugandharāyaṇa—Ah, half my task (burden) is over.
It turns out exactly as it was planned (in consultation)
with the (other) ministers. Afterwards, when our
master is re-established and I restore her ladyship
(Vasavadattā) to him, this princess of Magadha will
bear witness to my conduct. For,

Those who first predicted our (present) misfortune
have seen (told) that Padmavati will become the queen of
our king. I have acted thus (done this) relying on their
words. Surely destiny will not go transgressing the
well-tested pronouncements of prophets. (11)

(Enter a Brahmachari)

Brahmachari—(Looking above) It is midday. I am tired
very much. Where shall I take rest? (moving about)
Well, I see. There ought to be a penance-grove all
round. For,

The deer roam about freely without getting frightened
owing to confidence created by the place (that the place is
secure): the trees, all tendered with care, have their
branches laden with flowers and fruits; herds of twany
cows, the wealth (of penance-grove), are in plenty; the

शुचिष्ठं कपिलानि गोकुलधनान्यक्षेत्रवत्यो दिशो

निसन्दिग्धमिदं तपोवनमयं धूमो हि बद्धाश्रयः ॥ १२ ॥

यावत्सविशामि । (प्रविश्य) अये आश्रमविरुद्धः क्लृप्तेषु

जनः । (अन्यतो विलोक्य) अथवा सपत्निकनोऽप्यत्र ।

निर्दोषमुपसर्पणम् । अये स्त्रीजनः ।

काञ्चुकीयः—स्वैरं स्वैरं पविशतु भवान् । सर्वजनसाधारणमाश्रपदं नाम ।

वासवदत्ता—इम् । [इं ।]

पद्मावती—अभ्यो परपुरुषदर्शनं परिहृत्यार्या । भवतु, सुपरिपाकनीयः

खलु, मन्थासः । [अभ्यो परपुरुषदंशणं परिहरदि अन्था ।

भोऽतु, सुपरिवाळणीयोऽतु मण्णासो ।]

काञ्चुकीयः—भोः पूर्वं पविष्टः स्मः । प्रतिगृह्यतामतिथिसत्कारः ।

ब्रह्मचारी—(आचम्य) भवतु भवतु, निवृत्तपरिश्रमोऽस्मि ।

यौगन्धरायणः—भोः ! कृत आगम्यते, क गन्तव्यं, काबिष्ठान-
मार्गस्य ?

ब्रह्मचारी—भोः श्रूयताम् । राजगृहतोऽस्मि । श्रुतिविशेषणार्थं वत्स-

भूमौ लावाणकं नाम ग्रामः, तत्रोषितवानस्मि ।

वासवदत्ता—(आत्मगतम्) हा लावाणकं नाम । लावाणकसंकीर्तनेन
पुनर्नवीकृत इव मे संतापः । [हा लावाणकं ग्राम । लावाण-
असंकिचणेण पुणो णवीकिदो विअ मे संदावो ।]

hands on all sides are uncultivated; and the yonder
smoke arises from many fire-places : Surely (without
any doubt) this is a penance-grove. (12)

I will enter. (Entering) Oh! this man is quite out of
tune with the hermitage. (Looking in another direction)
or, here are some hermits too. So there is no harm
in approaching them.—Ah! here are ladies!

Chamberlain—Freely enter, Sir, freely. A hermitage is
common to all, indeed.

Vasavadatta—Hani !

Padmavati—Ah! This noble lady avoids seeing men
not connected to her. Well, it is my duty, to safe-
guard my ward with care.

Chamberlain—Sir, we have come here first, (so) be
pleased to accept our hospitality due to a guest.

Brahmachari—(Having sipped water) Thanks, enough,
I feel quite refreshed.

Yaugandharāyana—Sir, where do you come from ? Whither
do you go ? Which is your own place ?

Brahmachari—Sir, Please hear. I belong to Rajagṛha
(I hail from Rajagṛha). I was living in the village
called Lāvāṇaka in the kingdom of Vatsas for
improving my knowledge of the Vedas.

Vasavadatta—(To herself) Ah! It was Lāvāṇaka (where
he lived). By the mention of the name Lāvāṇaka, my
suffering is renewed, as it were.

यौगन्धरायणः—अथ परिसमाप्ता विद्या ?

ब्रह्मचारी—न खलु तावत् ।

यौगन्धरायणः—यद्यनवसिता विद्या, किमागमनप्रयोजनम् ?

ब्रह्मचारी—तत्र खल्वतिदारुणं व्यसनं संवृष्टम् ।

यौगन्धरायणः—कथमिव ?

ब्रह्मचारी—तत्रोदयनो नाम राजा प्रतिवसति ।

यौगन्धरायणः—श्रूयते तन्नभवानुदयनः । किं सः ?

ब्रह्मचारी—तस्यावन्तराजपुत्री वासवदत्ता नाम पत्नी हृष्टमभिप्रेक्षा
किल ।

यौगन्धरायणः—भवितव्यम् । ततस्ततः ।

ब्रह्मचारी—ततस्तस्मिन् मृगयानिष्क्रान्ते राजनि ग्रामदशेन सा
दत्त्वा ।

वासवदत्ता—(आत्मगतम्) अस्मीकमलीकं खल्वेतत् । नीवामि
मन्दभागा । [अल्लिखं अल्लिखं खु एदं । नीवामि मन्द-
भावा ।]

यौगन्धरायणः—ततस्ततः ।

ब्रह्मचारी—ततस्तामश्वपत्तुकामो यौगन्धरायणो नाम सचिवस्त-
स्मिन्नेवामौ पतितः ।

यौगन्धरायणः—सत्यं पतित इति ? ततस्ततः ।

Yaugandharāyaṇa—And have you finished your (course
of) studies ?

Brahmachāri—No, not yet.

Yaugandharāyaṇa—If your studies have not been
completed, why have you come away ?

Brahmachāri—A terrible calamity occurred in that place.

Yaugandharāyaṇa—What was it ?

Brahmachāri—There lived a king by name Udayana.

Yaugandharāyaṇa—We have heard of His Highness
Udayana. What is the matter with him ?

Brahmachāri—It is well-known that he deeply loved his
wife Vasavadattā, the daughter of the king of
Avanti.

Yaugandharāyaṇa—Quite likely. What then ?

Brahmachāri—Then, while the king had gone out hunting
the village caught fire and she was burnt.

Vasavadatta—(To herself) It is false, it is false, I live,
unlucky that I am.

Yaugandharāyaṇa—Then what ?

Brahmachāri—Then, a minister by name Yaugandharāyaṇa,
wishing to rescue her, fell into the same fire.

Yaugandharāyaṇa—Did he fall, really ? Then ?

ब्रह्मचारी—ततः प्रतिनिदुषो राजा तद्वृत्तान्तं श्रुत्वा सखीविभोग-
जनितसंतापः तस्मिन्नेवाग्नौ प्राणान् परित्यक्तुक्रमोऽन्तर्धैर्भङ्गा
यत्नेन वारितः ।

वासवदत्ता—(आरुपातस्य) जानामि जानाम्यर्थ्युत्रस्य मयि सानुको-
शत्स्यम् । [जाणामि जाणामि अय्यउत्सस्य मद् सानुकोषस्यणं]

यौगन्धरायणः— ततस्ततः ।

ब्रह्मचारी—ततस्तस्याः शरीरोपशुक्तानि दूषयोपपथाभरणाणि
परिष्वज्य राजा मोहमुपगतः ।

सर्वे—हा !

वासवदत्ता—(स्वगतस्य) सकाम इदानीमार्थ्यौगन्धरायणो भवतु ।

[सकामो दाणिं अय्यजोअन्धराअणो हेतु]

चेटी—भट्टदारिके ! रोदिति खड्गिभयमार्था । [मद्विदारिण् ! रोदिति
सु इयं अय्या]

पद्मावती—सानुकोशया भवितव्यम् । [सानुकोसाए इदंत्वं]

यौगन्धरायणः—अथ किमर्थकिम् । प्रकृत्या सानुकोशा मे
भगिनि । ततस्ततः ।

ब्रह्मचारी—ततः शनैः शनैः पतिलब्धसंज्ञः संवृतः ।

पद्मावती—दिष्टया धियते । मोहं गत इति श्रुत्वा दून्यभिब मे
हृदयम् । [दिष्टिआ धरइ । मोहं गदो सि सुणिअ सुणं
विअ मे हिअअं]

Brahmachari—Then, hearing that news on his return, the
king who was afflicted with grief at their separation
wished to end his life in the very same fire but
was prevented by the ministers with very great effort.

Vasavadatta—(To herself) I know, I know the tender
feelings of my lord towards me.

Yaugandharayana—And then?

Brahmachari—Then, keeping close to his heart the remains
of the burnt ornaments that adorned her body, the
King became unconscious.

All—Alas !

Vasavadatta—(To herself) May the noble Yaugandharayana
be satisfied now.

Maid—Princess, this noble lady is weeping.

Padmavati—She must be compassionate (by nature)

Yaugandharayana—Yes, surely. My sister is compassionate
by nature. What happened next?

Brahmachari—Then slowly the king regained consciousness.

Padmavati—Fortunately he is alive. When I heard that
he had swooned, my heart became desolate, as it were .

यौगन्धरायणः—वतस्ततः ।

ब्रह्मचारी—ततः स राजा महीतल्पसिर्षणशंभुपाटलशरीरः
सहस्रोत्थाय 'हा वासवदत्ते ! हा, अन्तिराजपुत्रि ! हा
मिये ! हा प्रियशिष्ये ! इति किमपि बहु प्रलपितवान् ।
किं बहुना,

नैवेदानीं तादृशाश्चक्रवाका

नैवाप्यन्ये स्त्रीविशेषैर्वियुक्ताः ।

धन्या सा स्त्री यां तथा वेत्ति मर्ता

मर्तुस्नेहात् सा हि दुग्धाप्यदग्धा ॥ १३ ॥

यौगन्धरायणः—अथ भोः ! तं तु पर्यवस्थापयितुं न कश्चिन्न-
वानमात्यः ?

ब्रह्मचारी—अस्ति रुमण्वान्नामामात्वो दृढं प्रयत्नवान् तत्रप्रवृत्तः
पर्यवस्थापयितुम् । स हि,

अनाहारे तुल्यः प्रततरुदितक्षामवदनः

शरीरे संस्कारं दृगतिसमदुःखं परिवहन् ।

दिवा वा रात्रौ वा परिचरति यत्नैर्नरपति

नृपः प्राणान् सद्यस्त्यजति यदि तस्याभ्युपरमः ॥ १४ ॥

वासवदत्ता—(स्वगतम्) दिष्टया सुनिश्चिस इदानीमार्यपुत्रः ॥

[दिष्टिया सुनिश्चिसो दाणिं अय्यरुचो ।]

Yaugandharayana—Then what ?

Brahmachari—Then, the king whose body was red with
dust by rolling on the ground, got up suddenly and
lamented for a long time incoherently—'Ah Vasava-
datta ! O daughter of the king of Avantī ! Ha my
darling ! Ah my beloved disciple ! etc., Why say
much,

Now, not even the Chakravāka birds are like him
(in lamenting), nor any others separated from their most
beloved women. Blessed is that woman whom her
husband regards like that. Though she (Vasavadattā)
was burnt, she is still alive on account of her
husband's love. (13)

Yaugandharayana—Then, sir, did not any minister try
to console him ?

Brahmachari—Yes, there was one minister by name
Rumavān who did exert hard to restore him to his
normal state. For he—

Similar to the king in not taking food, his face
pale (emaciated) by constant weeping, his body dressed
and adorned in a manner suited to the grief that he shared
equally with the king, he attends on the king, day and
night, with much strain. If the king suddenly ends his
life, that would be the end of his life also (14)

Vasavadatta—(To herself) Fortunately my lord is now
placed in good hands.

योगन्वरायणः—(आत्मगतम्) अहो महद्भारमुद्धरति स्वप्नवन् ।
कुरुः,

सविश्रमो ह्ययं भारः प्रसक्तस्वस्य तु श्रमः ।

तस्मिन् सर्वमधीनं हि यत्राधीनो नराधिपः ॥ १५ ॥

(प्रकाशम्) अथ शोः । पर्यवस्थापित इदानीं स राजा ?

ब्रह्मचारी—तदिदानीं न जाने । ‘ इह तथा सह हसितं, इह तथा सह कथितम्, इह तथा सह पशुषितम्, इह तथा सह कृषितम्, इह तथा सह शयितम्, इत्येवं सं विलम्बितं राजानमगार्थैर्महता यत्नेन तस्माद् ग्रामाद् गृहीत्वापक्रान्तम् । ततो निष्क्रान्ते राजनि शोषितनक्षत्रचन्द्रमिव नभोऽरमणीयः सद्यः स आमः । ततोऽहमपि निगोऽस्मि ।

राजसी—स खलु गुणवान् नाम राजा, य आगन्तुकैनाप्यनेनैवं प्रशस्यते । [शो खु गुणवन्तो गाम राजा, जो आञ्जनुपूष वि इमिणा एवं पससीआदि ।]

चेटी—भर्तृदारिके ! किं नु खड्गपरा स्त्री तस्य हस्तं गमिष्यति ?

[मद्विदारिण ! किणु खु अथरा इशिया तस्य हस्तं गमिस्सदि ?]

पद्मावती—(आत्मगतम्) मम हृदयेनैव सह मन्त्रिणम् । [मम

हिश्रपण एव सह मन्तिदं ।]

ब्रह्मचारी—आपुच्छामि भवन्तो । गच्छामस्तावत् ।

Yaugandharayana—(To himself) Oh! Rumanvan is showing a great responsibility for,

This burden (of mine) allows some respite; while his toil is continuous. Everything depends on him on whose care is the king. (15)

(Aloud) well, sir, is the king now restored to normalcy?

Brahmachari—Now I do not know that. The ministers departed from that village taking with them, with great difficulty, the king who was lamenting thus—
“Here I laughed with her, here I conversed with her, here I stayed with her; here I became angry with her, here I slept with her”—etc. And, when the king had gone, the village lost all its charm like the sky after the setting of the stars and the moon. So, I too came away.

Hemi-woman—Verily he must be a virtuous king who is praised even by a stranger thus.

Maid—Princess, will any other woman secure his hand in marriage ?

Padmavati—(To herself has spoken just what my heart speaks.

Brahmachari—I take leave of you, worthy sirs.
Let me go.

उभौ—गम्यतामर्थसिद्धये ।

ब्रह्मचारी—तथास्तु । (निष्क्रान्तः)

यौगन्धरायणः—साधु, अहमपि तत्रभवत्यानुज्ञातो गन्तुमिच्छामि ।

काञ्चुकीयः—तत्रभवत्यानुज्ञातो गन्तुमिच्छति किल ।

पद्मावती—अर्थस्य भगिनिक्रयेण विनोत्कण्ठिष्यते । [अद्यत्स महिषिआ अद्येण विना उत्कण्ठिस्सदि ।]

यौगन्धरायणः—साधुजनहस्तगतैवा नोत्कण्ठिष्यति । (काञ्चुकीय-
मवलोक्य) गच्छामस्तावत् ।

काञ्चुकीयः—गच्छतु भवान् पुनर्दर्शनाय ।

यौगन्धरायणः—तथास्तु । (निष्क्रान्तः)

काञ्चुकीयः—समय इदानीमन्धन्तरं प्रवेष्टुम् ।

पद्मावती—अर्थे ! वन्दे । [अद्ये ! वन्दामि]

तापसी—जाते ! तव सहशं भर्तारं लभस्व । [जादे ! तव सदिसं
भर्तारं लभेहि ।]

वासवदत्ता—अर्थे वन्दे तावदहम् । [अद्ये ! वन्दामि दाव अहं ।]

तापसी—त्वमपि अचिरेण भर्तारं समासादय । [तुवं पि अहरेण
भर्तारं समासादेहि ।]

वासवदत्ता—अनुगृहीतास्मि । [अणुगृहीदग्निह ।]

Both—May you go for the accomplishment of your purpose.

Brahmachari—So let it be (Thanks) [Exit].

Yaugandharayana—Well I too wish to depart with the permission of Her Highness.

Chamberlain—Your Highness, (he) desires to go with your permission.

Padmavati—The sister of His Holiness will feel dejected in his absence.

Yaugandharayana—Being in the hands of good people, she will not feel depressed. (looking at the Chamberlain) Please let me go.

Chamberlain—You may go, Sir, to meet again.

Yaugandharayana—Yes, be it so. [Exit].

Chamberlain—It is now time to go inside.

Padmavati—Revered lady, I salute you.

Hermit-woman—Child, may you obtain a worthy husband.

Vasavadatta—Revered lady, I salute you.

Hermit-woman—May you also be soon re-united with your husband.

Vasavadatta—I am grateful to you.

काञ्चुकीयः—तदागन्तव्यम् । इत् इतो भवति । संप्रति हि,

वसगा वासोपेताः सलिलमवगाढो मुनिजनः
प्रदीप्तोऽग्निर्भाति प्रविचरति धूमो मुनिवनम् ।

परिभ्रष्टो दूराद्द्विरपि च संक्षिप्तकिरणो
रथं न्यावत्यर्थासौ प्रविशति शनैरस्तशिखरम् ॥ १६ ॥

(निष्क्रान्ताः सर्वे)

प्रथमोऽङ्कः ।

द्वितीयोऽङ्कः ।

(ततः प्रविशति चेट्टी)

चेट्टी—कुञ्जरिके ! कुञ्जरिके ! कुञ्ज कुञ्ज भर्तृदारिका पद्मावती !
किं भणसि ? एषा भर्तृदारिका माधवीलतामण्डपस्य पार्श्वतः
कन्दुकेन क्रीडतीति । यावद्भर्तृदारिकामुपसर्गामि (परिक्रम्या-
बलोक्य च) अम्भो इयं भर्तृदारिका । उत्कृतकर्णचूलिकेन
व्यायामसंजातस्वेदविन्दुविचित्रितेन परिश्रान्तरमणीयदर्शनेनैव
मुवेन, कन्दुकेन क्रीडन्तीति एवागच्छति । यावदुपसर्स्यामि ।
[कुञ्जरिण् । कुञ्जरिण् । कर्हि कर्हि मद्दिदारिभा पदुमावदी :
किं भणसि ? एसा भद्दिदारिभा माह्वीलतामण्डवरस

Chamberlain—Then, please come. This way, madam,
this way. For now—

The birds have returned to their nests; the ascetics
have plunged into the water (for their evening bath);
the kindled fires shine brightly; the smoke spreads
through the hermits' grove; and the yonder sun too,
having slipped down from great height contracts his
rays and, turning his chariot, slowly descends on the
peak of the western mountain. (16)

(Exeunt Omnes.)

END OF ACT I

ACT—II

(Enter a maid)

Maid—Kunjarika, Kunjarika, where, where is the Princess
Padmāvati? What do you say? Here is the princess
near the bower of jasmine creepers playing with
the ball. Well, I shall go to the princess. (Walking
about and looking) Ah! Here the princess is

पसदो कन्दुएण कीळदि' ति । जाव भट्टिशरिअं
उवसप्पामि । (परिक्रम्यावलोक्य च) अमो इअं मट्टिदारिआ
उक्क रिककणवूळिएण वाआमसञ्चारसेवविन्दुविहत्तिरेण
परिसन्तरमणीअदसणेण पुहेण, कन्दुएण कीळन्दी इदो
एअं आअच्छदि । जाव उवसप्पिसं ।

(निष्क्रान्ता)

प्रवेशकः ।

(ततः प्रविशति कन्दुकेन कीडन्ती पद्मावती सपरिवाश
वासवदत्ता च)

वासवदत्ता—हला ! एष ते कन्दुकः । [हला ! एसो दे कन्दुओ]
पद्मावती—आये भवत्विदानीमेतावत् । [अय्ये ! भोडु दाणि
एत्थं]

वासवदत्ता—हला ! अतिचिरं कन्दुकेन कीडित्वाधिकसंजातरागो
परकीयाविव ते हसो संवृत्तो । [हला ! अदिचिरं कन्दुएण
कीळिअ अहिअसञ्जादाराया परेकेरआ विअ दे हरथा संवुत्ता ।]
चेटी—कीडनु कीरतु तावद् भर्तृदारिका । निर्वर्यतां तावदयं कन्या—
भावरमणीयः कालः । [कीळनु कीळनु दाव भट्टिशरिआ ।
णिन्वत्ती अटु दाव अअं कणामावरावणाआ कओ ।

पद्मावती—आये ! किमिदानीं मामपहसितुमिव निश्चयासि । [अय्ये !
किं दाणि मं ओहरिटु विअ णिञ्जाअसि !]

coming hither only, playing with a ball, along with
looking (more) lovely on account of the fatigue,
the ear pendants held up and drops of perspiration
collected due to exertion. I will approach her. [Exit]

END OF INTERLUDE (PRAVESAKA)

(Enter Padmāvati playing with a ball, along with
her retinue and Vasavadatta)

Vasavadatta—My dear, here is your ball.

Padmāvati—Madam, this much is enough for the
present.

Vasavadatta—My dear, having played too long with the
ball, your hands have become extremely red as if
they belong to somebody else.

Maid—Play on, play on our princess and take full
advantage of this happy period of maidenhood.

Padmāvati—Madam, why do you stare at me as if to
make fun (of me)?

वासवदत्ता—नहि नहि । हला ! अधिकमद्य शोभते । अभित इव
तेऽद्य वरसुखं पश्यामि । [णहि णहि । हला ! अविर्जं अल्ल
सोहृदि । अभिदो विअ दे अल्ल वरसुहं पेक्खामि ।]

पद्मावती—अपेहि । मेदानां मामपहस । [अपेहि । मा दाणिं मं
ओहस ।]

वासवदत्ता—एषामि तृष्णीका भविष्यन्महासेनवधुः (धु) ! [एससि
दुद्धिआ भविस्सम्महासेणवह ।]

पद्मावती—क एष महासेनो नाम ? [को एसो महासेणो णाम ?]

वासवदत्ता—अस्त्युज्जयिनीयो राजा प्रद्योतो नाम । तस्य बलपरिमाण-
निर्वृतं नामधेयं महासेन इति । [अरिय उल्लङ्गणीओ राआ
पज्जोदो णाम । तस्स बलपरिमाणणिव्वुत्तं णामधेयं
महासेणो ति ।]

शेटी—मर्तुदारिका तेन राज्ञा सह संबन्धं नेच्छति । [मट्टिदारिका
तेण रज्जा सह संबन्धं पेच्छदि ।]

वासवदत्ता—अथ केन खड्गदानीमभिलषति ? [अह केण खु
दाणिं अभिलसदि ?]

शेटी—अरित कम्मराज उदयनो नाम । तस्य गुणान् मर्तुदारिका-
भिलषति । [अरिये बच्छराओ उदअणो णाम । तस्स
गुणाणि मट्टिदारिका अभिलसदि ।]

Yasavadatta - No. no, my dear. You look more beautiful
to day (than usual). I feel as if I should look at
your beautiful face now from all sides. (or, I
fancy I see your suitor's face all round to-day).

Padmāvatī - Get away Pray don't make fun of me.

Yasavadatta - Well, I remain silent, O the would be
daughter-in-law of Mahāsena.

Padmāvatī - Who is this Mahāsena, please ?

Yasavadatta - There is a king of Ujjayini by name
Pradyota. The title Mahāsena is conferred on
him on account of the (huge) size of his army.

Maid - Our princess does not desire an alliance with
that king.

Yasavadatta - Then, with whom does she desire ?

Maid - There is the king of the Vaisas by name Udayana.
Our princess is fond of his virtues.

वासवदत्ता—(आत्मगतम्) आर्ययुत्रं भर्तारमभिलषति । (प्रकाशम्)
केन कारणेन । [अय्यउचं भचारं अभिलसदि । केन
कारणेन ।]

चेटी—सानुकोश इति । [सणुकोसो सि ।]

वासवदत्ता—(आत्मगतम्) जानामि जानामि । अयमपिजन एव-
मुन्मादितः । [जाणामि जाणामि । अञं वि जणो एवं
उम्मादिदो ।]

चेटी—भर्तृदारिके । यदि स राजा विरूपो भवेत् । [भट्टिदारिण ।
जति सो राजा विरूपो भवे ।]

वासवदत्ता—नहि नहि । दर्शनीय एव । [णहि णहि । दंस्णीओ
एवं ।]

पद्मावती—आर्ये ! कथं त्वं जानासि । [अय्ये ! कंहं तुवं
जाणासि ।]

वासवदत्ता—(आत्मगतम्) आर्ययुत्रप्रक्षपातेनातिक्रान्तः समुदाचारः ।
किमिदानीं करिष्यामि । भवतु, दृष्टम् । (प्रकाशम्) हला !
एवमुज्जयिनीयो जनो मन्त्रयते । [अय्यउत्सपवस्वदणेण
अदिकादो समुदाचारो । किं दाणिं करिसं । होतु दिट्ठं ।
(प्रकाशम्) हल्ला ! एवं उज्जयिणीओ जणो मन्तेदि ।]

पद्मावती—युज्यते । न स्ववेष उज्जयिनीदुर्लभः । सर्वजनमनोभिरामं
सल्ल सौभाग्यं नाम । [युज्जइ । ण खु एसो उज्जइणी-
दुल्लभो । सब्बजणमणोभिरामं खु सोभणं णाम ।]

वासवदत्ता—(To herself) She desires to marry my noble
lord. (Aloud) For what reason ?

Maid—Because he is full of compassion.

वासवदत्ता—(To herself) I know, I know. I too was
infatuated in the same manner.

Maid—Princess ! if he happens to be ugly ?

वासवदत्ता—No, not at all. He is quite handsome.

Padmaravi—Madam, how do you know ?

वासवदत्ता—(To herself) On account of my partiality
to my lord, I have over-stepped the bounds of
propriety. What shall I do now ? Well, have
found out (a way). (Aloud) My dear, the people
of Ujjayini say so.

Padmaravi—Quite right. It is not very difficult to see
him in Ujjayini, and indeed, beauty has an appeal
to the minds of all.

(ततः प्रविशति धात्री)

धात्री—अथु भर्तृदारिका । भर्तृदारिके द्वाशि । [चिदु

भट्टिदारिका । भट्टिदारिण ! दिष्णासि ।]

वासवदत्ता—आर्ये ! कस्मै । [अथ्ये कस्म ।]

धात्री—वत्सराजायोदयनाथ । [वच्छराअस्स उद अणस्स]

वासवदत्ता—अथ कुशली स राजा ? [अह कुसली सो राजा :]

धात्री—कुशली स आगतः । तस्य भर्तृदारिका पदीषा च ।

[कुसली सो अअदो । तस्स भट्टिदारिका पडिच्छिदा अ ।]

वासवदत्ता—अथाहितम् । [अथाहितम् ।]

धात्री—किमत्रायाहितम् ? [कि एत्थ अथाहितं ?]

वासवदत्ता—न खलु किञ्चिद् । तथा नाम संतपोदासीनो भवतीसि ।

[ण खु किञ्चि । तह णाम सन्तपिअ उदासीणो होदिचि ।]

धात्री—आर्ये ! आगमपथानानि सुरभर्पर्यन्तशानानि महापुरुषद्वयानि

भवन्ति । [अथ्ये ! आअनपहागाणि सुळइपयन्नरथाणाणि

महापुरुसद्विअणि होन्ति ।]

वासवदत्ता—आर्ये ! स्वयमेव तेन वृता ? [अथ्ये ! सअं एव तेण

वरिदा !]

(Enter the Nurse)

Nurse - Victory to the princess ! Princess, you have been betrothed.

Yasavadatta - To whom ? Madam.

Nurse - To Udayana, the king of Vatsas.

Yasavadatta - Is that king quite well ?

Nurse - He came here quite well and the princess was offered to him (in marriage).

Yasavadatta - Incongruous ! (A great calamity).

Nurse - What is incongruous in this ?

Yasavadatta - Nothing indeed ! Having lamented (grieved) in that manner, now to become so indifferent.

Nurse - Madam ! The hearts of great men are guided by sacred scriptures and hence can be easily restored.

Yasavadatta - Madam, did he seek her hand (make the proposal) himself ?

धात्री-नहि नहि । अन्यप्रयोजनेन इहागतस्याभिजनविज्ञानवयोरुभं
दृष्ट्वा स्वयमेव महाराजेन दत्ता । [नहि नहि । अण्णप्प
ओअणेण इह आअदस्स अभिजणविज्जाणवओरुवं पेक्सिअ
सअं एव्व महाराएण दिण्णा ।]

वासवदत्ता-(आत्मगतम्) एवम् । अतपराद्ध इदानीमन्नायपुत्रः ।
[एवं । अनवरद्धो दाणि एत्थ अय्यउत्तो ।]

(पविश्यापरा)

चेटी-त्तरतां त्वरतां तावदार्या । अद्यैव किल्ल शोभनें नक्षत्रम् ।
अद्यैव कौतुकमङ्गलं कर्तव्यमित्यस्माकं भट्टिनी भणति ।
[तुवरदु तुवरदु दाव अय्या । अज्ज एव्व किल्ल सोमणं
णअस्से । अज्ज एव्व कोटुअमङ्गलं कादवं ति अहणं
भट्टिणी भणादि ।]

वासवदत्ता-(आत्मगतम्) यथा यथा त्वरते, तथा तथान्धीकरोति
मे हृदयम् । [जह जह तुवरदि, तह तह अन्धीकरेदि मे
हिया ।]

धात्री-एत्वेतु भट्टदारिका । [एदु एदु भट्टिदारिआ ।]

(निष्क्रान्ताः सर्वे)

द्वितीयोऽङ्कः ॥

Nurse - No, no. Noticing the nobility, learning, youth
and fine personality of him who came here on
some other business, our king himself offered
her hand.

Vasavadatta - (To herself) It is so. Now my noble lord
is not to be blamed in this. (Entering)

Another Maid - Princess! please hurry up, hurry up.
Our queen says--Today the star is said to be
auspicious. So the auspicious ceremony (marriage)
should be celebrated this very day.

Vasavadatta - To (herself) The more they hasten, the
more my heart is plunged into blinding darkness.

Nurse - Princess, please come soon.

(Exeunt Omens)

END OF ACT II

तृतीयोऽङ्कः

(ततः प्रविशति विचिन्तयन्ती वासवदत्ता)

वासवदत्ता— विवाहामोदसकुले अन्तःपुरचतुश्शाले परित्यज्य
पद्मावतीमिहागतास्मि प्रसद्वनम् । यावदिदानीं भागधेयनिर्दुःखं
दुःखं विनोदयामि । (परिक्रम्य) अहो अत्याहिसम् । आर्य-
पुत्रोऽपि नाम परकीयः संवृतः । यावदुपविशामि । (उपविश्य)
धन्या खलु चक्रवाकवधुः यान्योन्यविरहितौ न कीवति । न
खल्वहं प्राणान् परित्यजामि । आर्यपुत्रं पश्यामीत्येतेन
मनोरथेन जीवामि सन्दाभगा । [विवाहामोदरङ्गके अन्तेउर-
चउरसाले परित्तजि अ पदुमावदि इह आश्वदिह
पमदवणम् । जात्र दाणि भाअधिअणित्वुत्तं दुःखं विणो-
देमि । (परिक्रम्य) अहो अक्काहिदम् । अय्यत्तो दिणाम
परकेर ओ संवुत्तो । जात्र उवविसामि । (उपविश्य) वञ्जा
खु चक्रवाअव्हु, जा अण्णोणविरहिदा ण जीवइ । ण खु
अहं पाण णि परित्तजामि । अय्यत्तं पेवसामि ति पदिणा
मणोरेण जीवामिमन्द भाआ ।]

(ततः प्रविशति पुष्पाणि गृहीत्वा चैटी)

चैटी—कनु खलु गतार्यादितिका ? (परिक्रम्यादलोचय) अमो इयं
चिन्ताशून्यहृदया नीहारप्रतिहतचन्द्रलेखेवामण्डितभद्रकं देवं
चारयन्ती प्रियङ्गुशिलापट्टके उपविष्टा । यावदुपसर्पामि ।

Act III

(Enter Vasavadatta musing)

Vasavadatta—Leaving Padmavati in the inner apartment
of the ladies' court which is crowded with people
rejoicing over the marriage celebrations, I have come
here to the pleasure-garden. Let me now divert
my sorrow brought about by fate. (Walking
about) Alas! What a calamity. Even my noble
lord belongs to another person now! Let me sit
down. (Sits down) Blessed indeed is the female
Chakravaka which, separated from its mate, does
not live. I do not abandon my life but continue to
live, the most unfortunate as I am, in the hope of
seeing my noble lord.

(Enter a maid taking flowers)

Maid—Where has the noble Āvantika gone? (Walking
about and looking) Oh! There she sits on a stone-slab
under the Priyanga creeper wearing a simple but
beautiful (auspicious) dress, like the crescent moon

(उपसृत्य) आर्ये अवन्तिके ! कः कालस्त्वमविष्यामि ।
[किं णु तु गदा अग्या आवन्ति आ । (परिक्रम्यावलोच्य)
अग्नौ इजं चिन्तासुखहि अत्रा णीहारपडिद्वन्द्वेहा
विअ अमण्डितमद्वं वेसं धार अन्दी पि अङ्गुसिळपट्टए
उवविट्ठा । जाव उवसप्पामि । (उपसृत्य) अर्ये ! अवन्तिए !
को कालो तुमं अणोसामि ।]

वासवत्ता—किनिमित्तम् ? [किण्णिमित्तम् ?]

चेटी—अस्माकं भद्रिनी भणति—महाकुलप्रसूता स्त्रिया, निपु-
णेति । इमां तावत् कौतुकमालां गुम्फत्वार्या । [अम्हा अं
भद्रिणी भणादि—' महाकुलप्रसूता सिणिद्धा णिउणात्ति ।
इमं दाव कोदुअमालि अं गुम्हदु अग्या ।]

वासवत्ता—अथ कसौ किल गुम्फितव्यम् ?

[अहं कस्स किल्ल गुम्हिदव्वं ?]

चेटी—अस्माकं भर्तृदारिकार्ये, [अम्हाअं भद्रिरारिआए]

वासवत्ता—(आत्मगतम्) एतदपि मया कर्तव्यमासीत् । अहो
अकरुणाः सखीश्वराः । [एदं पि मए कत्तव्वं आसी । अहो
अकरुणा तु इस्सरा ।]

चेटी—आर्ये ! मेदानीमन्यच्चिन्तयित्वा । एष जामाता मणिमूय्यां
स्नाति । शीघ्रं तावद् गुम्फत्वार्या । [अर्ये ! मादाणि
उज्जं चिन्ति अ । एसो जामादु ओ मणिमूयिण्ण्हाअदि ।
सिण्ण दाव गुम्हदु अग्या ।]

obscured by the mist, and her heart lost in thought.
I will approach her, (going near) Noble Āvāntika it
is a long time since I have been searching for you.

Vāsavadattā—For what reason ?

Maid—Our queen says—(You are) born of a great family,
full of affection and skilful; therefore, may your
ladyship compose (make) this wedding garland.

Vāsavadattā—For whom this should be made, please ?

Maid—For our princess.

Vāsavadattā—(To herself) Even this has to be done by me !

Alas ! Gods are indeed merciless !

Maid—Madam, please do not think of anything else now.
Here is the bridegroom taking his bath in the
auspicious bath-place (set with gems). So, your
ladyship may make the garland soon.

वासवदत्ता—(आत्मगतम्) न शक्नोम्यन्यच्चिन्तयितुम् । (प्रकाशं)

हला ! किं दृष्टो जामाता ? [ण सक्कुणोमि अणं चिन्तेदुम् ।

हला ! किं दिट्ठां जामादुओ ?]

चेटी—आम्, दृष्टो भर्तृशरिकायाः स्नेहेनास्माकं कौतूहलेन च ।

[आम्, दिट्ठां भट्टिदरि आप् सिणेहेण अम्हा अं कोदूहलेन

अ]

वासवदत्ता—कौदृशो जामाता ? [कीदृसो जामादुओ ?]

चेटी—अर्थे ! भणामि तावत्, नेदृशो दृष्टपूर्वः । ['अर्थे ! भणामि

दाव, ण ईरिसो दिट्ठयुक्को]

वासवदत्ता—हला ! भण भण, किं दर्शनीयः ? [हका ! भणहि,

किं दंसणी ओ !]

चेटी—शक्यं भणितुं शरचापहीनः कामदेव इति । [सकं भणितुं

सरचापहीणो कामदेवोति]

वासवदत्ता—भवत्वेतावत् । [होदु एच अं]

चेटी—किं निमित्तं वारयसि ? [किण्णिमित्तं वारोसि ?]

वासवदत्ता—अयुक्तं परपुरषसंकीर्तनं श्रोतुम् । [अजुत्तं परपुरससक्क

त्तणं सोदुं]]

चेटी—तेन हि गुम्फत्थार्या शीघ्रम् । [तिण हि गुहदु अय्या सिधं]]

वासवदत्ता—इयं गुम्फामि । [आनय तावत् । [इयं गुम्हामि ।

आणोहि दाव ।]

Vasavadattā—(To herself). I cannot think of anything else. (Aloud) Friend, did you see the bridegroom ?

Maid—Yes, on account of our love for the princess and our own curiosity.

Vasavadattā—How does the bridegroom look ?

Maid—Madam, I say, the like of him has not been seen before.

Vasavadattā—Friend, please tell me, is he handsome ?

Maid—It can be said that he is the God of Love without his bow and arrows.

Vasavadattā—This much is enough.

Maid—Why do you stop me ?

Vasavadattā—It is not proper to listen to the description of a man not belonging to me.

Maid—Then, please compose the garland soon.

Vasavadattā—Yes, I will make it. Please bring (the flowers).

चेटी—गृह्णावार्थी । [गण्डु अय्या]

वासवदत्ता—(वर्जयित्वा त्रिलोक्य) इदं तावदौषधं किं नाम ? [इमं दावओसहं किं नाम ?]

चेटी—अविधवाकरणं नाम । [अविहवाकरणं नाम]

वासवदत्ता—(आत्मगतं) इदं बहुशो गुम्फितव्यं मम च पद्मावत्याश्च । (प्रकाशम्) इदं तावदौषधं किं नाम ? [इदं बहुशो गुम्फितव्यं मम अ पद्मावदीए अ । इदं दाव ओसहं किं नाम ?]

चेटी—सपत्नीमर्दनं नाम । [सवत्तिमर्दनं नाम ।]

वासवदत्ता—इदं न गुम्फितव्यम् [इदं न गुम्फितव्यं] ।

चेटी—कस्मात् ? [कीस]

वासवदत्ता—उपरता तस्य भार्या, तत्रिष्योजनमिति । [उपरदा तस्स भय्या, तं णिप्पओअणं ति ।] (प्रविश्यापरा)

चेटी—स्वर्तां त्वरतामार्या । एष जामाताविधवाभिः अब्यन्तरचतुःश्यालं प्रवेश्यते । [उरवदु तुग्वदु अय्या । एसो जामादु ओ अविहवाहि अब्भन्तरचउस्सालं पवेसी अदि ।]

वासवदत्ता—अयि । बदामि, गृहाणेतत् । [अइ वदामि, गेण्ह एदं ।]

चेटी—शोभनम् । आर्ये । गच्छामि तावदहम् । [सोहणं । अय्ये । गच्छामि दाव अहं]

(उमे निष्क्रान्ते)

Maid—Madam, have them, please.

Vasavadatta—[Emptying (the basket) and examining)].
What is the name of this herb ?

Maid—It is called "Preventer of Widowhood "

Vasavadatta—(To herself) This must be woven in plenty for me and also for Padmavati's sake. (Aloud) And what is the name of this herb'.

Maid—It is called "Tormenter of co-wife."

Vasavadatta—This must not be woven.

Maid—Why ?

Vasavadatta—His wife is dead, therefore it is of no use.
(Entering)

Another Maid—Madam, make haste, make haste. Here the bridegroom is lead to the inner court by women whose husbands are alive.

Vasavadatta—Friend, I say, you take this.

Maid—Very good, Madam, I will go now.
(Exit both maids)

वासवदत्ता—गतैषा । अहो अथाहितम् । आर्यपुत्रोऽपि नाम
परकीयः संवतः । अविदा, शय्यायां मम दुःखं विनोदयामि
यदि निद्रां लभे । [गादा एसा । अहो अञ्चाहितम् ।
अप्यउत्तो । वि णाम परकेरओ संवुत्तो । अविदा, सय्याए मम
दुःखं विणोदेमि, जदि णिहं लभामि ।

(निष्क्रान्ता)

इति तृतीयोऽङ्कः ।

चतुर्थोऽङ्कः

(ततः पविशति विदूषकः)

विदूषकः—(सहर्षम्) भोः । दिव्या तत्र भवतो वत्सराजस्याभि-
प्रेतविवाहमङ्गलरमणीयः कालो दृष्टः । भोः ! को नामै-
तज्जानाति—तादृशे वयमनर्थसल्लिखिते प्रक्षिप्ताः पुन-
रुमङ्कस्याम इति । इदानीं प्रासादेषुष्यते, अन्तःपुरदीर्घिकासु
स्नायते, प्रकृतिमञ्जरसुकुमाराणि मोदकलाद्यानि स्वाद्यन्त
इत्यनप्यारसंवास उत्तरदुरवासो मयानुभूयते । एकः खलु
महान् दोषः, ममाहारः सुष्ठु न परिणमति, सुपच्छदनायां
शय्यायां निद्रां न लभे, यथा वातशोणितमभित इव वर्तते
इति पश्यामि । भोः ! सुखं नामयपरिश्रुतमकल्पवर्तं च ।
[भो । दिदि आ तचहोदो वच्छराअस अग्निपेदविवाह-

Vasavadatta—She is gone. Oh, what a tragedy! Even my
noble lord belongs to another person (now). Well,
I will divert my grief in bed if at all I get sleep.

(Exit)

End of Act III

Act Four

(Enter Vidushaka)

Vidushaka—(Joyously) Oh! By good luck, I have witnessed
the delightful days of the much - desired auspicious
marriage function of his Highness, the king of Vatsas.
Ahl! Who ever expected that we, who were thrown
into the whirlpool of such disasters, would come up
to the surface again? Now I live in palaces, bathe in
the pleasure - ponds of the ladies' courts, eat sweet
and delicious dishes and thus enjoy life in heaven
(Utharakurus) except for the company of nymphs.

मङ्गलमणिज्जो कालो ढिङ्गे । भो ! को णाम एदं जाणदि-
तादिसे वयं अणत्थमल्लिक्कवत्ते पविसत्ता उण उम्भज्जिस्सामो
चि । इदाणि पासादेसु वसी-अदि, अन्दे उरदिषि आसु
ण्हाई अदि, पकिदमउरसु उमाराणि मोद अखल्ल आणि
खल्ली अन्ति ति अणच्छासंवासो उत्तरकुरवासो मए
अणुभवी अदि । एक्को खु महन्तो दोसो, मम आहारो
सुट्टु ण परिणमदि । सुपच्छदणाए सय्याए णिदं ण
ळभामि, जह वादसोणिदं अमिदो वि अ वत्तदि चि पेक्खामि ।
भो ! सुहं णाम अपरिपूदं अवळ्ळत्तं च ।

(ततः प्रविशति चेटी)

चेटी—कुत्र नु खलु गत आर्यवसन्तकः । (परिक्रम्यावलोक्य)

अहो एष आर्यवसन्तकः । (उपगम्य) आर्य वसन्तक ! कः

कालः त्वामन्विष्यामि ।

[कहिं णु खु गदो अय्यवसन्त ओ । (परिक्रम्यावलोक्य)

अहो एसो अय्यवसन्तओ (उपगम्य) अय्य वसन्त अ ! को

कालो तुमं अण्णएसामि ।]

विदूषकः—(दृष्ट्वा) किं निमित्तं भद्रे ! मामन्विष्यसि ?

[किं निमित्तं भद्रे ! मं अण्णएससि ?]

चेटी—अस्साकं भट्ठिनी भणति—अपि स्सतो जामानेति ।

अग्घाणं भट्ठिनी भणादि—अवि ण्हादो जामादुओ चि ।]

But there is one great disadvantage. My food is not digested properly and I do not get sleep (even) on a bed covered with fine sheet. So, I feel as if there is acute gout (or rheumatic pain) all over my body. Oh, there is no (real) happiness when one is sick (overcome by disease) and is unable to enjoy good food (breakfast.)

(Enter a maid)

Maid—where could the noble. Vasantaka have gone? (Moving about and looking) Oh, here is the noble Vasantaka. (Approaching) Noble Vasantaka, how long am I searching for you.

Vidushaka—(Looking at her) Why are you searching for me, good girl?

Maid—Our queen asks whether the bride - groom has finished his bath.

विदूषकः—किं निमित्तं भवती पृच्छति ?

[किं निमित्तं भोदी पृच्छति ?]

चेटी—किमन्यत् ? सुमनोवर्णकमानयामीति ।

[किमणं ? सुमणावण्ण अं आणेमिं ति ।]

विदूषकः—ज्ञातस्त्र भवान् । सर्वमानयतु भवती वञ्चयित्वा भोजनम् ।

[हृदादो तत् भवम् । सर्वं आणेदु भोदी वञ्चि अ भो अणं ।

चेटी—किं निमित्तं वारयसि भोजनम् ?

[किं निमित्तं वारयसि भोजनं ?]

विदूषकः—अवन्यस्य मम कोकिलानामक्षिपरिवर्त इव कुक्षिपरिवर्तः

संवृतः ।

[अवण्णसस मम कोइळाणं अक्षिपरिवट्टो वि अ कुक्षिपरि-

वट्टो संवृतो ।]

चेटी—ईदृश एव भव । इद्विशो एव होहि ।]

विदूषकः—गच्छतु भवती । यावदहमपि तत्रभवतः सकाशं गच्छामि ।

[गच्छतु भोदी । जाव अहं वि तत्तहोदो स आसं गच्छ मि ।]

(निष्क्रान्तौ)

प्रवेशकः

(ततः प्रवेशति सपरित्राया पद्मवती, आवन्ति तकावेशधारिणी

वासवदत्ता च)

Vidushaka—Why does her ladyship ask?

Maid—For what else? that she might bring flowers and unguents.

Vidushaka—His Highness has finished his bath. Let her bring everything except food.

Maid—Why do you prevent food?

Vidushaka—To me, the most unfortunate, a revolution has occurred in the stomach like the revolving of the eyes to the cuckoos.

Maid—May you be like this always.

Vidushaka—You may go, please. I too will go and join His Highness (Exuent)

END OF INTERLUDE (PRAVESAKA)

(Enter Padmavati along with her retinue, and Vasavadata disguised as a lady of Avantii)

देवी—किं निमित्तं भट्टदारिका प्रमदवनमागता ।

[किंनिमित्तं भट्टदारिका पमदवण आजदा ।]

पद्मावती—हला ! ते तावत् शोफालिकागुल्फकाः पश्यामि कुसुमिता
वा न वेत्ति ।

[हला ! ताणि दाव सेहालि आगुह् आनि प्रेक्खामि
कुसुमिदाणि वा ण वेत्ति ।]

चेटी—भट्टारिके ! ते कुसुमिता नाम, प्रवालान्तरितैरिव मौक्तिक-
लम्बकैश्चिता कुसुमैः ।

[भट्टदारिण ! ताणि कुसुमिदाणि णाम, पवालान्तरिदेहि
विअ मोत्ति आलम्बणहि आइदाणि कुसुमेहि ।]

पद्मावती—हला ! यद्येवं विप्रिदानो विलम्बसे ।

[हला ! जदि एव्वं, किं दणि विलम्बेसि ।]

देवी—तेन ह्यस्मिन् शिलापट्टके इहं सुपविशतु भट्टदारिका

यावदहमपि कुसुमावचयं करोमि ।

[तिण हि इमास्सि सिल्लावट्टणं सुहल्लअं उपविण्णु

भट्टदारि आ । जव अहं वि कुसुमावच अं करोमि ।]

पद्मावती—आद्ये ! किमत्रोपविशावः ?

[अद्ये ? किं एत्थ उपविमामो]

वासवदत्ता—एवं भवतु । [एवं होतु ।]

(उभे उपविशतः)

Maid—Why my noble princess has come to the pleasure
garden?

Padmavati—My dear, that I may see whether those Sepha-
lika clusters have blossomed or not.

Maid—Princess, they have very well blossomed; and laden
with flowers they look like pendants of pearls interset
with corals.

Padmavati—Friend, if it is so, why do you still delay?

Maid—Then, let the princess be seated on this stone-bench
for a while; in the meantime I will gather flowers.

Padmavati—Madam, shall we sit here?

Yasavadatta—So let it be (Both sit down)

चेटी—(तथा कृत्वा) पश्यतु पश्यतु भर्तृशरिका अर्धमनस्सिद्धापट्ट-
कैरि शोभालिकाकुसुमैः पूरितं मेऽञ्जलिम् ।

[पेक्कलदु पेक्कलदु मट्टिशरि आ अद्दमणसिद्धापट्टहि विअ
सेहालि आकुमुभेहि पूरिअं मे अञ्जलिं ।]

पद्मावती—(दृष्ट्वा) अहो विचित्रता कुसुमानाम् । पश्यतु पश्यत्वार्था ।

[अहो विहसत्ता कुसुमाणं । पेक्कलदु पेक्कलदु अयथा ।]

वासवदत्ता—अहो दर्शनीयता कुसुमानाम् ।

[अहो नंसणी अत्ता कुसुमाणं ।]

चेटी—भर्तृशरिके ! किं मूयोऽवचेध्यामि ?

[मट्टिशरिप् । किं मूयो अवहणुस्सम् ?]

पद्मावती—हला ! मा मा मूयोऽवचित्य ।

[हला ! मा मा मूयो अव हणि अ ।]

वासवदत्ता—हला ! किनिमित्तं वारयसि ?

[हला ! किणिमित्तं वारेसि ?]

पद्मावती—आर्येण हहागत्येमां कुसुमससृद्धिं दृष्ट्वा सम्मानिता

भवेयम् ।

[अयउत्ते इह आश्रन्ति अ इमं कुसुमससृद्धिं पेक्किल अ

सम्मानिदा भवेअं ।]

वासवदत्ता—हला ! प्रियस्ते मर्ता ?

[हला ! प्रियो दे मत्ता ?]

Maid—(Having gathered flowers) Behold, princess, behold.
My joined palms are full of sephalika flowers which
resemble half-formed crystals of red-arsenic.

Padmavati—(Seeing the flowers) Ah, How wonderfully
varied are the tints of the flowers/ Madam, please
behold.

Vasavadatta—Oh, how beautiful are these flowers.

Maid—Princess, shall I gather some more?

Padmavati—No, my dear, don't gather any more.

Vasavadatta—Why do you stop her, my dear?

Padmavati—That my noble lord may come here and
honour me by seeing this exuberance of flowers.

Vasavadatta—Friend, do you love your husband dearly?

पद्मावती—आर्ये ! न जानामि । आर्यपुत्रेण विरहितोऽक्कण्डिता भवामि । [अग्ये ! ग जाणामि । अय्यउत्तेण विरहिद । उक्कण्डिता होमि ।]

वासवदत्ता—(आत्मगतम्) दुष्करं खल्वहं करोमि । इयमपि नाम एवं मन्त्रयते ।

[दुस्करं खु अहं करेमि । इयं वि णाम एवं मन्तेदि ।]

चेटी—अभिजातं खलु भर्तृदारिकया मन्त्रितं, 'प्रियो मे भर्ते'ति ।

[अभिजादं खु भट्टिदारि आए मन्तिदं, 'पि ओ मे भत्ता'चि ।]

पद्मावती—एकः खलु मे सन्देहः ।

[एको खु मे सन्देहो ।]

वासवदत्ता—किं किम् ! किं किं ।

पद्मावती—यथा ममार्यपुत्रस्तथैवार्थाया वासवदत्ताया इति ।

[जह मम अय्यउत्तो, तह एवं अयथाए वासवदत्ताए सि ।]

वासवदत्ता—अतोऽप्यधिकम् ।

[अदो वि अहि अं ।]

पद्मावती—कथं त्वं जानासि ? [कहं तुवं जाणसि ?]

वासवदत्ता—(आत्मगतम्) हम्, आर्यपुत्रपक्षमातेनातिक्रान्तः सपुत्रा-

चारः । एवं तावद्दण्डिष्यामि । (पकाशम्) यद्यल्पः स्नेहः

सा स्वजनं न परित्यजति ।

Padmāvati—That I do not know, Madam. But I feel wretched when I am separated from my lord.

Vāsavadattā—(To herself) I am indeed doing the most difficult thing. Even this lady speaks thus.

Maid—How nicely indeed the princess has said that her husband is very dear to her.

Padmāvati—But I have got just one doubt.

Vāsavadattā—What is it, what is it?

Padmāvati—Whether my noble lord was the same to the noble Vāsavadatta as he is to me (Whether Vāsavadatta loved him as much as I do.)

Vāsavadattā—More than this.

Padmāvati—How do you know?

Vāsavadattā—(To herself) Ah, On account of my partiality to my noble lord, I have over-stepped the limits of propriety. Well, I will say thus. (Aloud) If her

[हं, अय्यउत्तमवसवादेण अदिक्कन्दो समुदा-आरो । एउंवं दाव भणित्त्सं । जह् अयो सिणे हे, सा सजाणं ण परित्त-
जदि ।]

पद्मावती—भवितव्यम् । [होदवं]

चेटी—भर्तृदारिके । साधु भर्तारं भण—‘अहमपि वीणां शिक्षिष्य’
इति । [अट्टिदारिण् । साहु मट्टारं भणाहि—‘अहं पि वीणं
सिक्खिससामिति ।]

पद्मावती—उक्तो मयार्यपुत्रः । [उत्तो मए अय्यउत्तो ।]

वासवदत्ता—ततः किं भणितम् ? [तदो किं भणिद ?]

पद्मावती—अभणित्वा किञ्चित् दीर्घं निश्चय तूष्णीकः संवृत्तः ।
[अभणि अ किञ्चि दिग्ं णिरससि अ तुण्ही ओ संवृत्तो ।]

वासवदत्ता—तत्सत्त्वं किमिव तर्कयसि ? [तदो तुवं किं विअ
तक्केसि ?]

पद्मावती—तर्कयामि आर्याया वासवदत्ताया गुणान् स्मृत्वा दक्षिण-
तया ममाप्रतो न रोदितीति । [त्केमि अय्याए वासवदत्ताए
गुणाणि सुमरि अ दक्खिण्णदाए मम अमादो ण रोदिदि ति ।]
वासवदत्ता—(आत्मगतम्) धन्या खन्वस्मि, दशेवं सत्यं भवेत् ।
[धञ्जा खु विह्, वदि एउंवं सत्त्वं भवे ।]

love had been less, she would not have forsaken her
own people (and eloped with him).

Padmāvati—It must be so.

Maid—Princess, gently tell your husband—“I too will
learn to play on the lute.”

Padmāvati—I have already told my lord.

Vasavadatta—Then what did he say ?

Padmāvati—Without saying any thing, he heaved a deep
sigh and remained silent.

Vasavadatta—What do you infer from that?

Padmāvati—I think, having recollected the virtues of
Vasavadatta he did not shed tears in my presence out
of courtesy.

Vasavadatta—(To herself) Blessed am I indeed, if this
be true.

(Enter the king and Vidushaka)

(सप्तः प्रविशति राजा विदूषकश्च)

विदूषकः—ही ही ! प्रचितपतितबन्धुजी कुसु त्रिलवातरमणीयं प्रमदवनम् । इतस्तादृशवान् । [ही ही पचिअपडि अबन्धुजीवकुसुमविगल्लादरमणिज्जं पमदवणं । इदो दाव भवं]

राजा—वयस्य वसन्तक ! अयमइमागच्छामि ।

कामेनोज्जयिनीं गते मयि तदा कामन्यवथां गने
दृष्ट्वा स्वैरमवन्तिराजतनयां पञ्चशतः पातिताः ।

तैरद्यापि सशल्यमेव हृदयं भूयश्च भिद्धा वय

पञ्चशतमदनो यदा कथमय पष्ठः शरः पातितः ॥ १ ॥

विदूषकः—कुत्र नु गता तत्र भवती पद्मवती, लतामण्डपं गता भवेत्, उतहो अमनकुसुममञ्चिनं च्यप्रचर्मानुगुण्डितमव पर्वततिलकं नाम शिलापट्टकं गता भवेत्, अथवा अधिक-कटुकगन्धमसच्छदवनं प्रावष्टा भवेत्, अथवालिखितमृगपक्षि-संकुलदारुपर्वतकं गता भवेत् । (अर्धमवलोक्य) ही ही शरकालानमलेऽन्तरिक्षे प्रपादितवल्देवाहुदशनीयां सप्त-पङ्क्तिं यावत् समाहितं गच्छन्ती पश्यतु तावद्भवान् । [वहिणु खु गदा तल्लहोदा पटुगावदी, लतामण्डवं गदा भवे, उदाहो असणकुसुमसञ्चिद वगधमभावगुण्डिदं विअ पळदतिल अं गाम सिल्लापट्ट अं गदा भवे, आटु अधिअवडुअगध-सत्तच्छदवणं पविट्ठा भवे, अहव आळहिदमि अपविस्-

Vidushaka—Hi, hi, This pleasure-garden is (really) beautiful with the Bandhujiva blossoms fallen in abundance and this gentle breeze. This way your Highness.

King—Friend Vasantaka, here I come. When I went to ujjayini then and was reduced to an indescribable state on freely seeing the daughter of the king of Avanti in private, all the five arrows were shot at me by cupid. My heart still bears those shafts, yet I have been struck again, if cupid has but five arrows, how is it that this sixth arrow has been discharged (against me now)? (1)

Vidushaka—Where indeed could her ladyship Padmavati have gone? Has she gone to the creeper-bower? Or has she gone to the stone-seat called Parvatatilaka (an ornament of the hill), which, being strewn over with Asana flowers, looks as if covered with a tiger-skin? Or, could she have entered the grove of saptaroma trees with their strong pungent smell? Or could she have gone to the little wooden hill with its

सङ्कुलं दारुपवद अं गदा भवे । (ऊर्ध्वमवलोक्य) ही ही
 सारअकालिभ्रमले अन्तरिक्षे पसादि अत्रलदेवबाहुदंसणी अं
 सारसपन्ति जाव समाहिदं गच्छन्ति वेवलदु दाव भवं ।]
 राजा—वयस्य पर्याभ्येनाम् ।

ऋज्वायतां च विरलां च नतोभ्रतां च
 सप्तर्षिवंशकुटिलां च निवर्तनेषु ।

निर्मुच्यमानश्चजगोदरनिर्मलस्य

सीमामिवाभ्रतलस्य विभज्यमानाम् ॥ २ ॥

वेटी—परशु, परशु भर्तृदारिका एतां कोकनदमालापण्डुरमणीयां
 सारसपङ्क्तिं यावत् समाहितं गच्छन्तीम् । अहो भर्ता ! [वेवलदु
 वेवलदु अट्टिदारिया एदं कोकणदमालापण्डुरमर्णं अं
 सारसपन्तिं जाव समाहिदं गच्छन्ति । अभ्यो भट्टा ।]
 पद्मावती—हम् आर्यपुत्रः । आर्ये तव कारणादार्यपुत्रदर्शन परि-
 ह्रासि । सदिमं तावन्भाववीलतामण्डपं प्रविशामः । [हं अय-
 उत्तो । अय्ये तव कारणादो अय्यउत्तदंसणं परिहरामि ।
 ता इमं दाव माहवीलतामण्डपं प्रविशामो ।]

वासवदत्ता—एवं भवतु । एवं होतु ।

(तथा कुर्वन्ति)

विदूषकः—तत्र भवती पद्मावतीहागत्य निर्गता भवेत् । [तत्रहोदी
 पदुमावती इह आअच्छि अ णिमादा भवे ।]

painted beasts and birds? (Looking up) Hi, hi, May
 your Highness behold this flight (row) of cranes
 advancing steadily in the clear autumnal sky and look-
 ing beautiful like the out - stretched arms of
 Balarama.

King-Friend, I behold it. Now straight and long, now
 scattered, now sinking low and now soaring high, and
 now curved like the constellation of the Great Bear
 when it turns, it looks as if it were marking the boun-
 dary line dividing the sky that is spotless like the belly
 of a serpent which has just cast off its slough. (2)

Ma'id-Look, princess, look at this row of cranes flying
 steadily in a line, attractive and white like a garland
 of lilies. Oh! Here comes our Royal Master.

Padmavati--Oh! My noble lord. Madam, for your sake-
 I shall avoid meeting my noble lord. Let us there-
 fore enter this Jasmine - bower.

Vāsavadattā--So Let it be. (They do accordingly)

Vīdushaka--Her ladyship Padmāvati must have come here
 and gone.

राजा—कथं भवान् जानाति ?

विदूषकः—इमानपचितकुसुमान् शोफालिका-गुच्छकान् प्रेक्षतां तावद्भवान् । [इमाणि अबहदकुसुमाणि सेफालि आगुच्छआणि पेक्खदु दाव भवम् ।]

राजा—अहो विचित्रता कुसुमस्य, वसन्तक !

वासवदत्ता—(आत्मगतम्) वसन्तकसंकीर्त्तनेनाहं पुनर्जीनामि उज्जयिन्यां वर्ते इति । [वसन्तकसंकीर्त्तनेनाहं पुनर्जीनामि उज्जयिन्यां वर्ते इति ।] उज्जयिणीं वृत्तामि सि ।

राजा—वसन्तक ! अस्मिन्नेवासीनो शिलातले पद्मावतीं प्रतीक्षिष्यावहे ।

विदूषकः—भोस्तथा । (उपविश्येत्थाय) ही ही शरत्कालीक्षणे दुस्सह आतपः । तदिमं तावन्माषवीमण्डपं प्रवेशावः । [भो तह । ही ही सरकालतिकखो दुस्सहो आदवो । ता इमं दाव माहवीमण्डपं पविसामो ।]

राजा—बहं । गच्छाग्रतः ।

विदूषकः—एवं भवतु । [एवं होदु]

(उभौ परिक्रामतः)

पद्मावती—सर्वमाकुलं कर्तुकाम आर्यवसन्तकः । किमिदानीं कुर्मः । [मत्वं आइलं कर्तुकामो अर्यवसन्त जो । किं दाणिं करेह ।]

King—How do you know?

Vidushaka—May your Highness look at these bunches of Septālikā from which flowers have been plucked.

King—What a variety of colours these flowers have, Vasantaka!

Vasavadatta—(To herself) By the mention of the name Vasantaka, I feel as if I am once again in Ujjayini.

King—Vasantaka, sitting on this very marble slab, let us await Padmavati.

Vidushaka—Oh, just as you please. (Sitting and rising up again) Hi, hi, the scorching heat of the sun in autumn is unbearable. So let us enter this Jasmine bower.

King—Very well go in front.

Vidushaka—Let it be so. (Both move about)

Padmavati—The noble Vasantaka wants to spoil (confuse) every thing. What shall we do now?

बेटी—भर्तृदारिके एतां मधुकरपरिलीनामवलम्बस्तामवधूय भर्तरे
वारयिष्यामि । [महिदारिण् । एवं मधुअरण्यिणीकण
ओलंबकरं ओधूय भट्टरं वारहस्सम् ।]
पद्मावती—एवं कुरु । [एवं करोहि ।]

(बेटी तथा करोति)

विदूषकः—अविधा अविधा, तिष्ठतु तिष्ठतु तावद्भवान् । [अविह ।
अविहा, चिद्धु चिद्धु दाव भवम् ।]

राजा—किमर्थम् ?

विदूषकः—दास्याः पुर्णैर्मधुकरैः पीडितोऽस्मि । [दासीए पुत्रेहि
मधुभरोहि पीडितो हिह ।]

राजा—मा मा भवानेवम् । मधुकरसंक्रासः परिहार्यः । पश्य,
मधुमदकला मधुकरा मदनातीभिः प्रियाभिरुपभूताः ।
पादन्यासविषण्णा वयमिव कान्ताविद्युक्ताः स्युः ॥ ३ ॥
तस्मादिहैवासिष्यावहे ।

विदूषकः—एवं भवतु । [एवं हेतु ।]

(उभावुपविशतः)

बेटी—भर्तृदारिके रुद्राः ललु रसो वयम् ।

[महिदारिणरुद्रा लु म्ह वयं ।]

पद्मावती—दिष्टया उपविष्ट आर्यपुत्रः [दिष्टिआ उपविष्टो अय्यउत्तो ।]

Maid—Princess, shall I keep away our master by shaking
this hanging creeper in which the bees are nestling?

Padmavati—You do so.

(The maid does accordingly.)

Vidūshaka—Help ! stop your Highness, stop.

King—Why?

Vidūshaka—I am being troubled by these wretched bees,

King—No, please do not speak thus. Frightening the bees
should be avoided. Look,

The bees, humming sweetly through intoxication caused
by honey and tightly embraced by their passion-stricken
sweet- hearts, will be separated from their mates,
like us, if disturbed by our foot-steps. 3

So we will sit here only.

Vidūshaka—Let it be so. (Both sit down).

Maid—Princess, we have been practically (indeed)
imprisoned.

Padmavati—Fortunately my noble lord is seated.

वासवदत्ता—(आत्मगतम्) दिष्ट्या प्रकृतिस्थशरीर आर्यपुत्रः ।
[दिष्टिआ पक्रिदिस्थसरीरो अय्यःस्तो ।]

चेटी—भृशरारिके साश्रुगता खल्वार्याया दृष्टिः । [भृशरारि ।
सास्रुपादा खु उय्याए दिष्टी ।]

वासवदत्ता—एषा खलु मधुक्राणामविनयात् काशकुसुमरेणुना
पतितेन सोदका मे दृष्टिः । [एसा खु महुअराण अविण-
अदा कासकुसुमरेणुणा पडिःण सोदभा मे िष्टी ।]

पद्मावती—युज्यते । [जुज्जइ ।]

विदूषकः—भोः शून्यं खल्विदं प्रमदवनम् । प्रष्टव्यं किञ्चिदस्ति ।
पुच्छामि भवन्तम् । [भो । सुण्णं खु इदं प्रमदवनम् ।
पुच्छिदञ्चं किञ्चि अत्थि । पुच्छामि भवन्तम् ।]

राजा—छन्दतः ।

विदूषकः—का भवतः प्रिया, तदानीं तत्र भवती वासवदत्ता, इदानीं
पद्मावती वा । [का भवदो पि आ, तद णि तत्तहोदी वास-
वदत्ता इदाणि पदुमावदी वा ।]

राजा—किमिदानीं भवान् महति बहुमानसंकटे मां न्यस्यति ?

पद्मावती—इह्य ! यादृशो संकटे निक्षिप्त आर्यपुत्रः ? [इह्य !
जादिसे संकटे णिखित्तो अय्यउत्तो ।]

वासवदत्ता—(आत्मगतम्) अहं च मन्दभागा । [अहं अ मन्द भा.आ]

वासवदत्ता—(To herself) Happily my noble lord keeps his
normal health.

Maid—Princess, how madam's eyes are overflowing with
tears !

वासवदत्ता—My eyes are filled with water by the pollen of
Kasa flowers caused to fall (into them) by the
wantonness of the bees.

Padmāvati—Quite so.

Viśīshaka—Sir, this pleasure-garden is quite lovely. There
is something to ask. Shall I ask you ?

King—As you like (Freely),

Viśīshaka—Who is more) dear to you, her ladyship Vāsa-
vadattā of those times (past) or Padmāvati of the
present time.

King—Why do you now put me in an extremely awkward
predicament?

Padmāvati—Friend, in what kind of predicament is my
noble lord placed?

वासवदत्ता—(To herself) And I too, the most unfortunate.

विदूषकः—स्वैरं स्वैरं भणतु भवान् । एतोरना, अगामनि हेना

[सैरं सैरं भणतु भवम् । एका उतरदा, अत्रा अपणिहिदा]

राजा—वयस्य ! न खलु न खलु ब्रूयाम् । भवाम्स्तु सुखरः ।

पद्मावती—एतावता मणितस्यैर्युक्तेण । [एतएण मणिदं अउरतेण]

विदूषकः—भोः सत्येन शयामि, कस्मा अपि नाल्यास्यामि । एषा

संस्था मे जिह्वा । [भो ! सञ्चेण सवामि, कस्स वि ण

आचक्खिस्सम् । एसा संदट्ठा मे जीहा]

राजा—नोत्सहे सखे ! वक्खुम् ।

पद्मावती—अहो अस्य पुरोभागिता । एतावता हृदयं न जानाति ।

[अहो इमस्स पुरोभाइदा । एत्तिएण हिअयं ण जाणादि]

विदूषकः—किं न भणति मम । अनार्यायारमाच्छिअपट्टकात्त

शक्यमेकमदमपि गन्तुम् । एष रुद्धोऽत्र भवान् । [किं ण

भणदि मम । अणचक्खिअ इमादो सिळवट्ट आदो ण

सकं एक्कपदं वि गमिदुं । एसो रुद्धो अत्तभवम्]

राजा—किं बलात्कारेण ?

विदूषकः—आम्, बलात्कारेण । [आम्, बळकारेण]

राजा—तेन हि पश्यामस्तावत् ।

विदूषकः—पसीदतु पसीदतु भवान् । वयस्यभावेन शणितोऽसि,

यदि सत्यं न भणसि । [एसाइदु पसीदतु भवम् । बजस्स

भावेण साविदो सि, अइ सत्तचं ण भणसि ।

Vidūshaka-Your Highness may speak quite freely (with out any reservation). One is dead and the other is not anywhere near.

King-Friend, I shall not speak. You are talkative.

Padmavati-By saying this much, my noble lord has spoken (every thing) clearly.

Vidūshaka-Sir, I swear upon my truth, I will not tell any body. This my tongue is bitten.

King-Friend, I dare not speak out.

Padmavati-Oh, See his persistent! Even after (hearing) so much, he is unable to understand the (king's) heart.

Vidūshaka-You will not tell me! without telling, you cannot move even a single step from this stone-bench. your Highness is held a prisoner (by me.)

King-What, by force?

Vidūshaka-Yes, by force.

King-Well then, we shall see.

Vidūshaka-Pardon. sir. pardon. I forced you relying on our friendship in the hope that you might speak the truth (or) I appeal to you in the name of our friendship to tell me the truth.

राजा—का गतिः । श्रूयताम् ।

पद्मावती बहुमता मम यद्यपि रूपश्रीलमाधुर्यैः ।
वामवदस्तावद्ध न तु तावन्मे मनो हरति ॥ ४ ॥

वामवदता—आत्मगतम् । भवतु भवतु । दत्त वेतनस्य परस्त्रे-
दस्य । अहो अज्ञानवासोऽप्यत्र बहुगुणः सम्पद्यते । [भोडु
भोडु । तिष्ण वेदणं इमस्य शरस्त्रेःस्य । अ. ० भञ्जोदवासं
पि एत्थ बहुगुणं सम्पज्झइ ।]

चेटी—भर्तृदारिके ! अशक्षिण्यः खलु भर्ता । [भट्टिदारिण् अद-
विञ्जो खु भट्टा ।]

पद्मावती—हला मा मैवम् । सदाक्षिण्य एवार्थपुत्रः, य इदानीमपि
आर्याया वासवदत्तयाः गुणान् स्मरति । [हलः । मा मा
एवं । अदक्खिञ्जो णव्व अयउत्तो, जो इदाणि वि अयथाए
वासवदत्ताए गुणाणि सुमदि ।]

वामवदता—भेदे अभिजनस्य षडंशं मन्त्रितम् । [भेदे अभिज-
णस्य सःदसं मन्दिदम ।]

राजा—उक्तं मया । भवनिदानीं कथयतु । का भवतः प्रिया,
तदा वासवदत्ता, इदानीं वसवती वा ।

पद्मावती—आर्यपुत्रोऽपि वसन्तक संवृत । [अयउत्तो पि वसन्त
ओ संवुत्ता ।]

King—What alternative is there? (except speaking when
you swear on our friendship), please listen: Though I
had Padmavati in high esteem by reason of her beauty,
conduct and sweetness she has not yet drawn my heart
which is firmly attached to Vasavadatta. (4)

Vasavadatta—(To herself) Well, very good. I have been
well compensated for all this suffering. Ah! even my
life in disguise here is productive of many merits.

Maid—Princess, our master is indeed discourteous.

Padmavati—My dear, don't say so. My noble lord is really
courteous; for even now he remembers the virtues of
noble Vasavadatta.

Vasavadatta—Good lady, what you have spoken is worthy
of your noble birth.

King—I have spoken. Now you tell me whom do you like
more - formerly Vasavadatta or now Padmavati.

Padmavati—How even my noble lord is playing the part of
Vasantaka!

विदूषकः—कि मे विप्रलपितेन । उभे अपि तत्रभक्त्यौ मे बहुमते ।

[कि मे विप्रलपितेन । उभो वि तत्रशेदीयां मे बहुमदायां]

राजा—वैधेय ! मामेवं बलाच्छुत्वा किमिदानीं नाभिभाषसे ।

विदूषकः—कि मामपि बलात्कारेण । [कि मं पि बलकारेण]

राजा—अथ कि, बलात्कारेण ।

विदूषकः—तेन हि न शक्यं श्रोतुम् । [नेण हि ण सक्कं शं'दुं]

राजा—पसीदतु पसीदतु महात्माक्षणः । रथैरै रथैमभिधीयताम् ।

विदूषकः—इदानीं शृणुतु भवान् । तत्र भवती वामवदत्ता मे बहु-

मता । तत्र भवती पद्मवती तरुणी दर्शनीया अकोपना

अनहंकारा मधुवाक् सदाक्षिण्या । अयं चापरो महान् गुणः,

स्त्रियेन भोजनेन मां प्रयुद्धच्छसि (वासवदत्ता ?) 'कुत्र नु

सखु गत आर्यवसन्तकः' इति । [इदं हि सुगोदु भवं ।

तत्तद्दोदी वासवदत्ता मे बहुमदा । तत्राहोदी पदुमावदी

तरुणी दंशणीया अकोपना अणहंकारा मधुवाक् सदा-

विखड्या । अयं च अवरो महन्तो गुणो, सिद्धिदेण भो-

अणेन मं पञ्चुगच्छइ (वासवदत्ता ?) 'कहिं णु खु गदो

अय्यवसन्त ओ'ति ।

वासवदत्ता—(आत्मगतम्) भवतु भवतु वसन्तक ! स्मेदानीमेतत् ।

[भोदु भोदु वसन्त अ सुमरेदि दाणि ष्दं]

Vidūṣaka—What is the use of my idle talk? Both the noble ladies are held in equal esteem by me.

King—Free, having thus forcibly heard from me, will you not speak to me now?

Vidūṣaka—Do you make me also speak by force?

King—Certainly, by force.

Vidūṣaka—Then you can never hear it.

King—Forbear, O great Brahmin, forbear. You speak of your own free will.

Vidūṣaka—Now your Highness may listen. The noble Vasavadattā was held in high esteem by me. Her ladyship Pacmāvati is young, beautiful, gentle, free from conceit, sweet in speech and courteous. This is another great virtue: She (Vasavadattā?) comes to me with delicious dishes saying—'Where has the noble Vasantaka gone?'

Vasavadattā—(To herself) Very well, Vasāntaka! now you remember this.

राजा—भवतु भवतु वसन्तक । सर्वमेतत्कथयिष्ये देव्ये वासवदत्तायै ।

विदूषकः—अविधा वासवदत्ता ! कुत्र वासवदत्ता ! चिरात् खलु उपरता वासवदत्ता । [अविधा वासवदत्ता] कहिं वासवदत्ता ! चिरा खु उवरदा वासवदत्ता ।

राजा—(सविषादम्) एवं । उपरता वासवदत्ता ।

अनेन परिहासेन व्याक्षिप्तं मे मनस्त्वया ।

ततो वाणी तथैवेयं पूर्वाभ्यासेन निःसृता ॥ ५ ॥

पद्मावती—रमणीयः खलु कथयोगो नृशंसेन विसंवादितः । [रमणी ओ खु कहाजोहो णिसंसेण विसंवादि ओ]

वासवदत्ता—(आत्मगतम्) भवतु भवतु, विश्वस्तास्मि । अहो प्रियं नाम ईदृशं वचनमप्रत्यक्षं श्रूयते । [भोटु भोटु, विस्तस्यहि । अहो पिअं गाम ईदिसं वअणं अप्पच्चक्खं सुणी अदि ।]

विदूषकः—धारयतु धारयतु भवान् । अनतिक्रमणीयो हि विधिः । ईदृशमिदानीमेतत् । [धारेतु धारेतु भवं । अणदिक्रमणीओ हि विही । ईदिसं दाणिं एदं ।]

King—Very well, Vasantaka ! I will report all this to queen Vasavadattā.

Vidūshaka—Alas ! Vasavadatta ! Where is Vasavadattā ? Vasavadatta is long dead.

King—(Grieved) Yes, Vasavadatta is dead. By this jesting, my mind was very much upset by you. Therefore, by force of (former) habit, these words came out (of my mouth) in the same manner. 5

Padmavati—A really interesting talk has been spoiled by this wretched man.

Vasavadattā—(To herself) Well, well. I feel satisfied. Ah! How pleasant it is to hear such words unobserved

Vidūshaka—Hold yourself, Your Highness. Fate cannot be over come. Now it is such.

गया—वयस्य । न जानति भवानवस्थासु । कुतः,

दुःख त्वक्तं वदन्मूलोऽनुरागः

रसुत्वा रसुत्वा याति दुःखं नवत्वम् ।

यत्रा रक्षेया यद्विसृज्येह वाप्यं

गामाऽऽनृण्या याति बुद्धिः प्रसादम् ॥ ६ ॥

विदूषकः—अश्रुपतङ्गिनं खलु तत्र भवतो मूलम् । यावन्मुखोदक-

मानयामि । [असुषादकिलिषणं खु तत्तद्दो सुहं । जाव

सुहोदयं आपोमि] (निष्कातः.)

पद्मावती—आर्ये ।

वाप्याकुलपदानतरितसार्थयुक्तस्य सुखम् ।

यावन्ननिष्कामः । [अप्ये ! बफ्फाउळपडन्तरिदं अय्य

उत्तस्य सुहं । जाव णिकमन्ह]

वासवदत्ता—एवं भवतु । अथवा तिष्ठ त्वम् । उत्कण्ठितं

मतीरमुच्चित्वायुक्तं निर्गमन्म् । अहमेव गमिष्यामि । [एवं

हेतु । अहव चिह्नं तुवं । उत्कण्ठितं भचारं उच्चि अ

अजुतं णियमणं । अहं एव गमिस्सं ।]

चेटी—सुष्टु आर्या भणति । उपसर्पतु तावद्भर्तृदरिका । [सुट्टु

अथवा भणादि । उत्तसप्यदु द्वाव भुविदारिआ ।]

पद्मावती—किं नु खलु पविशामि ? [किणुखु पविसामि ?]

वासवदत्ता—हला । पविश । [हला । पविस ।]

(हस्तुत्वा निष्कानता)

King--Friend, you do not know my condition. For It is difficult to forget a deep-rooted love. Sorrow acquires freshness (revives) by frequent remembrances. (Or. To forget my sorrow, I allowed my love (for Padmavati) to take deep root. Yet, by frequent remembrances, the sorrow gets renewed) It is but the law of Nature that (only) by shedding tears here, and having thus paid off the debt, the mind regains' tranquility

6

Yatashrka--The face of His Highness is drenched with tears. So I will fetch water to (wash) his face.

Padmāvatī--Madam, the face of my noble lord is hidden by a veil of tears. So let us now slip away.

Vasavadattā--Let it be so. Or, you stay here. It is not proper to go leaving the husband in a sorrowful mood. I alone shall go.

Maid--What her ladyship says is correct. Let the princess approach (the king).

Padmāvatī--Should I really go?

Yatashrka--Friend, please do go.

(So saying she goes)

(प्रविश्य)

विदूषकः—(नलिनीपत्रेण जलं गृहीत्वा) एषा तत्रभवती पद्मावती

[एसा तत्तहोदी पदुमावदी ।]

पद्मावती—आर्य वसन्तक ! किमेतत् ? [अय्य वसन्त अ ! कि एदं ?]

विदूषकः—एतदिदम् । इदमेतत् । [एदं इदं । इदं एदं ।]

पद्मावती—भणतु भणत्वार्यो भणतु । [भणतु भणतु अय्यो भणतु ।]

विदूषकः—भवति ! वातनीतेन काशकुसुमरेणुनाक्षिनिपतितेन साश्रु-

पातं खलु तत्रभवतो मुखम् । तद् गुल्लतु तल भवतीदं

मुखोदकम् [वादणीदेन कासकुसुमरेणुणा अक्खिणपिट्ठेण

ससुपादं खु तत्तहोदी मुहं । ता गण्हतु होदी इदं मुहोदअं]

पद्मावती—(आत्मगतम्) अहो सदाक्षिण्यथ जनस्य परिज्जोऽपि

सदाक्षिण्य एव भवति । (उपेत्य) जयवार्यपुत्रः । इदं

मुखोदकम् । [अहो सदक्खिण्यअस जणस्स परिज्जणो वि

सदक्खिण्यो एव्व होदि । (उपेत्य) जेतु अय्यउत्तो । इदं

मुहोदअं ।]

राजा—अये पद्मावति ! (अपवार्यं) वसन्तक ! किमिदम् ?

विदूषकः—(कर्णं) एवमिव । [एवं वि अ ।]

राजा—साधु वसन्तक, साधु । (आचम्य) पद्मावति ! आसताम् ।

पद्मावती—यदार्यपुत्र आज्ञापयति । [अय्यउत्तो आणवेदि]

(उपविशति)

(Entering)

Vidūshaka—(Carrying water in a lotus leaf) Here is her
ladyship Padmavati!

Padmavati--Noble Vasantaka, what is this?

Vidūshaka -This is—this, this—is—this.

Padmavati--Speak, speak, Sir, speak.

Vidūshaka--Madam, the face of his honour is wet with
tears on account of the pollen of Kāsa flowers by the
wind falling into the eyes. Therefore, you please take
this water for washing his face.

Padmavati-(To herself) Ah! Of a person who is courteous,
even the attendants become courteous;(Approaching)
Victory to my noble lord. Here is water to wash your
face with.

King--Ah, Padmavati! (Aside) Vasantaka, what is this?

Vidūshaka--(Wishpers into the ear) it is thus.

King--Well done, Vasantaka, well done. (Having sipped
water) Padmavati, please be seated.

Padmavati--As my noble lord commands. (Sits down)

राजा—पद्मावती—

शरच्छशाङ्कगौरेण वाताविद्धेन गामिनि ।
कलशपुष्पलवनेदं साश्रुपातं मुलं मम ॥ ७ ॥

(आत्मगतम्)

इयं बाला नवोद्गाहा सत्यं श्रुत्वा व्यथां व्रजेत् ।
कामं धीस्वभावेयं स्वीस्वभावरत्न कान्तः ॥ ८ ॥

विदूषकः—उचितं तन्नभवतो मगत्रात्प्रस्थापराह्णकाले भवन्तमधत्तः

कृत्रा सुहृज्जनदर्शनम् । सत्कारो हि नाम स्वरकारेण पतीष्टः

पीतिमुत्पादयति । तदुत्तिष्ठतु सावज्जानम् । [उद्दं तत्तशोदो

मभधराअस्स अवरणहकाले भवन्तं अमादो करि अ

सुहिज्जणदंसणं । सकारो हि णाम सकारेण हि णाम सकारेण

पडिच्छिदो पीदि उप्पादेदि । ता उद्देतु दाव भवं ।]

राजा—बाहम् । पथमः कल्पः । (उत्थाय)

शुणानां वा विशालानां सत्काराणां च नित्यशः ।

कर्तारः सुलभा लोके विज्ञातास्तु दुर्लभाः ॥ ९ ॥

(निष्क्रान्ताः सर्वे)

इति चतुर्थोऽङ्कः

King--Padmavati

Oh fair lady, my face is made wet by the pollen of kasa
flowers, white like the moon in autumn, and wafted
by the wind.

7

(To himself)

She is a mere girl, and newly wedded. She will get
pained on hearing the truth. She is no doubt brave by
nature; but women by nature are timid (easily
alarmed).

8

Pradushaka--It is proper for His Highness, the king of
Magadha, to receive his friends this after noon giving
you the place of honour. For, hospitality reciprocated
by hospitality begets joy. So may your honour rise,
start.

King--There are many in this world who exhibit excellent
virtues and extend generous hospitality at all times;
but rare are those who duly recognise such merits
and deeds.

9

(Exeunt Omnes)

END OF ACT. IV

पञ्चमोऽङ्कः

(ततः प्रविशति पद्मिनिका)

पद्मिनिका—मधुकरिके ! मधुकरिके ! आरच्छ तावच्छीघ्रम् ।
[महुअरिए ! महुअरिए ! आअच्छ दाव सिधम् ।]

(प्रविश्य)

मधुकरिका—हला ! इयमस्मि । किं क्रियताम् ? [हला ।
इ अहि । किं करीअटु ?]

पद्मिनिका—हला ! किं न जानासि त्वं भर्तृदारिका पद्मावती
शीर्षवेदनया दु खितेति ? [हला किं ण जणासि खुवं भट्टि-
दारि आ पटुमावती सीसवेदणाए दुख्खाविदेत्ति ?]

मधुकरिका—हा धिक् । [हद्धि ।]

पद्मिनिका—हला ! गच्छ शीघ्रम्, आर्यामावन्तिकां शब्दापय
केवलं भर्तृदारिकायाः शीर्षवेदनामेव निवेदय । ततः स्वय-
मेवागमिष्यति । [हला ! गच्छ सिधं, अयं आवान्तअ
सद्देहि । केवलं भट्टिदारि आए सीसवेदण एव्व णिवेदेहि ।
तदो भट्टिदारि आए सीसवेदण एव्व णिवेदेहि । तदो सअ
एव्व आगमिस्सादि ।]

मधुकरिका—हला ! किं सा करिष्यति ? [हला ! किं सा
करिस्सदि ?]

पञ्चमोऽङ्कः

91

ACT V

(Enter Padminika)

Padminika--Madhukarikā, Madhukarikā, Please come
here, quick.

(Entering)

Madhukarikā--Friend, here I am. What do you want
me to do?

Padminikā--My dear, don't you know that princess
Padmāvati is suffering from headache?

Madhukarikā--Alas!

Padminikā--Go quick, my dear; call the noble Avantika
and simply inform her the headache of the Princess
and she will come of her own accord.

Madhukarikā--Friend, what can she do ?

पद्मिनिका—सा खरिदानां मधुराभिः कथाभिः भर्तृशरिकायाः
शोषवेदनां विनोदयति । [सा तु दाणिं महुराहि मंद्द्वारि-
आए सीसवेदणं विणोदेदि ।]

मधुकरिका—युच्यते । कुत्र शयनीयं रचितं भर्तृशरिकायाः ?
[जुल्लर । काहं सअणीयं रहदं भट्टिशरि आए ?]

पद्मिनिका—समुद्रगृहके किल दाय्यास्तीर्णा । गच्छेदानीं त्वम् ।
अहमपि भर्ते निवेदनार्थमार्यवसन्तकमन्त्रिष्यामि । [समुद्रहि-
इके किल सेज्जारिथणा । गच्छ दाणिं तुवं । अहं वि
मट्टिणो णिवेदणस्यं अय्यवसन्त अं अणोमाणि ।]

मधुकरिका—एवं भवतु । [एवं होतु ।] [निष्कान्ता]

पद्मिनिका—कुत्रेदानीमार्यवसन्तकं पश्यामि । [काहिं दाणिं अय्य-
वसन्त अं पेक्खामि ।]

(ततः पद्मिनिका विदूषकः)

विदूषकः—अथ खलु देवीवियोगविधुराहृदयस्य तत्र भवतो वत्सराजस्य
पद्मावतीपण्डितप्रदणसमीर्यपणोऽस्यन्तसुखादहे मङ्गलोरसवे मद-
नस्त्रिदाहोऽपि कररं वर्धते । (पद्मिनिकां विलोक्य) अयि
पद्मिनिका ! पद्मिनिके, किमिह वर्तते ? [अज्ज खु देवीवि
ओ अविहुराहिअअस्स तत्तहोदो वच्छाअस्स पटुभावदी-
पणिणगहणसमीरि अमाणो अच्चन्तसुहावहे मङ्गलोसवे
मदणमिदाहो अहि अदरं वड्ढइ ।] (पद्मिनिकां विलोक्य)
अयि पटुमिणि आ ! पटुमिणिए । किं इह वचदि ?]

Padmīnikā--She will relieve the headache of the princess
by narrating interesting stories.

Madhukarikā--Quite so. Where has the bed for the princess
been arranged ?

Padmīnikā--Her bed has been spread in the summer palace.
Now you go.

I too will find out noble Vasantaka in order to inform
our royal master.

Madhukarikā--Let it be so (Exit).

Padmīnikā--Where can I find the noble Vasantaka now

(Enter Vidushake)

Vidūshaka--Indeed, to-day, on this extremely happy and
auspicious occasion of joy, the fire of love of his hon-
our the King of Vatsas, fanned as it is by marriage
with Padmavati, is burning more fiercely. (seeing
Padmīnikā) Oh! *Padmīnikā* is here, What is the
news here ? *Padmīnikā* / (or why are you here.)

पद्मिनिका—आर्यं वसन्तक ! किं न जानासि त्वं, भर्तृदारिका
पद्मावती शीर्षवेदनया दुःखितेति ? [अग्न्य वसन्त अ ! किं
ण जणासि तुवं भट्टिशरि आ पदुमावदी सीसवेदणाए
दुःखाविदेति ?]

विदूषकः—भवति ! सत्यं न जानामि । [भोदि सच्चं ण ज्ञाणामि ।]
पद्मिनिका—तेन हि भर्त्रे निवेदयेनाम् । यावदहमपि शीर्षानुलेपनं
त्तरयामि । [नेण हि भट्टिजे णिवेदेहि णं । जात्र अहं वि
सीसाणुल्लेखणं तुवारेमि ।]

विदूषकः—कुत्र शयनीयं रचितं पद्मावत्याः ? [कहिं स अणी अं
रइदं पदुमावदीए ?]

पद्मिनिका—समुद्रगृहके किरु शय्यास्तीर्णा ।

[समुद्रगृहके किरु सेज्जास्थिण्णा ।]

विदूषकः—गच्छतु भवती । यावदहमपि तत्र भवते निवेदयिष्यामि ।
[गच्छतु भोदी । जाव अहं वि तत्तहोदो णिवेदइस्स
(निष्क्रान्तौ)]

प्रवेशकः

Padminikā—Noble Vasantaka don't you know that Princess
Padmāvati is suffering from headache

Vidūshakā—No, madam, really I do not know.

Padminikā—Then please inform His Highness about it,
Meanwhile, I will hurry up with the ointment for
her head.

Vidūshakā—Where is the bed arranged for Padmāvati ?

Padminikā—The bed has been spread in the Summer palace.

Vidūshakā—You may go now. In the meanwhile, I too
will inform His Highness.

(Exit)

INTERLUDE (PRAVESAKA)

(ततः पविशति राजा)

राजा—

श्लाघ्याभवन्ति नृपतेः सदृशीं तनूजां

कालक्रमेण पुनः गतदारभारः ।

लावणके हुतवहेन हताङ्गमहि

तां पविनीं हिमहतामिव चिन्तयामि ॥ १ ॥

(प्रविश्य)

विदूषकः—त्वरतां त्वरतां तावद्भवान् । [द्वारद्वं वृषद्वं दाव भवं ।]

राजा—किमर्थम् ?

विदूषकः—तत्र भवती पद्मावती शीर्षवेदनया दुःखिता । [तच्छरीरी

पटुमावती सीसवेदनाय दुःखाविदा ।]

राजा—कैवमाह ?

विदूषकः—पद्मिनिकया कथितम् । [पटुमिणिभाए कहिदं ।]

राजा—भो ! कष्टम्

रूपश्रिया समुद्रितां गुणलक्ष्य युक्तां

लक्ष्म्या प्रियां मम तु मन्द इच्छा शोकः ।

पूर्वाभिधातसरजोऽप्यनुभूतदुःखः

पद्मावतीमपि तथैव नमभ्ययामि ॥ २ ॥

अथ कस्मिन् प्रदेशे वर्तते पद्मावती ?

(Enter the King)

King—Now that the burden of wedded life has again fallen on me in course of time, my mind goes (back) to that praiseworthy and befitting daughter of the king of Avanti whose slender body was consumed by the fire at Lavānaaka, like a lotus plant blighted by frost. 1

(Entering)

Vidūṣaka—Hurry up, hurry up, your Highness.

King—For what?

Vidūṣaka—Her ladyship Padmāvati is suffering from headache.

King—Who said so?

Vidūṣaka—Padminikā told me.

King—Alas!

Now, having obtained a wife endowed with a wealth of beauty and possessed of good virtues, my grief seems to have abated a little, although the former wound still rankles (in my heart). Having once experienced misery, I apprehend a similar fate to Padmavati also.

Then, where is Padmavati (now)?

विदूषकः—समुद्रगृहके किल शय्यास्तीर्णा । [समुद्रगृहके गिल
सेजा, रिथणा ।]

राजा—तेन हि तस्य मर्गनादेशय ।

विदूषकः—एत्नेतु भवान् । [एतु एतु भवं ।]

(उभौ परिक्रामतः)

विदूषकः—इदं समुद्रगृहकं । प्रविशतु भवान् । [इदं समुद्रगृहकं ।
पविमदु भदस्]

राजा—पूर्वं प्रविश ।

विदूषकः—भो ! तथा । (पविश्य) अविधा, तिष्ठतु तिष्ठतु तावद्भवान् ।
[भो ! तह । (अविधा, चिहटु चिहटु दाव भवं ।)]

राजा—किमर्थ ?

विदूषकः—एष खलु दीपपभावसूचितरूपां वसुधातले परिवर्तमानोऽयं
काकोद्दः [एसो खु दीवप्पभावसूद्दरूवो वसुधातले
परिदत्तमाणो अयं काओद्दरो ।]

राजा—(प्रविश्यावलोचय सस्मितम्) अहो सर्पव्यक्तित्वैर्धयस्य !

ऋजुपायतां हि मुखतोऽणलोलमालां

अष्टां क्षितौ त्वमवगच्छसि मूर्खं सर्पम् ।

अन्दानिलेन निशि या परिवर्तमाना

क्लिञ्चित्करोति श्रुजगस्य विवेष्टितानि ॥ ३ ॥

Viāshaka--Her bed has been spread in the summer palace.

King--Then, please lead the way there.

Viāshaka--Come, Come, Your Highness.
(Both move about)

Viāshaka--Here is the summer palace. May Your
Highness enter.

King--You enter first.

Viāshaka--Yes, Sir. (Entering) O danger! stand back
sir, stand back.

King--What is the matter ?

Viāshaka--Here is a serpent wriggling on the floor, his
body revealed by the light of the lamp.

King -(Having entered, examining and smiling) Oh !

This is what the fool thinks as a serpent! Fool, you
mistake for a serpent this straight and long garland
fallen on the ground from the entrance arch where it
was dangling. Moving to and fro by the gentle
breeze at night, it does faintly make the movements
of a serpent.

विदूषकः—(निरप्य) सुष्ठु भवान् भणति न स्वप्नं काकोदरः

(पत्रिन्यासलोचय) तत्र भवती पद्मावतीहास्य निर्गता भवेत् ।

[सुदृढ भवं भणति । ण हु अ अं काःअदरो । तत्तरोदी

पदुमानदी इह आअच्छि अ णिगादा भवे ।

राजा—वयस्य । अनागतया भवितव्यम् ।

विदूषकः—कथं भवान् जानाति ? [कहं भवं जाणादि ?]

राजा—किमत्र ज्ञेयम् ? पश्य,

शय्या नावलता तथादृतसमा न त्थाकुलप्रच्छदा

न छिद्रं हि शिरोपधानममलं शीर्षाभिधातौषधैः ।

रोगे दृष्टिविलोभनं जनयितुं शोभा न काचित्कृता

प्राणी प्राप्य राजा पुनर्न शयनं शीघ्रं स्वयं सुञ्जति ॥ ४ ॥

विदूषकः—तेन ह्यस्यां शय्यायां सुहृत्सुषुप्तिरय तत्रभवती प्रतिगल्यतु

भवान् । [तिण हि इमस्मिं सट्याए सुहुच अं उपयसि

अ तत्तरोदि पडिवालेदु भवं ।]

राजा—वाढम् । (उपविश्य) वयस्य ! निद्रा मां बाधते । कथतां

काचित्कथा ।

विदूषकः—अहं कथयामि । 'हो' इति करोतत्रभवान् । [अहं

कहइस्स । 'हो', चि कोदु अतभवम् ।]

राजा—वाढम् ।

Vidūshaka--(Looking closely) What your honour says is correct. This is indeed not a serpent. (Entering and looking around) Her ladyship Padmāvatī must have come here and gone away.

King--Friend, it seems she has not come here yet.

Vidūshaka--How do you know that ?

King--What is there to know ? Look,

The bed is not pressed and is as even as when it was spread. The covering sheet remains unruffled and the clean (white) pillow is not stained by the medicines (ointments) applied for headache. No decoratives have been made to divert the eyes of the patient. Moreover, a person who resorts to bed owing to illness, will never leave it so soon, of his own accord.

Vidūshaka--Then let your Highness sit on this bed for a while and wait for her ladyship.

King--Very well. (Sitting) Friend, sleep overcomes me. Please tell a story.

Vidūshaka--Yes, I will tell, and may your Highness respond by saying 'Hum'.

King--Yes, very well.

विदूषकः—अस्ति नगयुज्जयिनी नाम । तत्र विक्रमणीयान्युदकस्नानानि वर्तन्ते किल । [आथिणश्री उज्जयिनी गाम् । तर्हि अहि अरमणी आनि उद अह्णानि वचन्ति किल ।]

राजा—कथयुज्जयिनी नाम ।

विदूषकः—यद्यनभिप्रैषा कथा अन्यां कथयिष्यामि । [जह् अणभिप्रेदा एसा कहा, अण्णं कहइस्सं ।]

राजा—वयस्य ! न खलु नाभिप्रैषा कथा । किन्तु,

स्मरामयवन्त्याधिपतेः सुतायाः

प्रस्थानकाले स्वजनं स्मरन्त्याः ।

बाष्पं प्रवृत्तं नयनान्तलग्नं

स्नेहान्ममैवोरसि पातयन्त्याः ॥ ५ ॥

अपि च,

बहुशोऽप्युपदेशेषु यया मामीक्षमाणया ।

हस्तेन स्रस्त्रकोणेन कृतमाकाशवादितम् ॥ ६ ॥

विदूषकः—भवतु, अन्यां कथयिष्यामि । अस्ति नगरं ब्रह्मदत्तं नाम । तत्र किल राजा काण्विल्यो नाम । [भोदु, अण्णं कहइस्सं । अत्थिण अरं ब्रह्मदत्तं गाम् । तर्हि किल राजा कं पिळ्ळो गाम् ।]

राजा—किमिति किमिति ?

Vidūshaka—There is a city by name Ujjayini. It is said there are very attractive bathing places there.

King—What ? Ujjayini?

Vidūshaka—If story is not to your liking, I will tell you another (story).

King—Friend, it is not that I do not like this story. But, It brings to my mind the daughter of the king of Avanti, who, at the time of our departure (from Ujjayini in secret), thought of her kinsmen (parents and others) and shed on my own breast, tears of love which swelled and clung to the corners of her eyes.

More over,

How many times, as I was giving instructions, she would remain gazing at me and would go on playing in the air with her hand from which the bow had slipped.

Vidūshaka—Well, I will tell you another story. There is a city called Brahmadatta. There, it is said was a king by name Kāmpilya.

King—What, What?

विदूषकः—(पुनस्तदेव पठति)

राजा—मूर्ख, राजा ब्रह्मदत्तः, नगरं काम्बिल्यमित्यभिधीयताम् ।

विदूषकः—किं राजा ब्रह्मदत्तः, नगरं काम्बिल्यम् ? [किं राआ ब्रह्मदत्तो, ण अरं कम्बिल्लं ?]

राजा—एवमेतत् ।

विदूषकः—तेन हि मुहूर्तकं पतिपालयतु भवाम्, यावदोष्ठगतं करिष्यामि । राजा ब्रह्मदत्तः, नगरं काम्बिल्यम् । (इति बहुशलदेव पठित्वा) इदानीं शृणुतु भवान् । अयि सुतोऽत्र भवान् । अतिशीतलयेयं वेजा । आत्मनः पावारकं गृहीत्वा-गाम्बिल्यामि । (निष्क्रान्तः) [तेण हि सुहुत्तं अं पडिवाळेंतु भवं, जाव ओठुगाअं करिस्सं । राआ ब्रह्मदत्तो, ण अरं कम्बिल्लं । (इति बहुशरदेव पठित्वा) इदानीं सुणातु भवं । अयि सुतो अत्त भवं । अदिशीत्त्वा इअं देळा । अवणो पावर अं गण्हिअ आ अग्गिस्सं । (निष्क्रान्तः)]

(ततः प्रविशति वासवदत्ता आवृत्तिकावेष्टेण, चेटी च)

चेटी—एतेत्वार्या । दढं खल्लु भर्तुरारिका रोषवेदनया दुःखिना ।

[एतु एतु अय्या । दिदं खु मट्टेरादिआ सीनवेदणए दत्तयाविदा ।]

वासवदत्ता—हा धिक्, कुत्र शयनीयं रत्नं पद्मावत्याः ? [हद्धि,

कहिं स अणी अ रइ दं पटुमाइदीए !]

Vidūṣaka—(Repeats the same).

King—Fool, say—king Brahmadatta and city Kāmpilya.

Vidūṣaka—What? The king is Brahmadatta and the city Kāmpilya.

King—Yes, it is so.

Vidūṣaka—Well then; let Your Highness wait for a while. I will commit that to memory. 'King Brahmadatta, city Kāmpilya' (He repeats this several times) Now your honour may listen. How? His Highness has fallen asleep. This hour is rather very cold. I shall go and fetch my blanket. (Exit)

(Then enter Vasavadatta disguised as Āvāntikā, and a maid)

Maid—Come, madam, come. The princess is suffering very much from headache.

Vasavadatta—Alas! Where is the bed arranged for Padmavati?

चेटी—समुद्रगुहके किल शय्यास्तीर्णा । [समुद्रगिहके किल सेजा-
स्थाना]

वासवदत्ता—तेन हि अग्रतो याहि । [तिण हि अगदो याहि ।]

(उभे परिक्रामतः)

चेटी—इदं समुद्रगुहकम् । प्रविशस्वार्था । यावद्दहमपि
शीर्षान्दिले नं त्वरयामि । (निष्क्रान्ता) [दं समुद्रगिहकं ।
पविस्तु अस्या । जाव अहं वि सीसानुलेखणं तुवरेमि ।]

(निष्क्रान्ता)

वासवदत्ता—अहो अकरुणाः खल्वीध । मे । निरहपयुंसुस्त्यार्य-
पुत्रस्य विश्रमस्य नमूनेयपि नाम पद्मावत्यम्बस्था जाता ।
यावत्प्रविशामि । (शवश्यावलोचय) अहो परिजनाय प्रमादः ।
स्वस्वस्थां पद्मावतीं केवलं दीपसहायां कृत्वा परित्यजति ।
इयं पद्मावत्यवसुता । यावदुपविशामि । अथान्यान्यामनपरि-
ग्रहेण अरुप इव स्नेहः प्रतिभाति । तदस्यां शय्यायामुप-
विशामि । (उपविश्य) किं नु खल्वेतया सह उपविशन्त्या
अथ प्रह्लादितामिव मे हृदयम् । दिष्ट्याविच्छिन्नमुखिः क्षामा ।
निवृत्तरागया भवितव्यम् । अथर्वकदेशसविभागतया रुयनी-
यस्य सूचयति मामालिङ्गति । यावच्छयिष्ये । (शयनं
नटयति) [अहो अकरुणाः सु इस्सरा मे । विरहपयुंसु

Maid—I am told the bed is spread in the summer palace.

Vasavadatta—Well then, you lead the way.

(Both move on)

Maid—This is the summer palace. May your ladyship
enter; in the mean while I will hurry up with theoint-
ment for her hand. (Exit)

Vasavadatta—Alas! The Gods have no mercy for me.
That even this Padmāvati who is a source of comfort
to my noble lord suffering from separation, has become
unwell. I will enter. (Entering and looking round)
Oh! The negligence of the servants! That they
should leave Padmāvati who is ailing alone with only
the lamp for her companion! Here sleeps Padmāvati.
I will sit down. If I sit in a separate seat, it would
appear as if my love for her is very little. So I will sit
on this (same) bed. (sits down). How is it that now,

अस्म अय्यउत्तसस्म विस्समत्थाण भूदा इ अंणि णाम पट्टमा-
वदी अस्सत्था जादा । जाव पविमामि । (प्रविरयवलोच्य)
अहो परिजणस्स पमादो । अस्सत्थं पट्टमावदिं केवलं दीवसहा
अं करिअ परिचजदि । इ अं पट्टमावदी ओसुत्ता । जाव
उत्तविसामि । अहव अज्जासणपरिगहेण अप्पो विअ सिणेहो
पडिमादि । ता हंसस्सि सत्थाए उत्तविसामि । (उपविरय)
किं णु खु एदाए सह उत्तविसन्तीए अज्ज पडलदिदं विअ
मे हि अअं । दिद्धिआ अविच्छिण्णसुहणिससासा । णित्तु-
त्तरोआए होदव्वं । अहव ए अदेससविमाज्जाए स अ णी
अस्स सूएदि मं आळिञ्जेहि ति । जाव सहस्सं । (शयनं
नाटयति)

राजा—(स्वप्नायते) हा वासवदत्ते ।

वासवदत्ता—(सहसोत्थाय) हम् आर्यपुत्रः । न खलु पद्मावती ।
किन्तु खलु दृष्टामि । महान् खल्वार्ययोगान्धरायणस्य
पतिजाभारो मम दर्शनेन निष्फलः संवृत्तः [हं अय्य उत्तो ।
ण खु पयुमावदी । किं णु खु दिड्ढिह्व ? महन्तो खु
अदरजोअन्धराअणस्स पडिण्णाहारो मम दंसणेण णिष्फळो
संवृत्तो ।

राजा—हा अवन्ति राजपुत्रि ।

as I sit by her side, my heart is thrilled, as it were?
Fortunately her breathing is regular and smooth.
She must (therefore) be free from ailment. Or, by
occupying just a part of the bed, she seems to suggest
that I should embrace her. So I will lie down. (Acts
lying down).

King—(Talks in his sleep) Ah Vasavadattā.

Vasavadattā—(Rising abruptly) Ah, my noble lord, and
not Padmavati! Have I been recognised? If he had
recognised me, then indeed the great vow of the
noble Yaugandharāyana has been spoiled (made
useless).

King—O daughter of the king of Avantī!

वासवदत्ता—दिष्ट्या स्वप्नार्यपुत्रः । नात्र कश्चिज्जनः ।
 यान्मुहूर्तकं स्थित्वा दृष्टिं हृदयं च तोषयामि । [दिष्टिं आ-
 भिविणाअदि खु अयउत्तो । ण एत्थ कोच्चि जणो । आव-
 मुहुत्तअं चिंटे अ दिंटे हिअ अं च तोसेमि ।]
 राजा—हा प्रिये ! हा प्रियशिष्ये ! देहि मे प्रतिवचनम् ।
 वासवदत्ता—आलपामि भर्तः ! आलपामि । [आलपामि भद्रा ।
 आलपामि ।]

राजा—किं कुपितासि ?

वासवदत्ता—न हि न हि, दुःखितास्मि । [णहिण हि, दुखिखदग्धि ।]

राजा—यद्यकुपिता, किमर्थं नालंक्रतासि ?

वासवदत्ता—इतः परं किम् ? [इदो वरं किं ?]

राजा—किं विरचिकां स्मरसि ?

वासवदत्ता—(सरोषम्) आ अपेहि, इहापि विरचिका । [आ-
 अवेहि, इहावि विरचिआ ।]

राजा—तेनहि विरचिकार्थं भवतीं प्रसादयामि । (हस्तौ प्रसारयति)

वासवदत्ता—चिरं स्थितास्मि । कोऽपि मां पश्येत् । तद्गमिष्यामि ।
 अथवा, शय्याप्रलम्बितमार्यपुत्रस्य हस्तं शयनीय आरोप्य
 गमिष्यामि । (तथाकृत्वा निष्क्रान्ता) [चिरं ठिदग्धि । को-
 वि मं पेअवे । ता गमिस्सं । अहव, सय्यापलम्बि अं अयउ-
 त्तस्स हत्थं सअणोए आरीवि अ गमिस्सं] (तथा कृत्वा
 निष्क्रान्ता)

Yāsavadattā—Happily my noble lord is talking in his sleep.
 (dreaming) There is nobody here. So I will stay for
 a while and gladden my eyes and heart.

King—Ah (my) beloved! Ah (my) dear pupil! Do
 answer me.

Yāsavadattā—I am speaking, my lord, I am speaking.

King—Are you angry?

Yāsavadattā—Oh no, not at all; I am (only) unhappy.

King—If not angry, why are you not adorned (with
 ornaments).

Yāsavadattā—What more (reason is required) than this.

King—Are you thinking of Virachika?

Yāsavadattā—(Angrily) Fie! Virachika even here?

King—Then I beg your pardon for (mentioning) Virachikā.
 (stretches out his hands)

Yāsavadattā—I have stayed here long. Some one might see
 me. So I will go. But I will go after placing on the bed
 the hand of my lord that is hanging down the bed.
 (She does so and then exit)

राजा—(सहस्रोत्थाय) वासवदत्ते ! तिष्ठ, तिष्ठ । दाधिक !
निक्रामन् संभ्रमेणाहं द्वापश्चेण ताडितः ।
ततो व्यक्तं न जानामि भूतार्थोऽयं मनोरथः ॥ ७ ॥

(पविश्य)

विदूषकः—अयि पतिबुद्धोऽत्रभवान् । [अहं पतिबुद्धो अत्तभवं ।]

राजा—वयस्य ! प्रियमावेदये, धरते रण्डु वासवदत्ता ।

विदूषकः—अविधा वासवदत्ता । कुत्र वासवदत्ता । कुत्र वासवदत्ता ।
चिरात् खलुपरता वासवदत्ता । [अविहा वासवदत्ता । कहिं
वासवदत्ता । चिरा खु उवरदा वासवदत्ता ।]

राजा—वयस्य ! मा मैत्रम् ।

शरयायामवसुसं मां बोधयित्वा सखे गता ।

दग्धेति श्रुताता पूर्वं वञ्चितोऽस्मि रुमण्वता ॥ ८ ॥

विदूषकः—अविधा, असंभावनीयमेतत् । आः । उदकस्नानसंकीर्तनेन
तत्रभवती चिन्तयता सा स्वप्ने दृष्टा भवेत् । [अविहा,
असंभावणीअं एदं आ ! उदकण्डाणसङ्कित्तेण तत्तेदि
चिन्तअन्तेण सा सिधिणे दिट्ठा भवे ।]

राजा—एवं मया स्वप्ने दृष्टः ?

यदि तावदयं स्वप्ने धन्यमप्रतिबोधनम् ।

अथायं विभ्रमो वा स्याद् विभ्रमो ह्यस्तु मे चिरम् ॥९॥

King—(Rising suddenly) O Vāsavadattā stop, stop. Alas.
Rushing out in haste, I was struck by the panel of the
door. Therefore I do not know for certain whether
this is a reality (or) a dream (imagination). 7

(Entering)

Vidūshaka—O your honour is awake!

King—Friend, I tell you a good news, Vāsavadattā is alive.

Vidūshaka—Alas! Vāsavadattā! Where is Vāsavadattā?
Vāsavadattā is long dead.

King—Friend, please do not say so.

As I was sleeping on the bed, she woke me up and
went away. I was formerly deceived by Rumanān
who said that she was burnt (in the fire of Lavanaka).

Vidūshaka—Oh! Is not this (what you say) quite impossible?
Ah! Ever since I mentioned the bathing placēs, you
were thinking of her ladyship; so you might have seen
her in a dream.

King—Do you mean I have been dreaming? If it be a
dream, blessed is the state of not being awakened; and
if it be an illusion, let me have the illusion for long. 9

विदूषकः—मेदानीं भवानात्मानमवहसितं कर्तुम् । किन्त्वस्मिन्
राजकुले अत्रन्तिसुन्दरी नाम यक्षिणी प्रतिवसति । सा त्वया
दृष्टा भवेत् । [भा दाणिं भवं अत्ताणं ओहसि अं काहुं ।
किंतुइमस्सिं राअउले अवन्ति सुन्दरी णाम जक्खिणी
पडिवसदि । सा तुए दिट्ठा भवे ।]

राजा—न न,

स्वप्नस्यान्ते विबुद्धेन नेत्रविप्रोषिताञ्जनम् ।

चारित्रमपि स्थन्त्या दृष्टं दीर्घालकं मुखम् ॥ १० ॥

अपि च वयस्य । पश्य पश्य,

योऽयं संत्रस्तया देव्या तया बाहुनिपीडितः

स्वप्नेऽप्युत्पन्नसंस्पर्शो रोमहर्षं न मुञ्चति ॥ ११ ॥

विदूषकः—मेदानीं भवानमर्थं चिन्तयित्वा । एत्वेतु भवान् । चतुः
शालं प्रविशामः । [मा दाणिं भवं अणत्थं चिन्ति अ । एतु
एतु भवं । च उस्साळं पविसावो ।]

(प्रविश्य)

काञ्चुकीयः—जयस्वार्थयुत्रः । अस्माकं महाराजो दर्शको भवन्त-
माह—‘एष खलु भवतोऽमात्यो रमण्वान् महता बलसमुदाये-
नोपयातः खलमारुणिमभिधातयितुम् । तथा हस्यश्चरथपदातीनि
मामकानि विजयाङ्गानि संनद्धानि । तदुत्प्रेष्य भवान् ।

अपि च,

Vidūshaka—Sir, do not now make yourself ridiculous,
But, there lives in this palace a fairy called Avantisun-
dari. Perhaps you have seen her.

King—No. No.

Waking up at the end of the dream (sleep) I saw her
face, who still safeguarded her virtue, with long fore-
locks and the eyes devoid of collyrium. Moreover,
friend/ please see— 10

This hand of mine which was pressed by the agitated
queen, still retains the thrill (has the hairs standing
on their ends), although it felt her touch only in a
dream. 11

Vidūshaka—Sir, please don't think of such absurdities
now. Come, your honour. come. Let us go to the
inner court.

(Entering)

Chamberlain—Victory to my noble lord. Our king Dars'aka
informs your honour:—‘Here is the minister of Your
Highness, Rumanvān, come with a huge army for
attacking Āruni. So also are my own forces consisting
of elephants, horses, chariots and foot-soldiers-ready
for battle. So may your honour rise up. Moreover

शिवारस्ते रिपवो भवद्गुणराताः पौराः समाश्वासिताः

पाष्णीयापि भवत्प्रयाणसमये तस्या विधानं कृतम् ।

यद्यत्साध्यमस्मिमाश्रजननं तत्तन्मयानुष्ठितं

तीर्णा चापि वरैर्नदी त्रिप्रयाणा वत्साश्च हरते तत्र ॥ १२ ॥

Howe Cowley

राजा—(उत्थाय) वाढम् । अयमिदानीम् ,

उपेत्य नागेन्द्र तुम्हरीणं

तमारुणिं दूरणकर्मदक्षम् ।

विकीर्णार्णोप्रतरङ्ग भङ्गे

महाणवाभे युधि नाशयामि ॥ १३ ॥

(निष्क्रान्ताः सर्वे)

॥ पञ्चमोऽङ्कः ॥

शिवारिः पौरिकाभिः शरैर्हतादि

Your enemies have been split; your subjects (citizens) devoted to you for your virtues have been consoled; proper arrangements have been made to guard your rear when you march forward; every thing possible has been done by me to ensure the crushing defeat of the enemy; our forces have already crossed the river Ganges and the land of the Vatsas is (virtually) in your hands. 12

King—(Rising) Very well. I will now - Meeting Aruni, that adept in cruel deeds, in the battlefield resembling the ocean crossed by elephants and horses and possessed of breaking waves in the form of scattered arrows, I shall crush him.

(Exeunt Omnes)

END OF ACT V

षष्ठोऽङ्कः

(ततः प्रविशति काञ्चुकीयः)

काञ्चुकीयः—क इह भोः ! काञ्चनतोरणद्वारमशून्यं कुरुते ।

(प्रविश्य)

प्रतीहारी—आर्य ! अहं विजया । किं क्रियताम् ? [अय्य ।

अहं विजया किं करीअदु ?]

काञ्चुकीयः—भवति । निवेद्यतां निवेद्यतां वत्सराज्यलाभप्रवृद्धो-

दयायोदयनाय—'एष खलु महासेनस्य सकाशाद् रैभ्यस-

गोत्रः काञ्चुकीयः प्राप्तः, तत्रभवत्या चाङ्गारवत्या प्रेषितार्या

वसुन्धरा नाम वासवदत्ताघात्री च, प्रतीहारमुपस्थितौ' इति ।

प्रतीहारी—आर्य ! अदेशकालः प्रतीहारस्य । [अय्य ! अदेशकालो

पडिहारस्स]]

काञ्चुकीयः—कथमदेशकालो नाम ।

प्रतीहारी—शृणोत्वार्यः । अद्य भर्तुः सूर्या (सूर्य ?) मुखमासादगतेन

केनापि वीणा वादिता । तां च श्रुत्वा भर्ता भणितं 'घोषवत्याः

शब्द इव श्रूयते' इति, [सुणादु अय्यो । अज्ज भट्ठिणो सुय्या

(सुय्य ?) सुहण्णमादगयेण केण वि वीणा वादिदा । तं च

सुणि अ भट्ठणा भणिअं 'घोसवदीए सहो वि अ

सुणीअदि' चि ।]

षष्ठोऽङ्कः

ACT VI

(Enter Chamberlain)

Chamberlain—Oh! who is here on duty at the entrance of the golden arch?

(Entering)

Portress—Sir, I am here, Vijaya. What do you want me to do.

Chamberlain—Madam, Please tell Udayana whose glory has been enhanced by the reconquest of the kingdom of Vatsas, that here is come from the court of Mahasena a chamberlain called by the family name Raibhya and also the noble nurse of Vasavadattia named Vasundhara sent by her ladyship Angaravati, and that both are waiting at the door.

Portress—Sir, This is not the proper time or place for the porter (to communicate).

Chamberlain—Why are the time and place not suitable?

Portress—Sir, please listen. To-day some one played on the lute at the front-palace of our lord's newly wedded wife. (or at the Eastern palace), Hearing that our master said—'Methinks, I hear the sound of Ghosha vati'.

काञ्चुकीयः—ततस्ततः ।

प्रतीहारी—ततस्तत्र गत्वा पृष्ठः—‘कुतोऽस्या वीणाया आगम’ इति । तेन भणितम्—‘अस्माभिः नर्मदातीरे कूर्चगुल्मलना दृष्टा । यद् प्रयोजनमनया, उदगीयतां भर्त्रे’, इति । तां चोपनीतापङ्के कृत्वा मोहं गतो भर्ता । ततो मोहप्रत्यागतौ न बाष्पपर्याकुलेन मुखेन भर्ता भणितं ‘दृष्टासि घोषवति ! सा खलु न हरयत’, इति । आर्य ! ईदृशोऽनवसरः । कथं निवेद्यासि ? [तदा तर्हि गच्छि अ पुच्छिरो—‘कुरो इमाए वीणाए आगमो चि । तेण भणिदं—‘अप्हेहि णम्भदातीरे कुट्टयगुम्भळगाा दिठ्ठा । जइ प्पयोअणं इमाए, उवणीअदु भट्ठिणो, चि । तं च उवणीदं अङ्कणे करिअ मोहं गदो भट्ठा । तदो मोहप्पच्चागादेण कप्पणपयाउठ्ठेण मुहेण भट्ठिणा भणि अं ‘दिठ्ठासि घोषवदि ! साहु ण दिस्सदि, चि । अय्य ! ईदिसो अणवसरो । कहं णिवेदेसि ?]

काञ्चुकीयः—भवति । निवेद्यताम् । इदमपि तदाश्रयमेव ।

प्रतीहारी—आर्य ! इयं निवेद्यासि । एष भर्ता सूर्या (सूर्य) ? मुखपासादातवत्सरति । तदिदं निवेदयिष्यासि । [अय्य ! इयं णिवेदेसि । एसो भट्ट सुय्या (मुख्य ?) मुहप्पासादादो ओदरइ । ता इह एव णिवेदइस्सं]

काञ्चुकीयः—भवति । तथा (उभौ निष्कान्तौ)

मिश्रविष्कम्भकः

Chamberlain—And then ?

Porress—Then (some one) went there and enquired (of the man) where he got the lute from. He said—‘It was seen by me lying in a thicket of reeds on the bank of the Narmada. If there is any use with it you may take it to your master’. When it was taken to him, our lord placed it on his lap and became unconscious. Then, on recovering from the swoon, our lord said with his face bathed in tears—‘I see you, O Ghoshavati! but Alas! she is not to be seen. ‘Sir, this is why the time is inopportune. How can I announce (your arrival)?

Chamberlain—Madam, you may announce. This also is something related to it.

Porress—Sir, I will then inform. Here is our lord descending from the front palace (or from the Eastern palace). So I will tell him here itself.

Chamberlain—Madam, do so (Exeunt both)

END OF INTERLUDDU

(MISRAVISHKAMBHAKA)

(ततः प्रविशति राजा विदूषकश्च)

राजा—

श्रुतिमुखनिनदे ! कथं नु देव्याः
स्तनयुगले जघनस्थले च सुप्ता ।

विहगगणारजोविकीर्णदण्डा

प्रतिभयमध्युषितास्यरण्यवासम् ॥ १ ॥

अपि च अस्मिन्वासि घोषवति ! या तपस्विन्या न
स्मरसि,

श्रोणीसमुद्बहनपार्श्वनिपीडितानि
खेदस्तनान्तर सुखान्युपगूहितानि ।

उद्दिश्य मां च विरहे परिदेवितानि

वाद्यान्तरेषु कथितानि च सस्मितानि ॥ २ ॥

विदूषकः—अलम्बिदानीं भवानतिमान्त्रं संतप्य । [अलं दापि मन्त्रं
अदिमन्त्रं संतप्य अ ।]

(Enter the king and Vidushaka)

King—O thou whose notes are delightful to the ears!
Having once reposed on the pair of breasts and the lap
of my queen, how didst thou manage to endure the
dreadful life in the forest with thy body covered with
the dirt of flocks of birds? 1

Moreover, Ghoshavati! thou hast no affection; for,
thou dost not remember that poor (unhappy) woman
(queen); or thou dost remember (the following) of that
unhappy woman:—

That how she carried thee on her lap and hugged thy
sides; how, during moments of fatigue, she bestowed
on thee those pleasant embraces between her breasts;
how, in separation, she lamented on my account and
how, in the intervals of music, she used to talk and
smile sweetly. 2

Or

Her carrying of thee on her lap and hugging thy sides,
her pleasant embraces between the breasts in moments
of fatigue, her lamentations about me in separation
and her sweet talk accompanied with smile in the
intervals of music. 2

Vidushaka—Enough of grieving too much, your honour.

राजा—वयस्य । मा नैवम् ।

चिरप्रसुप्तः कामो मे वीणया प्रतिबोधितः ।

तां तु देवीं न पश्यामि यस्या घोषवती प्रिया ॥ ३ ॥

वसन्तक ! शिल्पजनसकाशात्रयोगां घोषवतीं कृत्वा
शीघ्रमानय ।

विदूषकः—यद्भवानाज्ञापयति । [जं भवं आणवेदि ।]

(वीणां गृहीत्वा निक्रान्तः)

(प्रविश्य)

प्रतीहारी—जयतु भर्ता । एष खलु महासेनस्य सकाशाद् रैभ्यसगोत्रः

कञ्चुकीयो, देव्याङ्गारवत्या प्रेषितार्या वसुन्धरा नाम वासव-

दत्ताधत्री च प्रतीहारमुपस्थितौ । [जितु भट्ट । एसो खु

महासेणस्य स आसादो रैभसगोत्रो कञ्चुकीयो देवीम्

अङ्गारवदीम् पेषित्वा अयम् वसुन्धरा णाम वासवदत्ताधत्री अ

पडिहारं उवडिदा ।]

राजा—तेन हि पद्मावती तावदाह्वयताम् ।

प्रतीहारी—यद्भर्ताज्ञापयति । [जं भट्टा आणवेदि ।]

(निक्रान्ता)

राजा—किं नु खलु शीघ्रमिदानीमयं वृत्तान्तो महासेनेन विदितः ?

King-Friend, do not say so.

My passion which was lying dormant (sleeping) for a long time has been kindled (awakened) by this lute; but

I do not see that queen to whom Ghoshavati was dear.

Vasantaka, get the Ghoshavati repaired and refitted by some artisan and bring soon.

Vidūshaka-What your honour commands.

(Exit taking the lute)

(Entering)

Portress-Victory to my lord. Here is a chamberlain called Raibhya come from the court of Mahasena and the noble nurse of Vasavadatta by name Vasundhara sent by queen Angāravati, waiting at the door.

King-Then let Padmāvati be called here.

Portress-As my lord commands. (Exit)

King-Is it possible that Mahasena came to know of this news so soon?

(ततः प्रविशति पद्मावती प्रतीहारी च)

प्रतीहारी—एत्वेतु भर्तृदारिका । [एतु एतु भट्टिदारि आ ।]

पद्मावती—जयत्वार्यपुत्रः । [जिदु अय्यउत्तो ।]

राजा—पद्मावति ! किं श्रुतं महासेनस्य सकाशाद् रैभ्यसगोत्रः
काञ्चुकीयः प्राप्तः, तत्र भवत्या चाङ्गारवत्या प्रेषितार्यो
वसुधरा नाम वासवदत्ताघात्री च प्रतिहारभूमिमुपस्थिताविति ?

पद्मावती—आर्यपुत्र ! प्रियं मे ज्ञातिकुलस्य कुशलवृत्तान्तं श्रोतुम् ।
[अय्य उत्त । पिअं मे जादिकुलस्स कुसलवृत्तान्तं सोढुं ।]

राजा—अनुरूपमेतद् भवत्याभिहितं 'वासवदत्ता स्वजनो मे स्वजनः'
इति । पद्मावति ! आस्यताम् । किमिदानीं नास्यते ?

पद्मावती—आर्यपुत्र ! किं मया सहोपविष्टः एतं जनं प्रेक्षिष्यते ?
[अय्यउत्त ! किं मए सह उवविट्ठो एदं जणं पेक्खिस्समदि ?]

राजा—कोऽत्र दोषः ?

पद्मावती—आर्यपुत्रस्यापरः परिग्रह इत्युदासीनमिव भवति । [अय्य-
उत्तस्स अवरो परिग्गहोत्ति उद,सीणं विअ होदि ।]

राजा—कलत्रदर्शनाहं जनं कलत्रदर्शनात्परिहरतीति बहुदोषमुत्पा-
दयति । तस्मादास्यताम् ।

(Enter Padmāvati and the Portress)

Portress — Come, princess, come.

Padmāvati — Victory to my noble lord.

King—Padmāvati did you here that the Chamberlain called Raibhya come from the court of Mahasena and the noble nurse of Vāsavadatta named Vasundharā sent by queen Angāravati are waiting at the door?

Padmāvati — My noble lord, it will be a pleasure to me to hear the good news of my relations.

King — The words you have spoken that the relations of Vāsavadattā are your own relations, are worthy of you, Padmāvati, be seated. Why don't you sit now?

Padmāvati — My noble lord, are you going to receive these persons (while) seated by my side?

King—What harm is there.

Padmāvati — The fact that my noble lord has (is in the company of) another wife may seem like indifference (on your part).

King — But to deny the people who are entitled to see my wife, the privilege of seeing her will be great fault (on my part). Therefore, please be seated.

पद्माती—यद्यप्येवमत्र आज्ञापयति । (उपविश्य) आर्यपुत्र ! ततो
 बाधा वा किं नु खलु भणियतीत्याविशेषं संवृता । [त्रं अयं
 उतो आणवेदि । (उपविश्य) अय्यउत ! तादो वा अन्ना
 वा किं णु खु भणिरसदि ति आविगा विअ संवृता ।]

राजा—पद्मावती ! एवमेतत् ।

किं वक्ष्यतीति हृदयं परिशङ्कितं मे

कन्या मयाप्यपहृता न च रक्षिता सा ।

भाग्यैश्चलैर्महदन्नासगुणोपघातः

पुत्रः पितुर्जनितसोष इवासिम भीतः ॥ ४ ॥

पद्मावती—ननु किं शक्यं रक्षितुं प्राप्तकाले ? [णं किं सत्कं

रक्षितुं पचकाले ?]

प्रतीहारी—एष काञ्चुकीयो चात्री च प्रतीहारसुपस्थितौ, [एसे

कञ्चुईओ धत्ती अ पडिहारं उवड्ढिदा ।]

राजा—शीघ्रं प्रवेश्यताम ।

प्रतीहारी—यद्गतीज्ञापयति । [त्रं मट्टा आणवेदि ।]

(निष्क्रान्ता)

Padmavati - As my noble lord commands (she sits down)
 My noble lord! I feel really uneasy as to what father
 and mother will say (through their messengers).

King - Padmavati it is, just so.

The thought of what he (Mahasena) will say makes
 my heart full of misgivings. I carried away his
 daughter but did not protect her. Having suffered
 great injury to virtues on account of fickle fortunes
 (or having highly offended the virtuous people by the
 adverse turn of fortune), I feel afraid like a son who
 has roused the anger of his father.

Padmavati—What, indeed, can be saved when the time
 for doom is come?

Portress - Here are the chamberlain and the nurse waiting
 at the door.

King - Conduct them here soon.

Portress - As my lord commands.

(Exit).

(ततः प्रविशति काञ्चुकीयो धात्री प्रतीहारी च)

काञ्चुकीयः—भोः !

संबन्धिराज्यमिदमेत्य महात् प्रहर्यः

स्मृत्वा पुनर्नृपसुतानिधानं विषादः ।

किं नाम देव भवता न कृतं यदि स्याद्

राज्यं परैरपहृतं कुशलं च देव्याः ॥ ५ ॥

प्रतीहारी—एष भर्ता, उपसर्पत्यर्थः । [एतेो भद्रा, उवसप्तु
अर्थो]]

काञ्चुकीयः—(उपेत्य) जयत्यर्थपुत्रः ।

धात्री—जयतु भर्ता । [जेदु भद्रा ।]

राजा—(सबहुमानं) आर्य !

पृथिव्यां राजवंशयानामुदयास्तमयप्रसुः ।

अपि राजा स कुशली मया काङ्क्षितवान्धरः ॥ ६ ॥

काञ्चुकीयः—अथ किम् । कुशली महासेनः । इहापि सर्वगतं
कुशलं पृच्छति ।

राजा—(आसनादुत्थाय) किमाज्ञापयति महासेनः?

काञ्चुकीयः—सद्यमेतद्वैदेहीपुत्रस्य । नन्वासनस्थेनैव भवता
श्रोतव्यो महासेनस्य संदेशः

(Enter the Chamberlain, the nurse and the portress)

Chamberlain—Oh! Having come to this kingdom of our relation (through marriage) I feel great joy, but the recollection of the death of our king's daughter makes me sad. O Fate! what would you not have done if the kingdom was allowed to be conquered by the enemies but the queen was saved? (or if you had restored the queen also as you have restored the kingdom). 5

Portress—Here is His Highness, Sir, you may approach.

Chamberlain—(Approaching) Victory to my noble lord.

Nurse—Victory to your honour.

King—(Respectfully) Sir,

Is that king who has the power to cause the rise and fall of kings on earth, and who desired an alliance with me, keeping well? 6

Chamberlain—Of course, Mahasena is quite well and he enquires whether all are well here.

King—(Rising from his seat) What does Mahasena command?

Chamberlain—This is worthy of the son of vaidehi. But your honour should hear the message of Mahase na only after being seated (remaining on the seat.)

राजा—ददाज्ञापयति महासेनः (उपदिशति).

काण्डकुकीयः—दिष्टया परैपहृतं राज्यं पुनः प्रत्यानीतमिति । कुतः

काता येऽप्यशक्तं वा नोत्साहस्तेषु जायते ।

प्रायेण हि नरेन्द्रश्रीः सोत्साहैरेव युज्यते ॥ ७ ॥

राजा—आर्य ! सर्वसेनमहासेनेस्य प्रभावः । कुतः

अहमवजितः पूर्वं तावत्सुतैः सह कालितो

दृढमपहृता कन्या शूयो मया न च रक्षिता ।

निधनमपि च श्रुत्वा तरयारदर्थं न मयि स्वता

ननु यदृचिताः वःसात् प्रातुं दृषोऽत्र हि कारणात् ॥ ८ ॥

काण्डकुकीयः—एष महासेनेस्य स्वदेशः । देव्याः संदेशमिदमन्वृत्ते

कथयिष्यति ।

राजा—हा अन्व ।

षोडशान्तः पुरज्येष्ठा पुण्या नगरदेवता ।

मम प्रवासदुःखार्ता माता कुशलिनी ननु ॥ ९ ॥

षाष्ठी—अरोगा भट्टिनी भर्तारं स्वर्गतं कुशलं पृच्छति । [अरोगा

भट्टिणी भट्टारं स्वल्गादं कुशलं पृच्छति ।]

राजा—सर्वगतं कुशलमिति ? अन्व ! ईदृशं कुशलम् ।

King-As Mahasena commands. (sits down).

Chamberlain-Fortunately you have won back your kingdom that was forcibly taken by the enemies. For,

The timid and the weak do not have enterprise, and as a rule, royal glory is enjoyed only by enterprising men.

King-Sir, all this is due to Mahasena's prowess.

For,

Formerly, though I was conquered, he treated me with affection along with his sons. His daughter was (secretly) carried away by me but was not protected.

Even after hearing of her death, he extends the same affection to me as before. Indeed that king is the cause for my getting back the rightful kingdom of the Yatsas.

Chamberlain-This is the message of Mahasena. This noble lady will convey the message of the queen.

King-O mother !

Is my mother, the eldest of the sixteen queens, (respecting as) the holy deity of the city, and who is afflicted with grief on account of my stay in a distant place (or at my separation from her daughter) doing well ?

Nurse-The queen is in good health and she enquires the welfare of Your Highness in all respects (and of all people here).

King-Welfare of all ? (or in all respects). Mother ! such is our welfare

घात्री—मेदानीं भर्तातिमात्रं सत्सुम् । [मा दाणि भद्रा अहिमत्तं
संतप्पिण्डे ।]

काञ्चुकीयः—घारयत्वाद्यपुत्रः । उपरताप्यनुपता महासेनपुत्री
एवमनुकल्प्यमानार्यपुत्रेण ।

अथवा—

कः कं शक्तो रक्षितुं मृत्युकाले
रञ्जुच्छेदे के घटं धारयन्ति ।
एवं लोकस्तुल्यधर्मो वनानां
काले काले छिद्यते रक्षते च ॥ १० ॥

राजा—आर्य । मा मैवम् ।

महासेनस्य दुहिता शिष्या देवी च मे प्रिया ।
कथं सा न मया शक्या स्मर्तुं देहान्तरेष्वपि ॥ ११ ॥

घात्री—आह भद्रिनी—‘ उपरता वास्वदत्ता । म वा महसेनस्य
वा यादृशो गोपालकपालकौ तादृश एव त्वं प्रथक्रमेवाभिप्रतो
वामातेति । एतन्नित्तुञ्जिदिनीमानीतः । अनभिसाक्षिकं
वीणाव्यपदेशेन दत्ता । आत्मनश्चपलतया न्द्वित्तविवहमङ्गल
एव गतः । अथ चावाश्यां तव च वासवदत्तयाश्च प्रतिवृत्तिं
चित्रपलकयामासिह्य विवाहो न्द्वित्तः । एषा चित्रपलका
तव सकाशं प्रेषिता । एतां दृष्ट्वा निवृत्तो भव ।’

Nurse—Let not your honour give way to excessive grief.

Chamberlain—Take courage, my lord. Though dead, the daughter of Mahasena is not dead since she is thus mourned by your honour.

Or,

who can save any one at the time of death (whose time for death has come)? Who can hold the water-pot when the rope gives way? Such is the law of Nature which is same to men and trees - They are cut and grown in the appropriate seasons. 10

King—Sir please do not say so.

Mahāsena's daughter, my pupil and my beloved queen - how can I fail to remember her even in my future births? 11

Nurse—The queen says-Vasavadattā is no more. To me and to Mahasena, you are just like our own sons Gopalaka and Palaka, and even from the beginning (first) you were the son - in - law of our choice. For this reason, you were brought to Ujjayini, and under the pretext of (receiving instructions on) Veena, she was given away to you even without the sacred rites in the fire (without keeping fire as witness for the marriage). Due to your rash nature, you eloped with her without

[आह भट्टिणी । उषरदा वासवदत्ता । मम वा महती-
सेणस्व वा जदिमा गोत्राल अगालभा, तादिसो एव तुमं
पुदन एव अभिषेक्षे जामादुभ्रति । एदण्णिमित्तं उज्झण्णि
आणीदा । अण्णिसक्खिअं वीणावरसेण दिण्णा । अत्तगो
चवलदए अण्णिवुत्तविवाहमङ्गलं एव गदो । अहं अ
अहंदिं तव अ वासवदत्ताए अ पडकिदिं चित्तलभाए
आळिहि अ विवाहो णिवुत्तो । एसा चित्तलअ तव
सआसं पेसिदा । एदं पेक्खेअ अ णिःवुदो होहि ।]

राजा—अहो अतिस्निग्धमनुरूपं चामिहितं तत्र भवत्या ।

वासवमेतन्निपतरं राज्यलाभयतादपि ।

अपराद्धेवपि रत्नेहो यदस्मासु न निस्तुतः ॥ १२ ॥

पद्मावती—आयुञ्ज । चित्रगतं गुरुरनं दृष्टुं भिवाद्यितुमिच्छामि ।

[अयउत्त । चित्रगतं गुरं पेक्खिअ अ अभिवादेदुं इच्छामि ।]

धत्री—परयतु परयतु भद्रुदारिका । [प्रवलदुं पेक्खदुं महिदादि
आ । (चित्रफलकं दर्शयति)]

पद्मावती—(दृष्ट्वा आत्मगतम्) इयं अतिपहशी स्वस्त्रियमार्थाया

अत्रन्तिकार्याः । (प्रकारं) आयुञ्ज । सदृशी स्वस्त्रियमार्थायाः ।

[इं अदिमदियी खु इअं अयए अत्रन्ति आए । (प्रकारं)

अयउत्त । सदिसी खु इअं अयए ।]

the auspicious ceremony of marriage being duly perfor-
med. Then we celebrated the marriage with the por-
traits of yourself and Vasavadatta got painted on
boards. The portraits are hereby sent to you so that
you may find happiness in looking at them.

King—Ah! Very affectionate and worthy are the words
spoken by her ladyship.

These words are dearer to me than the acquisition
of hundred kingdoms since even towards us who have
wronged (her) she has not forgotten her love. 12

Padmavati—My noble lord, I wish to see my elder
(Vasavadatta) in the portrait and pay my respects
to her

Nurse—Behold, princess, behold. (shows the portrait)

Padmavati—(Beholding, to herself) Ah! This lady has
very close resemblance to the noble Āvanitika! (Aloud)
My noble lord, is this lady (in the portrait) really like
Her Ladyship (Vasavadatta)?

राजा—न सदशी, संवेति मन्ये । भोः कष्टम् ।

अस्य स्निग्धस्य वर्णस्य विपत्तिदर्शना कथम् ।
इदं च सुखमायुर्गं कथं दूषितमग्निना ॥ १३ ॥

पद्मावती—आर्यपुत्रस्य प्रतिकृतिं दृष्ट्वा जानामीयमार्याया सदशी न
वेति । [अय्यउत्तमस पडिकिदीं पेविख अ जाणामि इअं
अय्याए सदिसी ण वेत्ति ।

घात्री—पश्यतु पश्यतु भर्तृदारिका । [पिवलदु पेवखदु भट्टिदारि आ ।]

पद्मावती—(दृष्ट्वा) आर्यपुत्रस्य प्रतिकृत्याः सदशतया जानामि
इयमार्यायाः सदशीति । [अय्यउत्तमस पडिकिदीए सदिरुदाए
जाणामि इ अं अय्याए सदिसि ति ।]

राजा—देवि ! चित्रदर्शनात्प्रभृति प्रहृष्टोद्विगमिन्न त्वां पश्यामि ।
किमिदम् ?

पद्मावती—आर्यपुत्र ! अस्याः प्रतिकृत्याः सदशीहैव प्रतिवसति ।
[अय्यउत्त । इमाए पडिकिदीए सदिसी इह एअ
पडिवसदि ।]

राजा—किं वासवदत्तायाः ?

पद्मावती—आम् । [आम्]

राजा—तेन हि शीघ्रमानीयताम् ।

King—Not like her. I think it is she herself. O Alas!

How could this lovely complexion meet with such
a terrible calamity? And how was this charming face
(sweetness of this face) ravaged by the fire? 12

Padmāvatī—By looking at the portrait of my noble lord,
I will judge if this is similar to her ladyship or not.

Nurse—Behold, princess, behold.

Padmāvatī—(After examining) Since my noble lord's por-
trait has striking likeness, I presume this should be
exactly like her ladyship.

King—My queen! Ever since you saw the portrait I find you
seem to be pleased and perplexed, why is this?

Padmāvatī—My noble lord, one bearing close resemblance
to this portrait lives here, in this very place.

King—What, (to the portrait) of Vāsavadatta?

Padmāvatī—Yes.

King—Then let her be brought here at once.

पद्मावती—अथ पुत्र । मम कन्याभावे केनापि ब्राह्मणेन मम भगिनिकेति न्यासो निश्चितः । योषित भर्तुका परपुरुषदर्शनं परिहरति । तदार्या मया इहागतां दृष्ट्वा जानान्तार्थपुत्रः । [अप्यउत्त । मम कण्ठाभावे केणचि बह्वृषेण मम भइणि अस्तिण्णासो णिक्खितो पंसिद भत्तुआ परपुरुसदंशणं परिहरदि । आ अयं मए सह आ अदं पेक्खिअ अ जाणानु अयउत्तो ।]

राज्ञ—

यदि विप्रस्य भगिनी व्यक्तमन्या भविष्यति ।

परस्परगतलोके दृशनने रूतुत्पयता ॥ १४ ॥

(प्रविश्य)

अतीहारी—जगत्तु मर्मा । एष उज्जयिनीशे ब्राह्मणः, भद्रिन्या हस्ते मम भगिनिकेति न्यासो निश्चितः, तं प्रतिप्रदीतुं मतीहामुपस्थितः । [जेतु भट्ट । एसो उज्जइणीओ बइणो, भद्रिणीए हत्थे मम भइणि भवति णासो णिक्खितो, तं पडिगहिदु पडिइतरं उवड्ढितो ।

राज्ञा—पद्मावति । किं नु स ब्राह्मणः ?

पद्मावती—भवितव्यम् [होदधं]

राज्ञा—शीघ्रं परेशयतां अस्मत्तस्मत्पुराचारेण स ब्राह्मणः ।

अतीहारी—यद्वा शासयते । [न मत्ता आणवेदि ।]

(निष्क्रान्ता)

Padmavati-My noble lord, before my marriage, a certain Brahmin entrusted her to my care saying that she was his sister. Her husband being away she avoids the sight of men not related to her. So let my lord see the noble lady when she comes with me and find out who she is.

King-If she is the sister of a Brahmin, it is clear she is some one else. In this world one finds forms that bear mutual resemblance.

14.

(Entering)

Portress-Victory to my lord ! Here has come a Brahmin from Ujjayni saying that he has entrusted his sister as a ward in the hands of Her Highness and he is waiting at the door to claim her back.

King-Padmavati, could he be that Brahmin ?

Padmavati-Very likely.

King-Let that Brahmin be conducted here soon with all the formalities to be observed in (while bringing to) the inner court.

Portress-As your Highness commands.

(Exit)

राजा—पद्मावति ! त्वमपि तामानय ।

पद्मावती—यदर्थमुत्र आज्ञापयति । [जं अप्युत्तौ आणवेदि]

(निष्क्रान्ता)

(ततः प्रविशति यौगन्धरायणः प्रतीहारी च)

यौगन्धरायणः—भोः ! (आत्मगतम्)

ग्रच्छाद्य राजमहिषीं नृपनेहितार्थं

कामं मया कृतमिदं हितमित्यवेक्ष्य ।

सिद्धेऽपि नाम मम कर्मणि पार्थिवोऽसौ

किं वक्ष्यतीति हृदयं परिशुद्धितं मे ॥ १५ ॥

प्रतीहारी—एष भर्ता । उपसर्पत्वार्यः । [एसो भद्रा । उपसर्पतु
अथ्यो ।]

यौगन्धरायणः—(उपसृत्य) जयतु भवान्, जयतु ।

राजा—श्रुतपूर्वं इव स्वः । भो ब्राह्मण ! किं भवतः स्वसा

पद्मावत्या हस्ते न्यास इति निश्चिन्ता ?

यौगन्धरायण—अथ किम् ।

राजा—तेन हि स्वयंतां स्वयंतामस्य भगिनिका ।

प्रतीहारी—यद्भर्ताज्ञापयति । [जं भद्रा आणवेदि ।]

(निष्क्रान्ता)

King—Padmāvati, you too bring her here.

Padmāvati—As my noble lord commands. (Exit)

(Enter Yaugandharayana and the Portress)

Yaugandharayana—Oh ! (to himself)

Having concealed the queen for the good of the King, I did this truly with firm conviction that it is beneficial. In spite of the success of my venture (though my venture has been successful), my heart is full of misgivings as to what the king is going to say. 15

Portress—Here is his lordship. You may approach him, Sir,

Yaugandharayana—(Having approached) Victory to your honour, victory !

King—It seems I have heard this voice before. O Brahmin !

Is it your sister who was placed in the hands of Padmāvati as a deposit ? or (did you leave your sister as a deposit in the hands of Padmāvati ?).

Yaugandharayana—Quite so.

King—Then let his sister be brought here soon.

Portress—As Your Highness Commands. (Exit)

(ततः प्रविशति पद्मावती आवन्तिका प्रतीहारी च)

पद्मावती—एकेवार्था । प्रियं ते निवेदयामि । [एदु एदु अयथा
प्रियं दे निवेदेमि ।]

आवन्तिका—किं किम् ? [किं किं ?]

पद्मावती—भ्राता ते आगतः । [भादा दे आअरो ।]

आवन्तिका—दिददद नीममि रररति । [दिदिआ रदाणि कि
सुमरदि ।]

पद्मावती—(उपसृत्य) जयतयार्यपुत्रः । एष ःयासः । [जेदु
अयउतो । एसो णसो ।]

राजा—निर्यातय पद्मावति । अथवा राक्षिसःश्यासो निरिदितिरयः ।
इहातभवान् रैरयः अत्र भवती काधिकरणं भद्विच्यतः ।

पद्मावती—आर्य । नीयतामिदानीमार्था । [अय्य । णीअदां
दाणि अयथा ।]

श्यासी—(आवन्तित्वं निर्वर्ण्य) अशो भद्विदरिका वारवदत्ता ।
[अशो । भद्विदरिआ वारवदत्ता ।]

राजा—कथं महासेनपुत्री । देवि । प्रविश त्वमभ्यन्तरम् पद्मावत्या रद ।
यौगन्धारादणः—न रल्ल न रल्ल प्रवेह्व्यम् । मम भगिनी
खलवेषा ।

(Enter Padmavati, Āvantika and the Portress).

Padmāvati—Come, madam, come, I have good news for
you.

Āvantikā—What is it ?

Padmāvati—Your brother has come.

Āvantikā—Thank God he remembers me still (at least now)

Padmāvati—(Having approached) Victory to my noble lord.
Here is the deposit.

King—*Padmavati*, return the deposit, return the deposit.
Or, a deposit should be returned in the presence of
witnesses. Now, the noble Raibhya and her ladyship
(*Vasundharā*) will be witnesses.

Padmāvati—Sir, you may now take back the noble lady.

Nurse—(Closely looking at *Āvantikā*) Oh ! This is princess
Vasavadatta.

King—What, the daughter of Mahasena ? My queen, please
go inside along with *Padmāvati*!

Yaugandharayana—No, no she should not go in. She is
my sister.

राजा—किं भवानाह ! महामेघपुत्री खल्वेषा ।
योगन्धरायणः—भो राजन् ।

भगतानां कुले जानी भिनीतो ज्ञानवान् बुधिः ।
तत्रार्हसि बलाद्धतं राजधर्मस्य देशिकः ॥ १६ ॥

राजा—भवतु । पश्यामस्तावद्रूपसादृश्यम् । संक्षिप्यतां यवनिका ।
योगन्धरायणः—जयतु स्वामी ।

वासवदत्ता—जयत्वार्थपुत्रः । [जितु अय्यउत्तो ।]

राजा—अये ! असौ योगन्धरायणः, इयं महासेनपुत्री !

किं नु सत्यमिदं स्मः सा भूयो दृश्यते मया ।

अनयाप्येवमेवाहं दृष्टया वञ्चितस्तदा ॥ १७ ॥

योगन्धरायणः—स्वामिन् ! देव्यपनयनेन कृतापराधः खल्वहम् ।
तत् क्षन्तुमर्हति स्वामी । (इति पादयोः पतति)

राजा—(उत्थाप्य) योगन्धरायणो भवान् ननु ।

मिथ्योन्मादैश्च युद्धैश्च शस्त्रदृष्टैश्च मन्त्रितैः ।

भवद्यत्नं खलु वयं मज्जमानाः समुद्र्यताः ॥ १८ ॥

योगन्धरायणः—स्वामि भाग्यानामनुगन्तारो वयम् ।

पद्मावती—उहो आर्यो खल्वियम् । आर्ये ! सखीजनसमुदाचारेण

अजानत्यातिक्रान्तः समुदाचारः, तच्छीर्षेण प्रसादयामि ।

[अस्महे अय्या खु इअं । अय्ये ! सहीजनसमुद्रा आरेण

अजापन्तीए अदिक्कसो समुदाजारो । ता सीसेण पसादेमि ।]

King-Sir, what do you mean ? She is the daughter of
Mahāsena.

Yaugandharayana-O King—

Born in the family of the Bharatas, self-possessed,
enlightened and pure (in conduct), it is not proper for you
to take her away by force—you who should set an example
of kingly duty.

King-Well then. Let us look into the similarity of
appearance. Draw the veil aside.

Yaugandharayana-Victory to my master !

Vāsavadattā-Victory to my noble lord !

King-Oh, this is Yaugandharayana and this is the daughter
of Mahasena !

Is this a reality or (only) a dream, that I see her
again ? At that time also, I saw her in the same
manner, but was deceived,

Yaugandharayana-My lord, by removing the queen, I
have really offended you. So I beg you to forgive
me. (Falls at the king's feet)

King-(Raising him) You are Yaugandharayana, really !
Through feigned madness, through fights and through
well-thought out schemes prescribed in works of
political science, we who were plunged in adversities,
were saved through your efforts only.

Yaugandharayana-We are but mere followers of our lord's
fortunes,

Padmavati-Ah, this is indeed the venerable lady
(Vāsavadattā) ! Madam, by treating you as a (mere)
companion, the code of proper conduct has been
unknowingly overstepped by me. I therefore beg
your pardon, lowering my head.

वासवदत्ता—(पद्मावतीसुखाय) उच्छिष्टे त्रिष्ठाविधवे, उच्छिष्टे । अर्थिस्के
नाम शरीरमपराधति । [उड्ढे उड्ढे अविहवे, उड्ढेहि ।
अत्थिस अं णाम सरिरं अवरद्धह ।]

पद्मावती—अनुगृहीतास्मि । [अणुमाह्दिह्दि ।]

राजा—वयस्य यौगन्धरायण । देव्यपनये का कृता ते बुद्धिः ?

यौगन्धरायणः—कौशाचीमात्रं परिपालयामीति ।

राजा—अथ पद्मावत्या हस्ते किं न्यासकारणम् ?

यौगन्धरायणः—पुष्पकमद्रादिभिरादेशिकैरादिष्टा स्वामिनो देवी
मविष्यतीति ।

राजा—इदमपि रुमण्वता ज्ञातम् ?

यौगन्धरायणः—स्वामिन् सर्वैरेव ज्ञातम् ।

राजा—अहो शठः खलु रुमणवान् ।

यौगन्धरायणः—स्वामिन । देव्याः कुशलनिवेदनार्थमद्यैव प्रतिनिवर्त-
तामत्र भवान् रैभ्योन्नभवती च ।

Vasavadatta—(Raising Padmāvati) Rise, rise, how blessed
with a husband ! rise up. The position as one
belonging to a suppliant offends the body.

Padmavati—I am blessed.

King—Friend Yaugandharāyana, what was your idea in
removing the queen (from me) ?

Yaugandharāyana—That I might save the whole of
Kausāmbi.

King—Then what was the reason for entrusting her as a
ward under Padmavati ?

Yaugandharāyana—It was predicted by the astrologers
Pushpakabhadra and others that she (Padmavati)
was destined to become the queen of my noble lord.

King—Did Rumanvan know all this ?

Yaugandharāyana—My lord, it was known to all.

King—Oh, what a rogue is Rumanvan !

Yaugandharāyana—My lord, let the noble Raibhya and
this revered lady return now itself to convey the good
news of the queen (Vasavadatta).

राजा—न न । सर्व एव वयं यास्यामो देव्या पद्मावत्या सह ।
 यौगन्धरायणः—यदाज्ञापयति स्वामी ।

(भारतवाक्यम्)

इमां सागरपर्यन्तां हिमवद्विन्ध्यकुण्डलाम् ।
 महीमेकातयत्राङ्गां राजसिंहः प्रशास्तु नः ॥ १९ ॥

(निष्क्रान्ताः सर्वे)

षष्ठोऽङ्कः

इति स्वप्नवासवदत्तमवसितम्

King—No, no All of us will go along with queen Padmavati.

Yaugandharayana—As my lord commands.

EPILOGUE

May the lion of our King (Rajasimha) rule the earth extending up to the ocean (girt by the sea), having the Himalayas and Vindhayas as her ear-ornaments and marked by one royal umbrella.

(Exeunt Omnes)

—
 END OF ACT VI

—
 END OF SWAPNANATAKA

NOTES

ACT I

Page—2 स्वप्नवदन्तम् . This is the title of the play derived from the scene in Act V where Vasavadattā who was believed to have been burnt in the fire of Lāvānaka appears before king Udayana in a vision. The word may be derived as - स्वप्ने दृष्टा वाचवदन्ता स्वप्नवदन्ता and by उत्रात्, a transference of epithet, the play in which this incident is prominently described is called स्वप्नवदन्तम् । Another popular title of this work is स्वप्नवदन्तम् which has to be derived as स्वप्नवत् नाटकं स्वप्नवदन्तम् । Though this title does not refer to the central theme of the play it refers to the dream scene which is the most beautiful and dramatically effective scene in this drama and also is the creation of Bhasā's fertile imagination. If we take the recovery of Vasavadattā and the lost kingdom by Udayana as the central theme, this title can be said to suggest an important turn in the central theme also. Vasavadattā is the most dominating character in the play introduced in all the six acts and her reference in the title is most appropriate.

नाट्यवर्णने - नाट्याः अन्ते At the close of the Nāndī. नाट्ये is the technical name of the benedictory verse recited by the stage - manager (सूत्रधार) at the beginning of the play.

Vide: - ' आशीर्वचनसंयुक्ता नित्यं यस्मात् प्रयुज्यते । देवद्विजस्यार्दनां तस्मान्नान्दीति कीर्तिता ' सूत्रधारः पठेन्नान्दीम्, [नख्यशास्त्रम्]. The purpose of नाट्ये is to propitiate the Gods and through their favour the removal of impediments to the successful performance of the play - नन्दीति देशः अस्यां प्रयुक्तया इति नाट्ये । Therefore any auspicious ceremony conducted at the commencement of the performance may be called नाट्ये । Here it refers to some kind of worship conducted behind the curtain as a part of the stage preliminaries called सूत्रधारः । According to Nāṭya Śāstra, a नाट्ये should contain benediction (आशीर्वचनसंयुक्ता) and must mention the moon (चन्द्रताराङ्किते). Suggestion of the plot or some characters and incidents does not really form part of नाट्ये.

सूत्रधारः—सूत्रं (भारतसूत्रं) धरति वाचयति च इति सूत्रधारः, or सूत्रं प्रयोगसूत्रं वाचयति (निर्वाहयति) इति सूत्रधारः—The Director or the stage manager. He knows the rules of dramaturgy, trains the actors and conducts the performance. It is his duty to see that there is no flaw in the enactment. He recites the Nāndī and conducts the prologue for which he comes to the stage. Vide - " सूत्रधारः पठेत्तत्र यथायं स्वप्नवदन्तः । नाट्ये पदैर्दशभिर्नाट्येभिरात्मलङ्कणम् " । " सूत्रधारो नट्ये नृते मारिचं वा विदुषकं । स्वकार्यं प्रयुज्यते चिन्तयन् मत्तं राघुवन्म् । प्रस्तावना वा " । In all

the plays of Bhasa, सूत्रधार comes to the stage at the close of नान्दी to conduct the Prologue, but he also recites a verse which contains some of the main features of नान्दी and also refers to the names of main characters or gives a hint to the main plot. This verse may be technically called रङ्गद्वारम् - “यस्माद्भिनयो ह्यत्र प्रथम्यद्विवाचार्थो । रङ्गद्वारमथो हेतुं वागङ्गभिनयात्मकम् ॥” The first verse of this play - उदयनचेन्द्रसुवर्णौ” etc. belongs to this category.

Verse 1—बभ्रस्य भुजौ त्वां यताम् = May the hands of Balarāma protect you. Usually the plural ‘वः’ is used instead of the singular ‘त्वाम्’ । यताम् लोट्, प्रह्वि of य् to protect. All other words in the verse are adjectives qualifying the hands of Balarāma उदये नवः इन्दुः उदयनचेन्द्रः. तेन complexion is similar to the colour of the moon just risen. Balarāma’s fair complexion and his addiction to wine are frequently referred to by Sanskrit poets. आग्नेन रत्तौ अबलं धाम्नां नौ अस्वदत्तावली = Rendered weak by wine धाम्नाः अवतर्णं (सन्निधौ) तेन पूर्णं = Resplendent or strengthened by the presence of Goddess Lakshmi. वसन्त इव कर्त्रौ = Beautiful like the spring season. The reddish white long and sturdy hands of Balarāma are noted for their loveliness.

There is अशीविचन and mention of the moon इन्दु which are characteristics of नान्दी while the names of the main

characters such as उदयन, वासवदत्ता, पद्मावती and वसन्तक are mentioned and the main plot—the loss of the kingdom due to his passion for Vasavadattā and his final success through the marriage with Padmavati - is also suggested which are characteristics of रङ्गद्वार. The figure of speech in this verse is सुवर्णकुरः which is defined as—“सुवर्णं सुवर्णं सुवर्णं प्रकृताशब्देः पदोः ।”

Having recited the benedictory-cum-introductory verse, the stage manager proceeds to conduct the Prologue in which the author and the Play are usually introduced to the audience—तं अर्थं मन्त्रार् विज्ञापयामि । He just begins to say something that is in his mind to the audience when he is interrupted by some noise heard behind the stage. This is a clever device of Bhasa to cut short the prologue and briefly but dramatically introduce the characters of the opening scene. Bhasa does not mention in the prologue of any one of his plays either his name or the name of the play.

आग्निशत्रु—Here it refers to the cultured audience whom सूत्रधार is addressing. The word शत्रु at the end of a noun denotes respect. अग्ने—An interjection denoting surprise and unpleasantness at the interruption. मग्नि-विज्ञापनस्यप्रै सति When I am about to make an announcement, an instance of ललितसमी । शब्द इव श्रुयते=Some sound

is heard. कृणु denotes the indistinct nature of the sound heard. श्रुते-*Passive* लृट् - श्रु, ए of श्रु to hear. अङ्ग] परश्रुति-अङ्ग denotes the excitement of सूत्रधार who is in a flutter to know what that sound is.

शेषेणे-This is a stage-direction meaning 'behind the curtain'. The word शेषेणे literally means 'make up' or 'dressing room' उत्तरत - In Sanskrit plays women and low characters talk in Prākṛita dialects but their Sanskrit translation is provided by editors for the convenience of readers. We have printed the Sanskrit Translation first and have given the Prākṛita passages within brackets as the Arts college students are not expected to read Prākṛiti. The manner in which people are asked to clear the path shows that some important person is coming. उत्तरत-लोदृ - म - ष of ए with उर वि श्राप्-कर्त्तव्य कस्यवा-नत of न्ना with वि ।

Verse-2 माधराजस्य - माधराजो राजा माधराजः, तस्य, राजस्य at the end of a तद्गुणवत्त्वस्य becomes अक्रान्तस्य । कस्यञ्चन-तति कस्यञ्चन-ततः तैः कस्यञ्चन-ततिभिः । श्रुं - An adverbial adjunct meaning 'rudely'. तयोस्मात्तयोः कतः suggests the impriority of the action. Through this verse Sūtradhara has very briefly but beautifully introduced the characters who are to enter the stage immediately - the servants of the king of Magadha escorting the princess and some people

and has also indicated the place, and the hermitage, where the opening scene is set.

स्याना - काव्यादेश्यस्य स्यानात् सूत्रानात् स्यानात्=Prologue. It is also called प्रस्तावना or आमुख्यम् । कविप्रयत्नात् प्रस्तावना कर्त्तव्यं, reference to a season and also to the place where the drama is staged are some of the features of the प्रस्तावना in the plays of other poets which are totally absent in Bhaṣa's plays. He does not use the word प्रस्तावना or आमुख्यं but uses the word स्याना which may be derived as स्यात्तु कर्त्तव्यः अनागत इति स्याना or स्यात्तु कर्त्तव्यं इति स्याना । After conducting स्याना Sūtradhāra leaves the stage making room for the characters introduced by him to enter. A definition of प्रस्तावना has already been given under सूत्रधार which does not strictly apply to the स्याना of Bhaṣa.

Page 4. ततः प्रविशति-परिव्राजकस्य वैष इव वैशः यस्य सः परिव्राजक-वैशः । यौगधरायण, the able and devoted Chief Minister of King Udayana is now coming to the penance forest in the disguise of a परिव्राजक = An ascetic who has renounced all his possessions and desires (परित्यज्य सर्वं व्रजति इति) and is going in search of spiritual knowledge. अविज्ञितु यथा श्वान्ती अज्ञाना अविज्ञिता, तस्याः वैष धरतीति अविज्ञिता-वैषधरिणी । वसवदत्ता, the beloved queen of Udayana accompanies यौगधरायण in the disguise of a simple unknown woman of Avantī. Both are supposed to have died in

the fire of Lavanaka and hence the disguise. The grand plan of यौगन्धरायण is to entrust वासवदत्ता to the care of पद्मगवती and work secretly with the help of क्षत्र्यान् and other ministers to persuade Udayana to marry Padmavati, sister of the King of Magadha, and then, with the help of that king, win back the lost kingdom of Udayana and finally restore वासवदत्ता to him.

कथनिहायुःसर्षते—यौगन्धरायण resents the rude way in which the people are turned out because this is a peaceful hermitage where everyone is expected to be treated kindly and no distinction is made between high and low in extending hospitality.

Verse - 3 - आश्रमं संश्रितः आश्रमसंश्रितः तस्य जनस्य त्रासः समुपावृत्ते - Fear is caused to the people who have resorted to the hermitage leaving towns and villages and are leading a simple and peaceful life. The impropriety of rude behaviour towards these people is emphasised through the adjectives qualifying जनस्य । धीरस्य Firm-minded. वने भवैः व-यैः फलैः वसतः तुष्टस्य (च) - Who live on wild fruits and are satisfied with such life, i.e. who lead a simple and contented life. Some take वसतः along with आश्रमसंश्रितस्य and explain 'who have resorted to the hermitage and have settled there' मानं अर्हन्तीति गानार्हः तस्य मानर्हस्य = Who deserve to be honoured वरकल्पनि सन्त्यस्य

इति वरकल्पवान् तस्य वरकल्पवतः = Who wear the simple tree - bark. यौगन्धरायण is put out by the misbehaviour towards men of such saintly qualities and asks - कोऽयं भोः ... etc. अश्रमं मानं करोति मानीकरोति, अज्ञया । Such rude commands are common in villages and towns but not in a peaceful hermitage. He condemns the person behaving rudely with strong words such as उरिपक्तः = Haughty, proud, विनयात् अपेतः विनयादपेतः, स चासौ पुराश्च विनयास्ये-पुरुषः = One who is insolent, having no humility. This compound is rather irregular because the case - ending in विनयात् is not dropped. चलेः शर्यैः वस्वितः = Puffed up with fickle fortune that has given him some power and status at the time being. This verse brings out effectively the striking contrast in the conduct of those who live in hermitage and those who are rude to them. We also get a glimpse of Yaugandharāyana's character from this and his future utterances.

यौ धर्मादितानमुःसारयति—यौ धरायण means that driving out the ascetics rudely amounts to great अर्धम । नखेन वृक्षकाना-वासवदत्ता says that her enquiry about the person who is driving away the people is not to find fault with his action but only to point out that she too might be turned out like that. अहं पि नाम - Even I, a lady of noble birth and the queen of king Udayana, I cannot but regard it an insult if they turn me out. वक्तुं कानः यस्याः सा वक्तुंश्रमा -

The *m* of कर्तुम् is dropped before the word काम in the compound by the rule "तुं कामसत्सोपि" उत्तारितुं योऽप्यत्तारयित्वा । She means she cannot put up with such insults.

एवमनिर्जातिनि द्वैतात्प्रभृत्ते । Thus are even Gods whose identity is not known, insulted. यौगन्धरायण means that वासवदत्ता has to put up with this humiliation, if it occurs, because her true identity is not known now and the servants may take her only as an ordinary woman. When one is in disguise, he or she has to adjust to the changed circumstances. न निर्जातिनि अनिर्जाति नि । द्वैतात्=Gods and also highly respectable people. अथभृत्ते slighted, कर्मणि लट् प्र - ष of वृ with अव ।

तथा परिश्रम.....यथायं परमवः—वासवदत्ता feels her self - respect would be wounded if she is asked to clear out and expresses her concern to यौगन्धरायण who consoles her.

Page 6 पूर्व भुक्तः पञ्चदुःखितः भुक्तं जिज्ञातः = Once enjoyed and then renounced voluntarily. So there is no reason to feel sorry. एष विषयः refers to the status of a queen and the pomp and eclat attached to it.

Verse 4 तथा पूर्वं विदुःगृहे भर्तुःगृहे च एवं समुत्साराणपरैः सुलैः सखं मित्रं सेव्यमानमा अभिमतं यथाभिव्यक्तिं गतं आसीत् गमनं हृतमभूत् ।

पुनः भर्तुः विजयेन श्रायं प्रससं यथा तथा गमिष्यति च । Formerly while living with your father and husband you have moved like this escorted by servants and attended by maids according to your own desire and again, after the victory of your husband, you will move in luxury. The present plight is only a passing phase in your life about which you should not brood too much. यौगन्धरायण substantiates what he has said above by pointing out to a common law of Nature—कालक्रमेण जगतः...श्रायदृक्तिः Fortune is never steady. It moves up and down like the spokes of a wheel. चक्रेण अरणं पङ्क्तिः चकारदृक्तिः For a parallael refer to Kalidasa's Meghasandesa—

कथात्यन्तं सुखमुपगतं दुःखमेकात्ततो वा
नीचैर्गच्छत्यपरि च दशा चक्रनेमिक्रमेण ॥

The second line of the verse reveals the confidence of यौगन्धरायण in the success of his plan. The figure of speech is विकलालंकारः ।

काल्पकीयः—The correct form of the word is काल्पकी which is derived as काल्पकमस्यास्तीति । In all his plays Bhasa uses the corrupt form काल्पकीय only. A काल्पकी who is employed in the harem is an old man full of wisdom and worldly experience. "अन्तःपुरचरो वृद्धो विप्रो गुणगणनिवतः सर्वैर्कर्मार्थकुशलः काल्पकीत्यभिधीयते ॥"

Verse 5 स्यात् परिहृतु, त्वं परिहर । प्रयासं मनः येषामस्ति
 ने मस्तिनः = High-minded persons नगरपरिसरान् = The
 insults or humiliations that are common in towns. विमोक्षुः
 To escape. The Chamberlain has echoed the view of
 यौगन्धरायण and hence he remarks - सविज्ञानस्य दर्शनम् ।
 विज्ञानं means the power to discriminate, तेन सह वर्तते इति
 सविज्ञानं । दर्शनं means look, insight, knowledge यौगन्धरायण
 is glad to note that the कञ्चुकिन् has a discriminating
 intellect and decides to approach him.

Page 8 तपस्विति... न स्थिते मे मनसि । When the
 chamberlain addressed यौगन्धरायण as तपस्विन् he is pleased
 because his disguise has fitted him well but since he is
 not accustomed to such address, he finds it difficult to
 reconcile himself to it. स्थिते - The root स्थि is परस्मैपद
 but it is here used in Atmanepada which can be justified
 only if it is taken as a case of कर्मवद्भाव like पच्यते ओदनः ।
 तपस्विरभिहितमस्येयस्य = According to convention, a servant
 should not directly mention the name of the king as it
 would be construed as showing disrespect. So whenever a
 servant has to mention the name of his master he says it
 indirectly as 'people call him' or his parents have
 named him' etc. राजपदम् - This is the ancient capital
 of Magadha Kingdom from where Padmāvati has come
 to the hermitage. In this context the word can be taken
 to mean simply 'the palace'. Padmāvati has come to
 meet and pay her respects to the Queen Mother. Having

come to know of this यौगन्धरायण has come to the
 hermitage with नासवत्स to entrust her to the care of
 Padmāvati.

Verse 6 तीर्थेभ्यः उदकानि or तीर्थेणानि उदकानि =
 तीर्थोदकानि - Water from sacred rivers, ponds or wells.
 सपयः वनानि (उपकरणानि) तपोवनानि - Water, sacrificial fuel,
 flowers etc. are the wealth required for doing penance.
 The use of the word तपोवन in this sense is rare. धर्मप्रिय
 नृपस्यता - etc. refer to her great virtues on which rest
 the hopes of यौगन्धरायण । स्वगतम्—अश्राव्यं खलु गदस्तु तदिद्
 स्वगतं मतम् । मगधराजपुत्री is here used in the sense of Princess
 of Magadha and not the daughter of the present king
 as Padmāvati is the sister of दशरथ । पुण्यकर्मशक्तिभिः आदिष्टा—
 Yaugandharāyana had full faith in the predictions of
 these Seers and hence decided to leave Vāsavadatta
 under the care of Padmāvati. He says so at the end of
 the drama.

Verse 7 This is a beautiful verse which expresses
 a profound truth in a crisp and simple style - प्रदेवो बहुमानो वा
 नृक्यादुपजायते । One likes or dislikes a person or thing
 not because the person or thing is good or bad but
 because of his own pre-conceived notion about the person
 or thing. When one wants to make use of a thing for
 his own benefit, he begins to like it. Here Yaugandharā-
 yana wishes to make Padmāvati, the wife of his master
 in order to get Darsaka's help to crush the enemy Aruni

and hence he feels greatly drawn towards her. मरुदराः मरुदराः मरुदरादेवो अभिजातः असास्वीति मरुदराभिजातौ तस्य मरुदः तस्यै = Owing to my desire to make her the wife of my master. स्वयं मरुदः स्वयं = A feeling of belonging to one's own self.

राजदरिद्रि... संवत् - This is the first reaction of Vāsavadatta when she comes near Padmāvatī with whom she has decided to live in disguise and cultivate friendship for the present and accept her as a Co-wife later. It requires a clear understanding of each other's virtues and proper adjustment to make their future life happy. The dramatist very skilfully develops the feeling of affinity and love of वसवदत्ता towards Padmāvati by revealing her good qualities such as devotion for duty, truthfulness, beauty, intelligence etc., step by step. Padmāvati too understands and admires the merits of her ward in due course and a lasting friendship develops between them.

Page 10 तारुणी—The Queen Mother who has resorted to the hermitage. इयं सा राजदरिद्रि... स्वयं ! Vāsavadattā is happy to note that the person under whom she has to live as a ward is really a worthy woman. स्वयं स्वयं अरुणं, अरुणस्य अरुणस्य = Worthy of her noble birth. तारुणी... स्वयं - Hospitality to the guests is the most important trait of ascetics and hence anybody

can go freely to a hermitage as if he is going to his own house.

Page 12 अस्ति राजा प्रयतो नाम—The enquiry of the तारुणी about the marriage of Padmāvatī is quite natural and the reference to Vāsavadatta's father and family in high terms is intended to make her feel quite at home in the new place. किं दृष्टो मुनिजनः—It is the Hindu custom to give some gifts whenever one goes to a sacred place like a temple, river, hermitage etc., and thus acquire religious merit उगतिमःश्रुताम् = Be invited, स्वयं स्वयं - स्वयं स्वयं with स्वयं स्वयं । अनेन विश्रुतेन—By this confidence or trust. स्वयं स्वयं = For acquiring religious merit. अर्थेन उगतिमःश्रुते - Invites you with gifts of wealth.

Verse 8 अर्थः प्रयोजनम्, use. कस्य कस्योत्तरं अर्थः, कः वासोश्रुयते, निश्चितं अनतिशयं यथाशक्ति दीक्षां पारितोषात् अथ यत्नादिभूतं स्वयं स्वयं, गुरोः अर्थेन दातुं योष्यं यत्नेन तत् किं किं स्वयं स्वयं स्वयं स्वयं ?

Page 14 यथास्य सम्पत्तौ इह स्वयं स्वयं अस्ति तत् (सः) वदतु । अथ कस्य किं दीयताम् ? यस्य यत्नेनैतत् तदीयत् इति भावः । अर्थेन अभिरामः (अभिवादिः) येषां तेषां प्रियं or अर्थेन अभिरामः मतोः स्वयं स्वयं स्वयं स्वयं, तेषां प्रिया, यथात् जाता राज्ञा = The princess who is a friend of the pious. इह आत्मनः अनुग्रहं इच्छति = Desires the hermits to bless her by accepting her gift. स्वयं स्वयं - स्वयं स्वयं स्वयं स्वयं । The proclamation promising to give any thing that is required provides a good opportunity to

योगेश्वरायण to request for the acceptance of वासवदत्ता as a deposit in the hands of Padmāvati and he at once says अहमर्थी—I have a request to make. आगतुकः= A new comer, one came from some other place.

प्रोषितः भर्ता यस्याः सा प्रोषितमर्तुका A woman whose husband has gone abroad. 'नानाकार्यवशयस्याः दूरदेशं गतः पतिः । सा मनोमहदुःखार्ता भवेत्प्रोषित मर्तुका' । A बहुव्रीहि compound ending in कृ takes a final क । योगेश्वरायण introduces वासवदत्ता in the disguise of आवन्तिका as his sister whose husband has gone some where and requests पद्मावती to take his sister under her protection until he finds out her husband and brings him there. परिपालयमानाम्—कर्मणि शानच् प्रत्ययात् of पाल् to protect with परि ।

Verse 9 As a true स-यासी, योगेश्वरायण says that he is not interested in wealth or objects of worldly pleasures. He proudly proclaims that he has not put on the red robes of a mendicant for earning his livelihood as many people do. What he wants is only the protection of his sister for some time and the princess Padmāvati is as far as he could judge, capable of giving that protection. दृष्टः धर्मस्य प्रचारः यया सा दृष्टधर्मप्रवरा One who knows well the path of धर्म, righteous duty. चरित्रम्=Good conduct, Chastity. This verse is worthy of a great ascetic and also the shrewd minister योगेश्वरायण ।

इम्, इह मां... - Though वासवदत्ता knows that योगेश्वरायण has taken her here only to entrust her to पद्मावती, she feels a bit nervous when he actually does it, but soon she regains confidence and expresses her faith in Yaugandharāya-na's wisdom and ability. निक्षेपुं कामः यस्य सः निक्षेपुं कामः - म् of the तुमुन् निक्षेपुं is dropped before काम as in वदतुकामा-

Page 16 व्याख्यान=Request, derived from the root क्षि with the prepositions चि, अप् and झ। The chamberlain warns Padmāvati that this particular request is very difficult to carry out successfully.

Verse 10 Compared to the heavy responsibility of protecting a trust property (a deposit) any thing else is easy, particularly when it is a question of safeguarding the chastity of a young and beautiful woman. Giving away wealth or sacrificing one's own life for a noble cause is easy in so far as one need not answer another person. Only the 'Will' to do is required. In the case of a न्यास, one has to satisfy another person if any thing happens to the property entrusted. दुर्लभं and दुःखं are here used in the sense of easy and difficult. शान्तः=Life, always used in plural.

प्रथममुद्योगे—Padmāvati is firm in keeping her word and she is confident of her ability to safeguard the trust. का गतिः । एषा गच्छन्ति—Vasavadatta acts her part well and पद्मावती encourages her saying आत्मीयेदानीं संवृता = You have

so that the path for Padmavati's marriage with Udayana will be cleared. As long as Vāsavadattā is alive, Udayana will not agree to marry Padmāvati and Darsaka too will hesitate to give her away in marriage. Moreover, the description of Udayana's condition on hearing the death of Vāsavadattā and the efforts of Rumanvan to console him, will reassure Vasavadatta of her husband's deep love for her and of his safety in the hands of his faithful ministers. It will also help in drawing the sympathy and love of Padmavati for Udayana. अहः मयं मग्राहः । अहस् becomes अह in the compound and takes the masculine gender. विश्रमसिधे I will relieve my fatigue, take rest.

Page 20 Verse 12 निस्सन्दिग्धमिदं तपोवनम्...the ब्रह्मचारी looks round and rightly concludes that the place is a penance grove - निःसन्दिग्धम् Undoubtedly. The reasons for arriving at this conclusion are the special marks of the hermitage which are beautifully set out in this verse. देसे आगतः प्रत्ययः येषां ते देसागतप्रत्ययः=The dear have full faith that no one will disturb them in this place and hence अचिन्ता= Not frightened. विस्त्रयं-Freely. चरन्ति-Move about. Parallel - " विश्वासोपगमादभिन्नगतयः शब्दं सहन्ते दृगाः " (कालिदासः); वृक्षाः पुष्पैः फलैश्च समृद्धाः विटपाः येषां ते तयोक्ताः; सर्वे मृगवक्षिःश्लतादारयः मनुष्याश्च दयया रक्षिताः; कविल नि, गवां कुलाशयेन धनानि गोकुलधनानि, मृगिण्यु बहुन्त्येन हस्यन्त इति शेषः । कविला गौः—Tawny cow is regarded as holy and auspicious and the cows form the main wealth of

ascetics विश्रः अक्षेत्रवत्यः न क्षेत्रवत्यः । क्षेत्रं means cultivated land. The ascetics eat wild grains and do not cultivate the lands in the neighbourhood of the hermitage. Above all there is smoke rising from many fires indicating the performance of midday rites by the ascetics. अये यूयः शूद्राः अप्रथ्याः यस्य तथा मृतः नर्तते हि । यावत् प्रविशामि - The present tense used with यावत् or पुरा has the sense of near future.

आश्रमविरुद्धः एष जतः—This he says on seeing the Chamberlain and hesitates to enter, but, seeing the ascetics he concludes निर्दोषमुपसर्णम् । Again seeing Padmāvati and other ladies he stops exclaiming अये ब्रह्मजतः । The ब्रह्मचारी is a good actor. His speech and actions are so natural that no one would suspect him as the secret agent of मोग-व्यसयण ।

सर्वे जतसार्धरणसमथमपदं राम—when the ब्रह्मचारी hesitates to enter on seeing women, Kanchukin asks him to enter freely since hermitage is a place which is common to all kinds of people and anybody can come there freely. वासवदत्ता - 'हं' She indicates her embarrassment through this interjection because, as a प्रोक्षितमर्त्या, she should avoid the sight of strangers; and the intelligent पद्मावती quickly understands her feelings and says मृदु परिपालयितुं मेभ्यः सुपरिपालनीयः खलु मम न्यासः । Here we find वासवदत्ता also acting her new role well.

पूर्व ग्रन्थिः सः—This is said by the Kanchukin in justification of his welcoming the ब्रह्मचारिन् and extending hospitality since all of them are visitors to the ग्राम ! ब्रह्मचर्य—आचरन् here is preceded by washing of hands, feet and face. आचार्यते—गम् यतोः भवेत् छद् । अधिष्ठानम्=Base, home, native place. राजगुरुतः—पञ्चम्यर्थे तसिः—‘I hail from Rajagṛha, the capital of Magadha. This he says to draw the sympathy of ब्रह्मचारी who also belongs to that city. श्रुतिविशेषणार्थम्—श्रुती वेदे विशेषणं सविशेषज्ञानसंचारदत्तं तदर्थम्=To specialise in Vedic studies. यौगयज्ञायण asks such questions and the ब्रह्मचारी answers in such a manner that the talk gradually leads to the incident in which Vasavadatta was supposed to have been burnt by the fire in ज्ञानपाक ! अन्तः, तवः संचयनातः कृतः नञोक्तः । The reference to लक्षणक brings to Vasavadatta's mind the painful departure from that village leaving her Page 22 beloved husband behind. त्विः यान् क्ववतु प्रत्ययान्तं of वत् । द्रव्या - कर्मणि कप्रत्ययान्तं of दद्, to burn. असौ मम् - False, Page 24 lie. अन्ध्यात्तुं (परिक्षिप्तुं) कामः यद्य सः अन्ध्रवधनुः रामः । सानुकोशतम्—अनुकोशेन सह वतंत इति सानुकोशः, तस्य भावः—Having compassion. शरीरेण उरमुक्तानि शरीरोपमुक्तानि, दरवानि च तानि शेषानि च द्रव्यशेषानि ।

सकाम इदानीं.....भवतु । When the ब्रह्मचारी described the miserable plight of Udayana on hearing the death of ब्रह्मवर्ता and said that the king fell unconscious embracing the burnt remains of her ornaments, Vasavadattā is overcome with grief and making this bitter remark about ब्रह्मचर्यात् to herself, she shed tears. Her tears are noticed by the maid but the unsuspecting Padmāvati

attributes the tears to the compassionate nature of आर्वाचनी, which यौगयज्ञायण hastens to confirm in order to cover up Vasavadattā's weakness.

Page 26 ‘‘ शकुन्त्या सानुकोशा मे भगिनी ’’ । महीतले परिमर्षणेन पशुभिः पशुं शरीरं ग्रस्य सः महीतलयरिर्गर्षणपशुपात्रल्यशरीरः । दा प्रिये, दा प्रियशित्ये—This is the uppermost feeling in the heart of Udayana since their love originated and developed when he was teaching her to play Veena. These very words are repeated in the dream scene also.

Verse 13 Sanskrit poets speak of Chakravaka couple as the ideal of marital constancy. They cannot bear separation. It is said they keep together during day-time and spend the whole night crying as they cannot see each other. अर्थैः क्षीविशेषैः विमुक्ताः may refer to men like कुरुवत्स, राम and अज्ञ who lamented much when separated from their beloved and divine wives—ऊर्वशी, सीता and इन्दुमती । यज्ञा शि.....अद्वयता. A woman whom her husband loves so deeply is really blessed and even if she is dead, she lives in the heart of her husband. Udayana's love for Vasavadattā has immortalised her and she has secured a high place among the heroines of Sanskrit Literature.

Verse 14 प्रतनेन रुदितेन क्षामं (कृतं) वदनं यस्य सः प्रतनरुदितक्षामवदत्तः—Whose face has become emaciated by constant weeping. संस्कारं Bath, toilet, ornaments etc. रुपतिता सप्तं दुःखं यस्मिन् कर्मणि तथा रुपतिसप्तदुःखम् । उरगमः=End, death. This detailed account of the efforts of स्वप्नान् in attending

on the king is to convince वासवत्सा that the king is in safe hands. महद्भ्रातृमुद्रहति समवाप्न—योगन्धरायण says that the responsibility of Rumanvan is really great because the success of his plan depends on the success of Rumanvan in consoling the king and persuading him to marry पद्मावती । If we analyse the word महद्भ्रातृ as महाभ्रातृ भारथ महाभारः, तस्मै the compound word should be महाभारम् । If we take it as महतः भारं, महद्भ्रातृ is grammatically correct but the meaning will not suit the context well. It seems the dramatist has used it in the former sense though the form is grammatically wrong.

Page 28 Verse 15 अयं भारः This burden or responsibility of safely removing वासवत्सा away from the king and entrusting her to the care of Padmavati. विश्रयेण सह वृत्त इ ते सविधयः— Allows some respite. But Rumanvan has to exert without respite. His श्रमं effort is प्रसक्तः continuous. He has to console and bring the king back to his normal state, then persuade him to accept the hand of Padmavati and then lead the military expedition to crush Aruni. Now every thing depends on Rumanvan because the king is under his care, and in Monarchy, the king is the most important person, इह तथा सह पृथुषितं etc. give an effective account of the king's pathetic lamentation. नक्षत्राणि च चन्द्रश्च नक्षत्रचन्द्राः, प्रीषिताः (अपगताः) नक्षत्रचन्द्राः यस्मात् तत् प्रीषितनक्षत्रचन्द्रं नभः आकाशः इव ।

स खलु गुणवान्.....प्रशस्यते—This shows the report of the Brahmachari has produced the desired effect. The तापसी,

चेटी and पद्मावती express their sympathy and admiration for Udayana. संवृद्धारिके.....गमिष्यति ? This is addressed to पद्मावती alone. This and Padmavati's 'आत्मनात्' give a hint to the direction in which their minds are working. Further development of this will be seen in Act II. आनुच्छ्रमि—According to Panini's grammar पृच्छ् with आ takes आत्मनेपद termination but Bhasa has used the परस्मैपद.

Page 30 form. गन्ततामर्थसिद्धये is the usual expression used by elderly people when a younger one is given leave to depart, but to योगन्धरायण and ब्रह्मचारी it has got something more than its usual meaning. गच्छतु भवान् पुनर्देवेनाय - a formula used by men of almost equal age or status while giving leave to depart. आयेण विना - विना an अवयवम् meaning 'without' governs वृत्तीयविभक्ति । It may govern द्वितीय and पञ्चमी also.

Page 32 Verse 16 Here is a simple but beautiful description of sunset in a hermitage. वासं वासस्थानं उपेताः प्राप्ताः वासोपेताः । अन्वगतः - क्वेरि क्वत्प्रत्ययान्त of गृह् with अव, to plunge into. प्रविचरति धूमो मुनिवत्सम् - we can see a parallel to this in Kalidasa's description of the आश्रम of वसिष्ठ in the evening— "पुनः पवनोद्भूतैर्धूमैराहुतिगन्धिभिः ।" परिश्रयो दूरात् etc. gives a fine picture of the sun slowly descending in the west, संक्षिप्ताः क्षिपणाः येन सः संक्षिप्तक्षिपणः । रथं व्याहृत्य—The description of the sun travelling in a golden chariot is found in the

Rig Veda 'हिरण्येन सविता रथेन देवो याति भुवनात्ति पर्यत् । ध्यानार्थं -
रथेनमथयत् of रत् with वि and अत्.

अङ्कः—An act, a principal division of the play. It is
defined thus—

मत्स्यक्षनेतृचारितो विन्दुभक्तिपुरस्कृतः ।

अङ्को नानाप्रकारार्थसंविधानरसाश्रयः ॥

—:o:—

ACT II

From the penance forest where the events of the first act took place, the scene now shifts to the Palace - garden. चैरी—The Maid of Padmavati. She calls another maid named Kunjarika who is not on the stage and enquires where is Padmavati now. कि भणसि, एषा etc.—The maid then pretends to hear the reply of Kunjarika and repeats that for the audience to know. This technique is often employed by Sanskrit Dramatists to avoid introducing too many unimportant characters on the stage and is called आकाशमणितम् । It is defined thus.

किं ब्रवीष्येवदित्यादि विना पात्रं ब्रवीति यत् ।

श्रुतेवानुक्रमपद्येकः तस्यादाकाशमणितम् ॥

उक्तता ऊर्ध्वदेशं प्राथिता कर्णचूडिका कर्णभरणानुरोधः यस्मिन् तेन
उक्ततर्कचूलिकेन with her ear-pendent turned upward (उत्कृत) so
that it may not swing about while playing. उदाहरणम्: =

Exertion ; तेन संजातैः स्वेदबिन्दुभिः विचित्रितेन व्यायामसंज्ञातस्वेदबिन्दु-
विक्षिप्ततेन । विचित्रित means spotted, variegated परेशान्तं, अत
एव रमणीयं दर्शनं यस्य तत् = Which has a special charm on
account of the fatigue, all qualifying Padmavati's face.
कन्दुकेन क्रीडन्ती—Playing with a ball was a favourite pastime
of young girls in ancient India. Kalidāsa refers to this
among Parvati's pastimes—“सा कन्दुकेः कृत्रिमपुत्रकैश्च । रमे
पुनर्मथ्यमता सखीनां क्रीडारसं निविशतीव बाल्ये” ।

Page 34 प्रवेशकः—Pravesaka is an interlude which serves
as a connecting link between two Acts. This is one of the
many devices such as प्रिकल्पकः, चूलिका etc. which the
Sanskrit Dramatists employ to convey certain incidents or
developments in the plot that need not be directly repre-
sented on the stage—“सूत्रार्थस्वरत्नम्” । In a प्रवेशक, only
characters of inferior class like maids, servants etc., who
speak the शकृत dialect, take part and through their talk,
they provide the connecting link between the past and future
events. A प्रवेशक is defined thus—

दृष्टवदित्यमाणानां कथांशानां निदर्शकः ।

प्रवेशकरतु नाद्येदङ्के नीचपात्रप्रयोजितः ॥

The प्रवेशक here simply introduces पद्मावती playing with
a ball and does not fulfil the purpose of a प्रवेशक । Strictly

speaking the whole of Act II can be treated as a Pravesaka to Act III.

हस्ता—A female friend is addressed thus, हलहलं लक्ष्मीं प्रति । अचिक्रमंजातरणौ परकीयौ इव रमः = परस्य इवो परकीयौ । Playing with the ball for long, Padmavati's hands have become extremely red and owing to too much exertion, she is not able to move them as freely as before. Hence they appear as though they do not belong to her but to some one else. Usually the hands of the bride are dyed red for the wedding. वासवता is hinting that the redness of her hands suggest that they belong to another, i.e. to her would be husband. Vāsavadatta has, by this time, become a close friend of पद्मावती and takes the liberty to playfully cut jokes with her. कस्यामातरणौः कालः = The happy time of maidenhood. After marriage a woman will not have such freedom. निर्वेश्याम् = Be spent, enjoyed, कर्मणि लोट् - ३ - ए - इत् with रि । क्लिप्तदन्ती मां etc.—From this question and the answer of Vāsavadattā we have to presume that she gazed at Padmavati with a deliberate mischievous look suggesting the implied meaning of the word परकीयौ ।

Page 36 अचिक्रम्य शोभसे वरमुखं पर्याप्ति । You look extremely beautiful to-day and I wish to see your charming face (वरमुखं) from all sides (अभितः). There is a pun in the word वरमुखं which means वरस्य मुखं = The face of the bridegroom. अभितः also means all round, I feel as though I see your suitor's face all round since you are exceptionally beautiful to-day. Coming events cast their shadow. It is often

found that people become cheerful and bright with no visible reason when they are about to be blessed by good fortune.

अपेहि—लोट् - म - ए. of इ to go with अप । Padmavati says this in assumed anger and वासवता at once says she is silent but cleverly provides an opportunity to continue the talk on the same subject by addressing Padmavati as आविध्यन्महासेनवधु । मन्विष्यन्ती महासेनस्य वधुः भविष्यन्महासेनवधुः तस्याः संवुद्धिः । वासवता is justified in addressing thus because it was in her presence the maid told तावसी that खलौ, the king of Ujjayini is sending messengers seeking the hand of पद्मावती to his son गोपालक । महासेन is only another title of प्रद्योत ।

अस्ति वसवताः.....अभिलषति । This shows that Padmavati's love for Udayana which was only just sprouting in the first Act (सम दृश्येनैव मन्त्रितम्) has now Page 38 flowered and is known to every one in the palace. शत्रुक्लेश इति । Bhāsa has emphasised this quality in Udayana in so many places. That had captivated वासवता also — अयत्नाप जनः प्रयुत्सदितः नृद्वे नृद्वि दर्शनीय एव — “A beautiful touch.—She is thrown off her guard, and is almost on the brink of betraying her secret because her love for her husband make her impatient of anything being said that was derogatory to her husband. “ सधुदत्ताः — Proper conduct, अतिक्रान्तः—Transgressed. Such a remark suggesting intimate knowledge of Udayana was not proper from her when she was incognito; but being quick-witted, she is able to cover up the fault.

न खल्वेष.....कुलम्, सर्वजन.....सौभाग्यं तम When वासवदत्ता says that people of उत्कर्षणी say that Udayana is beautiful, पद्मिणी accepts it because those people must have had many opportunities to see him and he must have drawn their attention because beauty delights the mind of everyone. "A thing of beauty is the joy for ever".

Page 40 रतीषः You have been given, i. e. you have been betrothed. The nurse is very happy to communicate this good news. उदयानं रतीषि The root री governs चतुर्थीभक्ति, शीघ्रं रता । अथ कुशली स राजा? Vasavadattā asks this question because she is eager to know whether her husband still thinks of her or has forgotten her. When told कुशली आगतः etc., she suddenly gives vent to her feelings, exclaiming 'अराहित्यम्' A great calamity. तथा तत्र संसृज— Here again वासवदत्ता finds an intelligent explanation to her strange remark and is able to cover up her indiscretion. She says—It is really surprising that one who lamented so much over the death of his wife should agree to marry another woman so soon.

आप्तमश्नानि.....रतिः । This is a fine statement in support of Udayana's conduct. "Sastric precepts (अपरा) have a very strong hold on the minds of great men and they are, therefore, easily consoled." अपराः शानं देवा नि आप्तमश्नानि = Dominated by the precepts laid down in the sastras. Sastras say there is nothing to weep over death which is after all the natural state of the soul. अत एव = Therefore. कुलम् पद्मेशानं देवां ता न कुलमप्यवश्यानि =

Which can be easily restored to normal state, both adjectival to पद्मेशवदयानि । This sentence reveals the worldly wisdom of the Nurse.

Page 42 पश्यतेन भक्तिः Vasavadattā is anxious to know whether Udayana has forgotten her and has himself sought the hand of पद्मिणी and her mental agitation subsides on hearing that Darsaka offered Padmavati's hand to him when he came to the palace on some other business. Bhasa's dramas provide a deep study and understanding of human psychology. कौतुकप्रकाशम् — The ceremony of tying the auspicious nuptial thread which is an important rite to be performed before the actual marriage. यथा यथा रते...अशक्तिरिति इदम्—Though वासवदत्ता willingly submitted to the plans of पद्मेश्वरपुत्र for the welfare of her husband and was expecting this marriage of उदयान with पद्मिणी to take place in the near future, the thought of her husband marrying another woman immediately throws her heart into a deep gloom which continues till the marriage ceremonies are concluded in the third act. अतएव अवं संवयानं करोति अशक्तिरिति । The mental gloom of वासवदत्ता has some similarity with the उत्कर्ष of काम at the departure of शकुन्तला ।

ACT III

Page 44 The Dramatist has planned the third Act to provide an opportunity to Vasavadattā to give free expression to her feelings in her life incognito as a ward, and to develop वासवदत्तम् । The scene is the same pleasure-garden as in Act II

विवाहमोदसंकुले—विवाहस्य आमोदः आनन्दः तेन संकुले, चतुः
 शालाः यस्मिन् तस्मिन् चतुःशाले, अन्तःपुरस्य चतुःशाले = In the
 quadrangle attached to the ladies' apartments which is
 crowded (संकुल) with people who are in a merry
 mood in the celebration of the marriage of
 Padmavati with Udayana परित्यक्त्य पद्मवतीम्—Vasavadatta
 has become a constant companion of Padmāvati but now,
 on this occasion of her wedding वासवदत्ता had to leave her
 company and slip away from that place for more than
 one reason. She cannot rejoice with others or even
 remain neutral when her beloved husband is marrying
 another woman. अर्जुनोऽपि पत्नीः संवृतः is the uppermost
 thought in her mind and she can get relief only by giving
 vent to her feelings alone in some place where nobody will
 see her. Moreover, as a प्रोषितमर्तुका, she cannot be
 expected to mix with the marriage crowd and hence her
 absence will not be noticed or felt by Padmāvati. माग्धेरेण
 निर्वृते = Brought about by fate. यावद् वितोरयामि = I shall
 divert myself by giving vent to my sorrow.

चित्तया शून्यं हृदयं यस्याः सा चिन्ताशून्यहृदया = Her mind
 completely absorbed in some thought. नीहारेण प्रतिहता
 चन्द्रलक्ष्मि = Like the crescent moon obscured by mist which will
 retain its beauty, though dim. अन्वडितमपि सदकं अन्वडितमदकं
 वैषं = A dress which is beautiful though simple (not ador-
 ned) that is suitable for a प्रोषितमर्तुका, महाकुलप्रसूता etc. It is a
 longtime since Vāsavadatta is living there and the queen has

Page 46. come to the conclusion from her appearance and
 behaviour that she must be a woman of noble birth. She
 has also found her to be very skillful and a close friend of
 Padmavati. So her desire that वासवदत्ता should make the
 wedding garland. कौतुकार्थं मालिका कौतुकमालिका, कौतुकं is used in
 the sense of wedding. In Act II it was used in the sense of
 मङ्गलसूत्रम् ।

एतदपि मया कर्तव्यम् । अकरुणाः खलु ईश्वरः— This is a pathetic
 statement coming from the mouth of वासवदत्ता. It is an irony
 of fate that she herself has to compose the garland for the
 wedding of her husband with another woman. Nothing can
 be more painful than this and yet she cannot refuse to do
 it on account of her position as a ward under Padmāvati
 and also of her sincere friendship with her. "The Gods
 have no pity for me" she exclaims unable to find a way
 out. मा वि-तयित्वा is used in the sense of 'don't think of
 other things or 'enough of brooding'. The prohibitive
 particle न cannot be used with वासवदत्ता and hence there
 is a grammatical error. It ought to be मा वितय or अं
 वितयित्वा । अग्निर्गमि may mean a place paved with crystal slabs
 and the walls set with gems, or a decorated place for the
 ceremonial bath.

Page 48 न शक्यो मे—In her present state she cannot think of
 anything except Udayana and his marriage with पद्मवती.
 So she makes enquiries about him only. पूर्वं दृष्टः दृष्टुः । When
 the maid says that in beauty उदयन can be regarded as सम्य

विव दामोदसंकुले—विवाहस्य आनन्दः आनन्दः तेन संकुले, चतस्रः
 शालाः यस्मिन् तस्मिन् चतुःशाले, अन्तःपुरस्य चतुःशाले = In the
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 thought in her mind and she can get relief only by giving
 vent to her feelings alone in some place where nobody will
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 retain its beauty, though dim. अश्लिष्टमयि मद्रकं अश्लिष्टमद्रकं
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एतदपि मया कृतंयम् । अकरुणाः खलु ईश्वरः— This is a pathetic
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 of fate that she herself has to compose the garland for the
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 particle मा cannot be used with वासवदत्ता and hence there
 is a grammatical error. It ought to be मा विनोदय or मां
 विनोदयामि । मयिभूमि may mean a place paved with crystal slabs
 and the walls set with gems, or a decorated place for the
 ceremonial bath.

Page 48 न राज्ञो ये—In her present state she cannot think of
 anything except Udayana and his marriage with पद्मवती.
 So she makes enquiries about him only. पूर्व एवः दृष्टवः । When
 the maid says that in beauty उदयन can be regarded as मम

himself without his flower, bow and arrows, वसवदत्ता feels that she may not be able to control her emotions if they continue to talk about Udayana and therefore asks the maid to stop that topic - वसवदत्ता and then gives the reason that it is not proper for her to listen to the description of a stranger, अयं परुषप्रकीर्तं शत्रुवत्संज्ञकम् is used in the sense of अवज्ञावत्ता = Having emptied the basket. शौण्ड्या here means both a medicinal herb and a flower of medicinal plant. अवज्ञावत्ता शौण्ड्या and शौण्ड्याः इदं शौण्ड्याम् । The flowers brought for making the wedding garland contain certain medicinal herbs and flowers of medicinal plants which are composed in the garland to ward off evils.

Page 50 अवज्ञावत्ता क्विपते अनेनेति अवज्ञावत्ता = Which would give long life to the husband and thus prevent widowhood of the wife. वसवती वसवे अनेन वति वसवतीवदत्ताम् । The real reason for वसवदत्ता saying that this should not be composed is to save herself but when questioned by वसुदेवी she says that it need not be composed because there is no co-wife since वसवदत्ता is no more. अवज्ञावत्ता- Only ladies with their husbands alive should take part in auspicious functions like wedding etc. Vide—"वदितवत्तिसः परित्याज्य वि-ये" (कालिदासः)

शौण्ड्याम्—Very good. She receives the garland so well and quickly wreathed and goes with the other maid, Page 52 वसुदेवी अवज्ञावत्तां, अवज्ञावत्तां... वसवतः—These words she said at the beginning of the act also. This shows her condition

continues to be the same with no relief so far. She can expect some relief only in solitude and for that purpose she came to the garden alone but was soon disturbed. Now she resorts to her bed in the hope of getting some relief to her sorrow if she can get sleep—वसवदत्ता इत्यं वसवदत्ता वि वसुदेवी वसुदेवी । In Acts II and III, only women characters are introduced and the entire dialogue is in Prakṛta.

In the वसवदत्तावत्ताम् version of the story, वसवदत्ता herself wreaths a never-fading garland to Padmavati and puts a special saffron mark on her forehead at the time of her marriage. The secret of wreathing such a garland and marking a mysterious tilaka was received by Udayana from the Nagas and he imparted it to Vasavadatta. It is this never fading garland which gives a clue to Udayana to guess the presence of Vasavadatta in Padmavati's palace. In the drama, the wreathing of the wedding garland has no special significance.

ACT IV.

वसुदेवः—A lester or buffoon is often introduced in Sanskrit plays as a humorous companion and confidential friend of the hero. He excites mirth by his funny remarks, gestures and quaint dress and by allowing himself to be made the butt of ridicule by almost everybody. He is represented as one fond of eating sweets and pretending

to be a fool, though really intelligent. He is briefly defined thus—

कुसुमवसन्ताद्यभिषः कर्मवदुर्वेषभाषाद्यैः ।

शासकरः कलहरतिः विदूषकः स्यात्स्वकर्मज्ञः ॥

Here विदूषक enters the stage to conduct the interlude. प्रवेशक । From his talk we come to know that the marriage of Udayana with Padmavati is over but the festivities still continue and that Udayana is still staying in the palace of Padmavati duly honoured by king Darsaka and his queen. According to the story in कथासरित्सागर, the King returns to his capital कौशांबी immediately after the marriage along with Padmavati, and Vasavadattā too is restored to him forthwith. Bhāsa has made many more changes in the plot the significance of which we have discussed in our introduction. This विदूषक also is an accomplice of शौचशरयण left with the King to cheer him up.

अभिप्रेत—This marriage was desired by शौचशरयण and his associates. दिव्या.....दृष्टः During the bad days of Udayana they doubted whether good days would ever come back. अन्वयं एव सलिलवर्तः = the edding waters of suffering. This refers to the loss of the Kingdom and to the sufferings of the King on the supposed death of वासवदत्ता । उन्मथ्यमानः = Would come up to the surface from the bottom of the eddy, लहर - उ - ब - व of मज्जू to sink, to immerse. उच्यते - मावे - लहर - प्र - ए of वसू to live. स्नायते - मावे लहर of स्ना.

प्रकृष्या मधुराणि सुकुमाराणि च = Soft and sweet by nature. मोदकलाद्यानि = Sweets of which विदूषक is very fond of. उत्तरकुशवासः = Residence in the land of उत्तरकुश which, according to Puranas, exists in the North of Himalayas. It is a place of eternal bliss and enjoyment; and hence is regarded as the abode of Gods. The women of उत्तरकुश are supposed to be very beautiful, न विद्यते अमरसा संवासः यस्मिन् नः अन्तरसंवासः = Except for the company of Nymphs. वातशोणितं = A disease of the blood causing pain in joints which is mainly due to वातक्षयम् on account of the food not getting digested—आहारः सुष्ठु न परिश्रयति । सुष्ठु न आमय.....अकथयन्तं च while विदूषक is happy in all other respects he is unhappy in one respect, i.e., suffering from acute gout on account of indigestion and hence he is unable to eat sweets. He hates such a state where he cannot eat and has to suffer bodily pain without sleep. आमयेन परिश्रुतं = Overcome by disease. कथयन्तः means breakfast, but, here it is used in the general sense—food. कथयन्तं न विद्यते यस्मिन् तत् अकथयन्तं (जीवितं) सुष्ठु न = A life in which one cannot eat food and is disturbed by disease is not happy. Happiness according to him is eating plenty of food without the fear of indigestion of disease. This is perhaps the view of most people.

Page 56 सुप्तासि वर्णकानि च तेषां समाहारः समनोवर्णकम् । Flowers and unguents. कोकिलानां अक्षिरचितं इव कुक्षपरिक्लिः—There is good humour in this statement whether the confusion between

the two birds एक and दोक is innocent or deliberate. **अणोः परिवर्तः अक्षिपरिवर्तः**—Revolving of the eyes. It is the crow कोक and not कोकल which is supposed to have only one eye-ball which darts from one eye to the other. There is some confusion on the part of विद्वेष which only excites laughter. **कुक्षेः परिवर्तः**—Derangement of the stomach. The fact that this is caused by over eating of sweets and the comparison of कुक्षिपरिवर्त to कोकलक्षिपरिवर्त provide good humour. ईदृश एव शब्द is also said in good humour by the maid.

Page 58 **गुमकाः**—Clusters, bunches. कुमुदाणि एषां संज्ञानामि कुमुदाणि । **प्रवालपरितैः**.....**लवकैः**—शोकात्मिका flowers are reddish yellow in the centre and white all round and hence they are compared to pearl-pendants interset with corals. किं विलम्बसे?—Why delay in plucking the flowers. Page 60 **अयं ममः शिलारः पृष्ठ एव पृष्ठकः तैः अर्धममः शिलारपृष्ठकैः ममः शिला**=Red arsenic. The meaning of पृष्ठ or पृष्ठक in this context is not quite clear. It may mean pieces of half-formed ममःशिला crystals, red in the centre and white all round.

मा अवाचिय—Ungrammatical. मा अवाचियु or अलं अवाचिय is the correct usage. **अर्थयुज इदं आत्म स्वामानिता भवेयम्**—अर्थयुज, being the subject of आत्म and संमानिता, should take तृतीया वचन—अर्थयुजेण । इतां शिष्यते मर्ता?—When Padmāvati says that she expects her husband to come there, see the शोकात्मिका flowers and honour her, वासवदत्त, picks up

the opportunity to enquire about her husband's behaviour Page 62 towards his new wife. **दुष्कर्तृ स्वर्गं कोपि**—When Padmāvati who was married to Udayana only a few days ago says that she feels wretched in separation, वासवदत्ता naturally feels that she is doing something impossible because she was long married and the period of separation too is long. When पद्मावती expresses a doubt whether वासवदत्ता loved Udayana as much as she does, वासवदत्ता bursts out, forgetting her present position, that she loved more. Questioned how she knew, she somehow finds out a suitable explanation without betraying her secret—**अयत्नः स्नेहः**.....**न परित्यजति** । This refers to her elopement with Udayana leaving her parents which is a good testimony to the intensity of her love. Often वासवदत्ता makes certain remarks which may betray her secret but, being very intelligent, she is able to give reasonable explanations to cover up her secret. These remarks show that the thought of Udayana is the uppermost in her mind, and they help to draw the sympathy of the readers towards her.

Page 64 **अहमपि शीघ्रं सिद्धिंश्चे**—Taking the clue from the reference to the elopement of वासवदत्ता, the maid suggests that Padmāvati may ask her husband to teach her to play on Veena as he did to Vāsavadattā. Through this suggestion the dramatist skillfully leads the conversation to the

open confession of पद्मावती that the King is still pining for वासवदत्ता with suppressed grief which, in turn, is a great consolation to वासवदत्ता who says to herself—यथा खल्वस्मि यथैव सत्यं भवेत् । This anxiety of the dramatist to project Udayana's love for वासवदत्ता even after his marriage with पद्मावती is a strong reason to consider वासवदत्ता as the heroine of the play. अभिज्ञाना.....तूष्णीकः संवृतः—This speaks volumes about the feelings of उदयन, when reminded of his teaching वीणा to वासवदत्ता । तूष्णीं शीलमश्नुतेति तूष्णीकः । तत्सर्वं किं विव रक्ष्यसे ? Vāsavadattā knows the meaning of Udayana's silence, yet she wants to make Padmāvati say that. Bhāsa's skill in suggesting deep feelings through short crisp sentences is very well illustrated here दक्षिणतया = Out of courtesy.

Page 66 प्रचितपतित.....रमणीयम्—प्रचितं (प्रभूतं) यथा तथा पतितेः शत्रुजीवकुमुदैः; विरलेन वतेन च रमणीयम् । Some read विरलपात and analyse as विरलेन सावभासेन पतेन पतनेन ।

Verse - 1—मयि तदा उज्जयिनीं गते सति = When Udayana was taken as a Captive to the palace of प्रयोत्न and was asked to teach Veena to वासवदत्ता । Refer to introduction for the full story. स्वैरम् = Freely, without any hindrance or in secret. कर्मणि अवस्थां गते सति = When I was led to an indescribable state of passion on seeing freely in private the daughter of the king of Avanti.

Vāsavadattā, Cupid discharged all his five arrows at me and my heart is still having those arrows fixed in it—सशल्यमेव तैः हृदयम्, शल्यैः (बाणैः) सह वसेत इति सशल्यम् । He means that he loved वासवदत्ता with all his heart then and that love still persists, though he is now separated from her. When such is his love for वासवदत्ता, he wonders how he could now love पद्मावती also ! नदा is known to possess only five arrows - पञ्चेर्मुदतः, यदा—If that is true, यदा is here used in the sense of यदि । कथयन् षष्ठः सरः पतितः, He had already exhausted all his five arrows then at Ujjayini and when they are still in his heart, how is it that he has now struck my heart with a sixth arrow and made it love Padmāvati? अयं—The royal we. मूयञ्च विदाः= Struck again. The request of पद्मावती to teach वीणा brought to his mind those happiest days in his life and consequently his mind once again begins to dwell on वासवदत्ता ।

The king is now introduced on the stage for the first time soon after his marriage with पद्मावती not in a very happy mood. His mind is still pre-occupied with his love for वासवदत्ता and as such it is clear that the dramatist has intended her as the main heroine and not Padmāvati.

कुत्र उ खनु पद्मावती—etc. These loud speculations as to where Padmāvati would have gone are intended to divert the thoughts of the king from वासवदत्ता and make

him cheerful. अधिकं कटुकः गन्धः येषां ते च ते समच्छददाथ तेषां
 वनं अधिककटुकान्धमनच्छददत्तम् । आलिखितैः मुग्धैः पक्षिमिथ्य संकुलं
 व्याप्तं आलिखितवर्णपक्षिसंकुलम् । दाशना कृतः पर्वतः दाशपर्वतः अल्पः
 दाशपर्वतः दाशपर्वतकः तम् । प्रसाधितः चन्दनदिग्भिः शोभाधिक्यं
 लभितः यः बलदेवस्य बाहुः स इव दर्शनीयम्— Attractive like the
 hand of बलराम beautified by sandal paste etc; The long
 white row of cranes flying steadily is compared to
 the long white hand of Balarama. The reading प्राधित
 meaning 'outstretched' (hands) is better for the com-
 parison. His loud speculations did not have any effect
 on the King but he succeeds in diverting the thoughts
 of the King when he draws his attention to the beautiful
 line of cranes flying in the clear blue autumnal sky.

Page 68 - Verse 2 Here is a beautiful word picture
 of Nature's beauty, the flight of a flock of cranes seen
 in the back-ground of the clear blue autumnal sky. The
 King's words रराशयेनां must be read along with the verse
 to complete the sentence. All the words in द्वितीया such
 as ऋज्यानां, विरलां etc, qualify एतान्, and प्रयासि is the
 verb. एतां सासपत्न्यैर्न अहं प्रयासि । कौटलीम् ? ऋज्यां अयातां च =
 Straight and long, then विरलां = Scattered Now एतां =
 Flying low and now उन्नताम् = rising high. निर्वर्तन्तु =
 When it takes turns, सर्गर्वाणां चंमः स विरमकरारण्य इव कुटु-
 म्बात् = Curved like the constellation of the Great Bear.
 So far a true picture of the flight was given. The second

half of the verse gives a fine poetic fancy. The flock
 flying as described above seems to draw the boundary
 line dividing the sky - उन्नताम् । The spotless sky is
 compared to the belly of a serpent that has just cast off
 its slough - विरुच्यमानः यः मुजगा, तस्य उदरमिव निर्मलं, तस्य
 विरुच्यमानमुजगोरनिर्मलस्य, adjectival to अबरतलस्य = of the
 sky. सीमा = Boundary विभज्यमानम् = Being divided ;
 शानच् प्रत्ययान्त of सञ् with वि ।

कोकनदलां मालेव पाण्डुरा - कोकनदं is usually used in the
 sense of red-lotus but here it refers to white lotus.
 नर कारणात्—Padmavati is naturally eager to go to her lord
 but her sense of duty prevents her from doing so. She
 must safeguard अनाङ्गीका from the sight of males. Page 70.
 रसत्सकीर्तनेन — The King calling रसत्सक by name reminds
 her of her life in उज्जयिनी because रसत्सक, along with
 शौण्डेयराण्य, played an important part in arranging for the
 escape of Udayana from Pradyota's captivity. सर्वाङ्गुलं
 कर्तुं क्षमः—Padmavati's plan to save अक्षतदाता from the sight
 of the King will be upset by the King and रसत्सक entering
 the creeper bower where they are hiding. So she
 expresses her anxiety and the maid at once suggests a
 Page 72. good plan to prevent them coming in. दत्ताः पुत्रैः
 is a compound word where the case - ending in दत्ताः is
 not dropped when the compound word means insult. The

bees that attack him are abused as bastards, मा मा भवान् एवं—Here वदतु must be supplied, मधुकरणां संत्रासः—Causing fear to the bees.

Verse 3 Here the King explains why the bees should not be troubled. He is separated from his beloved and is suffering misery. He does't want the bees to suffer like him—वयमिव कान्तावियुजाः स्युः । The King's mind dwells on वासवदत्ता and from here, till विदूषक is sent out to get the योषवती repaired in the beginning of Act VI, Udayana's pathetic condition is described. पद्मावती and वासवदत्ता overhearing the conversation of the King and विदूषक from a hiding place and often expressing their reaction make the scene exceedingly beautiful and provide a good study of human psychology. The sentiment of करुण is developed well in verses like 'दुःखं त्यक्तुं' etc. because उदयन believes that वासवदत्ता is dead. This करुणरस is subordinated to the main विलम्बमञ्जार of वासवदत्ता । मधुनः मरेण कलाः अयत्तमधुरं शब्दायमाताः मधुमदकलाः । उषगूढाः—कर्मणि कृत्ययान्त of गूढ with उष - to embrace. आसिध्यावहे - लट आसनेवदि इ - द्वि, of आस् to sit.

उभानुपविशतः—The following verse quoted as from the स्वर्वासवदत्तं of मास by Ramachandra in his नट्यदर्पणं, but not found in the available manuscripts of the drama,

was been added by M. M. Ganapati Sastari in this context—

पादाक्रान्तानि पुष्पाणि सोष्म चेदं शिलातलम् ।
नृसं काचिदिहासीना मां दृष्ट्वा सहसा गता ॥

Page 74. मङ्गलतिथ्यशरीः—After a long time वासवदत्ता is able to see her husband and she is glad to note that he keeps his normal health but she is unable to control her tears which are noticed by the maid as on a previous occasion. Here gain वासवदत्ता is clever enough to give a satisfactory explanation to her tears without revealing her secret. She attributes the tears to the pollen of Kasa flowers (reads) disturbed by the bees falling into her eyes. The same excuse is given by the King later in the same Act.

शूर्य खल्विदं... Since there is no one nearby विदूषक who wants to know what change Padmavati's marriage has brought about in the King's love affairs, thinks this is the opportunity for him to make the King speak plainly about the present state of his mind. महति बहुमानसङ्घे—Udayana means that he has been placed in a very awkward predicament by the question of विदूषक because he has equal respect to both वासवदत्ता and पद्मावती and to speak of greater love and regard for one or the other is not a pleasant job. Both the king and Vidushaka are not aware of the fact that their talk is being overheard by the very same persons concerned. This makes the scene all the more interesting to the readers and audience. The reaction of the two

ladies is more significant, Padmāvati finds no reason for the king to feel awkward because, now that वसवदत्ता is dead, the king can say that he loves वसवती as much as he loved वसवदत्ता then, when she was alive. In her straightforward simplicity she could not imagine that the king's heart could be still pre-occupied by the love for वसवदत्ता. As for वसवदत्ता it would prove to be her doom, if he says he loves वसवती more. So she too is in a sad predicament — अहं च मरुद्वती ।

Page 76. तच्छुभ्रुवां, शक्तिं सुतः—The king says he will not answer Vidushaka's question because he is talkative and might tell others. वसवती is quick to understand the implication—वसवती शक्तिं शक्यमुच्यते । संदष्टा मे जिह्वा = My tongue is bitten, to that I cannot speak, चञ्चलगतं of दंष्ट्रा with स. He promises he would not tell anybody. अहं वसु पुरोगतिना । वसवती हृदयं त जगति । Padmāvati condemns Vidushaka's obstinacy and stupidity because the king has clearly indicated his mind when he stated that he would not say because Vidushaka might give publicity to it. Nobody will find fault with him if he tells his preference to वसवती । So it is clear that his heart is more with वसवदत्ता । पुरोगतिना = Persistence, obstinacy वदः— Stopped, imprisoned. Here वसुशक is playing his part of providing some fun to the audience to relieve the tense situation वसुशक वेत् शक्तिं सुतः This may mean I appeal to you in the name of our friendship to tell me the truth.

or Please forgive, I took this liberty out of friendship with you just to see if you would tell me.

Page 78. Verse 4 Here the king openly says that वसवती has not succeeded yet in diverting his mind from वसवदत्ता in spite of her beauty, virtues and sweetness for which he has great regard. Quite naturally वसवदत्ता is happy to hear this and considers it as a reward for all her sufferings वत् वेत् परिदृश्य, अहं वसवदत्तासि सुभ्रुवः सुतः— Even her life incognito has produced many good results because she could hear her husband expressing his deep love for her in her absence and that too when he fully believes that she is long dead. Nothing is more gratifying to a woman. The maid, like any other woman interested in the welfare of Padmāvati feels that the king is not fair to Padmāvati, the newly wedded wife. But Padmāvati thinks otherwise. According to her, the fact that the king even now remembers वसवदत्ता is a proof of his sincerity in love affairs—वसवदत्ता वसुशकः etc. This shows that वसवती is utterly free from jealousy for which trait she receives well-deserved tribute from वसवदत्ता—‘अभिजतस्य वसवो शक्तिवत्’ ।

Page 80. अहं पुरोगतिना... वदतः—Padmāvati does not like this kind of talk to continue but she is helpless. वदती शक्यं वसुशकः—वसुशक first expresses his opinion of वसवदत्ता just in one sentence that he held her in great esteem and then proceeds to describe in detail the merits of वसवदत्ता showing

his preference to her. In most of the printed editions and manuscripts, he again reverts to वासवदत्ता and says that she would come forward with delicious dishes enquiring 'where is good वसन्तक' ! Some manuscripts omit the word वासवदत्ता प्रयुद्धंति which would mean that पद्मावती herself would come with delicious dishes and that makes him respect her more. From the next remark of the king 'कथयिष्ये देव्यै वासवदत्तायै' it is quite evident that विदूषक has spoken in favour of पद्मावती ।

Page 82. Verse 5 वाणी पूर्वभासेन निःसृता-The king means that the jokings of वसन्तक while enquiring about his love for वासवदत्ता etc., threw his mind back to those good days and it was completely immersed in them. So he forgot altogether that वासवदत्ता is no more and the words that he would report their conversation to वासवदत्ता came out of his mouth by force of former habit. विदूषक has unwittingly made the king miserable by referring to Vasavadatta's death at this juncture. There is a parallel to this in शाकुन्तलम्—

दर्शनसुखमनुभवतः साक्षादिव तन्मयेन हृदयेन ।

स्मृतिकारिणा त्वया मे पुनरपि चित्रीकृता कान्ता ॥

Vasavadatta is happy to know that her husband still remembers and loves her - प्रियं नाम...अप्रत्यक्ष श्रोतुम् । A parallel can be found in उत्तररामचरितम् ।

धारयतु, अनतिक्रमणीयो विधिः—From this we understand the king is very much affected by sorrow and Vidūshaka is trying to console him. न अतिक्रमिषुं शक्यः अनतिक्रमणीयः No one can overcome fate. What is destined to happen will happen

Page 84. Verse 6 - This verse is interpreted in two or three ways. In his words—'न जानाति भवानवस्थां' the king is not referring to his particular state but to the condition of the separated lovers in general. Hence the verse must be interpreted as explaining a general condition without reference to individuals. बद्धमूलः अनुरागः लक्ष्यं दुःखम् । It is very difficult to forget (leave) deep-rooted love. दुःखं in the sense 'difficult' has been used in Act I also. स्मृत्या स्मृत्वा दुःखं नक्तव्यं याति । Sorrow becomes fresh (it revives) by frequent remembrances. Here दुःखं is used in the sense of grief caused by the death or separation of the dear ones. एषा यात्रा हि—This is the law (course) of nature यद् इदं बाण्यं विमुच्य प्राप्ताश्रय्या दुःखिः प्रसादं याति (इति) नास्ति ऋणं यस्य सः अश्रुणः, तस्य भावः आश्रयं, प्राप्तं आश्रयं यथा सा प्राप्ताश्रया । ऋण here is one's debt to the departed dear ones. The second half has only one interpretation while the first half of the verse is interpreted also as follows— दुःखं वासवदत्तामरणजनितं लक्ष्यं अनुरागः (पद्मावत्यां) बद्धमूलः कृतः । किं तु स्मृत्वा दुःखं नक्तव्यं याति (न तु त्यक्तुं शक्यते) । In order to forget my grief for Vasavadatta, I allowed my love for Padmavati to take deep root. Yet my mind often remembers वासवदत्ता and the grief is intensified. Yet another interpretation is— बद्धमूलः अनुरागः (वासवदत्ताविकषयः), दुःखं (तस्या एव मरणजनितं) त्यक्तुं

रुद्रशः सुवृत्ता नगरं (ग्राम) दुःखं दुःखदं प्रति—My deep rooted love for वावदत्ता in its attempt to forget the grief, acquires freshness by constant remembrances and thus gets into grief again. A parallel to the उत्तरार्ध of this verse can be seen in उत्तररामचरितम्—पूरी-गिडे तटाक्य परीवारः प्रतिक्रियाः शोकशोभे च हृदयं प्रलापैरेव धार्यते ॥

सुवार्थं सुवप्रशालनार्थं उरुकं सुखोदकम् । वावदत्तल नन्दिनाम्—वावदत्त पदलं समूहः तेन अन्तरितम् । In the reading वावदत्तलान्तरितं it must be analysed as वावेर अकुलं पदन्तरितं च । यवनि कमाणः—Padmāvati does not wish to meet the king now and put him in an embarrassing situation but वावदत्त says that she should not go leaving her husband in a sad plight, and she Page 88 agrees. एतदिदम्, हृदयतत् = A very clever evasive answer to the enquiry of Padmāvati whose sudden appearance under the present circumstances put विष्णुक off his guard वावदत्तेन etc. Vidūshaka's explanation of the king's tears will only work a smile in Padmāvati and the audience who know the truth. अर्थोः निवृत्तिरेव अक्षयित्वेन । अर्थोः पतः अज्ञातः, तेन सह वदंत इति साधुपाम् । अद्यैः सः शिष्यस्य - etc. This remark shows that पद्मावती appreciates the way in which विष्णुक is trying to hide the real cause of king's tears. This is also a tribute to her good sense since she does not take विष्णुक to task for uttering a lie. It requires great self control for a young newly wedded woman to exhibit such calmness to greet the king with words नरराज्युक्त्वा and offer सुखोदकम् as if nothing unpleasant has happened,

अपवाचं is a stage direction when there are many people on the stage, one says some thing to another which others are not expected to hear.

Page 88 Verse 7—The excuse formerly given by वावदत्त and विष्णुक is now given by the king in the form of a beautiful verse—शरदि शशाङ्कः, स ह्य गौरः तेन शरच्छाङ्कगौरेण = White like the moon in Autumn. वातेन शरदिः = Waifed by the wind. This verse is quoted by Yāmana in his काल्यालङ्कार-सूत्रस्य with slight variation in the reading as an example of धक्कित्वा । He reads चक्राङ्गु for शशाङ्क and कृतं for ममः । एतत् gives a similar verse as an example of नेशाङ्कारः—“अस्मि मे पुरारक्षसा वलोकनेन हृदयत्रयम्” ।

Verse 8 The king feels guilty of deceiving his newly wedded wife with a false explanation for his tears, but satisfies his conscience saying that he has done it only to save Padmāvati who would be pained to hear the truth. तत्रः चद्रद्विः रसाशः नरोदरद्वि = Newly married and hence her husband becoming unhappy thinking of his former wife is sure to upset her. कांश्च शरद्वि- The king has understood by this time that she is a woman of courage and is not likely to be swayed by emotions. Yet she is after all a woman and women are by nature timid. So her nature may assert itself in spite of all the courage she possesses, if the truth is told. In fact, पद्मावती knew the truth and was upset a little which caused her headache though she did not reveal it before the king. This will be evident in the next Act.

उचितं तत्र भवती etc.—विदूषक saves both the king and Padmāvatī from an awkward situation by reminding the king that king Darsaka has arranged a reception that evening in honour of the marriage of his sister Padmāvatī with उदयन and that, it is only proper on Udayana's part to remain by the side of दर्शक when he receives the guests सत्कारो हि...
.....श्रीतिमुत्पादयति—दर्शक has shown great hospitality to Udayana and it is the duty of Udayana to reciprocate it by remaining with him on important occasions. That alone will make him glad and extend further hospitality and honour. This is a mutual adjustment. This is a wise utterance coming from the mouth of विदूषक ! The king approves his suggestion gladly saying वाहं and starts to go. Both the king and Padmāvatī are relieved by this. वाहं, प्रथमः कल्पः = A good idea.

Verse 9—This is another beautiful verse expressing a common truth. There are many good people in this world who show great virtues and always do deeds of kindness; but rare are men who appreciate such virtues and deeds and are grateful to them. विज्ञानमः—Those who realise and appreciate.

ACT V

Page 90. Act V is the consequence of the events described in Act IV. Padmāvatī is suffering from headache. The king continues to think of वासवदाता but is very much pained to hear the news of Padmāvatī's illness. वासवदाता

is provided an opportunity to meet the king, talk to him and enjoy his thrilling touch while the king is made to doubt that he saw her only in a dream. The whole scene is a wonderful creation of Bhāsa's genius and the play derives its title from this scene.

पद्मावती शीर्षवेदनया दुःखितेति—What she heard and saw in the previous act are enough to upset any other woman but she controlled her feelings. The present headache is probably the after-effect of that or an excuse to cover up her mental agony. We only hear about her illness but do not see her. ततः स्वप्नेवागमिस्यति— This shows that even the maid has noted the intimate friendship of पद्मावती and वासवदाता ! शब्दं कुरु शब्दप्रपञ्च । समुद्रगृहके— In the summer palace probably built near a lake. कालिदास also refers to a समुद्रगृह in मालविकाग्निमित्रम् ।

Page 92. पद्मावतीपाणिग्रहणसमीर्यमाणः=पद्मावत्या : पाणिग्रहणेन समीर्यमाणः, मदनः काम एव अग्निः तस्य तापः मदनप्रतितापः। Some editions read समीरितस्य instead of समीर्यमाणः and take it as an adjective of वासराजस्य along with the other adjective - देव्या विद्योगेन विधुरं हृदयं यस्य ता य देवीविद्योगविधुरहृदयस्य । समीर्यमाणः or समीरित—means 'fanned', or 'kindled' which goes well with मदनप्रतिताप than वासराज । This sentence of विदूषक clearly shows that the king loves पद्मावती sincerely but, at the same time, his mind goes to वासवदाता and is pained by her loss.

Page 94. प्रवेशकः—Through this interlude we are informed that the king is in the same mood as we saw him in Act IV, Padmāvati is now suffering from headache and a bed has been arranged for her in सयुग्मद्वे । Since messengers have gone to inform the news of Padmāvati's illness to दासवत्सल and the king, the future meeting of those two in सयुग्मद्वे is also hinted.

Page 96. Verse 1 This verse reflects the feelings of उद्भय as in a mirror. The adjectives of दासवत्सल clearly show the king's leaning towards her. अव्यतिवृत्तेः सदसोमम् = Worthy of the great king of Avantī. आगतः दारणो मरुः यस्य सः अग्रादरमारः । To whom the burden of family life has come, पुनः once again. This shows that उद्भय did not seek the hand of पद्मवती, but he accepted it, when offered, to satisfy his ministers and king Darsaka and that the new family life is a burden to him because he still cherishes his love to his former wife. अज्ञं यद्विरिच अज्ञयतिः, ह्यता अज्ञयतिः यस्या सा ह्यतायतिः = Whose slim body (अज्ञयति) was consumed by हुतवह = Fire. पद्मिनी द्विरतमिव—Parallel—“जातं मन्ये तुहिनमथिगं पद्मिनीं वाच्यरूपम् ।” (शेषवहेदाः)

Verse 2 रूपस्य त्रिया रूपत्रिया = By a wealth of beauty. समुद्दिताम् = Born with. गुणतः is used in the sense of गुणेन । पूर्वेण अभिधातेन, राजा सह वर्तेत इति सरुक् तस्य, सहेजः adjectival to मम । रूपत्रिया समुद्दितां गुणतश्च युक्तं त्रियां लक्षणा

पूर्वाभ्यामसहस्रोसि मम शोकः अत्र मन्द इव अस्तीति शेषः । अयुभूतदुःखः (अद्वे) पद्मवतीनाय तथैव समर्थयामि । Having experienced sorrow once, the king is naturally apprehensive of a similar fate overtaking पद्मवती also. अयुभूतदुःखः is adduced as a reason why he anticipates a similar fate to overtake पद्मवती also. Hence काव्यलिङ्गसंस्कारः ।

Page 98. अविधा. तिष्ठतु ममत्त-विदूषक suddenly cries for help and prevents the king from entering. This may be due to a genuine fear or a pretended one to divert the attention of the king. शक्रेरः = Snake. शैपस्य ममथेण सूचितं रूपं यस्य सः, शैपस्यमवसूचितरूपः ।

Verse 3 सुखतीरणे लोला माला सी सुखतीरणलोलमालम् । सुखतीरणम् = The front arch or gate. The long garland being straight at the entrance shaken by the gentle breeze and just visible in the dim light would create the impression of a snake moving on the floor. From here the description of the whole scene is realistic and beautiful. पद्मवती आगत्य त्रिगुणा मन्वेत्—विदूषक says so because he finds the bed spread but not Padmāvati. The king however concludes that she would not have come yet and gives valid reasons to support his view in a fine verse.

Page 100. Verse 4 The reasons adduced by the king are quite convincing. The third line of the verse reveals that the modern ideas of painting the walls of a patient's room with suitable colours and pictures and also providing other diversions were known to the ancients. आरुग्णैः च

सा समा च आवृतसमा । व्याकुल प्रच्छदः यस्यः सा व्याकुलप्रच्छदा ।
शिरोग्रधानम् । A pillow to support the head, दृष्टेः विलोभनम्
दृष्टिविलोभनम् जनयितुः = To please the eyes. शोभा—
Decorations. The whole verse is a beautiful स्वभावोक्ति ।

Page 102. उज्जयिनी नाम- Here again the reference to Ujjayini
is made deliberately or indiscreetly as it may remind the
king of वासवदत्ता and his love affairs with her. उदकस्तनानि—
The correct form is स्नानार्थं उदकानि स्नानोदकानि but the
order of the words is deliberate by interchanged by विद्वक्त्र
to excite laughter न खलु नामिप्रता—The double negative is
used to emphasise the positive sense. The king means
that he definitely likes to hear about उज्जयिनी but it brings
to his mind the happiest days that he spent with वासवदत्ता
and that memorable moment when he eloped with her,
the recollection of which now makes him miserable,
("Bitterest grief from dearest reminiscences.")

Verse 5 अवन्तीनां अधिवृतिः—should be अवन्त्याधिवृतिः ।
The expression अवन्त्याधिवृतिः can be somehow
explained as अवन्त्याः अधिवृतिः or अवन्त्या हेतुना अधिवृतिः ।
स्नानार्थः स्नानार्थम् - युता is the object of स्नान and hence
द्वितीया is to be used, but the root सृ sometimes governs
षष्ठी also instead of द्वितीया । प्रस्थानकाले—This refers
to the time of his elopement with वासवदत्ता when
she had to choose between her lover and her parents.
She valued her love more than anything else but

tears flowed from her eyes when she thought of
her parents and she allowed those tears to fall on the
chest of her lover. Here is a fine picture for an artist to
paint, वासवदत्ता shedding tears with her face on the chest of
her lover. The next verse provides even a better picture
and these two verses are good examples of Bhāsa's
picturesque imagination and graceful style.

Verse 6. स्वप्नः क्लेशः यस्मात् तेन स्वप्नकोणेन हस्तेन । मा
इक्ष्मणश्या स्वप्नकोणेन हस्तेन आक्लेशावादिते कृतम्—A better description
of one absorbed in love, gazing at her beloved and
clearing the air with the hand not realising the fall of the
bow of the lute, cannot be thought of. The imagery is
strikingly beautiful. These pictures are ever fresh in the
mind of Udayana as they represent the happiest parts
of his life.

नगरं वसुवस्तम्, राजा कश्चित्पुत्रः—King ब्रह्मवस्त of the Panchalas
and his capital city काश्चित्पुत्रः are well known in Pali legends.
विद्वक्त्रः deliberately inter changes the names Page 104.
to provide some laughter. औद्योतं करिष्यामि—This is again
a funny expression to say—'I shall commit it to memory.'
(हृदयम्) । प्रथारकं गृहीत्वा आनच्छामि—By sending away विद्वक्त्रः
under the pretext of bringing his shawl to warm himself
in the cold, the dramatist has cleared the way for
वासवदत्ता to enter.

Page 106. वासवदत्तमपि शोषितुमेवं त्वयामि The exit of the maid
also is made to look quite natural and वासवदत्ता is left

alone when she can give vent to her feelings. अर्जुनः
विभ्रममगता इव—Here भद्रवती considers पद्मिनी as one
who could give some comfort to उदयन suffering from
her separation. This shows that she is ready to welcome
even co-wife for the sake of the happiness of her
husband.

Page 108. शत्रु परित्यक्तः—Here begins the most thrill-
ing scene of the drama fancied and executed in a masterly
way. भद्रवती enters the summer palace full of anxiety
concerning the health of पद्मिनी and the fate of उदयन.
The place is dimly lit. There are no servants and she
condemns their negligence. She has been told that the
bed has been spread for Padmāvai in सुरुत. So when
she finds someone sleeping on the bed, she naturally
takes that person as Padmāvai and goes near and
decides to sit on the same bed to show her sincere
affection and friendship to पद्मिनी। Since the person on
the bed is sleeping soundly, भद्रवती thinks that पद्मिनी
is now free from headache. She finds one half of the
bed left unoccupied and thinks that पद्मिनी wants her of
lie by her side. The thoughts, feelings and actions to
भववती are natural and the whole scene is quite realisci.

किं तु शत्रु...ऋषिर्निवृत्तः से इदम्—The touch of
Udayana unknowingly gladdens her heart, a very
common experience. अविच्छिन्नः सुखं विधातः यथाः सः

अविच्छिन्नसुखविधातः=whose breathing is uninterrupted and
easy which is a clear indication of sound health. उदय-
नविधातः—The bed which is occupied only partially is
taken as an indication of the desire of the sleeping person
that she should lie down by her side. We see the
unseen irony of Fate goading भद्रवती gradually towards
the king who then begins to dream of her when she is
actually lying by his side.

Page 108. शत्रु शत्रु शत्रुः etc. When the king calls
भद्रवती in his sleep, she gets up with a shock. Her first
thought is how she has spoiled all the great efforts of
शत्रुः by allowing herself to be seen by the king,
but when she realises that the king is actually talking
in his sleep, she decides to remain there for sometime
and satisfy her eyes and heart. The great plan of
शत्रुः referred to here is the winning back of the
lost kingdom of the Yatsas by crushing the enemy with
the help of उदयन and then restore भद्रवती to उदयन।
Page 110. शत्रु शत्रुः शत्रुः शत्रुः शत्रुः—I will talk,
शत्रुः-उदयन with शत्रुः to speak. In her great joy भद्रवती
forgets herself and begins to converse with the king.
A person half asleep does sometimes cogently talk in a
dream with another who is awake, and this experience is

faintly remembered as in a dream when he wakes up. शः परं किम्?—वासवदत्ता means that she has already stated she is दुःखिता and that itself is the reason for not adorning herself. What better reason is required than this? It may be noted that the king does not fully understands what she says. Hence his further question about विरचिका।

किं विरचिका सरसि—There is a reference in कथासरित्सागर to Udayana's intimacy with a harem attendant विरचिका। The king's relationship with her had given occasion for Vasavadattā's anger and he had to conciliate her by clinging to her feet. हस्तौ प्राणयति—He stretches out his hands to hold the feet of वासवदत्ता and conciliate her. One of his outstretched hands is hanging down from the bed which is placed back by वासवदत्ता on the bed—अप्यप्रलम्बिते etc. This act wakes up Udayana who finds the real वासवदत्ता getting out of the room.

Page 112. Verse 7 वासवदत्ता उच्यते—Suddenly getting up from his bed, he tries to chase her but is prevented as he dashes on the panel of the door in his hurry and agitation. This is a clever device of the dramatist to stop the king and leave him in doubt whether he saw वासवदत्ता really or only in a dream. वास्तवः = A real thing, a fact. मत्वाशः = A wish, a dream. I do not clearly

understand whether I saw her in her real form or only in a dream, धरते — The correct form is श्रियते - “श्रियते चावदेकोऽपि श्रियतावस्तुतः सुखम्” (माघः) but Bhāsa uses धरते in many places.

Verse 8 बोधयित्वा गता - The king has a vague recollection of वासवदत्ता touching his hand and running away. असंभावनीयमेतत् This is quite impossible because वासवदत्ता, is long dead. Most of the editions read ‘असंभावनीयं एतत् न’ and explain - “It is not altogether inexplicable that you should very strongly feel to have actually seen her, for you saw her in a dream.”

Verse 9. This verse is a beautiful example for Bhāsa's power to suggest sublime or deep feelings with a few fine touches. Udayana is happy only in the company of वासवदत्ता, whether it is real or brought about in a dream or by illusion. Her separation is unbearable. So he says—“If it is a dream as you say, I am sorry that I awoke from sleep; but if it is due to illusion, I wish that it were permanent. I request you not to disillusion my mind and make me unhappy”. There is no better way of expressing the deep feelings of Udayana in this context.

श्रियते now realises that the king will not believe him completely hereafter as he used to believe till now

in the matter of Vāsavadatta's death. The king has begun to feel that he was duped by Rumanvān. So Vidūshaka changes his tactics and tells the king he would have seen a fairy (अग्नि) called अग्निमुद्गी who dwells in that palace. Vidūshaka knows that अग्नि is अश्वत्ता and he has guessed that the king would have seen her in his absence. So he tries to convince the king that the person he saw must be the अग्नि who is similar to अश्वत्ता in beauty, dress etc.

Page 114. Verse 10. Udayana is not prepared to believe the story of अग्नि-He says that he saw the very face of अश्वत्ता with her eyes deprived of collyrium and the forelocks not arranged and thereby observing the vow of a chaste woman in separation. नैत्राणि विभ्रिता अक्षं यस्मिन् तत् नैविश्रितात्मनः अश्वत्ता । दीर्घाः अस्त्राः यस्मिन् तत् दीर्घलक्षं—These two adjectives of मुखं reveal that she is observing the vow of chastity.

Verse 11. The king gives another proof to substantiate his contention that he saw the actual अश्वत्ता । There is still the horripilation in his hand which was pressed by her in her agitation (अश्वत्ता). If he had seen her in a dream there cannot be this रोमहृषं । अश्वत्ताः यस्मिन् सः अश्वत्ताः बहिः

शकुन्तला..... अश्वत्ता विनयिता—Enough of this meaningless thought. Vidūshaka means that a dead person cannot come back to life and hence the talk of seeing अश्वत्ता is meaningless. It is better to stop such talk and go to the inner apartment of the palace where he may meet अश्वत्ता ।

Vidūshaka is now at his wit's end in his efforts to convince the king that he could not have seen the real अश्वत्ता । He cannot prove that अश्वत्ता is dead when the king says that he was deceived by अश्वत्ता who said that she was burnt by the fire, and is giving more than one proof to establish that he saw the real अश्वत्ता । Thus a time has come to divert the attention of the king from अश्वत्ता by some effective device. So the Kanchukin of दशक is introduced announcing the arrival of अश्वत्ता with a huge army ready to crush अश्वत्ता ।

अश्वत्तायुक्तः—Usually a wife addresses her husband as अश्वत्ताः—but Bhāsa makes the Kanchukin also address the king like that, महती बलात् अश्वत्तायुक्तः इत्यादि etc. The fact that अश्वत्ता has come collecting a huge army to attack अश्वत्ता shows that the plan of अश्वत्तायुक्तः is working quite well. मत्त इयानि मत्तानि = Belonging to me. अश्वत्तायुक्तः अश्वत्तायुक्तः अश्वत्तायुक्तः—This is a अश्वत्तायुक्तः by the rule “ अश्वत्तायुक्तः अश्वत्तायुक्तः ” and hence it

should take the neuter gender and singular number. The use of plural is ungrammatical. This is the traditional fourfold division of the army. विजयय अश्विनि = The means for gaining victory, i.e., the army. According to the plan of योग-धरायण, रथवात् has succeeded in securing the help of दक्षः also. आरणि who is mentioned here as the enemy to be crushed is not mentioned in कथासरित्सागर ।

Page 116. Verse 12 - This verse gives a full account of the arrangements made by रथवात्, योग-धरायण and their associates to defeat the enemy in battle and restore the kingdom of Vatsas to Udayana. रिषो भिजाः—The enemies have been divided by adopting clever policies. The king's subjects who are attached to him for his virtues, but are now ruled by the enemy, have been reassured of Udayana's victory—भवतः गुणेषु रताः भवदगुणरताः पौराः समाश्रयिताः । पण्णी = The rear of the army. दस्थाः विधानं कृतम् = Necessary measures have been taken to guard it. This is very important when the army has to make a long march. यद्यत् तत्तत् - etc. Whatever is possible for अरीणां प्रमाथः नाशः तं जनयतीति तदक्षं ensuring the crushing defeat of the enemies. त्रिसः पथिभिः गच्छतीति विषयग = The Ganges which has three courses - आकाशे, भूमि and पताल । तीर्णा = Has been crossed, कर्षणि कालयान् of त् (त्) to cross कत्साश्च हस्ते तव—Though the kingdom

has not yet come to his hand, it is sure to come shortly and hence spoken as having come already. The army is only waiting for the arrival of the king to strike. आरणम्—The above announcement has served its purpose. The heroic spirit of the king is roused and he gets ready to march, suddenly overcoming his gloom.

Verse - 13. This is perhaps the only verse in this drama which throws some light on the heroic trait in Udayana's character. So far we have seen and heard of him only as a highly sentimental lover. महर्षवस्य आशेव आभा यस्मिन् तस्मिन् महर्षवामे युधि—In the battle (field) which is similar to the ocean. तं आरणि नक्षत्रमि = I will kill that आरणे who is दक्षणे कर्तृणि दक्षः = An adept in cruel deeds. The comparison between the ocean and the battle-field is further elaborated in two adjectives qualifying युधि । नगेन्द्राः गजश्रेष्ठाः अश्वश्च तीर्णाः इतस्ततः सञ्चरन्तः यस्मिन् तस्मिन् नलो-द्रुमुत्तरीणि युधि = The battle - field in which the lordly elephants and horses move hither and thither, cross and re-cross. With reference to the ocean, this may mean-the ocean in which huge serpents or water elephants and water horses move about. विकीर्णाः सर्वतः प्रसृताः बाणाः उग्रानां तरङ्गानां मङ्गा इव यस्मिन् तस्मिन् विकीर्णबाणोत्तरङ्गमङ्गे युधि = The battle-field in which the arrows showered in all directions resemble the breaking of fierce waves in the

ocean. Such comparisons of a battle-field with all its features to the ocean and its features is quite common in epic poetry.

ACT VI.

Page 118. The plot of Act VI is the gradual restoration of वासवदत्ता to Udayana. Act V ended with Udayana marching against शत्रुघ्न to crush him in battle and in Act VI we find him again in the palace of पद्मावती lamenting over his favourite lute श्रेयसी just recovered. What happened between the two Acts is told in the Interlude.

Two characters—a Chamberlain and a Portress are introduced here from whose conversation we understand that the enemies of Udayana were crushed in battle and the kingdom of Vaisas has been restored to him. We also understand that the king has returned to the capital of Magadha and is staying with पद्मावती and that he has just recovered his favourite lute श्रेयसी which again reminded him of his beloved वासवदत्ता and he is now feeling miserable. We are also informed that a Chamberlain sent by king Mahasena of Ujjayini and the

nurse of वासवदत्ता, sent by queen सुगंधरी have come to convey some message to Udayana but the portress hesitates to announce their arrival to the king because he is in a depressed state of mind.

कः अशून्यं कुरुते = "Who makes not empty", an idiomatic expression for "Who is on duty". श्रीहारी = A woman gatekeeper. "द्वारि द्वारस्य श्रीहारीः श्रीहारीवतसरे" (अमरः) । अहं विजया—Vijayā is the name of the portress. वतानां राजस्य वत्सराजस्य. तस्य लभिनं शुकलः उदयः यस्य तस्यै वत्सराजस्य-नामशुकलेदराय । शोभं means name or clan. श्रेयसेण सुशोभः श्रेयसो नः = Having श्रेयस as his family name. श्रेयो कलः श्रेयकलः. न देशकलः अदेशकलः—कलः means proper time. श्रेयो means in the particular place. This is not the proper time for श्रीहारी to go to the place where the king is. श्रीहारी means the gate and the gate-keeper; here the latter.

सुशोभसामादरादि—There is some confusion in the शुकल reading here which is reflected in the संस्कृत version also. श्रुत् means "a newly wedded wife" and सुशोभारि means the front palace. So it may mean 'the front part of the palace of the newly wedded wife, पद्मावती'. Only when the king is in the front part, he can hear the Yeena played in the street. Some take 'सुशोभ' as the name of one of the many palaces. Some read 'सुशोभ' and

explain as the palace facing the sun, that is East. 'सूर्याभद्राप्रसार', 'सुयाजुसभार' are some other readings. शोभत्याः शब्दः—बोवती is the name of the wonderful lute which उदयन received from the king of serpents. With this instrument he used to tame even wild elephants and he taught वासवदत्ता also to play on this lute. Both Udayana and Vāsavadattā were very fond of this वीणा। Page 110 शत्रु गत्वा पृष्ठः—Through a servant. कूर्वाणां गुरभे लम्बा = Lying in a cluster of Kūrcha grass. यदि प्रयोजनं...नीयन्ति मन्त्रे— This shows that the person who brought the Viṇā there is prepared to part with it for nothing if the king wants it. He is an agent of योत्सवराज who is preparing the ground for the restoration of वासवदत्ता by restoring the वीणा first. "दृष्ट्वासि चोत्सवति, सा खलु न दृश्यते" With these few words the poet has suggested beautifully the unbearable pangs of Udayana at the loss of वासवदत्ता। इदमपि तदप्रथमम्—The Kanchukin says that his business with the king also concerns with the same affair about which the king is now thinking and grieving.

मिश्रविक्रमकः—It is defined thus —

दृत्ववर्तिभ्यमाणानां कथांशानां निर्दर्शकः।

संक्षिप्तार्थस्तु विक्रमो मध्यगत प्रयोजितः॥

शुद्धः स्यात् स तु संकीर्णः नीचमध्यमकलितः॥

विक्रमक is just like प्रवेशक with one main difference. Only low characters are introduced in प्रवेशक while in

विक्रमक, mostly middle characters take part and they speak संस्कृतम्। Sometimes a low character speaking प्राकृत dialect may also be introduced along with middle characters and that is called मिश्रविक्रमक, while the other conducted by middle characters in pure संस्कृते is called शुद्धविक्रमकः। प्रवेशक can be used only between two acts while विक्रमक can be used at the beginning of the Drama also.

Page 122 Verse 1. At the end of the previous act we saw the king controlling his grief and rising up to march against the enemies. The actual war, the defeat of अशुणि and the happy homecoming are not represented on the stage. When the king comes to the stage he is again in a gloom because the recovery of बोवती has turned his mind back to वासवदत्ता. This and the next verse are addressed by the king to his lute, श्रुतिं सुखयन्ति श्रुतिमुज्जः स्निहः यस्याः तस्याः संवुद्धिः—हे श्रुतिमुखनिनदे = One whose note is pleasant to the ears. देव्याः स्तनयोः युगलं, तस्मिन् स्तनयुगले नयनस्थले च सुवा-कर्तारि कमलयात्रन्त of रसम् to sleep, to repose— Having reposed on the breasts and in the lap of my beloved queen. Here is a fine image of one playing on Viṇā, the lower part of which rests on the lap and the upper part touches the breasts. विदूगानां गणः पक्षिसमूहः तस्य रजोमिः (dirts, droppings) विकीर्णः (covered) दण्डः (body) यस्याः सा विदूगजगणोविकीर्णदण्डा प्रतिमयं = Dreadful. कथं अपरमहासं

अयुक्ति असि = How did you manage to live in the dreadful forest ? अयुक्ति—कस्यान्त of वस् with अयि which governs द्वितीयविभक्ति । One may compare this verse with that addressed by दुष्यन्त to the ring—“कथं नु तं कोमल-अयुक्तिति करं विहायसि तिः प्रामथसि” ।

अज्ञिषा = One who has no friendship or affection.

While the king sympathised with the lute for its miserable life in the forest in the previous verse, here he is finding fault with it for lack of friendship and for not remembering वासवदत्ता । The next verse has to be read along with this line to complete the sentence. हे योषवति, या त्वं तपस्विन्याः श्रीणीसमुद्रहतादीनि न स्मरसि, या त्वमस्तिषा अस्मिंस्त्वत्पथः ।

Verse 2. This whole verse gives the objects of न स्मरसि । Owing to the intensity of his grief the king forgets that योषवती is an inanimate object and addresses as if it can understand him. This is a particular stage in the development of विषमसङ्गरं known as उन्मादवस्था । श्रीषा समुद्रहतादि परस्वयोः निगीडतादि च श्रीणीसमुद्रहतादीनिगीडतादि—carrying on the lap and pressing the sides do happen while playing on the lute. खेदं भक्ति = When the player was tired. स्तनान्तरे सुखानि तपुर्विनादि—She would remain quiet, pressing the upper part of the lute between her breasts. This suggests the picture of a lover sporting with his

, sweet heart. विरहे मायुषियस्य परिक्रिन्तानि (lamentations), पञ्चान्तरेषु (during the intervals of playing the instrument) परस्मिन्तानि कश्चितानि च न स्मरसीत्यन्वयः ।

अतं संतप—Enough of excessive grief, Please don't give way to grief. अतं in the prohibitive sense governs the indeclinable participle (काश्रयथाः सं or त्यक् सं) or तुसीया विभक्ति । Here it governs त्यक्-तत् of तत् with सत् । सा मा एदं, यत् इति शेषः ।

Page 124. Verse 3. विराय प्रसूतः विरयुगः = Remaining dormant for a long time. कायः Passion. The king means that his passion for वासवदत्ता which remained dormant for a long time when he was engaged in fighting with the enemies, is now re-awakened by this lute. The word काय can also be taken in the sense of hope in which case this line can be interpreted to mean—The hope of regaining वासवदत्ता which I cherished after seeing her in the dream was practically lost for a long time, but it is now revived by the regaining of the Vina. Now that the lost lute has been recovered after such a long time, I begin to hope that fate will restore वासवदत्ता also to me. When I see this योषवती and not her to whom it is very dear, my sorrow becomes unbearable. नवयोगं इत्था = fitted with new strings. Vidushaka now leaves the stage taking the Vina with him and does not make his appearance again. The dramatist

keeps him away while वासवदत्ता is identified and is restored to the king because when योगधरायण says that his plans were known not only to सञ्जय but to everyone of his associates (सर्वैरेव ज्ञातम्), the king is sure to take विदुषः to task for misguiding him. Such a situation should be avoided when the Drama is brought to a happy conclusion.

तेन हि पद्मावती—When the स्तोत्रहारी announces that a दम्बुकिर and धात्री have come from महासेन and are waiting for an interview with the king, Udayana feels that पद्मावती must be with him when he receives them because there is a lady, the Nurse among the visitors. There are other reasons also for keeping पद्मावती by his side which will be revealed in due course. किं तु स्वकथं वृत्तान्तः etc.—The king seems to be a little nervous by the arrival of the two messengers from महासेन and his queen and he requires पद्मावती to prop up his courage. “अयं वृत्तान्तः” refers to his marriage with पद्मावती on account of which he feels guilty towards महासेन. This is made clear in the next verse.

Page 126. प्रियं मे ज्ञाति कुञ्जस्य This reference to Vāsavadatta's kinsmen as her kinsmen shows her magnanimity and the king rightly praises her for that—अनुत्प्रेतैत एतः ३ संनिमित्तं भवति—पद्मावती feels that her presence with the king may not be relished by the messengers of महासेन and they may think that Udayana is indifferent towards them. The king,

on the other hand, feels it will be a mistake on his part if he hides पद्मावती from their sight—कलत्रादस्मिहं जने etc.—तातो वा अस्मा वा—This reference to the parents of वासवदत्ता as her own parents is also worthy of her nobility अक्षिता = Uneasy, apprehensive.

Page 128. Verse 4. This verse beautifully expresses the misgivings of the king in very clear terms. He owns his guilt and compares his fault to one committed by a son towards his father which implies that he expects to be pardoned. He does not know that his elopement with वासवदत्ता only fulfilled the desire of her parents who were very happy over it. ऋषैः सत्यैः = By fickle fortunes महत् गुणानो उपपातं गुणोपातं अवाप्य = Having attained a great loss of virtues, i.e. all the virtues that I possessed having been destroyed by the fickle fate. He means that it was fate that destroyed his merits in a big way and induced him to elope with वासवदत्ता and later on made him incapable of protecting her. Many printed editions read महदवासगुणोपातः which has to be explained as - महत्सु विपरीते—towards respectable persons like महासेन and others - अवासः गुणानां आत्मगुणानां उपपातः नाशः येन सः महदवासगुणोपातः—who committed breach of virtues (trust) towards good persons on account of fickle fortunes. पितुः जनितरोषः पुत्र इव सीतः अस्मि । जसितः रोषः येन सः जनितरोषः—One who had angered his father. This comparison is very happy.

किं शक्यं रक्षितुं प्राप्रकाले—She means that the king need not feel guilty because nobody can be saved when the

time for his death comes. We are going to have this idea expressed in a beautiful verse later. It was fate that caused the death of शतद्रुत and the king cannot be held responsible for that. In the reading न कि सत्यं etc. कि should be taken in the sense of कियति—न कियति शतद्रुते रक्षितुं सत्यम् ।

Page 130. Verse 5. संविरिणो ज्यं ह्यं वल = Having come to this kingdom of our संवर्षी । ह्यं वल = Great is my joy, संवर्षी means a relation through marriage. ह्यं वल is a संवर्षी of ह्यं वल through the two marriages of उदयान. So the Kanchukin of ह्यं वल says he is happy to come to the kingdom of ह्यं वल, but when he comes here, he is reminded of Vasavadattā's death and that makes him quite unhappy. ह्यं वल became a संवर्षी through the marriage of वलवती which materialised only on account of Vasavadattā's death. Hence the Kanchukin is quite naturally reminded of Vasavadattā's death while coming here. Some scholars consider the events of this act taking place at the palace of Udayana in Kausambi to which city he returned with Padmāvati after defeating शतद्रुत । संवर्षीः उदयानस्य राज्ञं वल । But the problem is to explain how संवर्षीता came there without the knowledge of Udayana. Yet another interpretation of this line is—इं संवर्षीता उदयानेन शतद्रुतं वल शतद्रुतं ह्यं वलः—“I am exceedingly happy to learn that our son-in-law has got back his kingdom”. This interpretation appears to be far fetched. किं वल इतं—The Kanchukin

says that Fate would have done them a great favour if it had allowed the kingdom to be conquered by the enemies, but had spared Vasavadattā without being consumed by the fire. It only means that the loss of शतद्रुत is more painful than the loss of the kingdom. This part of the verse is also interpreted in many ways—“O Fate, if you had only restored back to life the queen instead of the kingdom stolen by the enemies, you would have left nothing undone”; or “If thou wouldst bring back to life Vasavadattā, just as you have restored back the kingdom stolen by the enemies, what else could you not accomplish? etc.

Verse 6 शतद्रुतः शतद्रुतः, राज्ञं शतद्रुतः राजवर्षीः, शतद्रुतस्य शतद्रुतः शतद्रुतः = One capable of causing the rise and fall of princes. शतद्रुत was well known for his prowess in those days. वल शतद्रुतं वल-शतद्रुतं वल वलः or वल वलः = Whose relationship was desired by me or who desired an alliance with me. वलवती वलवतीवती—He, showed his regard to शतद्रुत by getting up from his seat to receive his message and this conduct is praised by the Chamberlain. Udayana's mother was probably a princess of शतद्रुत country.

Page 132. Verse 7 Only men of enterprise who put forth efforts can enjoy royal glory - वलवतीः । This is a maxim of शतद्रुतः. Those who are weak and timid will never have the enthusiasm to put forth effort and they will soon be deprived of their kingdom by the enemies. The fact

that Udayana has regained his lost kingdom shows he is strong, bold and enterprising and श्येत is complimenting him for these qualities. कर्तः—A coward, a timid person. श्येत = Usually, as a rule. This is a tribute to Udayana's enterprising nature.

Verse 8 The king says that all his prosperity is due to the good treatment and support extended by महसिने । अवज्ञिः पूर्वम्—This refers to the capture of Udayana by the stratagem of the mechanical elephant and taking him as a captive. दुष्टैः सह ललितः = महसिने treated his captive उदयन with affection like his own son because he wanted to make him his son-in-law. दृढं अत्यर्थं ललितः—Fondled very much. कया अहता न च रक्षिता—When Udayana eloped with वसवदत्ता and failed to protect her, Mahasena could have done some harm to him if he so desired, but he did not. On the other hand, he treats Udayana, even after the death of वसवदत्ता with same affection as before, स्वस्य मातः स्वामा = One's own. He has also helped in regaining the kingdom of Vatsas. Udayana is grateful for all that महसिने did for him.

Verse 9 गुण्या नगरदेवता—This shows that the queen was held in great esteem by the subjects मम प्रवासिनदुःखार्ता—The departure of उदयन then meant the separation from वसवदत्ता and hence the queen was afflicted with grief. Or it may mean मम प्रवासदुःखेन आर्ता = She is afflicted by my sorrow caused by the separation of वसवदत्ता । Her

affection for me is so much that my misery is her misery). This verse shows the great respect of Udayana for his mother-in-law. संहतं कुशलम् = Welfare in all respects and of all people. अत्र ईदृशं कुशलम्—ईदृशं here refers to his sad plight on remembering Vāsavadatta's death. Page 134. मा संततुम् Ungrammatical for मा संतपतु. The prohibitive particle मा can be used with तुङ् or लोट् and not with तुमुन्त । स्यतावतुयता—Refer to verse 13 Act I where the same idea is beautifully expressed—यस्या सा ली
दय व्यदयः ।

Verse 10 A beautiful verse explaining a high philosophical idea and a common law of nature. रज्जुच्छिदे के वंशे शरणाति is a fine illustration to prove that no one can stop the life getting out of the body when the rope of प्रारब्धकर्म is broken. तुल्यः यमः दस्य सः तुल्यधर्मः is the correct form. तुल्य यमः is a wrong usage because the word यमः at the end of a compound preceded by a single member takes a final अन्—“यन्दिनिक् केवलात्”, The law of nature is the same for men and the trees. They are all created and destroyed at the proper times. So, there is nothing to feel sorry over the death of a person.

Verse 11 The advice of the Chamberlain that one should not grieve over things over which he has no control does not enter into the heart of Udayana fully occupied by the thoughts of वसवदत्ता. He recounts the merits of वसवदत्ता and asks how could he forget her in this and even in future births. अन्धे देहा देहात्तरणि, तेषु = In future births

शब्दं शक्तिं—The message of शश्वरती, mother of शश्वरती delivered by the nurse gives a full but brief account of the circumstances under which Udayana eloped with शश्वरती and explains the attitude and motive of शश्वरती and his queen. उदयन was taken a captive and was asked to teach Vina to their daughter only to provide an opportunity for them to love each other and then celebrate the marriage. From the beginning they wanted to give their daughter to Udayana but he refused to accept. So the stratagem of the mechanical elephant was employed. शश्वरतीशब्दौ—Two brothers of शश्वरती । अनभिचारिकं शीघ्र-अपदेशेन दत्ता A regular marriage is celebrated by Hindus with the sacred fire as witness but here, they actually gave away their daughter through the device of asking Udayana to teach her to play on Vina, शक्तिः शश्वरती यस्मिन् कर्मणि तत् शक्ति-शक्तिः, न शक्तिशक्तिः अनभिचारिकम् । शीघ्र अपदेशेन शीघ्रशुभ-अपदेशेन—Under the pretext of teaching शीघ्र, शक्तिः-उदयन-उदयन-उदयन—If Udayana had shown a little more patience, they would have celebrated the marriage in the proper manner but he was rather impatient and eloped with her. चित्रकला-शक्तिः—After the elopement, the parents could only get their portraits painted in canvases and celebrate the marriage with the portraits. This only shows that they wanted उदयन to marry their daughter at any cost and when that was achieved they were quite happy. Now that शश्वरती is dead, they are sending the portraits to उदयन who can draw some consolation by looking at them. तं दृष्ट्वा निर्वृते श्रे ।

The message reveals the magnanimity of Vasavadatta's parents. According to शश्वरतीशब्दस्य Mahasena follows उदयन and शश्वरती soon after their elopement and gets the marriage celebrated with great pomp. The portrait marriage is Bhāsa's invention.

Page 136. शब्दो शक्तिः शक्तिः etc. — उदयन is very happy to hear such a kind message and his misgivings are completely removed.

Verse 12. यदासात् अपरादिशक्तिः अस्मात् शब्दो न शक्तिः. शश्वरतीशब्दस्य शश्वरतीशब्दस्य शक्तिः शक्तिः । शक्तिः शक्तिः - यदासात् has not seen शश्वरती but has heard much about her beauty and virtues. So she is naturally eager to see her portrait and pay her respects to her who was the first wife of her husband. This desire of शश्वरती which is quite natural, leads to the identification of शश्वरती as शश्वरती । शक्तिः शक्तिः etc. At the very first look of the portrait यदासात् recognises the resemblance of शश्वरती and to make sure, she asks the king whether the portrait is really like शश्वरती and the king replies in the affirmative.

Page 138. Verse 13. The sight of the portrait which appears as if शश्वरती is standing before him, moves the heart of the king who laments how such a fine figure and complexion could suffer so terrible a calamity and how such a sweet face could be defiled by the fire? Such a lovely form deserves a better end, and it is a wonder how the fire succeeded in burning such a sweet face.

आर्यपुत्रस्य प्रतिष्ठितिं दृष्ट्वा—Padmavati has noted the close resemblance between the lady in the portrait and आवन्तिका, her ward. The king has certified that the portrait is a true representation of वासवदत्ता। She cannot easily believe that आवन्तिका can bear such close resemblance to the dead वासवदत्ता। Could it be possible that वासवदत्ता and आवन्तिका are one and the same? She wants to be doubly assured before revealing what is in her mind. So she decides to see the portrait of the king. If that represent the king correctly she can reasonably conclude that the other portrait also is a faithful representation of वासवदत्ता। चित्रदर्शनाच्छ्रुतिं प्रहृष्टो दिनामिव—After seeing the king's portrait she is convinced of the likeness of the other one to वासवदत्ता and she is puzzled how there could be such a close resemblance between the dead वासवदत्ता and her ward आवन्तिका. The king is quick to notice the perplexed state of पद्मावती and asks why she was at first glad and then has become perplexed as a result of seeing the portraits. Note how the dramatist is slowly leading the story for the gradual identification of आवन्तिका as वासवदत्ता। प्रहृष्टा च मा उद्विक्ता च पूर्वं प्रहृष्टा पश्चादुद्विक्ता प्रहृष्टो दिनामिव—Page 140. First glad and then perplexed. कन्याभावे—विवाहात् प्राक्। मया सहजगतां दृष्ट्वा—Since आवन्तिका avoids पश्यन्तदर्थम्, she cannot be brought to the presence of the king. So Padmavati says that the king must see आवन्तिका walking along with her from a distance and find out her resemblance to the portrait.

Verse 14 The hopes of the king roused when पद्मावती said that a lady bearing likeness with the lady in the portrait is living with her are chilled when he is told that she is the sister of a Brahmin. So he laments pathetically—यदि विप्रस्य भगिनी etc. परस्पर गता - etc. There are people in this world bearing mutual resemblance and hence one cannot be identified with another on the basis of resemblance alone. Compare this with Dushyanta's remark in शकुन्तलम्—“सति न पुनर्न भिद्येत्सदृशानि। अपि नाम शृण्वन्निजैव अयं प्रस्तावो विवादाय कल्पते ?”।

एष उद्विग्निर्नो ब्राह्मणः—The king cannot be kept in his present state of misery any longer. So the Dramatist is introducing योग्यवरायण to restore वासवदत्ता and bring the play to a happy conclusion. अन्ध-तरसमुदाचारेण - with all the formalities to be observed while receiving a Brahmin in the inner apartment of the palace. एवमपि तस्मात् - This shows the king's eagerness to see her and find out whether she is वासवदत्ता in disguise. Now that her brother has come to claim her, she cannot have any objection to come before other people.

Page 142. Verse 15. योग्य-वरायण who has successfully executed his entire plan remaining underground, is now coming to the surface to execute the last part of the plan, i.e. the restoration of वासवदत्ता to Udayana. His heart is full of misgivings when he comes before the king because he has done so many things even without informing him that had

affected the private life of the king. But his conscience is clear because all his actions were only for the welfare of the king and all of them have proved successful. Yet if he is afraid of what the king might say, it only speaks of his good nature and loyalty to his master. दुयते: द्वितीयं राजमहिषीं शशवदतीं प्रच्छन्नं अवतिशक्वेषु निरुत्थ, इदं सर्वं कर्म— कर्मणोके अग्निता शशवदतीं दश्या इति अलीकोदोषणमाश्रय एतावत्पर्यन्तं कृतं उर्वसुषि हितिति अवेद्य सत्यं निश्चित्य कामं निरस्तं सया कृतम् । Without concealing शशवदती and proclaiming that she was dead, Udayana would not have agreed to marry पद्मवती and without that marriage रक्षकं would not have extended his help to crush Aruni. So the concealment of शशवदती was only for the good of the king.

पूर्वं कृतः श्रुतपूर्वः—When यौगन्धरायण greets the king saying “शशवदती”, his voice seems to be familiar to the king but he does not clearly recognise it as that of his minister. Page. 144. द्विष्या दशनीयसि स्वसति—शशवदती is fed up with her life incognito and is eagerly waiting for the day when she will be restored to उदयन. Fortunately he remembers me at least now, i. e. after such a long time. साश्विनस्यसो विद्यानिदिशतः—This is a legal point. त्वासाः साश्विनत् यथा तथा विद्यानिदिशतः प्रत्यर्पणायः । साक्षात् एव साक्षी । अश्विनो—A judge or witness, here witness. There should always be a minimum of two witnesses. एतसो शर्तुदरिका—The nurse recognises शशवदती and exclaims thus. For this she must have seen the face of शशवदती, but from a later direction to remove

the veil or screen ‘शशवती शशवतीका’ we have to presume that शशवदती was either having a veil put on her face or was standing behind a curtain. So some stage direction to the effect that the nurse ‘lifted the veil, or went behind the curtain and saw’ is required here.

शशवदतीवदन्तम्—This request of the king without exhibiting any emotion and a desire to verify the statement of the nurse is rather strange on the part of one who, a few minutes ago, requested एषवती to bring the lady bearing likeness to the portrait to his presence soon “तेन हि शीघ्रानीयताम्” and who was terribly disappointed when he was told that she was the sister of a Brahmin. Probably the presence of a Brahmin of striking personality claiming back his sister entrusted to एषवती restrained the king. न खलु प्रवेष्टव्यम्—यौगन्धरायण objects to the taking of शशवदती inside because he feels that the king should have verified the statement of एषवती and should have convinced every one present that शशवतीका was शशवदती and not a Brahmin’s sister, before he ordered her removal from that place. It is quite possible that some emotional scenes are omitted in this context by those who prepared the stage version of the Drama.

Page 146. Verse. 16 शतनी कुले जगतः—According to विश्वकुमारम्, उदयन is the 25th descendant of अश्विनस्यु, son of a कुल । राजवर्षस्य देशिकः—One who teaches the duties of kings to

others. देखिक means a teacher. यौगन्धरायण seems to imply that the king who just now pointed out the law that a trust must be returned in the presence of witnesses must observe the same law while taking possession of his own property also. संक्षिप्यता वृत्तिः—It is not clear whether the king orders the removal of the veil or the curtain. जयजुः वामी—Now that the identity of वासवदत्ता is established यौगन्धरायण reveals his own identity also.

Verse. 17—किं नु सत्यं etc. The king doubts whether he can believe his own eyes in the matter of seeing वासवदत्ता once again because his eyes have deceived him on a previous occasion when he saw her running away after waking him up from sleep in Act V. देशः अन्तः removal, तेन कृतपराधः—One who has offended by the removal of the queen वासवदत्ता.

Verse 18—The king is thankful to यौगन्धरायण for all that he had done for his welfare, now as well as on previous occasions. विप्रयोजनार्थः = By feigned madness This refers to his efforts to help the king to escape from captivity in the palace of महतेन and elope with वासवदत्ता। यौगन्धरायण went to उज्जयिनी acting like a mad man, and not suspected by any one, made arrangements for the escape of Udayana secretly and also succeeded in informing the king of his plan for his elopement with वासवदत्ता। युद्धैः—He also fought valiantly with the soldiers of Mahasena to cover up the escape वासवदत्तेव मन्त्रितः = By the sound diplomacy employed in

consultation with other ministers which resulted in the defeat of अश्विणि and in the regaining of the lost kingdom. The king must have known by this time that यौगन्धरायण was at the bottom of all this grand strategy. मञ्जुवामाः = Sinking. मञ्जुवामाः = Lifted up.

स्वामि भगवानां अनुग्रहात्—This shows his modesty. उद्वीकनसमुदाचारेण - Not knowing her identity, मञ्जुवामा has treated her only as a friend and not with the respect due to an elder sister, and for that guilt she begs her pardon. कीर्षेण सादयामि—An idiomatic expression for "I beg your pardon with my head bent low or by falling at your feet."

Page 148. अधिद्वेषं नाम शरीरस्याराधति—This is an obscure passage allowing more than one interpretation. अर्जितः स्वं अधिद्वेषं—The property of a suppliant. नामैति प्रसिद्धौ। It is indeed the person who is the property of a suppliant that is guilty. A suppliant is always treated as an inferior person. Since वासवदत्ता belonged to a suppliant, the Brahmin, she deserved only a low treatment. So if such a low treatment is considered an offence or guilt, it is the fault of the person who belonged to a suppliant and not the fault of one to whom that person was entrusted. The passage can be reasonably translated thus—"It is the position as a suppliant's property (अधिद्वेषम्) that leads to discourtesy to one's person (शरीरम्)". What वासवदत्ता means is this—A suppliant or one belonging to him can expect only such a treatment. Therefore there is nothing wrong on the part of Padmavati

in treating her as a mere companion. Some take it to mean that the fault is in falling at the feat for nothing.

का कृतं वै बुद्धिः = What was your idea? कौशात्कीनाम्न = The whole of कौशात्की he means the kingdom with the city of कौशात्की as its capital; i. e. the whole of Vatsa kingdom. वृषकभ्रातृभिः—Here he gives only a brief reply to the king's question just to satify him. The real object of this move has been stated by him in Act I—“ततः प्रतिष्ठिते राज्ञि तत्र सक्तीमुपनयतो ये इहान्न सक्ती मयावराजयुक्ती विश्वासस्थानं शक्तिवति । अहो शठः खलु समजान्—This remark is not a censure but is really an appreciation of the way in which समजान् pretended to share the sorrow of the king on the death of राजवदन्ता and acted his role brilliantly as described by the Brahmacharin in the verse—“अनाहारे वृषः Page 150 सततसदित्थाभारतः...’ etc. सर्व एव वयं गायामः—In this happy occasion it is only proper that the king goes to meet मद्भक्तिं and अनाहारी along with गायवदन्ता and पद्मराजनी ।

शततानयम्—All Sanskrit plays end with a verse expressing a general wish for the welfare of the king and the people. This verse is called शततानयं, named after the founder of Indian Dramaturgy, शत, the author of ताञ्जासात्त्रम् । This verse is recited by one of the actors on the stage in the capacity of a mere actor and not in the role of the character he represented till then. Every Hindu religious ceremony ends with a prayer for the welfare of all—“ लोकाः समस्ताः श्रेयानो भवन्तु ” and शत who elevated a dramatic

performance to the status of a religious sacrifice, probably thought of a similar ending for a dramatic performance also.

Verse. 19 सानरः पर्यन्ते पराः ता = Who is girt by the ocean all round, हिमालयं विन्द्यश्च कुण्डले पराः ताम् = Who has the Himalayas and the Vindhyas as her ear-ornaments. एकसंवाचनं अङ्गः पराः ताम् = Who is marked by one umbrella, i. e. ruled by a single king with no rival, all adjectival to मर्दम् = Earth. राजा सिंह इव = The King powerful like a lion, यशस्तु = लोद - य - ए of शम् to rule राजसिंह may be the title of the king under whose patronage this drama was staged by the poet. The same Bharata-vakyam is found in इतनायम् and some other plays of Bhaṣa.

APPENDIX - I

METRES USED IN THE PLAY

- (1) आर्या—यथाः प्रथमे पादे द्वादशमात्रास्तथा तृतीयेऽपि ।
अष्टादश द्वितीये चतुर्थके पञ्चदश सार्धा ।

This metre is used in three verses—The first verse of Act I and verses 3 and 5 of Act IV.

- (2) अतुष्टु or श्लोकः—

श्लोके षष्ठं गुरु त्रयं सर्वत्र लघु पञ्चमम् ।
द्विचतुः पादयोर्ह्रस्वं सप्तमं दीर्घमन्ययोः ॥

This metre is used in as many as 26 verses which are—Act I—2, 7, 10, 15; Act IV—6, 8, 9, 10; Act V—6, 7, 8, 9, 10, 11 and Act VI—3, 6, 7, 9, 11, 12, 13, 14, 16, 17, 18, and 19.

- (3) उपेन्द्रवज्रा—उपेन्द्र वज्रा जतजास्ततो गौ ।

This is used in verse 13 of Act V.

- (4) उपजातिः—This is a combination of उपेन्द्रवज्रा defined above and इन्द्रवज्रा-स्यादिन्द्रवज्रा यदि तौ जगौ गः
This is used in verse 5 of Act V.

- (5) शालिनी—शालिन्युक्ता सौ तगौ गोऽन्विलोकैः ।

This is used in three verse—verse 13 of Act I, verse 7 of Act IV and verse 10 of Act VI.

स्वप्नवासवदसम्

- (6) वैश्वदेवी—जाणाश्वैः छिन्ना वैश्वदेवी मनो यो ।

This is used in verse 9 of Act I.

- (7) पुष्पिताग्रा—अयुजि ननुपरेफतो यकारो

युजि च नजौ जरगाश्च पुष्पिताग्रा ।

This is used in verse 5 of Act I and the first verse of Act VI.

- (8) चलन्ततिलका—उक्ता वसन्ततिलका तभजा जगौ गः

This metre is used in eleven verses—Act I verses 4, 6, 11; Act IV—2; Act V—1, 2, 3; Act VI—2, 4, 5 and 16.

- (9) त्रिसरिणी—रसै रुरै रुरित्वा यमनमभलगः त्रिसरिणी

This is used in Act I—verses 14 and 16.

- (10) हरिणी—नसमर सला गः षड्वेदेद्वैयैः हरिणी मत्

This is used once in verse 8 of Act VI.

- (11) शार्दूलविक्रीडितम्—सूर्यधिमसजाः स्वताः सपुरा शार्दूल-
विक्रीडितम् ।

This is used in six verses—Act I—3, 8, 12; Act IV—1, Act V—4, and 12.

I. Annotate--(For answers refer to Translation and Notes)

- (1) पद्मनिर्जातानि दैवतान्यव्यूयन्ते ।
- (2) कालक्रमेण जगतः परिवर्तमाना चक्रारपङ्क्तिरिव गच्छति मग्नपङ्क्तिः ।
- (3) न हि मिद्धवाक्यान्वृत्तभ्य गच्छति विधिः सुपरीक्षितानि
- (4) सर्वजन साधारणमाश्रमपदं नाम ।
- (5) हला ! अधिकमद्य शोभसे । अस्मिन् इव ते वरसुखं पश्यामि ।
- (6) सर्वजन मनोभिरामं खलु सौभाग्यं नाम ।
- (7) आगमप्रधानानि सुलभपर्यवस्थानानि महापुरुषहृदयानि भवन्ति ।
- (8) एतदपि मया कर्तव्यमासीत् । अहो अकरणाः सखीश्वराः ।
- (9) भो ! सुखं नामयपरिभूतमकरवर्तं च ।
- (10) यद्यल्पः स्नेहः सा स्वजनं न परित्यजति ।
- (11) अहो अज्ञातवासोऽप्यत्र बहुगुणः संपद्यते ।
- (12) सर्वकारो हि नाम स्वकारेण प्रसीष्टः प्रीतिदुःखादयति ।
- (13) महान् खल्वार्यशौभान्धरायणस्य प्रतिज्ञाभारो मम दर्शनेन निष्कलः संश्रुतः ।
- (14) उपरतपुण्यमुक्त्वा महासेनगुवी पद्मपुष्करप्रदाना आर्यपुत्रेण
or
- (15) वत्सा सा स्त्री यां तथा वेति मती मर्तुस्नेहात् सा हि दग्धाप्यवत्सवा ।
- (16) परमप्राप्ता लोकं दश्यते स्वपुरुषतया ।

(17) अर्थिस्वं नाम शरीरमपराध्यति ।

(18) अनयाप्येवमेवाहं दृष्टवा वञ्चितम्नदा ।

II. Explain fully—

	Act.	Verse
(1) प्रद्वेषो बहुमानो वा	I	7
(2) सुखमर्थो भवेद्भारुम्	I	10
(3) दुःखं त्यक्तुं बद्धमूलोऽजुरागः	IV	6
(4) इयं बाला नवोद्गाहा	IV	8
(5) गुणानां च विशालानां	IV	9
(6) ममराग्यवन्त्याधिपतेः सुतयाः	V	5
(7) यदि नावदयं स्वमः	V	9
(8) कान्तया येऽप्यशक्तं वा	VI	7
(9) कः कं शक्तो रक्षितुं मृत्युकाले	VI	10
(10) मिथ्योन्मादैश्च युद्देश्च	VI	18

III Essay questions—

- (1) Give a critical summary of Act I.
- (2) Trace the development of Udavana's विमलराज-शृङ्गार in Act IV.

- (3) Describe the dream scene and discuss its importance.
- (4) Give an account of the part played by विदुषक in the Drama
or
“वसन्तक is unfailingly ready - witted” Illustrate.
- (5) Discuss how far the title of the play is appropriate.
- (6) Vasavadatta is the central figure in the play dominating every one of the Acts”—Discuss.
- (7) “योगन्धरायण is the central figure in the play, though not its hero”—Discuss.
- (8) Estimate the importance of the introduction of the following—
(a) Brahmachari in Act I.
(b) Wreathing of the wedding garland in Act III.
(c) The lute Ghoshavati in Act VI.
(d) The portraits of Udayana and Vasavadatta in Act VI.
- (9) Write brief character sketches of—

- (1) उदयन (2) वासवदत्ता (3) पद्मावती
(4) वसन्तकः (5) योगन्धरायणः and (6) रुमवजान्.

- (10) Discuss the significance of Bhāsa's innovations in the plot of the Drama.
- (11) The king and queen are the finest products of Bhāsa's characterisation of lovers—Discuss.
- (12) Define प्रवेशक and विक्रमक and point out the purpose served by the प्रवेशक in Act IV and मिश्रविक्रमक in Act VI.
- (13) Write short notes on—
(1) नान्दी (2) मूत्रधारः (3) स्थापना
(4) भरतवाक्यम् (5) प्रवेशकः (6) विक्रमकः
- (14) Trace the development of the plot and sentiment in svapnavāsavadattam.
- (15) What are the main features of a Sanskrit Drama (नाटकम्) ? Discuss how far स्वप्नवासवदत्तं has embodied those features.
- (16) Give an estimate of Bhāsa as a dramatist.
- or
- Give a critical appreciation of the play.

IV Questions on Grammar :—

(a) Write grammatical notes on :—

- (1) मगधराजस्य (2) वसुकामा (3) मथ्याह
(4) प्रेषितमर्तुका (5) अर्येण विना (6) नरपतेः

(7) उदयनाय दत्ता (8) दास्याः पुत्रैः (9) सुतायाः
ससामि (10) अरण्यवासं अद्युषिता (11) अहं संतप्य

(b) Give the विप्रदवाक्य of the following:—

- (1) यथानिश्चितम् (2) देशगतप्रत्ययाः (3) श्रुति-
विरोषणार्थम् (4) नवीकृतः (5) दत्तशेषाणि
(6) परकीयम् (7) सानुक्रीशा (8) अन्धीकरोति
(9) दृष्टपूर्वः (10) तूष्णीकः (11) साधुपातम्
(12) अनुभूतदुःखः (13) उदकस्नानानि (14) श्रुति-
सुखनिन्दे । (15) अनग्निमाक्षिकम्

(c) Change the Voice :—

- (1) भृत्यैः जनः उत्सर्गते ।
(2) परिहरतु भवान् तृणापवादम् ।
(3) मया उत्तरकुलवासः अनुभूयते ।
(4) कश्यतां काचित्कथा ।
(5) कोऽपि मां पश्येत् ।
(6) रामण्वता अहं वञ्चितः ।
(7) तां देवीं अहं न पश्यामि ।
(8) आसनस्थेन भवता सन्देशः श्रोतव्यः

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ERRATA

Page Line	For	Read.
4	9 मारयश्चलैः	मारयैश्चलैः
4	10 करयाज्ञया	करोत्याज्ञया
5	4 Yaugandharyāna	Yaugandharāvana
"	12 haughty	haughty,
8	4 पञ्जावती,	पञ्जावती
9	18 Pushpaka-	Pushpaka,
"	19 bhadra	Bhadra
12	2 दूतसंपदं	दूतसंपदं
13	11 weather	whether
15	15 pleasure	objects of pleasure
"	16 doomed	doomed
21	12 duty,	duty
29	4 on whose	in whose
34	8 सपरिवाश	सपरिवाश
35	15 on our princess	on, Our Princess,
"	16 happy	happy
38	9 जति	जति
39	11 have	I have
43	14 Omens	Omens
45	18 Priyanga	Priyangu
46	1 अथान्तिके	आथान्तिके
"	3 चिन्तासुअहि न भा	चिन्तासुअहि अ भा
"	4 अमण्डिमदं अं	अमण्डिमदं अं
"	20 अजं	अजं

Page Line	For	Read.
47	12 Maiād	Maid
48	10 हका	हका
"	16-17 सकृत्तणं	सकृत्तणं
50	1 गुह्याचार्या	गुह्याचार्या
58	8 - लभकराचिता	लभकराचिता
"	16 जव	जाव
64	9 यणित् ?	यणित् ?]
66	7 कामपयस्वथां	कामपयस्वथां
"	10 कथमय	कथमयं
67	10 against	against
"	18 sapta-parṇa	Sapta-parṇa
71	7 Ujjayini	Ujjayini
"	14 well go	well, walk
75	9 lovely	lonely
77	8 bitten	sealed
"	10 persistent	persistence
"	14 your	Your
78	3 वासवदत्तावदं	वासवदत्तावदं
"	12 अदकिवज्जो	सदकिवज्जो
79	10 on't	don't

Page Line	For	Read
85	11 face.	face. [Exit]
"	20 <i>Vidūshaka</i>	<i>Vāsavadattā</i>
87	8 flowers by	flowers brought by
88	1 पञ्चावती	पञ्चावती !
"	11 Delete the repeated words— <i>द्विजानस</i>	<i>सकारेण</i>
89	13-14 rise, start	rise up and start.
"	15 <i>King</i> . There are etc. <i>King</i> . Very well, a good idea (starting)	There are etc.
90	16 Delete the repeated sentence. <i>सद्मे</i>	<i>सद्मे</i>
92	2 मधुरादि भट्टि	मधुरादि कदाचि भट्टि-
93	14 by marriage	by the marriage
95	1 <i>Vasantaka</i>	<i>Vasantaka</i> ,
"	2 headache	headache ?
103	4 If story	If this story,
"	18 said	said,
105	4 <i>Kampilya</i>	<i>Kampilya</i> ?
107	6 hand	head
108	5 अज्ञातः	अज्ञातः-
"	16 पथुमाचदि	पदमाचदी

Page	Line	For	Read.
109	8	abruptly	abruptly
112	7	-Delete the repeated words	कुत्र वासवपत्न्या
"	15	एवं	एवं।
114	3	मा	मा
118	17	मुह्यपासादगरेण	मुह्यपासादगरेण
121	3-4	the <i>Narmada</i>	the river <i>Narmada</i>
"	19	INTERLUDE	INTERLUDE
122	13	संतप्य	संतप्य
123	9	dost remember	dost not remember
127	4	<i>Padmāvati</i>	<i>Padmāvati</i> ,
"	19	be great	be a great
128	5	पञ्चावती	पञ्चावति
129	4	<i>Padmāvati</i> it is,	<i>Padmāvati</i> , it is
131	20	<i>vaidehi</i>	<i>Vaidehi</i>
140	6	मा अयं	ता अयं
141	13	award	a ward
145	12	Omit the repeated words	'return the deposit'
147	31	lowing	bowing
148	4	अणुगह्निद्विद्वि	अणुगह्नीद्विद्वि
149	12	<i>Pushpakabhadrā</i>	<i>Pusupaka</i> , <i>Bhadra</i> .