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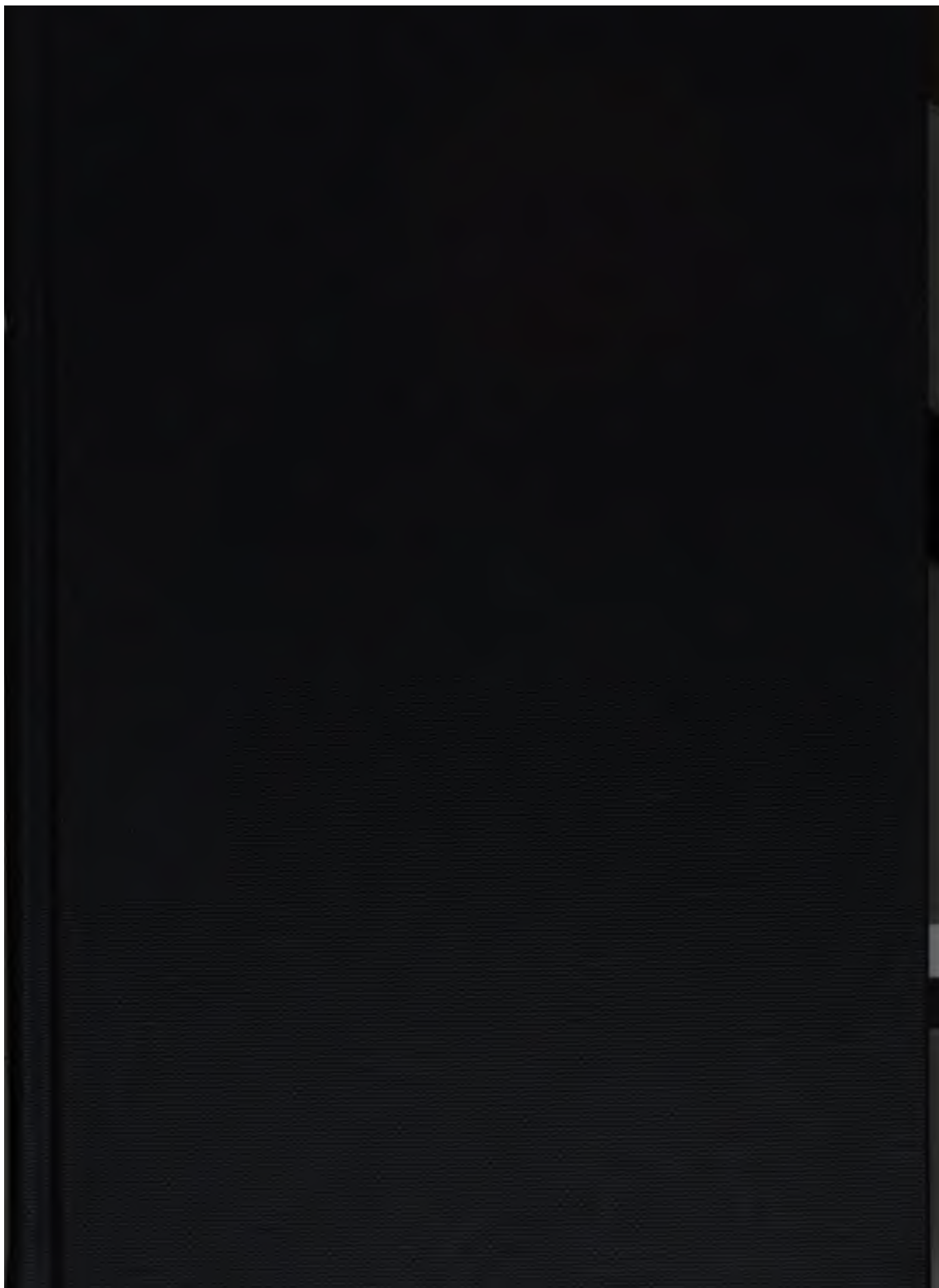
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॥ श्रीकालिदासविरचितं
अभिज्ञानशकुन्तलं नाम नाटकं ॥

ŚAKUNTALĀ ;

OR,

ŚAKUNTALĀ RECOGNIZED BY THE RING,

A SANSKRIT DRAMA,

IN SEVEN ACTS,

BY KĀLIDĀSA ;

THE DEVANĀGARĪ RECENSION OF THE TEXT,

NOW FOR THE FIRST TIME EDITED IN ENGLAND, WITH LITERAL ENGLISH TRANSLATIONS OF
ALL THE METRICAL PASSAGES, SCHEMES OF THE METRES, AND

NOTES, CRITICAL AND EXPLANATORY.

BY

MONIER WILLIAMS, M.A.,

PROFESSOR AT THE EAST-INDIA COLLEGE, HALETHURST; MEMBER OF THE ROYAL ASIATIC SOCIETY;
FORMERLY BODLEY SANSKRIT SCHOLAR IN THE UNIVERSITY OF OXFORD.

C- v

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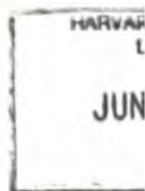
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TO

HORACE HAYMAN WILSON, Esq., M.A., F.R.S.,

BODLEY PROFESSOR OF SANSKRIT IN THE UNIVERSITY OF OXFORD,

ETC., ETC., ETC.,

WHOSE GENIUS, LEARNING, AND EXAMPLE, HAVE GUIDED AND PROMOTED

THE STUDY OF SANSKRIT LITERATURE

IN ALL PARTS OF THE WORLD,

THIS VOLUME,

IS GRATEFULLY DEDICATED

BY

AN OLD OXFORD PUPIL.

P R E F A C E.

IN the following pages I have endeavoured to furnish the Oriental Student with a correct edition of the most celebrated drama of India's greatest dramatist. Strange to say, no edition of the text of the "Śakuntalā" has ever before been published in England. Yet no composition of Kālidāsa displays more the richness of his poetical genius, the exuberance of his imagination, the warmth and play of his fancy, his profound knowledge of the human heart, his delicate appreciation of its most refined and tender emotions, his familiarity with the workings and counterworkings of its conflicting feelings,—in short, more entitles him to rank as "the Shakespeare of India." Nor, in comparing him with our own great Dramatist, should we fail to remark the command of language exhibited by the present play. In this respect the singular flexibility and copiousness of Sanskrit may have even given him the advantage. On the Continent, the "Śakuntalā" has been studied and admired, not only by oriental scholars who possess a correct edition of the text, but by the general public, who enjoy the advantage of good translations; insomuch that Goethe, Schlegel, and Humboldt have all expressed their admiration of this masterpiece of the Hindú Poet. Goethe's four beautiful lines, which appeared in 1792, are—

"Willst du die Blüthe des frühen, die Früchte des späteren Jahres,
Willst du was reizt und entzückt, willst du was sättigt und nährt,
Willst du den Himmel, die Erde, mit einem Namen begreifen :
Nenn' ich Sakuntalā, Dich, und so ist Alles gesagt."*

* Thus translated for me by Professor Eastwick :—

"Wouldst thou the young year's blossoms and the fruits of its decline,
And all by which the soul is charmed, enraptured, feasted, fed,
Wouldst thou the earth and heaven itself in one sole name combine ?
I name thee, O Sakuntalā ! and all at once is said."

Augustus William von Schlegel, in his first Lecture on Dramatic Literature

In England, on the contrary, we have depended for our knowledge of the "Śakuntalā" solely on Sir William Jones' translation, which does not truly represent the original. The other great dramatic work of the same Poet, the "Urvaśī" or "Vikramorvaśī," is indeed known to the public by the admirable translation of Professor H. H. Wilson; but, with the exception of my own edition of this play, published at Hertford, and intended merely to meet the wants of the lecture-room until I should have leisure to perfect it on the same plan as the present volume, no edition of the text of either play has ever been printed in this country. Nor have other Sanskrit dramas, in spite of the interest excited by Professor Wilson's translations, received more attention at the hands of English editors of Oriental works. Only one other play, the "Vīra-charitra," edited by Dr. Trithen, can be reckoned among the many important publications that have issued from the presses of our Oriental printers. Possibly our backwardness in editing the text of these compositions, may be attributed to our accidental preference for other productions in a language, which has surprized the world by the variety of its literary treasures, and by the new direction it has given to philological study; or, perhaps, to our acquiescence in the Calcutta

(translated by Black), says:—"Among the Indians, the people from whom perhaps all the cultivation of the human race has been derived, plays were known long before they could have experienced any foreign influence. It has lately been made known to Europe, that they have a rich dramatic literature, which ascends back for more than two thousand years. The only specimen of their plays (nataks) hitherto known to us is the delightful Sakuntala, which, notwithstanding the colouring of a foreign climate, bears in its general structure such a striking resemblance to our romantic drama, that we might be inclined to suspect we owe this resemblance to the predilection for Shakspeare entertained by Jones, the English translator, if his fidelity were not confirmed by other learned orientalists. In the golden times of India, the representation of this natak served to delight the splendid imperial court of Dejhi."

Alexander von Humboldt, in treating of Indian poetry (Kosmos, translated by Prichard, vol. ii., p. 38), observes: "The name of Kalidasa has been frequently and early celebrated among the western nations. This great poet flourished at the splendid court of Vikramaditya, and was, therefore, cotemporary with Virgil and Horace. The English and German translations of the Sakuntala have excited the feeling of admiration which has been so amply bestowed upon Kalidasa. Tenderness in the expression of feelings, and richness of creative fancy, have assigned to him his lofty place amongst the poets of all nations." In a note (p. 114), he says: "Kalidasa, the celebrated Author of the Sakuntala, is a masterly describer of the influence which Nature exercises upon the minds of lovers. The scene in the forest, which he introduced in the drama of Vikrama and Urvasi, is one of the most beautiful and poetical productions which have appeared in any time."

editions (now out of print), published under the authority of the Committee of Public Instruction, and printed at the Education press.

So far as I can collect, the actual extent of our knowledge of the Hindú Theatre—whether acquired through English translations, or the printed editions of foreign countries—may be thus stated. Seventy years have elapsed since Sir W. Jones discovered that there existed in India a number of Nāṭakas, or Sanskrit dramas, many of them of great antiquity ; some abounding in poetry of such undoubted merit, and in pictures of Hindú life and manners so charming and faithful, as to render them prizes of the greatest value to all classes of literary men. Eager to apply the means thus gained of filling what was before an empty niche in the Temple of Sanskrit Literature, Sir W. Jones addressed himself at once to translate into English the “Śakuntalā,” which he was told was the most popular among the natives. Unfortunately the Paṇḍits omitted to inform him that the multiplication of manuscripts of this play, consequent upon its popularity, had led to a curious and perplexing result,—not, however, unexampled, as has since been proved by the two-fold version of the “Rāmāyaṇa,”—namely, that the various manuscripts separated themselves into two groups or classes : the one class embracing all those in Devanāgarī writing, which, without perfect uniformity, had still a community of character ; the other, all those in Bengālī.

German scholars distinguish these two classes of manuscripts by the names “Devanāgarī recension” and “Bengālī recension,” which terms may conveniently be adopted. The Devanāgarī recension is the older and purer : the Bengālī, however, must have existed at least 400 years, since it is followed by the “Sāhitya-darpaṇa,” one MS. of which bears the date 1504 of our era. The MSS. of the Devanāgarī class are chiefly found in the Upper Provinces of India, where the great demand has produced copyists without scholarship, who have faithfully transcribed what they did not understand, and, therefore, would not designedly alter. On the other hand, the copyists in Bengal have been Paṇḍits, whose *cacoëthes* for emending, amplifying, and interpolating, has led to the most mischievous results. The bold and nervous phraseology of Kālidāsa has been either emasculated or weakened, his delicate expressions of refined love clothed in a mcretricious dress, and his

ideas, grand in their simplicity, diluted by repetition or amplification. Many examples might be here adduced; but I will only refer the student to the third Act of the Bengálí recension, where the love-scene between the King and Śakuntalá has been expanded to five times the length it occupies in the MSS. of the Devanágari recension, and the additions are just what an indelicate imagination might be expected to supply. Even the names of the dramatis-personæ have been tampered with: the King Dushyanta is changed into Dushmanta; Anasúyá into Anusúyá; Vátáyana into Párvatáyana; Sánumatí into Mísrakeśí; Taraliká into Pingaliká; Dhanamitra into Dhanavṛiddhi; Márkaṇḍeya into Sankochana.

Unfortunately, it was a MS. of this recension, and not a very good specimen of its class, that Sir W. Jones used for his translation. From him, therefore, was gained about sixty-five years since, the first incorrect knowledge of this, the first Sanskrit play known to Europeans. No edition of the text appeared till about forty years afterwards, when one was produced, after immense labour, at Paris, in the year 1830, by M. Chézy. He deserves great credit for the difficulties he surmounted; but his edition was also from a MS. of the Bengálí recension, and has no more value than Sir W. Jones' translation. It abounds also in typographical and other more serious errors. An edition of the "Śakuntalá" was subsequently printed in Calcutta, also from Bengálí MSS., and in the Bengálí character, by Prema-chandra, dated Śáka 1761, or A.D. 1839.

It was reserved for Dr. Otto Bochtlingk to be the first to edit the Devanágari recension of this play at Bonn in the year 1842. No other edition of the text of this recension has been published until the present time; and in England even the Bengálí text has never yet appeared.

The translations of this play which have been published since that of Sir W. Jones and the German version of his translation by Forster, in 1791, are,—first, the French of M. Chézy; subsequently, the German of Hirzel, Rückert, and Bochtlingk; a Danish translation by Hammerich; and, very recently, another German translation in prose and verse, by Meier: not to speak of Danish and Italian versions of Sir W. Jones' English.

I propose myself very shortly to offer to the public a free

English translation, in prose and verse, of the Devanágari recension of this drama.

Of the "Vikramorvasí," the twin play of the "Śakuntalá," two editions have appeared on the Continent; one at Bonn, by Lenz, and a more perfect one at St. Petersburg, by Bollensen: an edition of this play was also brought out in Calcutta, which is now out of print. Translations by Hoefer and Hirzel have been published in Germany. The "Málavikágnimitra," also attributed to Kálidása, has been edited at Bonn, by Tullberg, but the notes and translation which were promised, have not yet appeared. The "Mrichchhakaṭi," supposed to be the oldest Sanskrit play extant, has been well edited in Germany by Stenzler, and in Calcutta. From the Education-press of Calcutta have also issued editions of the "Málatí-mádhava," "Uttara-ráma-charitra," "Mudrá-rákshasa," and "Ratnávali," all of which, as well as the "Vikramorvasí," have been translated into English prose and verse by Professor Wilson. The poetical merit of these translations must always secure for them a high degree of favour; and the Essay prefixed to them affords copious and valuable information on the Dramatic System of the Hindús. It should be mentioned that a literal English prose translation of the "Vikramorvasí" by Mr. Cowell, has recently issued from the press of Mr. Austin, of Hertford. The allegorical philosophical drama "Prabodha-chandrodaya" has been edited both in Calcutta and in Germany, and the "Mahá-náṭaka," or "Hanuman-náṭaka," (a dramatic history of Ráma-chandra, attributed to the monkey chief Hanumán) in Calcutta. Part of the "Dhúrta-samágama" will be found in Professor Lassen's "Sanskrit Anthology." Professor Wilson, in the appendix to his "Hindú Theatre," has given interesting abstracts of some unedited plays. Beyond this, as far as I can recollect, nothing very important has been effected either in England or abroad in relation to the Indian Drama.

I am bound to acknowledge that I have made free use of Dr. Boehtlingk's edition of the text of the "Śakuntalá" in preparing the following pages for the press. The merit of his work can hardly be overrated; but I may, without presumption, say that I have discovered many better readings, corrected some errors, and introduced much original matter in the shape of annotations. In point

of fact, Dr. Boehtlingk's edition does not adapt itself to the exigences of an English student. The notes are in German; they are printed at the end of the volume—a practical obstacle to their utility; and they frequently contain perplexing corrections of the text. My experience has led me to prefer a system of synopsis, both in respect of the notes and metres, and to interlineate the Sanskrit interpretation of the Prākṛit passages.

In the Hindú drama, as is well known, the women and inferior characters speak in Prākṛit, which is a kind of provincial Sanskrit, that is to say, Sanskrit stripped of its artificial construction and softened, as Latin is softened into Italian. The Paṇḍits, with their usual subtilty, subdivide Prākṛit into a great variety of different kinds, assigning particular dialects to particular characters: there is, however, but one Prākṛit, properly so called, although specimens of the varieties occasionally occur, and two of them may be found in the interlude between the fifth and sixth Acts of this Play [see page 216, note 2]. Without discussing the question whether Prākṛit was ever the spoken language of India, it is certain that many of the dialects at present spoken have been derived from Sanskrit through the Prākṛit, and that the latter is often the key to the changes which Sanskrit words undergo in passing into the Hindú vernacular tongues. This, in my opinion, is of itself a sufficient reason for not displacing the Prākṛit by the Sanskrit interpretation, even if it were not part of "the warp" (to borrow a German idea) of the composition. On the other hand, the same reason makes it desirable that the Sanskrit interpretation, instead of being removed to the foot of the page or to the end of the book, should rather be exhibited in such close juxtaposition with the Prākṛit that both may be comprehended at a glance. I have therefore interlineated the Sanskrit, giving the Prākṛit the upper line, and distinguishing it by red ink (though from the novel nature of the experiment the red is not always so distinct as could be wished), and accommodating the Prākṛit words to their Sanskrit equivalents by relaxing the rules of Sandhi applicable to the latter.

In the method I have adopted of separating Sanskrit words by the free use of the *virāma*, I submit that I have taken a most reasonable license, for which all students will be grate-

ful. Dr. Boehtlingk considers the *virāma* a mark of punctuation, and does not approve of its use except at the end of a sentence. He holds that the *cirāma* and the single perpendicular line generally used for punctuation originally only differed in one respect—that the former denoted a pause after a consonant, the latter, after a vowel. He therefore dispenses with the *virāma* almost entirely. Doubtless this system may be advantageously carried out in India, where it has always commended itself to the Paṇḍits, as tending to reduce the labour of writing, but I have constantly observed that the Hindú practice of joining every word operated on by the rules of combination is perplexing even to the readiest European apprehension. The student has already sufficient obstacles to surmount in the Devanāgarī character, and in the rules of Sandhi. Why should an unnecessary difficulty be superadded? and why should not Sanskrit avail itself of the improvements in punctuation which are now universally employed to facilitate the act of reading? By creating needless hindrances, colour is given to the prevalent exaggeration respecting the difficulty of this language. The Latin scholar, if acquainted with the laws of euphony, would not be embarrassed by the sentence *Uby ad Dianæ venerir itav at sinistram* (euphonically changed from *Ubi ad Dianæ veneris ito ad sinistram*): but he would, I think, be unnecessarily hindered if this permuted sentence were linked together according to the Indian system followed by Dr. Boehtlingk—*Ubyaddianæ veneriritavatsinistram*. Nor can I understand why the mere spaces left between the words in the first case should be deemed inconsistent with euphony. If these spaces are only to be effected in Sanskrit by extending the legitimate functions of the *virāma*, the invention of other marks of punctuation, and the facilities afforded by modern typography, ought to leave us free to do so. In other languages, where the rules of combination prevail partially, no such union of words euphonically affected is deemed necessary. Thus, in English, we do not write ‘aneagle’ because the euphonic *n* is affixed to *a*; nor ‘theagle’ because, in poetry, the final *e* of *the* has to be rejected. The only cases in which I have not ventured to separate distinct words operated on by Sandhi, are when two vowels blend into one, and when final *u* and *i* are changed into their corresponding semi-vowels *v* and *y*.

In regard to the text of the present drama, if I have succeeded in producing a more correct edition of the Devanāgarī recension than that of Dr. Boehtlingk, the merit is due to the more ample materials at my command. I have taken care to avail myself of Dr. Boehtlingk's corrections of himself, and his after-thoughts at the end of his work, as well as of such critical remarks as coincided with my own views. Often working independently of him, I have arrived at similar results, because I have had access to all the materials whence his *Apparatus Criticus* was composed. More than this: Dr. Boehtlingk tells us that his edition was not prepared from original MSS., but that Professors Brockhaus and Westergaard having more or less carefully collated certain MSS. in the East-India House Library, and in the Bodleian at Oxford, and made only partial extracts from three native commentaries, handed over the results of their labours to him. All these MSS. and Commentaries have been placed at my disposal, and most of them left in my possession until the completion of my work. Not a passage has been printed without a careful collation of all of them, and the three Commentaries have been consulted from beginning to end.

The MSS. which I have principally used, are:—

1. A MS. from the Colebrooke collection, and, therefore, from the Eastern side of India, numbered 1718.

2. A MS. from the Mackenzie collection, and therefore from Southern India, numbered 2696.

3. A MS. from the Taylor collection, and therefore from Western India, numbered 1858, dated Śāka, 1734.

All these belong to the East-India House Library, and represent the three Indian Presidencies respectively.

4. A copy of a very good MS. at Bombay, presented to me by Mr. Shaw, of the Bombay Civil Service.

5. An old Bengālī MS. belonging to the Library of the East India House, numbered 1060.

6. A very old Bengālī MS. from Professor Wilson's collection in the Bodleian.

I have from time to time consulted other Bengālī MSS., but have rarely admitted readings from them, unless supported by some one of the Devanāgarī. Thus, the verses which I have inserted at the be-

ginning of the third Act are supported throughout by my own and the Taylor MS., and partially by that of the Mackenzie collection.

The following are the three Indian Scholiasts :—

1. Kāṭavema, whose commentary, from the Mackenzie collection at the East-India House, is the only one in the Devanāgarī character. He was the son of Kāṭa Bhūpa, minister of Vasanta (who was himself the author of a dramatic work called “Vasanta-rājiya”), King of Kumāra-giri, a place on the frontiers of the Nizam’s dominions. He must have lived after the commencement of the sixteenth century, as he quotes Halāyudha, the author of the “Kavi-rāhasya” [see Westergaard’s preface to the “Radices Linguae Sanskritæ”]. This commentary is very corrupt; but where it is intelligible, is of great utility in throwing light on the more difficult passages of this play.

2. Śankara, whose commentary, from Professor Wilson’s collection in the Bodleian Library, is on the Bengālī recension, and written in the Bengālī character. In many places it agrees with the readings of the Devanāgarī recension, or at least notices them.

3. Chandra-śekhara, whose commentary, belonging to the East-India House, is also on the Bengālī recension, and seldom does much more than repeat the words of Śankara. If this Chandra-śekhara is the same person as the father of Viśva-nātha, the author of the “Sāhitya-darpaṇa,” he probably lived sometime in the fifteenth century.

I have never failed to consult the three commentaries before deciding on the reading of my text, and have made their interpretations the basis of the literal translation I have given of the metrical part of the play.

All that is known of Kālidāsa, the author of the “Śakuntalā,” may be stated in a few words. He lived in Ujjayinī or Oujein, the capital of King Vikramāditya, who flourished 56 years B.C., and whose reign is the starting-point of the Hindú Era called Samvat. He was one of the nine celebrated gems of that monarch’s court, the splendour of which is a favourite theme with Hindú writers in all languages. The other works attributed to him are the “Vikramorvaśī,” and “Mālavikāgnimitra,” before noticed; the “Megha-dūta,” or Cloud-messenger, a short but beautiful poem, which has been edited by Professor Johnson in England and

by Mr. Gildemeister at Bonn, and translated into English verse by Professor Wilson; the "Raghu-vanśa," a heroic poem, edited and translated into Latin by Stenzler; the "Ritu-sanhāra," edited and translated by Bohlen, a short poem on the six Seasons, each verse of which is like a medallion, giving a complete picture of some Indian scene; the "Kumāra-sambhava," a poem on the Birth of Skanda, the god of war, of which part has been lost; the rest, edited by Stenzler, and recently translated into English verse by Mr. Griffiths. The "Śringāra-tilaka," "Prāśnottara-mālā, Hāsyārṇava," and "Śruta-bodha," are also ascribed to Kālidāsa. The "Nalodaya," attributed to him, is certainly the production of a later epoch.

I have to express my acknowledgements to Professor Johnson, who has assisted me in revising the proof-sheets of this volume, and has aided me by occasional suggestions. I have also to thank Dr. Max Müller for some information connected with the Vedas.

Every credit is due to Mr. Austin, of Hertford, for the spirited manner in which he has undertaken the printing and publication of this and other Oriental works, and spared neither trouble nor expense in carrying them through the press.

M. W.

EAST-INDIA COLLEGE,
July, 1853.

CORRECTIONS AND ADDITIONS.

Page 12, line 1, for सूतः read सूत

Page 21, line 3 of the first note, after 'distanced,' add : 'in good qualitics, [in beauties].'

Page 31, line 8 from bottom, for 'opposition' read 'apposition.'

Page 41, line 2, for मन्त्रयध्वं, read मन्त्रयेये

Page 55, line 6 from top, carry back the [^] one letter, from क to झ

Page 89, line 4 from top, the *e* of *Sakuntalā-darśana* has dropped in part of the impression.

Page 91, line 14 from bottom, for 'venerable hermit,' read 'venerable parent.'

Page 113, note 2. With reference to this note, compare in Vikram., Act 1, *Chitrakṣhā-dvītyāyā priya-sakhīm Urvāśīm grīhītāvā viśdkṣhā-sakhīā iva bhā-gavān soma upasthītāh sa rājārshih.*

Page 115, line 7 from top of the note, for *anatilulita* read *atilulita*.

Page 126, line 12 from bottom; after Rāghu-vāṇsa, vi., 83, add : 'This is confirmed by Bhaṭṭi-Kāvya, iv., 17, where the epithet *dvīrāda-ndīrāh* is applied to a female.

Page 179, line 18 from top, for 'Guhhyakas,' read 'Guhyakas.'

Page 223, line 2 from top, in a part of the impression the last syllable of *yama-sadanam* has dropped.

Page 249, note 1, add : Compare Vikram., Act 2, *angulī-svādena me lup-yante 'kṣharānī.*

Page 249, transpose the lines of the metre.

॥ अथ अभिज्ञानशकुन्तलं ॥

या दृष्टिः सधुर् आद्या वहति विधिज्ञतं या हविर् या च होत्री
ये हे कासं विधत्तः श्रुतिविषयगुणा या स्थिता व्याप्य विश्वं ।

याम् आहुः सर्वभूतप्रकृतिरिति यया प्राणिनः प्राणवन्तः

प्रत्यक्षाभिः प्रपञ्चस्तनुभिर् अवतु वस्तुभिर् अष्टाभिर् ईशः ॥१॥

¹ '(That visible form) which (was) the first creation of the Creator [*i.e.*, water]; (that) which bears the oblation offered-according-to-scriptural-rule [*i.e.*, fire]; and (that) which (is) the offeror [*i.e.*, the officiating priest who offer the oblation]; (those) two (visible forms) which define the time [*i.e.*, the Sun and Moon which cause day and night]; (that) which perpetually pervades all space, having [conveying] the quality (sound) perceptible by the ear [*i.e.*, æther]; (that) which they call the birth-place [womb, proximate cause] of all created-things [*i.e.*, the earth]; (that) by which living beings are furnished with breath [*i.e.*, the air]; endowed with [manifested in, known by] these eight visible forms, may Íśa [the supreme Lord] preserve you!' The play begins and ends with a prayer to Śiva: see the last note in this book. After every relative pronoun some case of *pratyakṣaḥ tanuḥ* must be supplied. *Śrīṣṭīr ddyá*: see Manu i., 8—10, *apa eva sasarja ddau*, '(the creator) first created the waters.' *Vidhi-hutam*, *i.e.*, *veda-vidhānena agnau kṣiptam*: Ch. *Hotri*, *i.e.*, *dikṣita-mayī tanuḥ*: K. *yajamāna-rūpā tanuḥ*: Ch. 'the Brāhmaṇ who is qualified by initiation to offer the oblation.' *Kṣlam vidhattāḥ* = *samayam kurutāḥ*: Ch., = *erijataḥ*: Ś. Hence the Sun is called *divākara*, 'maker of the day;' and the moon, *nīṣākara*, 'maker of the night.' *Śruti*, etc.: the Hindūs reckon five elements, viz., water, fire, æther, earth, and air. *Æther* [*ākāśa*] is held to be the vehicle of sound, or of that quality which is the object of perception to the ear: see Manu, i., 75, *Ākāśasya śabdam guṇam viduḥ*. *Vyāpya sthita*, *i.e.*, 'keeps pervading.' Compare *vyāpya sthitam rodasi*: Vikram. *Sthā* is joined with an indecl. part. to express continuity of action. *Vīśvam* = *prapañcam*: K. *Sarva-bhūta-prakṛtiḥ*: so reads Kāṭavema followed by my own MS., and supported by Manu, ix., 37, *Iyam bhūmīr bhūtāndm śāśvati yonir uchyate*, 'this earth is called the pri-

Verse 1. The metre is ŚRAAGDHARĀ (variety of PRAKRITI), in which there are twenty-one syllables to the half-line; each half-line being alike.

— — — — — | — — — — — | — — — — — ||

नान्द्यन्ते

सूत्रधारः ॥ नेपथ्याभिमुखम् अवलोक्य^१ ॥ आर्ये । यदि नेपथ्यवि-
धानम् अवसितं । तर्हीतिस्त्वावद् आगम्यतां ।

meval womb [*yonih* = *kāraṇam* : Kul.] of all created things' [such as trees, etc. : Kul.]. The other MSS. have *sarva-vija-prakṛitir*. *Prakṛitih* = *upā-dāna-kāraṇam* : K. = *utpatti-sthānam* : Ch. = *niddānam* : Ś. *Prapannah* = *upetaḥ* : K. The Bengālī MSS. have *prasannas*. The worshippers of Śiva, who were Pantheists in the sense of believing that Śiva was himself all that exists as well as the cause of all that is, held that there were eight different manifestations of their god, called Rudras [or Rudra, Bhava, Sarva, Íśāna, Paśupati, Bhīma, Ugra, Mahādeva] and that these had their types or representatives in the eight visible forms enumerated here. So the Viṣṇu-Purāṇa as quoted by Śāṅkara [p. 58, Wilson]—'Brahmā assigned to them their respective stations : water, the sun, earth, fire, air, æther, the officiating Brāhmaṇ [*dikṣhito brāhmaṇah*], and the moon; these are termed their visible forms [*tanavaḥ*].' In the opening of Mālavikā, Śiva is said to uphold the universe by means of these forms, *aṣṭābhīr tanubhīr bibhrataḥ kṛtsnam jagadapi*. See also Kumāra-s., iv., 76. Śāṅkara, with far-fetched subtilty, points out how each of these types of Śiva is intended by the poet to typify events and circumstances in the life of Śakuntalā. Thus, *ya śriṣṭīh*, etc. is compared with the sentiment in verse 43; and *ye dve*, etc., is supposed to be significant of her two female friends.

¹ The opening benediction is called Nāndī because it is supposed to rejoice the hearts of gods and men. *Deva-dviija-nṛipādīndm āstṛvāda-parāyaṇā nandanty asyām surā yasmāt tena nāndī prakṛititā* : Ś. The Sūtra-dhāra was the manager [= *sthāpaka* : Ś.] who held and regulated the thread of the drama, or who developed the thread of the plot. *Yena nartaniya-kathā-sūtram prathamam śūchyate ; nanu sūtra-pāṭhanīyā nāndī sūtradhārasya cha pāṭhāvasarāḥ pravēśānantaram* : Ś. He is otherwise, especially when not a Brāhmaṇ, called the Sthāpaka, 'he who fixes or directs the action of the play ;' *kāvyārtha-sthāpanāt* : Ch. *Sthāpakah sūtradhāra-sadriśa-guṇākārah* : Sāh.-darp., p. 137, l. 6. *Sūtra-dhāra-padena atra sthāpako 'bhimataḥ sūtra-dhāra-samānākāratvāt* : Ś. As to *nāndyante*, see the note in page 7 of this book.

² 'Looking towards the tiring-room,' which was behind the stage, 'looking behind the scenes.' *Nepathyam* = *vyatiriktam yavanikāntaritam varṇikā-*

नटी ॥ प्रविश्य ॥ अयम् । इत्यन्दि । आशवेदु अय्यो । को
 नटी ॥ प्रविश्य ॥ आर्य । इयम् अस्मि । आश्वापयतु आर्यः । को
 एवोओ अणुसिद्धीअदुत्ति ।
 नियोगो ऽनुष्ठीयतामिति ।

सूचधारः । आर्ये । अभिरूपभूयिष्ठां परिषद् इयं । अथ खसु
 कासिदासययितवस्तुना नवेनाभिज्ञानशकुन्तलाख्येन नाटकेनोपस्था-
grahanadi-yogyam nata-varga-sthānam : K. = *bhūshana-sthānam rangād va-*
hik-stham : Ch., Ś. In a Hindū theatre, a curtain [*apaṭi paṭa yavanikā*]
 suspended across the stage, answered all the purposes of scenes. Behind it
 there was the space or room called *nopathya*, where the decorations were kept,
 and where the actors attired themselves and remained in readiness before
 entering the stage; whither also they withdrew on leaving it. When an
 actor was to come on hurriedly, the stage-direction is *paṭākshepā* or *apaṭi-*
kshepā, 'with a hurried toss of the curtain.' When he was to say some-
 thing whilst hidden from the audience in this space behind the curtain, the
 direction is *nopathyo* '(a voice) in the postscenium.' As to *nopathya-vidhānam*
 [= *prasādhana-kriyā* : Ś.], it may be translated, 'the act of decoration,'
 'making the toilet,' or perhaps, 'the arrangements of the tiring-room.'
Nopathyo yad vidhīyate tan nopathya-vidhānam. Kātavema has *naipathya*.
Nopathyam vidhā = *nopathyam rach* or *nopathyam kri* : Compare Ratn., p. 2. l. 16.

¹ The interrogative pronoun and *iti* show that the 'directa oratio' is here
 substituted for the 'obliqua.' *Iti* may be omitted, but is generally the sign of
 the direct form. In the 'obliqua oratio,' which the Hindūs more rarely use,
 the relative pronouns and particles would be used without *iti*, thus, *djñāpayatu*
yo niyogo anushtīyātām.

² 'For the most part (composed of) learned [educated] men.' The audience
 consisted chiefly of good judges, *cognoscenti*. [*abhirūpa* = *vidvās*, *pandīta* :
 K., Ch.] So *rāshtram śūdra-bhūyishṭham* : Manu, viii., 22.

³ 'With the new drama called "Token-Śakuntalā," or "Ring-(recognised)
 Śakuntalā." ' *Abhijñāna-śakuntalā* is an anomalous Tatpurusha compound
 [Lagh.-kaum., 994]; not one in which the terms are inverted, but one in
 which there is *uttara-pada-lopa* or *madhyama-pada-lopa*, 'elision of the second
 member.' On the authority of Chandra-śekhara, the second member to be
 supplied is *smṛitā*, 'recognized;' and *abhijñāna* is 'the token of recognition—

तव्यम् अस्माभिः । तत्प्रतिपात्रम् आधीयतां यत्नः ।

नटी । सुविहिदप्यत्रोअदाए अज्जस्स ए किम्पि परिहाइस्सदि ।

नटी । सुविहितप्रयोगतया आर्यस्य न किमपि परिहास्यते ।

सुत्रधारः । आर्ये । कथयामि ते भूतार्थं ।

आपरितोषाद् विदुषां न साधु मन्ये प्रयोगविज्ञानं ।

बलवदपि शिञ्चितानाम् आत्मन्यप्रत्ययं चेतः ॥ २ ॥

नटी ॥ सविनयं ॥ एवं ऐदं । अणन्तरकरणिज्जं दाव अज्जो

नटी ॥ सविनयं ॥ एवं न्दिदं । अनन्तरकरणीयं तावद् आर्य
आणवेदु ।

आज्ञापयतु ।

the ring.' The compound will thus be equivalent to *abhijnāna-smṛitā śakuntalā*, 'Śakuntalā recognized by the token.' So *śāka-pārthiva*, 'the king of the era,' is equivalent to *śāka-priya-pārthiva*, 'the king beloved by the era.'

¹ 'Therefore let care be applied by each to his own part or character,' 'let pains be taken by all in their several parts.' *Pratipātram* = *pātre pātre*: K. *Tut* = *tasmāt*: K. So *sveshu sthāneshu avahitair bhavitavyam*: Vikram., Act 1.

² 'By reason of your honour's good assignment of (the parts of) the play (to the several actors), nothing will be wanting;' i.e., 'by reason of your skill in casting the characters, nothing is likely to go amiss in the acting;' or, 'by reason of (our) good acting nothing will be wanting to your honour;' or, 'by reason of your honour's (skill in the) management of the play,' etc. Such are the various interpretations of *Kātavema*, *Chandra-śekhara*, and *Śankara*: the first seems preferable. So *yah prayogo bhavatiṣhu nibaddhaḥ*: Vikram., Act 2. [*prayogam nibandh* = *prayogam virach*: Schol.]

³ *Bhūtārtham* = *satyam*: Ś. = *satyārtham*: K., 'the real truth,' 'the true state of the case.'

⁴ 'I do not consider skill-in-the-representation-of-plays to be good [perfect] until (it cause) the satisfaction of the learned (audience); the mind of those

Verse 2. *Āryā* or *Gārhā*, in which there are thirty instants (a short syllable containing one, and a long, two) in the first line, and twenty-seven in the second. Each foot must contain four instants, except the sixth of the second line, which contains one; and the line must be divided by a pause at the end of the third foot.

— — — | — — — | — — — || — — — | — — — | — — — | — — —
— — — | — — — | — — — || — — — | — — — | — — — | — — —

सूचधारः । किम् अन्यद् अस्याः परिषदः श्रुतिप्रसादनतः ।
 नटी । अध कदमं उण उदुं अधिकरिअ गाहसुं ।
 नटी । अथ कतमं पुनर् चतुम् अधिकृत्य गास्यामि ।
 सूचधारः । नन्विमम् एव तावद् अचिरप्रवृत्तम् उपभोगसमं
 यीक्षसमयम् अधिकृत्य गीयतां । सम्प्रति हि
 सुभगसलिलावगाहाः पाटलसंसर्गसुरभिवनवाताः ।
 प्रच्छायसुखभनिद्रा दिवसाः परिणामरमणीयाः ॥ ३ ॥
 नटी । तद् ॥ इति गायति ॥
 नटी । तथा ॥ इति गायति ॥
 इसीसिचुम्बिआहं भमरेहि सुउमारकेसरमिहाहं ।
 ईषदीषच्चुम्बितानि भमरैः सुकुमारकेसरमिहाहं ।

even who are very well instructed has no confidence in itself.' *Balavad* = *sushikṣu*: Ch.

¹ Equal to *śravanendriya-tarpanāt*: K. Some MSS. insert *sangitāt karanyam*.

² *Lit.*, 'having placed over,' 'having made the prominent subject.' Hence, *adhikṛitya* = *kṛite*, 'about,' 'concerning,' 'with reference to:' Pān., iv., 3, 87. So, in the next sentence: 'Assuredly let a song be sung concerning this very summer season, (so) suited to enjoyment, that has not long set in.' As to *nann*, see Pān., viii., 1, 43.

³ 'For now (are) the days, on-which-there-are-grateful-bathings-in-the-water (and) on-which-sylvan-breezes-are-fragrant-from-contact-with-the-trumpet-flower: (now are the days) on-which-sleep-is-easily-induced-in-very-shady-spots (and) which-are-delightful-at-their-close.' *Prachhādyā*, etc.; *prakṛiṣṭa-śhādyā yatra tat śhānam prachhādyam tasmin sulabhā nidrā yeshu ta tatkhoktāḥ*: K.: see p. 36, note 2 of this book. A short vowel is the substitute for the crude of a fem. noun, when compounded with such prepositions as *pra*, *ati*, etc.; thus *pragriva* from *grivā*; *atimāla* from *māla*. See Lagh-kaum., 1003. *Parindama* = *virāma* = *adyankāla*, 'the evening': K.

⁴ 'Loving [amorous] fair-ones make ear-rings of the Śirīsha-blossoms that-

Verse 3. *Ānyā* or *Gānyā*. See Verse 2.

— — — — —
 — — — — —
 — — — — —

श्रोदंसञ्चिन्ति दञ्चमाणा पमदाञ्चो सिरीषकुसुमादं ॥

अवतंसयन्ति दयमानाः प्रमदाः शिरीषकुसुमानि ॥ ४ ॥

सूत्रधारः । आर्ये । साधु गीतं । अहो रागवद्धचित्तवृत्तिर् अलिखित इव सर्वतो रङ्गः । तद् इदानीं कतमत् प्रकरणम् आश्रित्यैनम् आराधयामः ।

नटी । एं अञ्जमिस्नेहिं पठमं एव्य आणत्तं अहिणाणसउन्दलं

नटी । ननु आर्यमिश्रैः प्रथमम् एव आज्ञप्तम् अभिज्ञानशकुन्तलं णाम अपुव्वं णाडञ्चं पओएण अधिकरीअदुत्ति ।

नाम अपूर्वं नाटकं प्रयोगेण अधिक्रियतामिति ।

सूत्रधारः । आर्ये । सम्यग् अनुबोधितो ऽस्मि । अस्मिन् चणे विस्मृतं खलु मया । कुतः ।

are-very-gently-kissed by bees (and) the points-of-whose-filaments-are-very-delicate.' According to Śankara, *keśara* = *kinjalka*, and the whole compound is a Bahuvrīhi, agreeing with *śirīsha-kusumāni*. There is an allusion to the blossoms of the *Śirīsha* being thus used in *Megha-dūta*, 67, *chārūkarnā śirīsham*; and *Raghu-vanśa*, xvi., 48, 61. Compare also *karna-śirīsha-rodhi*, at the end of Act 1. of this play; and *Ritu-s.*, ii., 18, *kṛtāvatansaiḥ kusumaiḥ*, etc.

¹ 'On every side, the audience, having all the feelings of its soul fixed on the melody, is as if formed into a picture;' *i.e.*, motionless or riveted with attention. *Ālikhita* = *nīśchala*: K.; *ranga* applies to the audience as well as to the stage.

² 'By your reverence;' *ārya-miśraiḥ* is here an epithet of the manager; the respectful plural being used. In the *Vikramorvaśī*, *ārya-vidagdha-miśrāḥ*, 'respectable and intelligent persons,' occurs as an epithet of the audience. *Miśra*, 'mixed,' in a compound of this kind has the force of 'gentleman.'

³ *Adhikriyatām* = *prakaṭi-kriyatām*: K., *i.e.*, 'let it be made the subject of exhibition,' 'let it be brought prominently forward:' see p. 5, note 2. Some read *prayoge*: compare in *Ratnāvalī*, p. 2, l. 15, *nāṭikā prayogena nāṭayitavyā*.

Verse 4. A variety of *Āryā* called *Uṇḍā* or *Gīṭi*, used in *Prākṛit*. It consists properly of four half-lines, containing eighteen instants in the fourth half-line as well as in the second (see Verse 69). But in this example the line is divided irregularly.

— — — | — — — | — — — | — — || — — — | — — — | — — — | — — —

The first syllable of the second foot [chumbiā] is short by a license peculiar to *Prākṛit* prosody. [See *Colebrooke's Essays*, vol. ii., p. 71, note.]

तवास्मि गीतरागेण हारिणा प्रसभं हतः ।

एष राजेव दुष्यन्तः सारङ्गेणातिरंहसा ॥ ५ ॥

॥ इति निष्क्रान्तौ ॥

॥ प्रस्तावना ॥

¹ In the Hindú drama every piece commences with a prologue, which is preceded by the Nándi, invoking the favour of some deity. Bharata says, *Sútradhārah pathen nāndim madhyamam* [*prathamam* : Ch.] *swaram dśritah*, 'the Sútradhāra may recite the Nándi in a tone neither high nor low.' The stago-manager was generally a Brāhman, and therefore qualified to recite the Nándi in his own person. He did so, however, as a Brāhman, and not in his character of Sútradhāra, or manager, which he did not assume till he had concluded the Nándi. *Nāndyante sútradhārah* is therefore equivalent to *nāndim pathitvā sútradhāro vadati*. So Chandra-śekhara, *Nāndi, śtadante sútradhāro vadati, nāndim pathitvā anyad vadati ityarthah*. Hence, the word *praviśya*, 'entering,' is not required; the reciter of the Nándi remaining on the stage in the character of manager. [*Iti nayena nāndyante sútradhāra-pravśo 'pdistah* : Ch.] If, however, the manager happened not to be a Brāhman, he seems to have had no right to the title Sútradhāra, nor to have been qualified to recite the Nándi, but in that case some Brāhman pronounced the blessing, and the Śhāpaka then entered as Sútradhāra. Such, at least, seems to be the meaning of Bharata's aphorism [*ranga-pūjām vidhāya ddau sútradhāro vinirgato śhāpakah pravśet paśchāt sútradhāra-guṇākṛitih*] though all the extant plays make the Sútradhāra first recite the benediction, and then carry on the dialogue. The Śāh.-darp., p. 137, has the following : *Idānim pūrva-rangasya samyak-prayogdhhāddēka eva sútradhārah sarvām proyojayati iti vyavahārah sa śhāpakah*. The blessing is usually followed by some mention of the author of the piece, an appeal to the favour of the audience, and a short dialogue between the manager and one of the actors [*pāripāśvika*]. In the present play, the actress sings a song for the amusement of the audience; and in every case, the conclusion of the prelude prepares them for the entrance of one of the dramatis-personæ. Hence, the manager exclaims, 'I was forcibly carried away by the ravishing melody of thy song, like king Dushyanta here by the very fleet antelope.'

Verse 5. ŚLOKA OF ANUSHTUP, consisting of four half-lines of eight syllables.

— — — — | — — — — || — — — — | — — — —
— — — — | — — — — || — — — — | — — — —

The first four syllables and the last of each half-line may be either long or short.

॥ अथ प्रथमो ऽङ्कः ॥

॥ ततः प्रविशति मृगानुसारी सशरचापहस्तो राजा रथेन सूतश्च ॥

सूतः ॥ राजानं मृगं चावलोक्य ॥ आयुष्मान् ।

कृष्णसारे ददच्चक्षुस्त्वयि चाधिज्यकार्मुके ।

मृगानुसारिणं साक्षात्पश्यामीव पिनाकिनं ॥ ६ ॥

राजा । सूत दूरम् अमुना सारङ्गेण वयम् आकृष्टाः । अयं पुनर्
इदानीमपि

यीवाभङ्गाभिरामं मुञ्जर् अनुपतति स्यन्दने दत्तदृष्टिः

पश्चाद्ध्वेन प्रविष्टः शरपतनभयाद् भूयसा पूर्वकायं ।

² 'O long-lived one!' a respectful mode of addressing kings. Chandra-
sekkhara quotes a verse of Bharata, *Vaded rājñm cha chetīm cha bhavatīti*
vidūshakah, dyushman rathinam sūto vṛiddham tāteti chetarah.

³ 'Casting (my) eye on the black-antelope and on thee with-thy-strung-bow
I behold, as is were, Śiva visibly present chasing the deer.' *Adhi-jya*,
'having the string [*jyā*] up;' at the end of the chase the bow would be
sithila-jya: see verse 40. *Sa-jya* is used like *adhi-jya*. *Pindkin* is Śiva,
armed with his bow or trident called *Pindka*. [So the bow of Vishnu has a
name *Sārnga*, and that of Arjuna, *Gāndhīva*: Megh., 48, 50.] In illustration,
Kātavema refers to Raghu-v., xi., 44, *Dhanuh, yena vṛisha-dwajo vānam asri-*
jad vidruta-kratu-mṛigānusārīnam. Śiva, not being invited to Daksha's
celebrated horse-sacrifice, was so indignant, that with his wife he suddenly
presented himself, confounded the sacrifice, dispersed and mutilated the gods,
and chasing Yajna, 'the lord of sacrifice,' who fled in the form of a fleet
deer, overtook and decapitated him. The Vāyu-Purāna makes Śiva create
a manifestation of himself as a monstrous being named Vīra-bhadra, who
pursues Yajna in the form of a deer: see Vishnu-Purāna, p. 65.

दर्भैर् अर्द्धावलीढैः अमविष्टतमुखधंशभिः कीर्णवर्त्मा
 पक्षोदयमुतलाद् वियति वज्रतरं स्त्रोकम् उर्थीं प्रयाति ॥ ७ ॥
 ॥ सविस्मयं ॥ कथम् अनुपतत एव मे प्रयत्नप्रेक्षणीयः संवृत्तो ऽयं मृगः
 सूतः । आयुष्मन् । उत्सातिनी भूमिरिति मया रक्षिसंघमनाद्
 रथस्य मन्द्रीकृतो वेगः । तेन मृग एव विप्रहृष्टान्तरः संवृत्तः । सन्नति
 हि समदेशवर्तिनस् ते न दुरासदो भविष्यति ।
 राजा । तेन हि मुच्यन्ताम् अभीश्वरः ।
 सूतः । यथाज्ञापयत्यायुष्मान् ॥ रथवेगं निरूप्य ॥ आयुष्मन् ।
 पक्ष पक्ष ।

¹ 'There he is now, gracefully by the bending of his neck casting a glance
 ever and anon at the chariot which pursues him, by (the contraction of) the
 hinder half (of his body) repeatedly drawing himself into the fore (part of
 his) body through fear of the descent of the arrow; strewing the road with
 grass half-chewed which drops from his mouth kept open from exhaustion.
 See! by reason of his lofty boundings he goes chiefly in the air, and little on
 the ground.' *Praviṣṭaḥ pūrva-kāyam* is equivalent to *praviṣṭa-pūrva-kāyah*,
lit., 'entering the fore part of his body,' a *Bahuvrīhi* compound analogous to
datta-dṛiṣṭiḥ and *kīrṇa-vartma*. In regard to the darbha or kuśa grass, see
 the note to verse 15.

² '[With surprise.] How now! the deer has become visible with diffi-
 culty [*lit.*, with effort] to me pursuing (him).'

³ *Ukṣāṭini*, *lit.*, 'full of trenches, excavations, or hollows;' *i.e.*, 'hilly,'
 'undulating.' The deer when running in the hollow would be visible with
 difficulty.

⁴ 'Separated by a longer interval' or 'distance.'

⁵ The expressions *nirūpya* and *ndāyitva*, which occur so frequently in the
 stage-directions, are undoubtedly synonymous. They may both be translated
 by 'acting,' 'gesticulating,' 'exhibiting by gesticulation.' The properties
 and paraphernalia of the Hindú stage were as limited as the scenery; and
 though seats, thrones, weapons, and cars were certainly introduced, yet much

मुक्तेषु रश्मिषु निरायतपूर्वकाया

निष्कम्पचामरशिखा निम्नतोर्द्धकर्णाः ।

आत्मोद्धतैरपि रजोभिर् अलङ्घनीया

धावन्यमी मृगजवाक्षमयेव रथाः ॥ ८ ॥

had to be supplied by the imaginations of the spectators, assisted by the gesticulations of the actors. Thus, though the car of Dushyanta might have been represented on the stage, the horses would be left to the imagination, and the speed of the chariot would only be indicated by the gesticulations of the charioteer. In a subsequent part of this Act, Śakuntalā is pursued by a bee, which, by her gestures, she tries to beat off; but we are not to suppose that an artificial bee, suspended by an invisible wire, was brought upon the stage, as might be attempted in a modern theatre.

¹ 'The reins being loosed, these chariot-horses run along as if with impatience of the speed of the deer [*i.e.*, impatient or emulous of its speed], having the fore-part of their bodies well stretched out, having the chowrie which forms their crests motionless, having the upper [part of their] ears depressed [or bent backwards], not to be overtaken even by the dust raised by themselves.'—The *chāmari* or chowrie was formed of the white bushy tail of the Yak or Bos grunniens, and was used for whisking off flies; also as an emblem of princely rank. It was placed as an ornament between the ears of horses, like the plume of the war-horse of chivalry. The velocity of the chariot caused it to lose its play and appear fixed in one direction, like a flag borne rapidly against the wind. A similar idea occurs in the commencement of the Vikramorvaśī, *chitrāmbha-viniśchalam hayaśīrasi chāmaram*. There is some difficulty in *nibhritorddhva-karṇāḥ*. The commentators explain *nibhrita* by *nīśchala*, 'motionless.' This meaning is not supported by the dictionary, nor by any passage with which I am acquainted. The most usual sense of *nibhrita* is 'secret,' 'modest,' 'humble,' 'low' [Gīt. Gov. ii., 11; ii., 21. Hitop. *passim*.] Hence may easily flow the acceptation 'depressed,' 'bent down.' The ears of a horse while running at full speed are not exactly erect, but rather bent backwards so as to present the

Verse 8. VASANTATILAKĀ (a variety of the ŚAKKARĪ or ŚARKARĪ) containing fourteen syllables to the half-line, each half-line being alike.

— — — — —

राजा ॥ सहर्षं ॥ सत्यम् अतीत्य हरितो हरिंसु वर्तन्ते वाजिनः ।
तथा हि

यद् आलोके दृष्टं/प्रजति सहसा तद् विपुलतां
यद् अर्द्धे विष्टिम् भवति कृतसन्धानमिव तत् ।
प्रकृत्या यद् वक्रं तदपि समरेखं नयनयोर्
न मे दूरे किञ्चित् क्षणमपि न पार्श्वे रयज्ज्वात् ॥ ८ ॥

least resistance to the wind. This interpretation is confirmed by the reading of the Bengálí MSS., *chyuta-karna-bhanga*, 'having the flaccid part of the ear lowered;' but if the sense *nischala* be insisted on, translate—'having the ears immovably erect.'

¹ 'Truly, the horses are [or appear as if] outstripping the horses of the Sun, and the horses of Indra,' i.e., the speed of the chariot seems like that of the Wind and the Sun; for Indra, as god of the firmament presides over the forty-nine *maruts* or winds. Such seems to be the sense of the passage. *Harito* is taken by the commentators to be the genitive case of *harit*, 'the sun,' and *harin* as the acc. case plural of *hari*, 'a horse.' But the *cha* after *harin* indicates that both *harito* and *harin* are acc. cases after *atitya*. The interpretation I have given rests on the authority of the R̥g-veda, where we find *hari* in the dual, and *harayah* and *haribhih* in the plural [I. 16, 1; 101, 10; 16, 4; 52, 8] for 'the horses of Indra;' and *haritah* in the plural for 'the seven horses of Súrya or the Sun' [I. 50, 8; 115, 4]. In the Nirukta [i. 15] the different vehicles of the gods are given, and among them *hari Indrasya*, *haritah dđityasya*. Hence Indra is called *hari-haya* or *hari-odhana* [Vikramorvaśi, Act 3], or in the R̥g-veda, *hari-yojana*; and the Sun is called *haridaśwa*. One of the names of the Sun is *saptāśwa* 'having seven horses.' The Bengálí MSS. read *katham atitya harinam harayo*, etc., but the *harito harinścha* is supported by all the Devanāgarī MSS., and by a parallel passage in the beginning of the Vikramorvaśi, *anena ratha-yogena vainateyam api dđdayeyam*.

² 'That which in my sight (appeared) minute suddenly attains magnitude;

Verse 9. ŚIKHARINĪ (a variety of the ATYASHTĪ) containing seventeen syllables to the half-line, each half-line being alike.

— — — — — | — — — — — — — — — — — — — — — ॥

सूतः । पश्यैनं व्यापाद्यमानं ॥ इति शरमन्थानं नाटयति ॥

नेपथ्ये । भो भो राजन् । आश्रममृगो ऽयं न हन्तव्यो न हन्तव्यः ।

सूतः ॥ आकर्ष्यावलोक्य च ॥ आयुष्मन् । अस्य खलु ते वाणपथवर्तिनः
कृष्णसारस्थान्तरे तपस्विन उपस्थिताः ।

राजा ॥ ससम्भ्रमं ॥ तेन हि प्रगृह्यन्तां वाजिनः ।

सूतः । तथा ॥ इति रथं स्थापयति ॥

॥ ततः प्रविशत्यात्मना तृतीयो वैखानसः ॥

वैखानसः ॥ हस्तम् उद्यम्य ॥ राजन् । आश्रममृगो ऽयं न हन्तव्यो
न हन्तव्यः ।

that which was divided in half becomes as if united ; that also which is by nature [really] crooked (appears) even-lined [straight] to my eyes. Nothing (seems) at a distance from me nor at my side even for a moment, by reason of the velocity of the chariot.' This is a method of describing great velocity of motion, which may be well appreciated by any one, in these days, who may have taken notice of the effect produced upon adjacent objects by an express railway speed of a mile a minute. A building which as seen in the distance has several divisions, seems to combine into one solid whole when we are suddenly brought to look at it from another point of view, its separate parts being hidden behind each other. Again, an object which has in reality a crooked or irregular outline when close to one's side, will assume more evenness and regularity of shape when we have left it at a distance.

¹ 'With himself as the third,' or 'with himself making the third,' i.e., himself and two others. This is a remarkable compound not unusual in Sanskrit. Compare *Pāṇḍavā mātṛi-shaṣṭāh*, 'the Pāṇḍavas with their mother as the sixth,' i.e., five persons, or six counting their mother. [Hid. i. 1, Bopp.] Again, *chhāyā-dvītiyo Nalāh*, 'Nala made two by his shadow,' 'umbra-geminatus' [Nala, Bopp, ch. v., 26.] Also, *adhīte chaturō vedān ākhyāna-panchamān*, 'he reads the four Vedas with the ākhyānas as a fifth' [Nala, vi., 9]. A very similar idiom prevails in Greek, *αὐτὸς* being used after ordinal numbers to show that one person in conjunction with some others, whose number is less by one than the number mentioned, has

न खलु न खलु वायः सन्निपात्योऽयम् अस्मिन्

मृदुनि मृगशरीरे पुष्पराश्याद् द्वाग्निः ।

क वत हरिष्कानां जीवितं चातिसौख्यं

क च निमित्तनिपाताः वक्ष्यसाराः श्रयास्ते^१ ॥ १० ॥

done something : thus, *πέμπτος αὐτὸς*, 'himself with four others.' [Thucydides, I. xlii.] The *τρίτον ἡμιστάλαντον* 'two talents and a half,' and *ἑξέδομον ἡμιστάλαντον* 'six talents and a half' of Herodotus [I. 15, 50] afford a further illustration of this idiom.

^१ 'Not indeed, not indeed must this arrow (of thine) be allowed to descend upon this tender body of the deer, like fire upon a heap of flowers. Where, forsooth, on the one hand [*cha*], is the very frail existence of fawns? and where, on the other, are thy sharp-falling adamantine shafts?' *i.e.*, Where is the suitability or congruity between the one and the other? What has one got to do with the other? How great a contrast or difference is there between the one and the other! Let not your shafts waste their strength upon an object so frail and tender, but let them be directed towards a mark more fitted to prove their adamantine qualities. This repetition of *kwa* to express great contrast or unsuitability between two things is very remarkable. It is used by Kālidāsa again at the end of the second Act of this play, *kwa vāyam*, etc.; also in the fifth verse of the Megha-dūta, thus,—'Where is a cloud which is a collection of vapour, fire, water, and wind? and where the meaning of messages to be received by intelligent mortals?' *i.e.*, Why deliver a message intended for intelligent human beings to a cloud? What possible connection can there be between objects whose nature is so different?—A very good example of this use of *kwa* also occurs in the second line of the Raghu-vaṇśa, 'Where is the race sprung from the sun? and where my scanty powers of mind? (In attempting the history of this race) I am foolishly about to cross the trackless ocean in a small boat.' This idiom is imitated in Telugu [see Morris' Selections, Story 39]: 'Where is the lake Mānasa? and where art thou?' *i.e.*, What hast thou to do with the lake Mānasa? What connection

Verse 10. MĀLINĪ or MĀNINĪ (a variety of ATĪ-ŚAKKANĪ or ATĪ-ŚAKKANĪ) containing fifteen syllables to the half-line, each half-line being alike.

~~~~~|~~~~~||

तत् साधु कृतसन्धानं प्रतिसंहर सायकं ।  
 आर्त्तत्राणाय वः शस्त्रं न प्रहर्तुम् अनागमि ॥ ११ ॥  
 राजा । एष प्रतिसंहतः ॥ इति यथोक्तं करोति ॥  
 वैखानसः । सदृशम् एतत् पुरुवंशप्रदीपस्य भवतः ।

can there possibly be between you?—The majority of MSS. read *pushpa-rásau*: I cannot agree in preferring *túla-rásau*, for the very reason that cotton is more susceptible of fire than flowers, and there would be less of incongruity in throwing fire upon the former than upon the latter.

<sup>1</sup> 'Therefore replace (in the quiver) your well-aimed [*lit.*, well fitted to the bow], arrow. Your weapon is for the deliverance of the distressed, not to inflict a wound on the innocent.' *Sandhá* is properly 'to unite or fix an arrow to a bow,' hence 'to take aim' [Draup. har., 149]; and *sandhānam*, 'the act of taking aim.' *Prahartum* is here used where *praharaṇaya* might be expected, but the infinitive is interchangeable with the dative, and generally has the force of that case.

<sup>2</sup> 'This is worthy of your honour, who art the light of the race of Puru,' *i.e.*, an illustrious descendant of Puru. Compare in the beginning of the Vikramorvaśi, *sadrīṣam idam soma-vanśa-sambhavasya*. In English we have the same idiom, 'this is just like [*i.e.*, worthy of] one born in the Lunar race.' The two great lines or dynasties of kings according to Hindú mythology were the Solar and the Lunar. The Solar begins with Ikshváku the son of Vaivaswata, the son of Vivaswat, or the Sun, and is carried on through Kakutstha, Dilípa, Raghu, Aja, and Daśaratha, to his son the great Ráma-chandra, hero of the Rámáyana. Under the Lunar come Puru and Dushyanta, and some of the most celebrated heroes and demi-gods, as—1. Soma; 2. his son, Budha; 3. his son, Purúravas; 4. his son, Áyus; 5. his son, Nahusha; 6. his son, Yayáti; 7. his sons, Puru and Yadu. From Puru were descended Tansu, Anila, Dushyanta and Bharata. From his brother Yadu came Satwata, Śura, Vasudeva, and his sons Balaráma and Kṛishṇa. From Bharata the son of Dushyanta and descendant of Puru, came after a time Ajamédha, Samvarana, Kuru, Sántanu, Bhíshma, and Krishnadwaipáyana or Vyása. The latter was the father of Dhrita-

जम्बू यक्ष पुरोर् वंशे युक्तरूपम् इदं तव ।

पुत्रम् एवं गुणोपेतं चक्रवर्तिनम् आमुहि ॥ १२ ॥

इतरौ ॥ बाह्य उद्यम्य ॥ सर्वथा चक्रवर्तिनं पुत्रम् आमुहि ।

राजा ॥ सप्रणामं ॥ प्रतिगृहीतं ।

वैखानसः । राजन् । समिदाहरणाय प्रसृता वयं । एव खलु  
कस्यस्य महर्षेर् उपमासिनीतीरम् आश्रमो दृश्यते । न चेद् अन्यकार्या-  
तिपातं तत् प्रविश्य प्रतिगृह्यताम् आतिथेयः सत्कारः । अपि च

rāshṭra and Pāṇḍu. The quarrels of the hundred sons of Dhṛitarāshṭra with their cousins the five sons of Pāṇḍu (all of them being thus descended from Kuru and Puru) form the subject of the Mahābhārata, the great poem said to have been written by the father of Pāṇḍu and recited to his great-great-grandson Janamejaya. These two separate lines were, however, occasionally intermixed by marriage, and a cross occurs at the very beginning, by the marriage of Ilā, daughter of Vaivaswata, with Budha. Paraśu-rāma, as a Brāhman, belonged to neither dynasty, but was connected with the Solar on his mother's side: he is said to have destroyed the whole Kshatriya race (see the note to verse 22).

<sup>1</sup> A *chakravartī*, an universal emperor, a monarch reigning over a *chakra*, or country reaching from sea to sea. According to the Vishṇu-Purāṇa, a *chakravartī* is one in whose hand the *chakra*, or discus of Vishṇu, is delineated. There have been twelve of these emperors, commencing with Bharata, the son of Duśhyanta.

<sup>2</sup> This is the usual exclamation which serves to ratify any auspicious prayer or prophecy uttered by a Brāhman. *Brāhmana-vachas* may be supplied; 'the word of a Brāhman is accepted.' See the same phrase in the Vikramorvaśī, Act 2.

<sup>3</sup> Compare Raghu-vaṇśa, xiv., 70; i. 49.

<sup>4</sup> 'If it be not (the cause of) the neglect of any other duty,' or 'if it does not interfere with the discharge of any other duty.'



रम्यास् तपोधनानां प्रतिहतविघ्नाः क्रियाः समवलोक्य ।

ज्ञास्यसि कियद् भुजो मे रचति मौर्वीकिणाङ्क इति ॥ १३ ॥

राजा । अपि सन्निहितो ऽत्र कुलपतिः ।

वैखानसः । इदानीम् एव दुहितरं शकुन्तलाम् अतिथिसत्काराय  
नियुज्य देवम् अस्याः प्रतिकूलं शमयितुं सोमतीर्थं गतः ।

राजा । भवतु । तां द्रक्ष्यामि । सा खलु विदितभक्तिं मां महर्षेः  
करिष्यति ।

वैखानसः । साधयामस् तावत् ॥ इति सशिष्यो निष्क्रान्तः ॥

<sup>1</sup> 'Beholding the pleasing rites of the hermits, all the hindrances to which are warded off (by you), you will think to yourself, how much this arm of mine, marked with the scar of the bow-string, defends!' *Tapo-dhana* 'a devotee,' or one rich in devotion. A parallel passage occurs in *Raghu-vanśa*, xviii., 47, 'the earth was preserved by his arm, though without the mark of the scar formed by the bow-string' (*abaddha-maurvi-kiṇa-lāñchhanena*). The ancient Hindūs extracted from the leaves of the *Múrvā* plant (*Aletris*) very tough, elastic threads, with which they made their bow-strings [*maurvi*], and which for that reason, were ordained by Manu to form the girdle or zone of the military or Kshatriya class. Manu, II., 42.

<sup>2</sup> *Soma-tirtha* is a place of pilgrimage in the West of India, on the coast of Guzerat, near the temple of Somanáth. It is also called *Prabhāsa*. The fable is that Soma, or the Moon, was here cured of the consumption brought upon him by the imprecation of Daksha, his father-in-law [*Mahābhārata*, vol. iii., p. 249; *Vishṇu Purāṇa*, p. 561.] A *tirtha* is a place of pilgrimage, generally fixed on the bank of some sacred stream, especially the Ganges; or in the vicinity of some holy spring. The word is derived from *tri*, 'to cross,' or 'pass over,' implying that the stream has to be passed through, either for the washing away of sin, or for extrication from some difficulty or adverse destiny. Thousands of devotees still flock to the most celebrated *tirthas*, Benares, Haridwār, etc.

Verse 13. *Ānvā* or *Gārvā*. (See Verse 2.)

— | — | — || — | — | — | —  
— | — | — || — | — | — | —

राजा । सूत । सोदधाम्नाम् । पुण्याम्रमदग्नेन तावद् आत्मानं  
पुनीमहे ।

सूतः । यद् आम्नापयत्यायुष्मान् ॥ इति भूयो रथवेगं निरूपयति ॥

राजा ॥ समन्ताद् अवसोक्त्य ॥ सूत । अकथितोऽपि ज्ञायत एव  
यथायम् आभोगंस् तपोवनस्येति ।

सूतः । कथमिव ।

राजा । किं न पश्यति भवान् । इह हि

बीवाराः झुकगर्भकोटरमुखधृष्टास् तरुणाम् अथः

<sup>1</sup> The sense of *dbhoga* which is required here, has not been fixed in the dictionary. The commentators explain it by *vistāra*, 'extension,' 'breadth,' 'amplitude.' One of them [Kāṭavema] gives an additional synonym, *paripūrṇatā*, 'fulness,' 'completion,' 'satiety.' Śāṅkara, in explaining the word *pariṇāḍha* in the sense of 'circumference,' gives *dbhoga* as a synonym. *Ābhoga* occurs in the *Mēgha-dūta* [verse 90] in the compound *gandābhoga* which is explained by *kapola-maṇḍalam*, 'the orb or circumference of the cheek;' and by *gandā-sthālam*, 'the region or neighbourhood of the cheek.' In Wilson's Dictionary *standbhoga* occurs, and is said to mean 'a man with a round or full breast.' In Śāṅkara's Commentary this very compound is used for 'fulness or roundness of breast.' Doubtless, the first meaning of *dbhoga* is 'enjoyment,' or (*adhikarane*) 'the place or seat of enjoyment;' thence it passes into the sense 'fulness;' thence into 'roundness,' 'circumference;' and thence into 'circuit,' 'surrounding district,' 'region,' etc. Hence, it is clear that *dbhoga* must here mean 'the land stretching out in the neighbourhood of the sacred grove,' 'the district, grounds, or region surrounding it,' 'the domain or demesne.' Translate, 'Even without being told, it may be known indeed that this is the circuit [domain] of the sacred grove;' or 'that here (begins) the expanse [area] of the sacred grove;' or 'that these are the grounds of the sacred grove.'

<sup>2</sup> 'For here are the (grains of) wild-rice beneath the trees, fallen from the mouths [openings] of the hollow-trunks [*koṭāra*] filled with parrots; in other places the polished stones (used) for bruising the fruit of the *Ingudi* are plainly observed; the fawns too with undeviating step [*i.e.*, not starting

प्रस्निग्धाः कचिद् इङ्गुदीफलभिदः सूच्यन्त एवोपलाः ।  
 विश्वासोपगमाद् अभिन्नगतयः शब्दं सहन्ते मृगाम्  
 तोयाधारपथाश्च वल्कलशिखानिखन्दरेखाङ्किताः ॥ १४ ॥  
 अपिच । कुल्याम्भोभिः पवनचपलैः शाखिनो धौतमूला  
 भिन्नो रागः किमलयरुचाम् आज्यधूमोद्गमेन ।  
 एते चार्वाग् उपवनभुवि च्छिन्नदर्भाङ्कुरायां  
 नष्टाशङ्का हरिणशिशवो मन्दमन्दं चरन्ति ॥ १५ ॥

aside] from having acquired confidence, bear the sound (of the voice); and the paths of the reservoirs are marked with lines by the drippings from the ends of the bark-clothes.' *Mukha* may be used for the mouth or opening of anything, as the hollow of a tree. *Garbha*, as the last member of a compound, often denotes 'filled with,' as *chūrṇa-garbhā nāḍih*, 'a tube filled with powder.' The *Ingudi*, commonly called *Ingua* or *Jiyaputa*, is a tree from the fruit of which necklaces were made of a supposed prolific efficacy; whence the botanical name *Nagelia putran-jīva* or *jīva-putraka* [Rox.] In the *Raghu-vanśa* (xiv., 81) there is an allusion to the fruit being used by hermits to supply oil for lamps, and in Act 2. to its furnishing them with ointment. The synonym for the tree in the *Amara-kosha* is *tāpasa-taru*, 'the anchorite's tree.' Śāṅkara calls it *muni-pādapa*. *Abhinna-gati* may also be translated 'not running away,' literally, 'not going apart or in a different direction.' Kāṭavema explains it by *avihata-gati*, 'not interrupted in their walk.' This meaning at least is suggested by *abhinna-swara*, 'one who does not hesitate in speaking.' The sense of the last line is settled by a passage at the end of this act, where the dust is described as falling 'on the bark dresses, moist with water, hung up (to dry) on the branches of trees [*viṭapa-vishakta-jalārdra-vaikaleshu*]. In carrying these dresses from the reservoir to the trees, a line would be formed by the drippings from the corners. [*śikhā* = *āchala* Schol.]

<sup>1</sup> 'The trees have their roots washed by the waters of canals, tremulous

Verse 14. ŚĀRḌŪLAVIKRĪḌĪṬA (variety of ATIDHṚITĪ) containing nineteen syllables to the half-line, each half-line being alike.

— — — — — | — — — — — ॥

Verse 15. MANDĀKRĀNTĀ (variety of ATYASHṬĪ) containing seventeen syllables to the half-line, each half-line being alike. This is the metre of the *Megha-dūta*.

— — — — — | — — — — — ॥

सूतः । सर्वम् उपपन्नं ।

राजा ॥ स्तोकम् अन्तरं गत्वा ॥ तपोवनवाणिनाम् उपरोधो मा  
भूत् । अथैव तावद् रथं स्थापय । यावद् अवतरामि ।

सूतः । धृताः प्रयत्नाः । अवतरत्यायुष्मान् ।

राजा ॥ अवतीर्थ ॥ सूत । विनीतवेष्टेषु प्रवेष्टव्यानि तपोवनानि  
नाम । इदं तावद् दृष्ट्वा ॥ इति सूतस्याभरणानि धनुस्त्रोपनीय  
अर्पयति ॥ सूत । यावद् अहम् आश्रमवाणिनः प्रत्यवेक्ष्योपावर्ते । तावद्  
आर्द्रपृष्ठाः क्रियन्तां वाणिनः ।

in the wind; the tint of (those trees which are) bright with fresh-sprouts is diversified [partially obscured] by the rising of the smoke of the clarified butter (burnt in oblations); and in front, these young fawns, free from timidity, leisurely graze on the lawn of the garden, where the stalks of *darbha*-grass have been mown.' The Commentators explain *bhinna*, by *anyathā-bhūta*, 'altered,' 'made different;' but it may also mean 'broken,' 'interrupted,' 'partially obscured.' *Aroḍk* = *agratas* 'in front,' 'near.' *Darbha* is another name for *kūśa* or sacrificial grass (*Poa cynosuroides*). This was the sacred plant or holy grass among the Hindūs, as was verbena among the Romans. In preparing the ground for a sacrifice it was necessary to strew it with the blades of this grass. The officiating Brāhman were purified by sitting on it, and by rubbing it between their hands. Its sanctifying qualities were very various, see Manu, ii., 43, 75, 182; iii., 208, 223, 255, 256; iv., 36; v., 115; xi., 149; and Vishnu Purāna, p. 106. The leaves of this grass are very long, with tapering points of which the extreme acuteness is proverbial among the Hindūs; whence the expression *kūśagra-buddhi* [Raghu-vaṇśa, v., 4] 'a person whose intellects are as sharp as the point of a kūśa-leaf.' Sir W. Jones quotes a passage from the Atharva-veda, in which this grass is addressed as a god. 'Thee, O Darbha! the learned proclaim a divinity, not subject to age or death; thee they call the armour of Indra, the preserver of regions, the destroyer of enemies,' etc. vol. v., p. 79. According to the Commentators this verse and the last afford an example of the *anumāndlan-kāra*, or figure called 'Inference.'

<sup>1</sup> Compare Manu, viii., 2.

<sup>2</sup> Literally, 'let the horses be made wet-backed,' i.e., let them be watered



सूतः । तथा ॥ इति निष्क्रान्तः ॥

राजा ॥ परिक्रम्यावलोक्य च ॥ इदम् आश्रमद्वारं । यावत्  
प्रविशामि ॥ प्रविश्य निमित्तं सूचयन् ॥

शान्तम् इदम् आश्रमपदं स्फुरति च बाहुः कुतः फलम् इहास्य ।

अथवा भवितव्यानां द्वाराणि भवन्ति सर्वत्र ॥ १६ ॥

नेपथ्ये । इदो इदो सहीओ ।

नेपथ्ये । इत इतः सख्यौ ।

राजा ॥ कर्णं दत्त्वा ॥ अये । दक्षिणेन वृक्षवाटिकाम् आलाप इव  
श्रूयते । यावद् अत्र गच्छामि ॥ परिक्रम्यावलोक्य च ॥ अये । एताम्  
तपस्विकन्यकाः स्वप्रमाणानुरूपैः सेचनघटैर् बालपादपेभ्यः पयो  
दातुम् इत एवाभिवर्तन्ते ॥ निरूप्य ॥ अहो मधुरम् आसां दर्शनं ।

and refreshed. Let their fatigue be removed by giving them water and by rubbing their backs. [Śankara.]

<sup>1</sup> 'Acting an omen,' or 'acting as if he observed an omen,' literally, 'manifesting a sign.' *Nimittam* is any omen or sign, such as the throbbing of the arm or eyelid. If this was felt on the right side it was a good omen in men; if on the left, a bad omen. The reverse was true of women.

<sup>2</sup> 'This hermitage is tranquil, [*i.e.*, a peaceful spot, undisturbed by passion or emotion] and yet my arm throbs; whence can there be any result of this in such a place? But yet the gates of destiny are everywhere.' A quivering sensation in the right arm was supposed to prognosticate union with a beautiful woman. See *Raghu-vanśa*, xii., 90. *Bhaṭṭi*, i., 27. *Vikramorvaśī*. Act 2.

<sup>3</sup> 'To the right of the grove of trees.' *Dakṣiṇena* governs the acc. case as well as the genitive. See *Pāṇini*, ii., 3, 31; and v., 3, 35.

<sup>4</sup> 'With watering-pots (of a size) proportioned to their strength,' or 'with watering-pots suited to their size,' *i.e.*, not too large for a woman to carry.

Verse 16. *Āryā* or *Gāthā*. (See Verse 2.)

— — — | — — — | — — — || — — — | — — | — — — | — — — | —  
— — — | — — — | — — || — — | — — — | — | — — | —

मृद्भान्तुर्लभम् इदं वपुर् आश्रमवासिनो यदि जनस्य ।  
 दूरीकृताः खलु गुणैर् उद्यानस्यता वनसताभिः ॥ १७ ॥  
 यावद् इमां ह्यायाम् आश्रित्य प्रतिपासयामि ॥ इति विसोकथन् स्थितः ॥  
 ॥ ततः प्रविशति यथोक्त्यापारा सह सखीभ्यां प्रकुन्तसा ॥  
 प्रकुन्तसा । इदो इदो सखीभ्यो ।  
 प्रकुन्तसा । इत इतः सखी ।  
 अगस्त्या । हसा सञ्जले । तुवन्तोवि तादृकस्यवस्य अस्मम  
 अगस्त्या । हसा प्रकुन्तसे । त्वन्तोऽपि तातकाम्यपस्य आश्रम  
 रक्षत्रा पित्रदरेत्ति तस्मैमि । जेण णोमालिआकुसुमपेखवावि  
 हसाः प्रियतरा इति तर्कयामि । जेण नवमालिकाकुसुमपेखवापि  
 तुम एदासं आसवालपूरणे णिउत्ता ।  
 तम् एतेषाम् आसवालपूरणे नियुक्ता ।

'If this (beautiful) figure of people living in a hermitage is rarely met with [or difficult to be found] in the inner apartments of palaces [*i.e.*, in harams], then indeed the shrubs of the garden are distanced [left behind, surpassed] by the (wild) shrubs of the forest.' Sir W. Jones translates, 'the garden-flowers must make room for the blossoms of the forest, which excel them in colour and fragrance.' The *Suddhanta* is the *antahpura* or 'inner suite of apartments, appropriated to women;' called also the *avarodha* or 'private quarter,' shut out from the rest of the house and strictly guarded. *Haram* is the equivalent Arabic word.

'Occupied in the manner described.' An elegant Bahuvrhi compound.

<sup>2</sup> *Mdhikā* or *mallikā* is a kind of double jasmine with large flowers, sometimes called 'Arabian jasmine' (*Jasminum sambac*); from its delicious perfume, and abundant nectar, much frequented by bees. See *Raghu-vanśa*, xvi., 47.

<sup>3</sup> *Ālavāla*, 'the basin for water round the root of a tree.' [*Raghu-vanśa*, i., 51.] See also *Vikramorvaśī*, end of Act 2 [*taror mūlālavālam*.]

Verse 17. *Ānyā* or *Gāṇā*. (See Verse 2.)

-- | ~~~ | ~~~ || ~~~ | ~~~ | ~~~ | ~~~ | ~~~  
 -- | ~~~ | ~~~ || ~~~ | ~~~ | ~~~ | ~~~ | ~~~

शकुन्तला । हला अणसूए । ण केवलं तादणिओओ एव्व । अत्थि  
शकुन्तला । हला अनसूये । न केवलं तातनियोग एव । अस्ति  
मे सोदरमिणेहोवि एदेसु ॥ इति वृक्षमेचनं निरूपयति ॥

मे सोदरस्नेहोऽपि एतेषु ॥ इति वृक्षमेचनं निरूपयति ॥

राजा । कथम् इयं सा कण्डुहिता । असाधुदर्शी खलु तत्रभवान्  
काश्यपः । य इमाम् आश्रमधर्मे नियुक्ते ।

इदं किलाव्याजमनोहरं वपुस्

१०५१७

तपःचमं साधयितुं य इच्छति ।

ध्रुवं स नीलोत्पलपत्रधारया

शमीलतां केतुम् च्छपिर् व्यवस्यति ॥ १८ ॥

भवतु । पादपान्तरित एव विश्वस्तां तावद् एनां पश्यामि ॥ इति तथा  
करोति ॥

<sup>1</sup> 'Truly his reverence Káśyapa is (a man) of little discrimination, inasmuch as he appoints her to the duties [manner of life] of the hermitage [*i.e.*, imposes upon her a hermitage-life; 'a mode of life such as is usual in a hermitage']. The sage Kaṇwa is here called 'a descendant of Káśyapa.' As a sage and Bráhmaṇ he might especially claim this celebrated personage as his progenitor; but Káśyapa, who was the son of Maríchi [who was the son of Brahmá, and one of the seven Prajápatis] was a progenitor on rather a magnificent scale, as he is considered to have been the father of the gods, demons, man, fish, reptiles, and all animals, by Aditi, and twelve other daughters of Daksha. He is supposed by some to be a personification of the race who took refuge in the central Asiatic chain, in which traces of his name may be found, as Koh-kas (or Caucasus), the Caspian, Cashmir, etc. [Wilson's Hindú Theatre, vol. ii., p. 12.]

<sup>2</sup> 'The sage who expects to make this artlessly-charming form capable of (enduring) penance, certainly attempts to cut a branch of the hard śamī wood with the edge of the blue lotus-leaf.' *Arydja-manoharam* 'that which

Verse 18. VANSASTHAVILA (variety of JAGATÍ) containing twelve syllables to the half-line, each half-line being alike.

— — — — — ॥

बकुलजा । सखि अमसूये । अदिपिण्डेन वल्कलेन पित्र्यवदाए  
 बकुलजा । सखि अमसूये । अतिपिण्डेन वल्कलेन पित्र्यवदाए  
 सिन्धुनिदम् । सिन्धुनिदम् दाव यं ।  
 निचमितासि । मिथिलय तावद् एनं ।

अमसूया । तह ॥ इति मिथिलयति ॥

अमसूया । तथा ॥ इति मिथिलयति ॥

पित्र्यवदा ॥ यद्वायं ॥ एतथ पञ्चोदरविन्दारदत्तम् अमसूयो ओम्बयं  
 मित्र्यवदा ॥ यद्वायं ॥ अमपयोधरविन्दारविहङ्ग आत्मनो यौवनम्

उवाचह । मं किं उवाचमोषि ।

उपासभस । मां किम् उपासभसे ।

राजा । सम्यग् दयम् आह ।

इदम् उपहितसूक्ष्मपन्विना स्कन्धदेशे

स्नयुगपरिषादादिना वल्कलेन ।

वपुर् अभिनवम् अस्त्राः पुष्यति स्त्रां न शोभां

कुसुमम् इव पिण्डं पाण्डुपत्रोदरेण ॥ १८ ॥

captivates without art or ornament,' 'naturally beautiful.' For an account of the different orders of Rishis or sages, see the word 'saint' in the English and Sanskrit Dictionary. The *śamī* tree is a kind of acacia (*acacia suma*), the wood of which is very hard, and supposed by the Hindús to contain fire. [*Śamī abhyantara-līna-pāvaka*, Raghuvansa, iii., 9. See also Manu, viii., 247.] The Hindús employ it to kindle their sacred fire by rubbing two dried pieces together. The legend is that Purúravas generated primeval fire, by rubbing together two branches of the *Śamī* and *Aswattha* tree. [Wilson's Hindú Theatre, p. 190.]

<sup>1</sup> 'This blooming [or youthful] body of hers, by (reason of) the bark dress fastened with delicate knots upon her shoulder (and) covering the orbs of her two breasts, does not exhibit (the fulness of) its own charms, like a flower enveloped by a calyx of brown leaves.' The first meaning of *push*,



अथवा कामम् अननुरूपम् अस्या वपुषो वल्कलं । न पुनर् अलङ्कारश्चियं  
न पुष्यति । कुतः ।

सरसिजम् अनुविद्धं शैवलेनापि रम्यं

मलिनम् अपि हिमांशोर् लक्ष्म लक्ष्मीं तनोति ।

इयम् अधिकमनोज्ञा वल्कलेनापि तन्वी

किमिव हि मधुराणां मण्डनं नाकृतीनां ॥ २० ॥

like *bhri*, is 'to nourish, or be nourished.' Thence, like *bhri*, it passes into the sense of 'maintain,' 'support,' 'bear;' and thence into that of 'possess,' 'enjoy,' 'exhibit,' 'make to appear.' In these last senses it may be used actively, though in the 4th conjugation. [See Manu, ix., 37. Rāmāyana, ii., 94, 10. Raghu-vanśa, xvi., 58. Mahābhārata, vol. ii., p. 186, 2607.] It is curious that our English word *exhibition* may have the sense of 'maintenance' (Cf. Latin *exhibeo*). Two Bombay MSS. read *svadā abhikhyām* instead of *svadā na śobhām*: the meaning would then be 'maintains its own beauty' [*abhikhyā* is so used, Raghu-vanśa, i., 46]; and this reading would be more consistent with what follows, but by the next word *athavā*, as the Commentators observe, *svoktam ākshipati*, he corrects his previous remark.

<sup>1</sup> 'Or rather, granted that the bark-dress be ill suited to her figure, yet it does not not [*i.e.*, it really does] possess the charm of an embellishment;' or less literally, 'it really does act as an embellishment to set off the beauty of her person.' This is not the only instance to be found in Kālidāsa of two negatives employed to strengthen an affirmative. See Megha-dūta, 106.

<sup>2</sup> 'The lotus, though intertwined [or overspread] with the śaivala is charming; the speck, though dark, heightens [*lit.*, extends] the beauty of the moon; this graceful one even with her bark-dress is more lovely; for what is not an embellishment of sweet forms? [*i.e.*, everything serves as an ornament to heighten the beauty of a figure which is naturally beautiful.] *Sarasi-jam*, *lit.*, 'that which is born in a pool,' a name applicable to any aquatic plant, but especially to the different kinds of lotus (*Nelumbium* or *Nymphaea*). This beautiful plant—the varieties of which, blue, white, and red, are numerous, bears some resemblance to our water-lily. It is as

शकुन्तला ॥ अयतोऽवलोक्य ॥ एषो वादेरिदपक्षवाङ्मुखीहिं तुव-  
 शकुन्तला ॥ अयतोऽवलोक्य ॥ एष वातेरितपक्षवाङ्मुखीभिस्त्वर-  
 रेदि विषमं केशरदक्षिणी । आव फं सम्भावेमि ॥ इति परिक्रामति ॥  
 यति इव मां केशरदक्षकः । यावद् एनं सम्भावयामि ॥ इति परिक्रामति ॥  
 प्रियंवदा । हला सचन्द्रसे । एत्थ एम्प दाव मुञ्जत्तचं चिट्ठ ।  
 प्रियंवदा । हला शकुन्तले । अच एव तावन् मुञ्जर्त तिष्ठ ।

favourite a subject of allusion and comparison with the Hindú poets, as the rose with the Persian. It is often figuratively used to express beauty, as 'lotus-face,' or the 'lotus of the face,' 'lotus-hands,' 'lotus-feet' [Gît. Gov. *passim*]. It is also used by women as an ornament [Act 3. of this play], and as a cooling remedy [Ratnâvali, Act 2.] The Śaivala (Vallisneria) is an aquatic plant which spreads itself over ponds, and interweaves itself with the lotus. The interlacing of its stalks is compared in the Śringāra-tīlaka (verse i.) to braided hair (*dhammilla*). See Sir W. Jones' Works, vol. iv., p. 113. The spots on the moon were thought to resemble those on an antelope, and hence one of the moon's names, *harina-kalanka* 'deer-spotted.'

The following verse, which is found in the Bengālī MSS. immediately after verse 20, and has been adopted by the Calcutta edition, is omitted in all the Devanāgarī MSS., and in the commentaries of Śankara and Kāṭavema. It is probably spurious, as it repeats the same sentiment with much harshness and some obscurity of expression :—

कठिनमपि मृगाक्ष्या वस्त्रसं कान्तरूपं

न मनसि रुचिभङ्गं स्वल्पम् अप्यादधाति ।

विकचसरसिजायाः स्लोकनिर्मलकण्ठं

निजम् इव कमलिन्याः कर्कशं वृन्तजालं ॥

'The bark-dress though rough, is beautiful on this fawn-eyed one. It does not in one's mind cause the slightest impairment of her beauty [or, of my liking for her]; just as its own rough tissue of stalks on the lotus-bed whose lotuses have expanded, so as slightly to release the neck-of-the-flower' [i.e., the pedicle, or that part of the stalk immediately under the flower].

<sup>1</sup> 'This Kēsara-tree, with its fingers of young shoots set in motion by the wind bids me hasten as it were (towards it). I will just go and pay my

शकुन्तला । किष्किमिन्नं

शकुन्तला । किन्निमिन्नं

प्रियंवदा । जाव तुए उवगदाए लदासणाहो विअ अअं

प्रियंवदा । यावत् त्वया उपगतया लतासनाथ इव अयं

केसरवृक्षश्चो पडिभादि ।

केशरवृक्षकः प्रतिभाति ।

respects to it.' The Keśara-tree [*Mimusops elengi*] is the same as the Bakula or Vakula, frequent mention of which is made in some of the Purāṇas, and in the Ratnāvalī [Act 3.]. It bears a strong-smelling flower, which, according to Sir W. Jones, is even placed among the flowers of the Hindú paradise. The tree is very ornamental in pleasure-grounds. *Sambhū* in the caus. generally means 'to honour, or pay one's respects to another in person.' Motion towards the object seems usually, though not always, implied. Thus, *sambhāvayādmordjarshim*, Vikramorvaśī, Act 1. And Raghu-vanśa, v., 2.; x., 56.

<sup>1</sup> 'Possessed of a creeper.' This use of *sa-nātha* is noticeable. The literal meaning of the expression is, 'having a lord or master,' and in this sense it is used towards the end of this Act, where the devotees are said to be *sa-nāthāh* 'possessed of a guardian' in Dushyanta. A compound verb *sa-nāthīkri*, 'to cause to be possessed of a master' is also used in the 2nd. Act of this play, and in the Hitopadeśa [line 797]. But in the present passage, *sa-nātha* is simply equivalent to *sahita*, *dwithya*, *yukta*, 'accompanied,' 'joined,' 'furnished with.' The transition of the word into such an acceptation may be easily understood by referring to a passage in the 6th. Act of this play, and to a parallel one in the 2nd. Act of the Vikramorvaśī, where the same expression is applied to an arbour (*mandapa*) which is said to be *mañi-śilā-paṭṭa-sandātha*, 'having a slab of marble as its master,' i.e., 'in which the most prominent and striking object is a marble seat;' or in plain words, 'an arbour furnished with a marble seat.' It is used again similarly in the 2nd. Act of this play, where the surface of a stone seat (*śilā-talam*) is said to be *vitāna-sandātham*, 'furnished with a canopy' by the shade of a tree. It occurs twice again in the 4th. Act of the Vikramorvaśī, where the King is said to be *Lakshmi-sandātha*, 'possessed of Fortune;' and the hair of Urvasī is said to be *kusuma-sandātha*, 'decked with flowers:' and once in the 5th. Act, where the youth Āyus is said to be *sandātha* with reference to *dhanur-veda*. See





शकुन्तला । तदा अन्ताणमपि विस्मरिस्मि ॥ लताम् उपेत्यावलोक्य  
 शकुन्तला । तदात्मानमपि विस्मरिष्यामि ॥ लताम् उपेत्यावलोक्य  
 च ॥ हला । रमणीएकु काले इमस्स लतापात्रवमिज्जणस्स वदअरो  
 च ॥ हला । रमणीयेखलु काले ऽस्य लतापादपमिथुनस्य व्यतिकरः  
 संवुत्तो । एवकुसुमजोव्वणा वणजोमिणी । बद्धपल्लवदाए उवभोअ-  
 संवुत्तः । नवकुसुमयौवना वनज्योत्स्ना । बद्धपल्लवतया उपभोग-  
 क्वमो सहअरो ॥ इति पश्यन्ती तिष्ठति ॥

चमः सहकारः ॥ इति पश्यन्ती तिष्ठति ॥

made in Manu, ix., 90, proves that a similar custom prevailed at that period. When marriageable, she is there told to wait for three years; and after that time, if she fail to obtain a suitable husband, she is to choose for herself; [*samdna-jāti-guṇam varam swayam vṛṇīta*. Schol.] She is then called *swayamvārā*. In the Mahābhārata we have a beautiful account of the *Swayamvara* of Damayantī (who chooses Nala), and of Draupadī (who chooses Arjuna, p. 52); and in the Rāghu-vansa, chap. vi., of the *Swayamvara* of Indumatī, sister of Bhoja, king of Vidarbha (who chooses Aja, the son of Rāghu). See also Nalodaya, i., 30. Even the goddess Lakshmi is said to have exercised this privilege. See the allusion to the *Lakshmi-swayamvara* at the beginning of the 3rd. Act of the Vikramorvaśī.

<sup>1</sup> 'At a charming season, indeed, has the union between this pair, the (Mālikā or jasmine) creeper and the (Sahakāra) tree, taken place. The Light of the Grove (has) youthfulness by (its) fresh blossoms, [*i.e.*, its fresh blossoms give it all the bloom of a young bride] and the Sahakāra is capable of enjoyment by reason of (its) young shoots (just) formed.' *Vyatikara* is properly 'mutual action,' 'co-operation;' hence 'union,' 'blending,' 'inter-twining,' 'intermingling.' [See Megha-dūta, 15.] So also *vyatikara-sukham*, 'mutual enjoyment.' The prepositions *vi* and *ati* in composition imply both reciprocity and contrariety: hence, in the Hitopadeśa, line 2319, *vyatikara* signifies 'reverse,' 'turn in affairs.' *Baddha-pallavatayā*, 'by its state of young shoots formed on it.' This is a very idiomatic use of the instrumental case of the abstract noun ending in *tā*, to denote 'by reason of,' 'on account of.' The root *bandh* has often the sense of 'to form,' 'produce;' thus, *badhnanti phalam* [Rāghu-vansa, xii., 69]. *Drumeshu swayam phalam baddham*

प्रियंवदा ॥ मन्त्रितं ॥ अणमूए । जानामि किञ्चिन्मत्तं सउन्दला  
प्रियंवदा ॥ सन्त्रितं ॥ अनसूये । जानासि किञ्चिन्मत्तं शकुन्तला  
वणजोसिणिं अदिमेत्तं पेकडदित्ति ।

वनज्योत्स्नाम् अतिमात्तं प्रेक्षत इति ।

अनसूया । एक्खु विभावेमि । कहेहि ।

अनसूया । न खलु विभावयामि । कथय ।

प्रियंवदा । जह वणजोसिणी अणुरूपेण पाअणेण सङ्गदा । अवि

प्रियंवदा । यथा वनज्योत्स्ना अनुरूपेण पादपेण सङ्गता । अपि

णाम एव्वं अहमि अत्तणो अणुरूपं वरं लहेअत्ति ।

नाम एवम् अहमपि आत्मनो ऽनुरूपं वरं लभेयेति ।

शकुन्तला ॥ एसो णूणं तुह अत्तगदो मणोरहो ॥ इति कलशम्

शकुन्तला ॥ एव नूनं तव आत्मगतो मनोरथः ॥ इति कलशम्

आवर्जयति ॥

आवर्जयति ॥

राजा । अपि नाम कुलपतेर् इयम् असवर्णचेचसम्भवा स्यात् ।

[Kumāra-sam. v. 60]. *Upabhoga-kshama* is found in the prologue of this play in connection with *grishma-samaya* [page 5, note 1], and in the 3rd. Act of the *Vikramorvaśī* with *avakāśa*. The first meaning of *kshama* is 'patient,' 'enduring.' In this compound, and many others, it is equivalent to *yogyā*, 'fit,' 'capable,' 'suitable;' so *drishṭi-kshama*, 'capable of being seen,' 'visible.'

<sup>1</sup> *Api nāma*, 'would that.' In this sense it occurs also in the 3rd. Act of the *Vikramorvaśī*, *api nāma Purūraod bhavēyam*, 'would that I were Purūravas!'

<sup>2</sup> 'Can this (lady) possibly be sprung from a wife dissimilar in class (to that) of the father of the family.' *Api nāma* is here equivalent to 'may be,' 'can it possibly be,' 'I wonder whether,' expressive of some doubt [*evam sambhāvya*]. Schol.] *Kshetra* = *kalatra*, 'a wife;' *asavarna* = *asamāna-jātīya* 'of a different (and inferior) tribe or caste.' A Brāhmaṇ might marry a Kshatriyā, i.e., a woman of the military or kingly class next below him [Manu, iii., 13], and the female offspring of such a marriage would belong to the mixed class called *mūrdhābhishikṭa* or *mūrdhāvāsikṭa* 'head-

अथवा कृतं सन्देहेन ।

असंशयं च त्रपरिग्रहक्षमा

यद् आर्यम् अस्याम् अभिलाषि मे मनः ।

मतां हि सन्देहपदेषु वस्तुषु

प्रमाणम् अन्तःकरणप्रवृत्तयः ॥ २२ ॥

anointed' [Manu, x.. 6], and would be a suitable object of affection for a Kshatriya, who in his kingly character was a *múrdhābhishikta* also. But if Śakuntalā were a pure Brāhmaṇī woman, both on the mother's and father's side, she would be ineligible as the wife of a Kshatriya [Manu, iii., 13].

<sup>1</sup> 'But, have done with [away with] doubt.' *Athavā* is used to correct a previous thought [*pakṣāntare*]. *Kṛitam* when used adverbially is like *alam*, and requires the instrumental case.

<sup>2</sup> 'Without any doubt she is capable of marriage with a Kshatriya, since my honourable soul has a longing towards her: for in matters that are subjects of doubt, the tendencies [inclinations, promptings] of the hearts of good men are an authoritative guide (to the truth.)' The meaning is, 'If this damsel be the daughter of a Brāhmaṇ by a Brāhmaṇī or woman of the same caste, then why should I be conscious of such a sudden liking for one whom I could never hope to marry. This feeling of attraction and sympathy would not arise spontaneously in the breast of an honourable man, excepting towards a legitimate object of affection: for in such matters, the secret prompting [inner voice] of the heart is decisive.' He therefore concludes that she must have been of mixed origin, with some Kshatriya or regal blood in her veins; and discovers afterwards that she was, in fact, the daughter of the Rājareṣi Viśwāmītra (who was originally of the Kshatriya or regal tribe) by an Apsaras. Dushyanta, as a king, belonged of course to the Kshatriya or military caste. This caste came next to the Brāhmaṇical and according to Manu [i., 87] sprang from the arm of Brahmā. They wore a girdle of *múrvā* and a sacrificial cord of hemp [Manu, ii., 42, 44], and were entirely concerned with warfare and military affairs. The Mahābhārata relates that they were exterminated by Paraśu-Rāma, the representative of the Brāhmaṇical tribe, in revenge for the murder of his father, the sage Jamadagni, by the sons of Kārtavīrya. This fable is founded on the historical fact that,

तथापि तत्तत एवैनाम् उपलब्धे ।

शकुन्तला ॥ समन्धमं ॥ अहो सखिलसेकसन्धमोद्गतो णोमासिचं  
शकुन्तला ॥ समन्धमं ॥ अहो सखिलसेकसन्धमोद्गतो नवमासिकाम्

at some period or other, struggles, arising out of mutual jealousy of each others' encroachments, took place between the military and sacerdotal classes; and that the former did in the end succumb to the superior power and intelligence of the priests. The example of Viśwámitra proves that it was possible for a Kshatriya, by the practice of religious austerities, to raise himself to the rank of a Bráhmaṇ. There are also other anomalies of caste to be found; for the Vishnu-Purāṇa makes mention of a number of men, half-warriors, half-priests, Kshatriyas by birth, and Bráhmaṇs by profession, called Āngirāsas or descendants of Angiras, who were said to have sprung from Nabhāga [Vish. Pur., p. 359. Mahābh. Selections, p. 23.] Kings, however, were never chosen from the Bráhmaṇical class, but were properly Kshatriyas [Manu, vii., 2]; though there was no positive law against their belonging to the two inferior classes of Vaiśyas and Śúdras, or even to the three mixed classes [sankaras] formed by intermarriage with the others, viz., Múrdhābhi-shiktas, Máhishyas and Karanas [Manu, x., 6]. One dynasty of kings of the line of Nanda were actually Śúdras, and kept the Kshatriyas in subjection [Vishnu Purāṇa, p. 467.] In fact, the king was but a high officer appointed to train the army, instruct in military exercises, administer justice, and execute the laws. These onerous duties were sufficient to deter the Bráhmaṇs from desiring a rank or privileges which were inconsistent with their love of dignified repose. *Āryam* = *samaryddam*, 'correct,' 'upright' [Schol.] *Pramāṇam*, 'that by which any thing is measured;' hence, 'a criterion or standard of truth,' 'a sure guide,' 'an authority' [*pramāṇānam*, 'a cause of true knowledge,' Schol.] In this sense it is usually found in the singular number, neuter gender, though in opposition to a masculine or feminine noun, or even to a noun in the plural number, as here. Thus, also *Vedāḥ pramāṇam* 'the Vedas are an authority.' See also Itiupadeśa, lines 169, and 1465. *Pravṛtti*, 'continuous flow;' hence, 'a course of action,' 'tendency,' 'inclination.'

<sup>1</sup> 'Nevertheless [however the suggestions of my heart are to be relied upon] I will accurately ascertain about her.' *Upalapsye* = *jñāsyāmi*, 'I will inform myself.' Schol.

<sup>2</sup> See note 3, page 21.



उज्झिअ वअणं मे मज्झअरो अहिवट्ठइ ॥ इति भ्रमरबाधां नाटयति ॥  
उज्झित्वा वदनं मे मधुकरो ऽभिवर्तते ॥ इति भ्रमरबाधां नाटयति ॥

राजा ॥ मस्यृहं विलोक्य ॥ साधु बाधनमपि रमणीयम् अस्याः

यतो यतः षट्चरणो ऽभिवर्तते

ततस् ततः प्रेरितलोललोचना ।

विवर्त्तितभूर् इयम् अद्य शिचते

भयाद् अकामापि हि दृष्टिविभ्रमं ॥ २३ ॥

अपिच ॥ सामूयमिव ॥

चलापाङ्गां दृष्टिं स्पृशसि वज्रशो वेपथुमतीं

रहस्याख्यायीव स्वनसि मृदु कर्णान्तिकचरः ।

करं व्याधुन्वत्याः पिवसि रतिसर्वस्वम् अधरं ॥

वयं तच्चान्वेषान् मधुकर हतास् त्वं खलु हृती ॥ २४ ॥

<sup>1</sup> *Madhu-kara*, 'a honey-maker,' mellificus, mellifer, *i.e.*, 'a bee.'

<sup>2</sup> Literally, 'turns towards,' 'attacks,' 'assaults.'

<sup>3</sup> 'Good! even her repulse is charming.'

<sup>4</sup> 'In whichever direction the bee turns towards (her), from that quarter her rolling eye is darted: bending her brows through fear, she is already learning coquettish-movements of the eye even though (as yet) uninfluenced-by-love.' *Yatas* and *tatas* are properly 'whence' and 'thence' *tatas* = *tasmāt sthānāt*, 'from that place.' Śāṅkara. *Ṣaṭ-charana*, 'a six-footed insect,' 'a bee.' *Dṛishti-vibhrama*, 'coquettish play of the eye,' 'amorous or sidelong glances,' 'rolling motion of the eyes, indicative of amorous feelings.' [*dṛishti-vilāsa*. Śāṅkara.]

<sup>5</sup> 'Thou touchest repeatedly her quivering eye, whose outer-corner moves (playfully); going close to her ear, thou art softly humming as if whispering a secret (of love); thou art drinking the lower lip, containing all the treasures of delight, of her waving her hand; (whilst) we, O bee! through (the necessity for) inquiring into the truth (of her origin), are disappointed (of immediate

Verse 23. VANSASTHAVILA (variety of JAGATI). See Verses 18, 22.

Verse 24. ŚIKHARINĪ (variety of ATYASHTI) See Verse 9.

ब्रकुन्तला । ए एषो धिदो विरमदि । अखदो गमिस्सुं ॥ पदान्तरे  
 ब्रकुन्तला । न एष दृष्टो विरमति । अन्यतो गमिष्यामि ॥ पदान्तरे  
 स्त्रिता सदृष्टिचेपं ॥ कथं इदोवि आअच्छदि । हला परिन्ताअध  
 स्त्रिता सदृष्टिचेपं ॥ कथम् इतोऽपि आगच्छति । हला परिन्तायधं  
 परिन्ताअध मं इमिणा दुव्विणीदेण दुट्टमज्जअरेण अहिद्धअमाणं ।  
 परिन्तायधंमाम् अनेन दुर्विणीतेन दुट्टमधुकरेण अभिभूयमानां ।  
 उभे ॥ सस्मितं ॥ काओ वअं परिन्तादुं । दुस्सन्दं अकन्द । राअ  
 उभे ॥ सस्मितं ॥ के आवां परिन्तादुं । दुव्वन्तम् अकन्द । राज-  
 रक्खिदाइं तवोवणाइं णाम ।  
 रचितानि तपोवनानि नाम ।

fruition), thou indeed art in the full enjoyment (of thy desire). In other words, 'Whilst I am kept in suspense by the necessity of ascertaining whether she be a Brāhmanī woman or a Kshatriyā woman, thou art in the act of enjoying her charms.' *Vyddhunwatyāh* genitive case of the pres. part. fem. agreeing with *asyāh* understood. *Dhū* with *vi* and *d* 'to shako about.' The 5th conjugation rejects the nasal in this participle, Pānini, vii., 1, 80. *Rati-sarva-swam* = *rati-nidhānam*, 'entirely made up, or constituted, of delight,' 'whose whole essence is delight.' So *khadga-sarva-swah*, 'one whose whole property consists of a sword.' *Adhara*, 'the lower lip,' in contradistinction to *oshtha*, 'the upper lip.' *Adharam pīvasi*, 'thou art drinking (the moisture of) the lower lip.' Compare *adharam pātum pravṛittā* [Vikramorvaśī, Act 4], and *adhara-madhu* (the nectar of the lip) *pīvanti*. [Bhartr̥i-Hari, i., 26.] *Hata* is here equivalent to *mano-hata*, 'disappointed,' or rather 'kept in anxious suspense.' *Kṛitī* = *kṛitārtha* or *kṛita-kṛitya* 'one who has gained the object of his desire, and is in full enjoyment of it.'

<sup>1</sup> Literally, 'ill-trained;' hence 'ill-behaved,' 'ill-mannered.'

<sup>2</sup> 'Who are we to rescue you?' i.e., Who are we that we should be able to rescue you? What power have we to rescue you? [*dvayoh ko 'dhikāra*, Śāṅkara.] In a passage further on in this Act, where the pronoun *ka* is similarly used (*kā twam viśrāśṭavyasya*, etc.) it is explained by Kāṭavema to mean *na prabhu, avāśa*, 'not having the power.' All the Devanāgarī MSS. read *paritīddum* [Sans. *paritīddum*], but the Bengālī read *paritīdāne* [Sans.

राजा । अवसरो ऽयम् आत्मानं प्रकाशयितुं । न भेतव्यं ॥ इत्यङ्घ्रौक्ते  
स्वगतं ॥ राजभावस्त्वभिज्ञातो भवेत् । भवतु । एवं तावद् अभिधास्ये ।  
शकुन्तला ॥ पदान्तरे स्थित्वा ॥ कथं इदोचि मं अणुसरदि ।  
शकुन्तला ॥ पदान्तरे स्थित्वा ॥ कथम् इतोऽपि माम् अनुसरति ।  
राजा ॥ सत्वरम् उपसृत्य ॥

कः, पौरवे वसुमतीं शासति शासितरि दुर्विनीतानां ।

अयम् आचरत्यविनयं मुग्धासु तपस्विकन्यासु ॥ २५ ॥

॥ सर्वा राजानं दृष्ट्वा किञ्चिदिव सम्भ्रान्ताः ॥

अनसूया । अज्ज । एक्कु किम्पि अच्चाहिदं । इअं एो पिअसही  
अनसूया । आर्य । न खलु किमपि अत्याहितं । इयं नौ प्रियसखी  
मज्झअरेण अहिह्मअमाणा कादरीभूता ॥ इति शकुन्तलां दर्शयति ॥  
मधुकरेण अभिभूयमाना कातरीभूता ॥ इति शकुन्तलां दर्शयति ॥

*paritrāṇe*], and the Calcutta *kā sattī amhe paritrāṇe*. There is no difficulty in admitting the infinitive, which may well stand for the dative *paritrāṇāya* [see page 14, note 1], especially in Prākṛit, which possesses no dative. A precisely similar construction occurs in the *Mālavikāgni-mitra*, p. 55, l. 13, *kā vāyam jetum*; and again, p. 40, l. 16, *ke dvām parigrahāya* [Prākṛit *parigrahassa*, the genitive being put for the Sanskrit dative.]

<sup>1</sup> 'Who is this that is practising rudeness towards the gentle maidens of the hermits, (and that too) whilst a descendant of Puru [see page 14, note 2] a chastiser of the ill-behaved, is governing the earth?' *Śāsati*, loc. ca. of the pres. part., used here absolutely, and liable in this root and in roots of the 3rd. conjugation to be confounded with the 3rd. pers. plur. of the present tense. *Mugdhāsu* = *apraudāsu*, *apragalbāsu*, 'gentle,' 'timid,' 'modest,' 'innocent:' Schol.

<sup>2</sup> *Atyāhitam* = *mahābhīti*, 'great cause of fear:' Amara-kosha. Wilson adds another meaning, viz., 'daring action;' but, according to Dr. Boehtlingk, the meaning here rather is 'great crime,' 'punishable offence.' The word

Verse 25. ĀRYĀ or GĀTHĀ. (See Verse 2.)

— — | — — — | — — — || — — — | — — — | — — — | — — | —  
— — — | — — — | — — — || — — | — — — | — | — — | —

राजा ॥ शकुन्तलाभिमुखो भूत्वा ॥ अपि तपो वर्धते ।

॥ शकुन्तला साध्वसाद् अवचना तिष्ठति ॥

अनसूया । दापिं अदिधिविसेवसाहेण । इसा मउम्भजे ।

अनसूया । इदानीम् अतिथिविशेषसाभेन । इसा शकुन्तले ।

मच्छ उड्ढं । फलमिच्छं अग्नं उषहर । इदं पादोदकं भविष्यति ।

मच्छ उड्ढं । फलमिच्छम् अर्घ्यम् उषहर । इदं पादोदकं भविष्यति ।

occurs in the beginning of the 4th. and 5th. Acts of the *Vikramorvaśī*. Cf. also *Mālavikā*, 55, 19; 56, 4.

<sup>1</sup> 'I trust your devotion prospers,' 'does your devotion prosper?' 'is all well with your acts of devotion?' This was the regular formula of salutation on meeting a Brāhman. According to Manu, the word *kūśalam* should be then used, which implies an inquiry respecting the well-being of his acts of penance, at all times liable to be obstructed by evil spirits and demons. Manu, ii., 127. See also *Rāmāyaṇa*, I., lii., 4.

<sup>2</sup> 'Now (indeed it does prosper) by the reception of a distinguished guest.' The rites of hospitality were enforced amongst the Hindūs by very stringent regulations. The observance of them ranked as one of the five great sacraments (*mahā-yajñah*), under the title of *nri-yajna* or *manushya-yajna* 'the man-sacrament.' Brahmā, Prajāpati, Indra, Fire, the Vasus and the Sun were supposed to be present in the person of a guest, and to partake of the food that was given to him [*Vishnu Purāna*, p. 306]. No wonder then that reverence of him was said to be conducive to wealth, to fame, to life, and to a heavenly reward. [Manu, iii., 106.] On the other hand, no punishment was thought too severe for one who violated these rites. If a guest departed disappointed from any house, his sins were to be transferred to the householder, and all the merits of the householder were to be transferred to him. [*Vishnu Purāna*, p. 305. *Hitopadeśa*, line 361.] Some of the things which were to be offered to a guest by even the poorest man were food, potherbs, water for the feet, and if he could do no more, ground on which to lie. [Manu, iii., 101. *Vishnu Purāna*, 308.]

<sup>3</sup> The *argha* or *arghya* was a respectful offering to Brāhmanas of rice, Dūrbā-grass, flowers, fruit, etc., with water in a small boat-shaped vessel. Cf. *Rāmāyaṇa*, I. xx., 9, 10. See also Wilson's note to *Megha-dūta*, verso 4. *Upahara* = *ānīya prayachekha*, 'having fetched, present.'

<sup>4</sup> 'This (which we have brought with us for watering our plants) will



राजा । भवतीनां सूनृत्यैव गिरा कृतम् आतिथ्यं ।  
 प्रियंवदा । तेण हि इमस्मिं पच्छाअसीअलाए सत्तवणवेदिआए  
 प्रियंवदा । तेन हि अस्यां प्रच्छायशीतलायां सप्तपर्णवेदिकायां  
 मुज्जत्तअं उवविमिअ परिस्समविणोदं करेदु अज्जो ।  
 मुहूर्तम् उपविश्य परिस्समविणोदं करोतु आर्यः ।

serve as water for the feet.' Water for the feet was one of the first things invariably presented to a guest in all Eastern countries. Should a guest arrive, a seat is to be offered to him, and his feet are to be washed and food is to be given him. [Vishnu Purāṇa, page 305. Compare also Luke vii., 44.] *Idam* i.e., *ṛikshārtham dñitam udakam*. Schol.

<sup>1</sup> *Sūnritā gir* 'kind yet sincere language,' 'complimentary and friendly words without flattery' (*priyam satyan-cha vachanam*). This is one of the four things with which even the poorest man was to greet a guest. 'Grass and earth to sit on, water to wash the feet, and fourthly, friendly yet sincere speech (*vāk sūnritā*) are never refused in the houses of the good, even though they be poor.' Manu, iii., 101. Hitopadeśa, line 301.

<sup>2</sup> 'On the raised-seat under the Saptaparna-tree, cool with much shade, having sat down for a short time, let your honour cause removal of fatigue.' According to Śāṅkara, *prachhāya* = *prakṛiṣṭā yā chhāyā*, 'excessive shade.' The other Commentators explain it by *prakṛiṣṭā chhāyā yatra deśah*, 'a place where there is excessive shade,' and by *prakṛiṣṭā chhāyā yasyāḥ*, 'having excessive shade.' A parallel passage occurs in the Mālavikāgni-mitra, page 3, line 20, '*prachchhāya-śītale śilāpattake nisannā*,' etc. It seems clear that the effect of *pra* in this word is to give intensity to the original idea. It is needless to regard it either as a Tatpurusha or Karmadhāraya compound, although it is in such compounds especially that *chhāyā* becomes *chhāya*. [See page 5, note 1, and Raghu-vanśa, iv., 20; xii., 50. Megha-dūta, verse 103. Pāṇini, ii., 4, 22, 25.] *Sapta-parṇa*, 'a tree having seven leaves on a stalk' (*Echites scholaris*), called also *vishama-chhāda*, 'having an odd number of leaves,' and *vishāla-twach*, 'having a broad bark' [Raghu-vanśa, iv., 23.] *Vedikā* = *viśrāma-sthānam*, 'place of repose or rest.' Schol. It was probably a quadrangular raised-seat, something in the form of an altar, and covered with a roof supported by pillars, used as a kind of arbour or summer-house, for sitting or standing under. In this case it seems to have been erected under a Saptaparna-tree. *Sapta-parṇa*-

राजा । नूनं यूयम् अयमेन कर्मणा परिश्रान्ताः ।  
 अनसूया । हला सउन्दले । उइदं णो पब्बुवाचणं अदिधीणं ।  
 अनसूया । हला शकुन्तले । उचितं नः पर्युपासनम् अतिथीनां ।  
 एत्थ उवविसण्ह ॥ इति सर्व उपविशन्ति ॥  
 अथ उपविशामः ॥ इति सर्व उपविशन्ति ॥  
 शकुन्तला ॥ आत्मगतं ॥ किं पुक्खु इमं जणं पेक्खिअ तपोवनवि-  
 शकुन्तला ॥ आत्मगतं ॥ किं मुखलु इमं जनं प्रेक्ष्य तपोवनवि-  
 रोधिणो विचारस्स ममणीअण्हि संवृत्ता ।  
 रोधिणो विकारस्स गमनीयास्सि संवृत्ता ।  
 राजा ॥ सर्वा विद्योक्ता ॥ अहो समवयोरूपरमणीयं भवतीनां सौहार्दं ।  
 प्रियंवदा ॥ जनान्तिकं ॥ अनसूए । को पुक्खु एषो । चउरगम्भी-  
 प्रियंवदा ॥ जनान्तिकं ॥ अनसूये । को नु खलु एषः । चतुरगम्भी-

*nāmmo vrikshasya tale nirmitā yā vedikā.* Śāṅkara. Sir W. Jones [vol. v., p. 102] observes that this tree, when full-grown, is very large; when young, light and elegant. *Muhūrta* is properly an Indian hour of forty-eight minutes or two dandas, but is used for any short space of time.

<sup>1</sup> *Ātma-gaṭam* and *eva-gaṭam* (lit., 'gone to one's self') are used in theatrical language like the English 'aside' to denote that the words which follow are supposed to be spoken privately, as if to the speaker's self, and not in the hearing of any one but the audience. [*Ananya-prakāśam*: Schol.] *Gaṭa*, 'gone,' at the end of a compound is used loosely to express relationship and connexion without any necessary implication of motion. It may mean simply 'in connexion with,' 'in relation to;' or, as here, 'with exclusive reference to,' 'addressed exclusively to.'

<sup>2</sup> 'How now! can it really be that, having looked upon this man, I am become susceptible of [lit., accessible to] an emotion inconsistent with a grove devoted to penance?' *Vikāra* is any alteration or transition from the natural and quiescent state of the soul; hence any emotion, whether of joy, grief, anger, etc. *Kim* is used *kutsadyam*, 'disdainfully,' and is equivalent to *katham eva jātam*, 'How can it have happened;' Schol.

<sup>3</sup> *Janāntikam*, 'aside to a person standing near.' This is a theatrical

राकिदी मञ्जरं आलवन्तो पद्माववन्दो विश्व लक्ष्मीश्चिद ।

राक्षतिर् मधुरम् आलपन् प्रभाववान् इव लक्ष्यते ।

अनसूया । महि । ममवि अत्यि कोदूहलं । पुच्छिस्त्वं दाव ए  
/ अनसूया । मखि । ममापि अस्ति कौतूहलं । प्रच्यामि तावद् एनं  
॥ प्रकाशं ॥ अज्जस्स मञ्जरास्त्रावजणिदो विस्सामो मं मन्तावेदि ।  
॥ प्रकाशं ॥ आर्यस्स मधुरालापजनितो विश्वासो मां मन्तयति ।  
कदमो अज्जेण राणमिवसो अलङ्करीश्चिद । कदमो वा विरहपञ्चु-  
कतम आर्येण राजर्षिवंशो ऽलङ्कियन्ते । कतमो वा विरहपर्यु-

direction something similar to *ātma-gatam*, but denotes that the speech which follows is supposed to be audible by one other person, to whom a private signal is made. 'That which is spoken apart from the rest, with a signal, such as holding up three fingers of the hand (*tripatāka*), being a mutual speech (between two), is called *janāntikam*.' Śāṅkara and Śāhit.-Darp., 177.

<sup>1</sup> 'Who can this be (who being) lively (yet) dignified in mien, appears as if endowed with majesty (while) speaking to us sweetly.' *Chatura*, 'lively,' 'sprightly,' 'animated;' may perhaps mean here, 'polite,' 'courteous,' in relation to *madhuram dāpan*. *Gambhīra*, 'profound,' is used metaphorically for one whose thoughts and feelings are deep or suppressed, 'reserved' 'dignified,' 'not betraying emotion.' The oldest MS. reads *mahuram*; the others *mahuram piam*; but *piam* belongs properly to the margin.

<sup>2</sup> *Prakāśam*, 'aloud,' another theatrical direction denoting that the words which follow are to be made audible to all, those which precede having been spoken aside.

<sup>3</sup> 'What race of royal-sages is adorned by your honour?' A *Rājarshi* is a king or man of the Kshatriya and military class who has attained to the rank of a *Rishi* or saint by the practise of religious austerities. Such were *Ikshvāku*, *Purūravas*, *Dushyanta*, etc. There are six other classes of *Rishis*. [See the word 'Saint' in the English and Sanskrit Dictionary.] The *Rājarshi* is inferior to the *Brahmarshi* or 'Brāhmaṇ-saint,' but it was possible for a *Rājarshi* to raise himself to the rank of the latter, and therefore to the state of a *Brāhmaṇ*, by very severe penance, as exemplified in the story of the celebrated *Viśvāmitra*, son of *Gādhi*, and father of *Śakuntalā*. [See *Rāmāyaṇa*, I., xx., 20; lxv., 18. *Astra-śikshā*, 118.]

रसुभ्रजसो किदो देशो । किञ्चिमिच्छं वा सुउमारदरोषि तपोवष-  
कुक्कनः कृतो देशः । किञ्चिमिच्छं वा सुकुमारतरो ऽपि तपोवन-  
गमणपरिभ्रमस्य अन्ता पदं उवशीदो ।

गमणपरिभ्रमस्य आत्मा पदम् उपगतीतः ।

ब्रकुन्तसा ॥ आत्मगतं ॥ हिअअ । मा उत्तस्य । एसा तुए

ब्रकुन्तसा ॥ आत्मगतं ॥ इदय । मा उत्ताम्य । एसा तया

चिन्दिदं अणसूआ मन्नेदि ।

चिन्तितम् अनसूया मन्त्रयते ।

राजा ॥ आत्मगतं ॥ कथम् इदानीम् आत्मानं निवेदयामि । कथं  
वात्मापहारं करोमि । भवतु । एवं तावद् एनां वक्ष्ये ॥ प्रकाशं ॥ भवति ।  
यः पौरवेण राज्ञा धर्माधिकारे नियुक्तः सो ऽहम् अविघ्नक्रियोपल-  
भाय धर्मारण्यम् इदम् आयातः ।

<sup>1</sup> 'With its people regretful by separation' i.e., by your absence.

<sup>2</sup> 'On what account has your person even though very delicate [unaccustomed to hardships] been brought to the point of (undergoing) the fatigue of visiting this grove of penance?'

<sup>3</sup> 'O my heart! be not uneasy, this Anasúyā is giving utterance to all thy thoughts,' i.e., is making inquiry about all those points about which thou art anxious (such as, who this stranger is, whence he has come; etc. Schol.)

<sup>4</sup> 'Or how shall I make concealment of myself?' i.e., How shall I hide my real character? how shall I dissemble? *Apahdra* is equivalent to *vanchanam*, 'deception,' [Kātav.] or rather to *nihnava* or *sangopanam*, 'concealment,' 'dissimulation.' This is a very unusual sense of the word, but all the Devanāgarī MSS. agree in reading *apahdra*. The Bengālī have *parihdra*, which is also explained by *sangopanam*. The oldest Bengālī MS. [1000, E. I. House] omits the words from *katham* *va* to *karomi*.

<sup>5</sup> 'O lady!' voc. case of *bhavati*. According to Manu, a Brāhman is to be accosted with the respectful pronoun *bhavat*, and to any woman not related by blood, the address *bhavati* or *subhage bhagini* is to be used [ii., 128, 129].

<sup>6</sup> 'I, that very person who was appointed by his majesty, the descendant



अनमूया । सणाहा दाणिं धम्मचारिणो ।

अनमूया । सनाथा इदानीं धम्मचारिणः ।

॥ शकुन्तला शृङ्गारलज्जां निरूपयति ॥

सख्यौ ॥ उभयोर् आकारं विदित्वा जनान्तिकं ॥ हला सउन्दले ।

सख्यौ ॥ उभयोर् आकारं विदित्वा जनान्तिकं ॥ हला शकुन्तले ।

जइ एत्थ अज्ज तादो सणिहिदो भवे ।

यदि अत्र अद्य तातः सन्निहितो भवेत् ।

शकुन्तला ॥ सरोषं ॥ तदो किं भवे ।

शकुन्तला ॥ सरोषं ॥ ततः किं भवेत् ।

सख्यौ । इमं जीविदसव्वस्सेणवि अदिधिविसेमं किदत्थं करिस्सदि ।

सख्यौ । इमं जीवितसर्वस्वेनापि अतिथिविशेषं कृतार्थं करिस्सति ।

of Puru, for the administration of justice, have arrived at this sacred grove, for the purpose of ascertaining whether the (religious) rites are free from obstruction.' The religious rites and sacrifices of holy men were often disturbed by certain evil spirits or goblins called Rākshasas, who were the determined enemies of piety and devotion. No great sacrifice or religious ceremony was ever carried on without an attempt on the part of these demons to impede its celebration; and the most renowned saints found it necessary on such occasions to acknowledge their dependence on the strong arm of the military class, by seeking the aid of warriors and heroes. The inability of holy men, who had attained the utmost limit of spiritual power, to cope with the spirits of evil, and the superiority of physical force in this respect is very remarkable. [See Rāmāyana, I. xx., xxi., xxxii., and the end of Act 3. of this play].

<sup>1</sup> See page 26. note 1.

<sup>2</sup> 'Understanding the gestures of both,' i.e., of Śakuntalā and Dushyanta. *Ākāra* = *cheshtā* or *ingitam*, 'a gesture,' 'sign,' or rather the state of mind as evidenced by gestures and outward appearances, such as change of colour, etc.

<sup>3</sup> 'What if he were (near at hand)?' i.e., If he were near at hand, what would he do? Schol.

<sup>4</sup> 'He would make this distinguished guest happy [possessed of the object of his desire] with all the substance of his life,' i.e., He would do worldly

शकुन्तला । तुम्हे अवेध । किम्पि हिम्पे करिम्प मन्नेध । ए वो  
 शकुन्तला । युवाम् अपेतं । किम्पि हृदये कृत्वा मन्त्रयध्वं । न वा  
 वचनं सुषिक्तं ।  
 वचनं ओव्यामि ।

राजा । वयमपि तावद् भवत्यौ सखीगतं किम्पि पृच्छामः ।

सखी । अज्ज । अपुग्गहो विम्प ह्वं अभत्थणा ।

सखी । आर्य । अनुयह इव ह्वम् अभर्थना ।

राजा । भगवान् काश्चपः शाश्वते ब्रह्मणि वर्तन्ते । इयं च वः सखी  
 तदात्मजेति कथम् एतत् ।

honour to his guest by offering him the best of his substance and property. See page 32, note 5. There is here evidently a *double-entendre*. Śāṅkara explains *sarva-swam* by *phala-mūlādīkam*, 'fruits, roots, and other necessaries of life.' Fruits and roots were the chief food of anchorites and constituted their whole substance and worldly treasure. With an offering of these they were commanded to honour every one who came to their hermitage. [Rāmāyana, I., lii., 16, and lxi., 4. Manu, vi., 7.] The allusion, however, evidently is to Śakuntalā, who might be regarded as the holy father's most valuable possession and treasure.

<sup>1</sup> 'Get off with you! having formed some (idea) in your heart, you are speaking.' *Hṛidayo* or *manasi kri* is not an unusual idiom for 'to turn or cogitate in the mind.' [See Rāmāyana, II., 64, 8.] *Apetam* is the 2nd. pers. du. imp. of *i*, 'to go,' with *apa*.

<sup>2</sup> *Sakhi-gatam*, 'relating to your friend.' [Śakuntalā-vishayakam : Schol.] This use of *gata* is noticeable, see the note to *ātma-gata*, p. 37, note 1. Only one Devanāgarī MS. reads *bhavatyau*; but this is supported by the oldest Bengālī, which also adds *kimapi*.

<sup>3</sup> 'His reverence Kāśyapa [see note 1, p. 22] lives in the constant practice-of-austerities.' *Brahman* is properly the Supreme Spirit or Being from which all created things are supposed to emanate and into which they are absorbed. The dictionary gives three other senses—1. The practice of austerities; 2. The Vedas; 3. Holy knowledge. The first is the one here required. Śāṅkara explains it by *tapas*, i.e., the practice of bodily mortification and penance: Kāṭavema by *brahmacharyam*, 'the practice of continence.'

अनमूया । सुणादु अज्जो । अत्थि कोसि कोसिओत्ति मोत्तणा-  
 अनमूया । इणोत्तु आर्यः । अस्ति कोऽपि कौशिक इति गोचना-  
 महेओ महण्णहावो राएसी ।  
 मधेयो महाप्रभावो राजर्षिः ।  
 राजा । अस्ति । श्रूयते ।

<sup>1</sup> 'There is a certain Rájarshi [or royal-sage, i.e., both king and saint] of great majesty, whose family name [patronymic] is Kauśika.' This was the great Viśwámitra (a descendant of Kuśa or Kuśika), whose story—he being the preceptor of Ráma-chandra—is told in the Rámáyana, I, li., lxv., and xxxv. He is there said to be the son of Gádhi (a prince of the Lunar dynasty, king of Gádhi-pur, or the ancient Kanouj) who is said to be the son of Kuśa-nátha, who is the son of Kuśa or Kuśika. According to the Vishnu Purána the following is the pedigree of Viśwámitra. One of the sons of Purúravas, a prince of the Lunar dynasty [see Vikramorvaśi] was Amávasu. Thence in direct succession came Bhíma, Káñchana, Jahnu, Sumantu, Ajaka, Valákaśwa and Kuśa. The latter had two sons, Kuśámba and Kuśa-nátha, but Gádhi was the son of Kuśámba, and was said to be an incarnation of Indra (who is hence sometimes called Kauśika); for Kuśámba had engaged in great penance, to obtain a son who should be equal to Indra, and the latter being alarmed, took upon himself the character of Kuśámba's son. Gádhi had a daughter, Satyavatí, who married a Bráhmaṇ named Richka, son of Bhṛigu. This Richka—with the view of securing to himself a son who should be an illustrious Bráhmaṇ, and to his father-in-law, a son of great prowess—made two messes of food, one for his own wife, and the other for the wife of Gádhi; infusing into one the qualities suited to a Bráhmaṇ, and into the other the properties of power and heroism. The two wives exchanged messes, and so it happened that the wife of Gádhi had a son, Viśwámitra, who, though a Kshatriya, was born with the inclinations of a Bráhmaṇ; and the wife of Richka had a son, the sage Jamadagni, who was the father of the warrior-priest Paraśu-ráma, she having by her entreaties induced her husband to transfer the effects of the exchange of food from her son to her grandson. There is something like anachronism in the history of Viśwámitra. Satyavatí, his sister, was the grandmother of Paraśu-ráma, and it was not till the close of the latter's career that Ráma-

अनसूया । तं णो पिअससीए पत्तवं चवमच्छ । उज्झिआए  
अनसूया । तं नो प्रियसखाः प्रभवम् अवगच्छ । उज्झितायाः  
शरीरसंवर्धनादीनि तादृकस्तपो मे पिदा ।

शरीरसंवर्धनादिभिस्तत्तत्कस्तपोऽस्याः पिता ।

राजा । उज्झितशब्देन जनितं मे कौतूहलं । आमुखाच्च ह्रीतुम्  
इच्छामि ।

अनसूया । सुषादु चच्छो । गोदमीतीरे पुरा किल तस्स राए-  
अनसूया । श्रुणोतु आर्यः । गौतमीतीरे पुरा किल तस्स राज-  
सिषो उग्गे तवसि वट्ठमाणस्स किमपि जादसङ्केहिं देवेहिं मेणआ णाम  
वेर् उये तपसि वर्तमानस्स किमपि जातशङ्केर् देवेर् मेनका नाम  
अच्छरा पेमिदा णिअमविग्नकारिणी ।

अच्छराः प्रेयिता नियमविघ्नकारिणी ।

chandra appeared on the field and became the pupil of Viśwāmītra. At any rate the Rishi must have been very old. Indeed, in the Rāmāyana he is stated to have mortified himself for two thousand years before he attained the rank of a Rishi; for many years more before his cohabitation with Menakā, which led to the birth of Śakuntalā; and for many thousand years more before he became a Brāhman. It was not till after this period that he became the preceptor of Rāma-chandra, but no chronological inconsistency is too great for Hindū mythology.

<sup>1</sup> 'Know him to be the father of our friend; but father Kanwa is the (reputed) father of her, through the fostering of her body, etc., when deserted. *Prabhava* = *janma-hetu*, 'the operative cause of being,' i.e., a father. Schol.

<sup>2</sup> 'The story of Viśwāmītra, as told in the Rāmāyana, is briefly this. On his accession to the throne in the room of his father Gādhi, in the course of a tour through his dominions, he visited the hermitage of the Muni Vāsishṭha one of the ten Brahmādikas or Prajāpatīs, sons of Brahmā. There the cow-of-plenty excited his cupidity. He offered the Muni untold treasures in exchange for the cow, but being refused, prepared to take it by force. A long war ensued between the King and the Muni (symbolical of the struggles between the Kshatriya and Brāhmanical classes) which ended



राजा । अख्येतद् अन्यसमाधिभीरुत्वं देवानां ।

अनमूया । तदो वसन्तोदारसमये मे उन्मादइत्तं रूढं पेक्षिष्य ।

अनमूया । ततो वसन्तावतारसमये ऽस्या उन्मादचित्कं रूपं प्रेक्ष्य<sup>१</sup> ।

in the defeat of Viśwámitra, whose vexation was such, that he devoted himself to austerities in the hope of attaining the condition of a Bráhmaṇ. The Rámáyana goes on to recount how by gradually increasing the rigour of his bodily mortification through thousands of years, he successively earned the title of Rájarshi [I., lvii., 5], Rishi [lxiii., 2], Maharshi [lxiii., 19], and finally, Brahmarshi [lxv., 18]. It was not till he had gained this last title that Vaśishṭha consented to acknowledge his equality with himself, and ratify his admission into the Bráhmaṇical state. It was at the time of Viśwámitra's advancement to the rank of a Rishi, and whilst he was still a Kshatriya, that Indra and the inferior gods, jealous of his increasing power—as exhibited in his transporting King Triśanku to the region of the stars, and in saving Śunahśepas, the son of his own brother-in-law Richka, out of the hands of Indra, to whom he had been promised by King Ambarisha as a victim in a sacrifice—sent the nymph Menaká, to seduce him from his life of mortification and continence. The Rámáyana records his surrender to this temptation, and relates that the nymph was his companion in the hermitage for ten years, but does not allude to the birth of Śakuntalá, during that period. It only informs us that at the end of ten years the Rishi having come to himself, extricated himself from this hindrance (*niyama-vighna*), and abandoning the nymph, departed into another region.

<sup>१</sup> 'Such is the fear which there is to the (inferior) gods of the devotion of others!' It may be remarked here that, according to the Hindú system, Indra and the other inferior deities were not the possessors of Swarga, or heaven, by inalienable and indefeasible right. They accordingly viewed with jealousy and even alarm, any extraordinary persistency by a human being in acts of penance, as it raised him to a level with themselves; and if carried beyond a certain point, enabled him to dispossess them of paradise. Indra was therefore the enemy of excessive devotion, and had in his service numerous nymphs [*Apsaras*], such as Menaká, Rambhá, and Urvaśí, who were called his 'weapons' [*Indrasya praharamāni*, Vikram., Act I.] and whose business it was to impede by their seductions, the devotions of holy men.

<sup>२</sup> 'Then at the season of the descent of Spring, having looked upon the

॥ इत्यङ्गोक्ते सख्यया विरमति ॥

राजा । परस्ताद् चवगम्यत एव । सर्वथाप्सरःसम्भवेष्टा ।

अनसूया । अहं ।

अनसूया । अथ किं ।

राजा । उपपद्यते ।

मानुषीषु कथं वा स्याद् अस्य रूपस्य सम्भवः ।

न प्रभातरत्नं ज्योतिर् उदेति वसुधातलात् ॥ २६ ॥

intoxicating beauty [form] of that (nymph).’ The commentators consider *vasantoddra* to be a compound of *vasanta* and *uddra*; but *oddra* is a legitimate Prākṛit contraction for *avatāra*, although *avaddra* would be equally correct. Compare *odansayanti* for *avatansayanti* [p. 5, note 3], *hodi* for *havadi* or *bhavati*, *jedi* for *jayadi* or *jayati*, etc. Lassen’s *Instit. Prāk.*, p. 176. *Avatāra* is derived from *avatri*, ‘to descend,’ and applies especially to the descent of a god from heaven. There can be nothing inappropriate in connecting it with *Vasanta*, ‘the Spring,’ often personified as a deity. See a passage in the 2nd. Act of the *Vikramorvaśī*, *Pekkhadu bhavam vasantā-vadārasūdam assa ahirāmattānam pamadavaṇassa*, ‘let your honour observe the delightfulness of this pleasure-garden manifested by the descent of Spring.’ *Unmādayitrikam* [Kāṭavema] is for *unmādayitri*, the neuter of the causal noun of agency, ‘that which causes to go mad or be intoxicated’ [*adhairya-janakam*, ‘causing unsteadiness,’ Schol.]

<sup>1</sup> ‘What (happened) afterwards is quite understood’ [or guessed by me.] According to Pāṇini (v. 3. 27) the affix *tdt*, in words like *parastdt*, *adhastdt*, may stand for the nominative case, as well as for the ablative and locative. Hence *parastdt* is equivalent to *para-vrittāntah*, ‘the rest of the story,’ ‘the subsequent particulars.’

<sup>2</sup> ‘Exactly so,’ ‘how can it be otherwise?’ *Athakim* is a particle of assent.

<sup>3</sup> ‘It is fitting (that she should be the daughter of an Apsaras). How otherwise could there be the birth of this beautiful-form amongst mortal females? the tremulously-radiant flash does not rise from the surface of the earth (but descends from the skies).’ *Apsarah-sambhavadwam* is the nominative case to *upapadyate*, Schol. According to Kāṭavema, *prabhā-taralam*



॥ शकुन्तलाधोमुखी भूत्वा तिष्ठति ॥

राजा ॥ आत्मगतं ॥ लब्धावकाशो मे मनोरथः । किन्तु सख्याः  
परिहासोदाहृतां वरप्रार्थनां श्रुत्वा धृतद्वैधीभावकातरं मे मनः ।

प्रियंवदा ॥ सस्मितं शकुन्तलां विलोक्य नायकाभिमुखी भूत्वा ॥

प्रियंवदा ॥ सस्मितं शकुन्तलां विलोक्य नायकाभिमुखी भूत्वा ॥

पुणोषि वक्तुकामो विश्व चञ्जो ।

पुनरपि वक्तुकाम इव आर्यः ।

[*prabhayā chanchalam*] *jyotiś*, is a periphrasis for *vidyut*, 'lightning;' but Śankara applies it also to the beams of the sun and moon. The comparison of the unearthly beauty of a nymph to the radiance of lightning is appropriate. See *Megha-dūta*, verse 40.

<sup>1</sup> 'My desire has found (free) scope,' *i.e.*, 'Since it is certain that she is not a Brāhmaṇī woman, [*asavarnatva-niścayāt*, from the certainty of her not being of the same class with the holy father], it is clear that my desire is directed towards an attainable object.' *Avakāśa* means 'free course,' 'range,' 'power of expatiating.' A similar phrase occurs later in this Act, *labdhāvakāśa me prārthanā*. Kāṭavema there explains it by *labdhāśrayah* or *sārtho me manorathah*.

<sup>2</sup> 'Nevertheless, having heard the prayer for a husband uttered in joke by her female-friend [see page 29, line 10], my heart is held in suspense and anxious,' *i.e.*, anxious to know the truth, as to whether she is really destined for marriage, or for an ascetic life; and fearful lest at some former time her husband may have been decided upon (*pūrvam asyā varo nirṇīto na vā*. Kāṭav.). Śankara interprets *vara-prārthanā* by *svadmyabhilāsha*, 'wish for a husband.' *Dhṛita-dvaidhī-bhāva-kātaram* is a complex Dvandva compound. *Dvaidhī-bhāva*, 'a state of difference, distraction, doubt.'

<sup>3</sup> 'Looking with a smile at Śakuntalā, (and then) turning her face towards the hero-of-the-poem;' [*lit.*, having become with her face turned, etc.] All the Devanāgarī MSS. have this latter clause. *Nāyaka*, in erotic poetry, is the lover, husband, or rather the hero of the poem, and *nāyikā*, the heroine or female who is the object of his admiration and love. So Romeo, in Shakspeare, would be the *nāyaka*, and Juliet the *nāyikā*. According to Śankara and Kāṭavema, in every Hindū play there is also a *prati-nāyaka*, or 'antagonist of the hero,' and an *upa-nāyaka*, or 'sub-hero.'

॥ शकुन्तला सखीम् अङ्गुल्या तर्जयति ॥

राजा । सम्यग् उपलक्षितं भवत्या । अस्ति नः सच्चरितश्रवणलो-  
भाद् अन्यदपि प्रष्टव्यं ।

मित्रंवदा । अक्षं विचारिअ । अपिअन्तणाणुओओ तवस्मिअणो षाम  
मित्रंवदा । अक्षं विचार्य । अनियन्तणानुयोगस् तपस्सिज्जो नामं  
राजा । सखीं ते ज्ञातुम् इच्छामि ।

वैखानसं किम् अनया व्रतम् अप्रदानाद्  
व्यापाररोधि मदनस्य निषेवितव्यं ।

अत्यन्तम् आत्मसदृशेष्ववस्रभाभिर्

आहो निवस्यति समं हरिणाङ्गनाभिः ॥ २७ ॥

<sup>1</sup> 'Śakuntalā threatens [reproves] her friend with her finger,' i.e., makes a threatening or chiding gesture, as if she were angry with her friend for leading Dushyanta to pursue his interrogatories, and were ashamed at the revelation of the particulars of her history. (*Ātmano vridh-janaka-sva-erittāntodghātanam. Kāṭavema.*) According to Śāṅkara, this is an example of the coquettish gesture called *lalitam*, i.e., though she was really eager to hear all that her lover had to say, yet by her outward gestures she appeared to be the reverse. *Priyajāna-kathā-sūśrūṣhur api vahiś tad-anythingā. Śāṅkara.*

<sup>2</sup> 'It has been rightly judged by your ladyship; from an eagerness to hear (all the particulars of) her good history, there is still something (that remains) to be asked by us.'

<sup>3</sup> 'Enough of deliberating; surely persons (who lead the life) of hermits may be questioned unreservedly' [freely]. *Aniyantrandanuyoga* is equivalent to *aniyama-prāśna*, 'one to whom a question may be put without any restraint or ceremony.' *Kāṭavema. Alam*, in the sense of prohibiting or forbidding, is more usually found with the instrum. case of the noun, but, like *khalu*, it may sometimes be used in this sense with the indeclinable participles in *tud* and *ya*, thus *alam dattud*, 'enough of giving,' or 'having given, it is enough;' so *khalu pitud*, 'having drunk, hold!' Wilkins' Grammar, rule 737. The Bengālī MSS. read '*alam vicāritena*.'

<sup>4</sup> 'I wish to ascertain (respecting) your friend—Is this monastic vow (so)

प्रियंवदा । अज्ज । धम्मचरणेषि परवसो अञ्च जणो । गुरुणो उण  
 प्रियंवदा । आर्य । धम्मचरणेऽपि परवसो ऽयं जनः । गुरोः पुनर  
 से अणुरुचवरप्पदाणे सङ्कप्पो ।  
 अस्या अनुरूपवरप्रदाने सङ्कल्पः<sup>१</sup> ।

opposed to the ways of love, to be observed by her (merely) until her gift-in-marriage; or, on the contrary (*dho*), will she live to the end (of her life) along with the female deer, her favourites (from) having eyes like her own?' Dr. Boehtlingk remarks that *sakkm te jñatum icchhāmi kim anayā*, etc., is equivalent to *jñatum icchhāmi kim sakhyā te*, etc., 'I wish to know whether this vow is to be observed by thy friend,' etc. He gives instances of a similar construction in Draup., iv., 5. Mahābh., iii., 269. *Vaikhānasa*, anything relating to a *vaikhānasa* or hermit, *tena kṛitam proktam vā vratam vaikhānasam, tattū niyatāranya-vāsa-rūpam*, 'the vow which is performed or enjoined by him is called *vaikhānasa*, and that consists in always living in the woods.' Śāṅkara. *Apradānāt* = *pradāna-paryantam*, or *āvivāhāt*, 'up to the period of her marriage.' In the time of Manu every Hindū girl was given away in marriage before the season of maturity (*ritoh prak pradānakāla*), and that father incurred great disgrace who did not so give her away. It was deemed highly reprehensible if the betrothed husband did not take her to his own house, when the marriageable period of life arrived. See Manu, ix., 4, with commentary. *Vyāpāra-rodhi madanasya* = *kāma-kriyā-nivārakam*, 'hindering amatory actions.' According to Kāṭavema *ātma-sadṛśekṣhaṇa-vallabhābhir* may be optionally resolved into *ātma-sadṛśekṣhaṇa-vallabhā ābhir*. *Aho*, a particle of doubt or asking, is said by the commentators to be used *pakṣhāntare* or *vikalpe*, i.e., antithetically, or, in stating an opposite alternative.

<sup>१</sup> 'Even in the practice of religious duties this person [Śakuntalā] is dependant on (the will of) another [*viz.*, Kanwa]; nevertheless, it is the purpose of the Guru to give her away to a suitable husband.' According to Manu (ix., 2, 3), women were never to be deemed fit for independence. Day and night they were to be held by their protectors in subjection. But in certain matters, such as lawful recreations, and if they chose to enter upon a religious life, they were to be left at their own disposal. It seems that even in those matters Śakuntalā was not her own mistress. The holy father had enjoined a life of penance upon her, but had resolved that her residence in the hermitage should not be perpetual. *Api śabdena dharmā-*

राजा ॥ आत्मगतं ॥ न दुरवापेयं खलु प्रार्थना ।

भव हृदयसाभिलाषं सम्प्रति सन्देहनिर्णयो जातः ।

आग्रहमेव यदि तद् ददं स्याच्चमं रत्नं ॥ २८ ॥

प्रकुन्तला ॥ सरोषमिव ॥ अणसूए अहं गमिस्मि ।

प्रकुन्तला ॥ सरोषमिव ॥ अणसूये अहं गमिष्यामि ।

अणसूया । किञ्चिन्मिच्छं ।

अणसूया । किञ्चिन्मिच्छं ।

*charamasya sva-ahhanda-karantyaivaam sūchitam*, 'by the word 'even' it is indicated that the duties of religion are generally to be performed as a voluntary act.' Kāṭavema. Amara-Sinha explains *sankalpa* by *mānasam karma*, 'a mental act or resolution.' The rule of Vararuchi (i., 22) by which the Sanskrit *guru* becomes *garua* in Prākṛit, only applies to the adjective.

'This prayer is not difficult of realization,' i.e., A suitable husband, about whom there is this wish, is not difficult to be obtained; *prārthanā-śabdāna tad-vishayo varo lakshyate*: Kāṭavema. According to this, it would appear that the word *prārthanā* refers to the prayer supposed to have been made by Kaṇwa, that he might find a suitable husband for his foster-child.

'O (my) heart! become hopeful [possessed of desire]; now the certainty (of what was a matter) of doubt has come to pass. That which thou suspectedst (to be) fire, the same (is) a gem capable of being touched.' *Sandeha-nirnaya*, 'arriving at positive certainty on a doubtful point.' This was the doubt mentioned before, at page 30, line 1, with note 2. The word *antah-karana* [line 5], is there used for *hridaya*. *Yad* [*Śakuntalā-rūpam vastu*] *agnim tarkayasi*, 'The thing, [viz., Śakuntalā] which thou imaginedst fire:' Śankara. The power of a Brāhman, especially if exhibited in anger, is compared to fire [Verse 41 of this play. Bhaṭṭi, i., 23. Mahābh., I., 3010.] There may be some allusion to this here, or it may simply mean that, supposing Śakuntalā to have been a Brāhmanī woman, she would have been as inapproachable to a Kshatriya as a flame of fire. *Sparśa-kāhamam* = *samparka-yogyam* [see page 28, note 1, at end].

Verse 28. *ĀṆṬĀ* or *GĀTHĀ*. (See Verse 2.)

— — — | — — — | — — || — — — | — — | — — — | — — | —  
— — | — — — | — — || — — — | — — | — — — | — — | —



शकुन्तला । इमे असम्बद्धपलाविणिं विअंवदं अज्जाए गोद-  
शकुन्तला । इमाम् असम्बद्धपलापिणीं प्रियंवदाम् आर्यायै गौत-  
मीए णिवेदइस्सं ।

स्ये निवेदयिष्यामि ।

अनसूया । सद्धि । ए जुत्तं ते अकिदसक्कारं अदिहिविसेमं विमज्जिअ  
अनसूया । सखि । न युत्तं ते ऽहतसत्कारम् अतिथिविशेषं विस्सज्ज  
सच्छन्दो गमणं ॥ शकुन्तला न किञ्चिद् उक्त्वा प्रस्थितैव ॥

स्वच्छन्दतो गमनं ॥ शकुन्तला न किञ्चिद् उक्त्वा प्रस्थितैव ॥

राजा ॥ गच्छीतुम् दच्छन् निगृह्यात्मानम् आत्मगतं ॥ अहो चेष्टा-  
प्रतिरूपिका कामिनो मनोवृत्तिः । अहं हि

अनुयास्यन् मुनितनयां सहसा विनयेन वारितप्रसरः ।

स्थानाद् अनुचलन्नपि गलेव पुनः प्रतिनिवृत्तः ॥ २६ ॥

<sup>1</sup> *Asambaddha*, properly 'unconnected;' hence, 'absurd,' 'nonsensical.' *Abaddha* is used with the same acceptation.

<sup>2</sup> Compare note 2, page 35. Śāṅkara quotes an aphorism of Bṛigu, 'Who-soever does not reverently honour an unknown guest, weary with travelling, and hungry and thirsty, him they call (equal in guilt to) the slayer of a Brāhmaṇa.'

<sup>3</sup> 'Wishing [making a movement] to arrest (her departure, but) checking himself.' The above is the reading of all the Devanāgarī MSS. The Bengālī have, *Utthāya jighrikṣhur iva icchhām nigrihya*, 'Rising up as if desirous of seizing her (and then) restraining his intention.' It is clear from what follows that, although Dushyanta did not advance towards Śakuntalā, yet he must have indicated what was passing in his mind by some gesture. It appears from page 37, line 5, that the whole party were seated. The Bengālī reading supposes that, with the idea of arresting her departure, he started up and then checked himself.

<sup>4</sup> 'Ah! the thoughts passing in the mind [the state of the mind] of a lover have their counterpart in his gestures: for, being desirous of following the hermit's daughter, all at once I have been restrained from advancing

Verse 29. *ĀRYĀ or GĀTHĀ.* (See Verse 2.)

— — — | — — — | — — — || — — — | — — — | — — — | — — — | —  
— — — | — — — | — — — || — — — | — — — | — — — | — — — | —

प्रियंवदा ॥ शकुन्तलां निरुध्य ॥ हस्ता ए दे युक्तं गन्तुं ।  
 प्रियंवदा ॥ शकुन्तलां निरुध्य ॥ हस्ता न ते युक्तं गन्तुं ।  
 शकुन्तला ॥ सधूम्रं ॥ किञ्चिन्मिच्छं ।  
 शकुन्तला ॥ सधूम्रं ॥ किञ्चिन्मिच्छं ।  
 प्रियंवदा । दृक्पश्येन्नपादं दुवे धारेसि मे । एहि दाव । अन्ताणं  
 प्रियंवदा । दृक्पश्येन्ने दे धारयसि मे । एहि तावत् । आत्मानं  
 मोचयिष्य तदो गमिष्यसि ॥ इति वत्साद् एनां निवर्तयति ॥  
 मोचयित्वा ततो गमिष्यसि ॥ इति वत्साद् एनां निवर्तयति ॥  
 राजा । भद्रे । दृक्पश्येन्नादेव परिश्रान्ताम् अचभवतीं लक्षये ।  
 तथा ह्यस्याः

स्रस्तांसाव् अतिमाचलोदिततस्तौ बाह्व चटोत्पेषणाद्

अस्यापि स्तनवेपथुं जनयति श्वासः प्रमाणाधिकः ।

बद्धं कर्णश्रीरिवरोधि वदने चर्माभसां जालकं

बन्धे संसिनि चैकहस्तयमिताः पर्याकुला मूर्द्धजाः ॥ ३० ॥

by decorum; although not (really) moving from my place, as if having gone, I have turned back again,' i.e., 'I feel just as if I had gone and turned back. My feelings and my gestures correspond: I had a desire to follow her, and seemed to myself to do so; but as I felt checked by decorum, so I did not move from my place.' *Vinayena* = *kula-maryādāyā*: [Śāṅkara] and *sauti-lyena*: [Kāṭav.], 'by family honour,' 'by honourable, gentlemanly feeling.' *Vārīta-prasara* = *niruddha-gamana*.

<sup>1</sup> 'With a frown.' The *bhrū-bhāṅga*, or 'bending of the brow,' was one of the acts of feminine coquetry called *su-kumdra*, 'very delicate.' Under this head are included all coquettish glances of the eye: Śāṅkara. See page 32, note 4, and Megha-dūta, verse 73.

<sup>2</sup> 'Thou owest me two waterings of trees,' or according to Sir W. Jones, 'You owe me the labour, according to our agreement, of watering two more shrubs.' The commentaries have *mahyam* for *me*. *Dhri* in the causal, in the sense of 'to owe,' requires a dative of the person.

<sup>3</sup> 'For her arms have the shoulders drooping, and the lower part [fore-



तद् अहम् एनाम् अनृणां करोमि ॥ इत्यङ्गुलीयं दातुम् इच्छति ॥

॥ उभे नाममुद्राच्चराण्यनुवाच परस्परम् अवलोकयतः ॥

राजा । अलम् अस्मान् अन्यथा सम्भाव्य राज्ञः प्रतिग्रहो ऽयमिति

arm] excessively red through tossing the watering-pot. Even now her unnaturally-strong breathing causes a heaving of her breast; a collection of drops of perspiration, impeding (the play of) the Śīrisha in her ears, has formed upon her face: her dishevelled locks, the fillet (that confined them) having given way [fallen], are held together with one hand.' *Bāhu* is the arm from the shoulder-joint [*ansa*] to the wrist, and does not include the *karabha*, or part from the wrist to the fingers. It is divided into two parts, the upper arm, *praganda*, or that part of the arm from the elbow to the shoulder; and the lower arm, *prakoshṭha*, commonly called the fore-arm, extending from the elbow to the wrist [see *Amara-kosha*, pp. 149, 150]. *Atilohita-talau* is a *Bahuvrīhi* compound, in agreement with *bāhū*; *talau* cannot, therefore, be translated by 'the palms of the hands.' Wilson gives 'fore-arm' as one meaning of *tala*, and Śāṅkara explains it by *bhujodara*. It may possibly mean the under-surface of the arms, which would be reddened by the exertion of lifting and tossing the watering-pot. *Pramāṇādadhika* = *svabhāvika-mānād adhika*, 'more than natural,' 'undue.' *Baddham* 'formed' [see page 28, note 1]. *Jālakam*, properly a 'net-work'—hence, 'a collection' [*samūha*, Schol.] or assemblage of anything.' Śāṅkara observes that her face was spotted with drops of perspiration so as to resemble net-work. So *svēdam ānana-vilagna-jālakam*: *Raghu-vanśa* ix. 68. *Karṇa-śīrisha-rodhi* [see page 5, note 3]. The drops of perspiration would prevent the play of the pendent flower by causing it to adhere to her cheek [*Sthiri-karaṇāt*: Śāṅkara. *Sanślesha-kāritvāt*: Kāṭav.] A similar idea occurs in the *Megha-dūta*, verse 28, where the lotus of the ears is described as faded by the act of removing the perspiration from the cheeks in the hot weather. The lotus-flower, or one of its petals, seems to have furnished as common an ornament for the ear as the *śīrisha*: [*Megha-dūta*, verses 69, 46.] *Parydkulāh* = *vikīrṇāh*, 'scattered.'

<sup>1</sup> This is probably the ring which was afterwards given to Śakuntalā, and served as the *abhijñāna* or token of recognition.

<sup>2</sup> 'Both, reading the letters of the seal with the name (of Dushyanta stamped on it), look at each other;' [*Asau rājā iti kṛtvā*, 'Thinking to them-

राजपुरुषं माम् अवगच्छथ ।

प्रियंवदा । तेष हि णारिहदि<sup>१</sup> एदं अङ्गुलीअञ्चं अङ्गुलीविओञ्चं ।

प्रियंवदा । तेन हि नार्हति एतद् अङ्गुलीयकम् अङ्गुलीविओगं ।

अञ्चस्स वचनेण अणिरिणा दाणिं एसा ॥ किञ्चिदिहस्स ॥ हसा सउन्दसे  
आर्यस्स वचनेन अनूणा इदानोम् एसा ॥ किञ्चिदिहस्स ॥ हसा अकुन्तले  
मोहदाणि अणुअग्निणा अञ्जेण अहवा महाराएण । गच्छ दाणिं ।

मोचिताणि अनुकम्पिणा आर्येण अथवा महाराजेन । गच्छ इदानीं ।

अकुन्तला ॥ आत्मगतं ॥ जइ अत्तणो पहविसुं ॥ प्रकाशं ॥ का

अकुन्तला ॥ आत्मगतं ॥ यदि आत्मनः प्रभविष्यामि ॥ प्रकाशं ॥ का

तुमं विमज्जिद्वस्स हन्धिद्वस्स वा ।

त्वं विमृष्टव्यस्स रोद्धव्यस्स वा ।

selves,' 'This is the king.' Kātavema]. All the Devanāgarī MSS. read *ndma-mudrāksaharāni*. *Mudrā* is here, not a 'seal-ring,' but 'the seal or engraved stone on the ring;' *ndma-mudrā*, lit., 'name-seal,' is a seal with a name engraved on it, a signet-seal. So in the *Mālavikāgnimitra*, [p. 5, l. 9, and 48, 4.] *ndga-mudrā-sandāham anguliyakam*, and *sarpa-mudrakam anguliyakam*, 'a ring possessed of a snake-seal,' or 'snake-stone seal.' *Anuodchya* = *patitwa*, 'having read,' 'having decyphered.' *Vach* and *anuvach* in the causal have generally this sense in dramatic composition.

<sup>1</sup> 'Enough of considering me to be different (from what I am); this (ring) is a present (received) from the king: therefore understand me to be the king's officer.' *Alam anyathā sambhāvya* = *alam anyathā sambhāvanayā*, [see page 47, note 3] 'Do not imagine me to be the king himself; I am only the king's servant, and this is his ring, which he has given me to serve as my credentials.' *Pratigraho yam*, i.e., *idam anguriyakam mayi dattam*: Śānkara. The verb *pratigrah* signifies especially 'to receive a gift,' and requires a genitive case: thus, *Rājnah* [or *nripasya*] *na pratigrihṇīdyāt*, 'Let him not receive any gift from the king.' Manu iv., 84. *Pratigraha* is 'that which is received' [*pratigrihyate*]; hence, any gift.

<sup>2</sup> All the MSS. have either *ndruhadi* or *ndluhadi* for the Sanskrit *ndrṣati*, but the above is correct according to Lassen's Instit., Prāk., p. 193, 10.

<sup>3</sup> 'Who are you (in respect) of what is to be allowed to go and what it is

राजा ॥ शकुन्तलां विलोक्य आत्मगतं ॥ किं नु खलु यथा वयम्  
अस्याम् एवम् इयमप्यस्मान् प्रति स्यात् । अथवा लब्धावकाशा मे  
प्रार्थना<sup>१</sup> । कुतः<sup>२</sup> ।

वाचं न मिश्रयति यद्यपि मे वचोभिः

कर्णे ददात्यभिमुखं मयि भाषमाणे ।

कामं न तिष्ठति मदाननसम्मुखी सा

भृयिष्ठम् अन्यविषया न तु दृष्टिर् अस्याः ॥ २१ ॥

नेपथ्ये । भो भोस् तपस्विनः । सन्निहितास् तपोवनसत्त्वरचायै भवतः<sup>३</sup> ।  
प्रत्यासन्नः किल मृगयाविहारी पार्थिवो दुःखन्तः ।

to be held back?' i.e., 'What power have you to send me away or keep me back?' *Kā = na prabhuh, avāśā*: [Kātav.] i.e., 'You have no right or power.' [see page 33, note 2.] This use of the genitive case for the dative, and of the future pass. part. for the verbal noun, is peculiar to Prākṛit. The idiom of Sanskrit would require, *visarjandya rodhandya vā*, 'for loosing or binding.'

<sup>१</sup> 'My wish has found (free) scope,' i.e., I am at liberty to indulge it. *Prārthanā = manorathā*: Kātav. [See p. 46, note 1].

<sup>२</sup> *Kutas*, 'Whence?' 'Why so?' This expression is frequently used where a reason is about to be given in verse for some previous statement. It may be translated by 'because.'

<sup>३</sup> 'Although she mingles not her speech with my words, (nevertheless) she places her ear directly opposite to me speaking [when I speak]. Granted that she does not stand with her face towards my face, (still) her eye for the most part is not fixed on any other object.' Thus, says the Scholiast, he was free to indulge his hopes, without being actually certain of their realization. *Dadāti [nikshipati*: Kātav.] *kānam*, i.e., *avahitā, tatparā asti*, 'she is very attentive:' Śāṅkara. *Kāmam*, 'Well!' 'Granted!' explained by *atyartham* and *nīśchitam*: see page 24, line 1.

<sup>४</sup> 'Be ye near at hand to protect the animals of the penance-grove.' *Sattva = jantu*, 'an animal:' Śāṅkara. Boehtlingk translates it by *wesen*, 'being,' 'existence,' 'weal,' which is a legitimate acceptance of the word.

तुरगखुरहतस्तथा हि रेणुर्  
 विटपविषक्तजलार्द्रवस्त्रलेषु ।  
 पतति परिणतारुणप्रकाशः  
 शलभसमूह इवाश्रमद्रुमेषु ॥ ३२ ॥

अपि च

तीव्राघातप्रतिहततदस्त्रन्धसंग्रैकैः  
 पादाच्छद्यततिवलयसङ्गसञ्जातपाशः ।  
 मूर्त्तो विघ्नस्तपस इव नो भिन्नसारङ्गयूथो  
 धर्मारुह्यं प्रविशति गजः स्यन्दनालोकभीतः ॥ ३३ ॥  
 ॥ सर्वाः कर्णं दत्त्वा किञ्चिदिव सम्भ्रान्ताः ॥  
 राजा ॥ आत्मगतं ॥ अहो धिक् पौरा अस्मदन्वेषिष्वस्तपोवनम्  
 उपरन्धन्ति । भवतु । प्रतिगमिष्यामस्तवत् ।

<sup>1</sup> 'For the dust, raised by the hoofs of the horses, like a swarm of locusts shining in the fading glow of sun-set, falls on the trees of the hermitage, having bark-garments, moist with water, suspended (to dry) on the branches.' For *valkalashu* see page 17, note 2. *Aruna* is the glow either of sun-rise or sun-set, more usually the former. *Parinatāruna*, as explained by Kāṭavema, is the evening [*adyantana*] redness of the sun, in contradistinction to the *arunodaya* or dawn. *Śalabha-samūha* = *patanga-nivaha*, 'an assemblage of grasshoppers.'

<sup>2</sup> 'An elephant, terrified at the sight of the (king's) chariot, enters the sacred grove, scaring the herd of deer, a corporeal interruption, as it were, of our penance; having a (kind of) tether, caused by the clinging of the hodge of creepers dragged along, by his feet; having one of his tusks fixed in the trunk of a tree, struck back with a violent blow.' Such is the reading of all the Devanāgarī MSS. The Bengālī have *tivraghātād abhimukha-taru-skandha-bhagnaiika-danta*, 'with a violent blow having broken one tusk

Verse 32. *PUSHPIṬĀGRĀ*, containing twenty-five syllables to the line, each line being alike, the first and third half-lines ending at the twelfth syllable.

— — — — — || — — — — — — — — — —

Verse 33. *MANDĀKRĀNTĀ* (variety of *ATYASHṬĪ*). See Verse 15.



सख्यौ । अज्ज इमिणा आरण्यवृत्तन्तेण पञ्चाउल्लसं । अपुजा-  
सख्यौ । आर्य अनेन आरण्यकवृत्तान्तेन पर्याकुलाः स्मः । अनुजा-  
णाहि णो उडुअगमणस्सु ।

नीहि न उटजगमनाय ।

राजा ॥ ससम्भ्रमं ॥ गच्छन्तु भवत्यः । वयमप्याश्रमपीडा यथा न  
भविष्यति तथा प्रयतिष्यामहे ।

॥ सर्व उत्तिष्ठन्ति ॥

सख्यौ । अज्ज असम्भाविदादिहिसङ्कारं भूओषि पेक्खणमिच्चं  
सख्यौ । आर्य असम्भावितातिथिसत्कारं भूयो ऽपि प्रेक्खणमिच्चं  
लज्जेमो अज्जं विण्णसिदुं ।  
लज्जामहे आर्यं विज्ञापयितुं ।

against the trunk of a tree standing in his way.' For *pāda* Kātavema reads *kroda*, 'the breast.' *Valaya* = *veshtana*, 'anything that surrounds and encloses; as a hedge, a fence:' *vrataṭi-valaya* is the hedge of creepers surrounding the hermitage. *Pāsa* = *bandhana-rajju*, 'a binding-rope:' Schol. *Mūrto* = *mūrtimān*, 'possessed of a body, incarnate;' as opposed to the spiritual obstruction caused by evil spirits, etc. *Bhinna-sāraṅga-yūthah* is a Bahuvrīhi compound, in agreement with *gajah*, i.e. an elephant (*yena*) by whom (*sāraṅga-yūtham*) the herd of deer (*bhinna*) has been scattered [*vikīrṇam*]. Kātavema observes that it may be inferred that this was a wild elephant [*vanya-gaja*], and not an elephant belonging to the king, from its being frightened at the sight of the royal chariot [*syandana*]. Compare a scene in the Ratnāvali, page 27.

<sup>1</sup> 'By this forest-incident.' *Vṛttānta* often has the sense of 'incident,' 'event,' 'occurrence.'

<sup>2</sup> There is no dative case in Prakrit, the genitive is used to supply its place.

<sup>3</sup> *Vijñāpayitum* is properly, 'to make a respectful representation,' as from an inferior to a superior. Here it governs two accusatives, like verbs of telling, informing, etc. The phrase *sambhāvitātithi-satkāro bhūyo prekṣaṇa-nimittam*, 'Adequate hospitality to a guest is a cause of seeing (him) again,' was probably a proverb. The two friends, wishing to quote this

राजा । मा मैवं । दर्शनेनैव भवतीनां पुरस्कृतो ऽस्मि ।

शकुन्तला । अणसू ए । अहिणवकुससू ईए परिकषदं मे चरणं । कुर-

शकुन्तला । अनसू ये । अभिनवकुससू च्या परिचतं मे चरणं । कुर-

वचसाहापरिखगं च वक्कलं । दाव परिपालेध मं । जाव णं मो-  
वकंशाखापरिखगं च वक्कलं । तावत् परिपालयतं मां । यावद् एनन्मो-  
आवेमि ॥ इति राजानम् एवावलाकयन्ती सव्याजं विलम्ब्य सह सखीभ्यां  
चयामि ॥ इति राजानम् एवावलोकयन्ती सव्याजं विलम्ब्य सह सखीभ्यां  
निष्क्रान्ता ॥

निष्क्रान्ता ॥

राजा । मन्दोत्सुको ऽस्मि नगरगमनं प्रति । यावद् अनुयात्रिकान्  
समेत्य नातिदूरे तपोवनस्य निवेशयामि । न खलु शक्नोमि शकुन्तला-  
व्यापाराद् आत्मानं निवर्तयितुं । मम हि

proverb as an argument for a second visit from Dushyanta, said that they were ashamed to do so, as the hospitality they had shown to their guest had been *asambhāvita*, 'inadequate.' Translate—'We are ashamed to represent inadequate hospitality to a guest as a reason for seeing (him) again.'

<sup>1</sup> 'Nay, not so; I have received all the honours (of a guest) by the mere sight of your ladyships.' *Puraskṛita* = *satkṛita*, 'hospitably entertained.'

<sup>2</sup> 'By the point of a young kuśa (leaf).' *Sūchi*, 'a needle,' is here used for the long tapering point of the leaf of the kuśa grass. The needle-like sharpness of the blades of this grass has been already noticed, page 18, note 1.

<sup>3</sup> A species of *Jhinti* or *Barleria*, with purple flowers and covered with sharp prickles.

<sup>4</sup> 'Pretendedly delaying,' i.e., Making some pretext for lingering.

<sup>5</sup> 'I am become indifferent about returning to the city. Meanwhile having joined my followers, I will make (them) encamp at no great distance from the penance-grove.' *Manda*, in composition, has the sense of 'little.' The verb *ni-viś*, 'to enter,' 'take up a station,' is often used in reference to the encampment of an army. *Manu*, vii., 188. *Raghu-vaṇśa*, v., 42.

<sup>6</sup> 'From occupying myself about Śakuntalā.' *Śakuntalā-gochara-pravar-tandī*: K. *Śakuntalā-vividha-cheshtitatvāt*: Ś.



गच्छति पुरः शरीरं धावति पश्चाद् असंस्तुतं चेतः ।  
 चीनांशुकमिव केतोः प्रतिवातं नीयमानस्य ॥ ३४ ॥  
 ॥ इति निष्क्रान्ताः सर्वे ॥  
 ॥ प्रथमो ऽङ्कः ॥

<sup>1</sup> '(My) body goes forward (towards my retinue); (my) heart, not being in harmony (with my body), runs back (towards Śakuntalā), like the silken flag of a banner borne against the wind.' *Purah*, i.e., *Agratah sendm prati*, 'Forward towards (my) army.' *Paśchāt*, i.e., *Prishṭhatah śakuntalām prati*: K. *Asanstutam* = *aparichitam*, *avāsam*, 'unacquainted, unrelated, not under the control (of the body).' The verb *san-stu* is properly 'to sing or praise in chorus.' Hence *asanstuta* probably means, 'not harmonizing,' 'not in concert.' The Bengālī MSS. read *asansthitam* (= *avyavastham*) 'restless, unstable, ill-regulated.' *Chīnāśukam* = *chīna-desa-bhava-vastra-viśeṣaḥ*, 'a kind of cloth produced in China,' 'silk,' 'muslin.'

Verse 34. ĀRYĀ or GĀTHĀ. (See Verse 2.)

— — — | — — — | — — || — — — | — — | — — — | — — | —  
 — — | — — — | — — || — — — | — — | — — | — — | —

॥ अथ द्वितीयो ऽङ्कः ॥

॥ ततः प्रविशति विषयो विदूषकः ॥

विदूषकः ॥ निःशस्त्र ॥ भो दिङ्ग । एदस्स मिअआसीलस्स रणो  
विदूषकः ॥ निःशस्त्र ॥ भो दिङ्ग । एतस्स म्मगयासीलस्स राओ  
वअस्सभावेण णिव्विओन्दि । अअं मिओ । अअं वराओ । अअं सहुओत्ति  
वअस्सभावेण निर्विओऽस्मि । अयं म्मगः । अयं वराहः । अयं शार्दूल इति

<sup>1</sup> The word *Vidūshaka* means 'a witty, merry, facetious person;' 'a good-natured jolly fellow.' In dramatic language it is the title given to the jocular companion and confidential friend of the *ndyaka*, or hero of the piece. This character acts the same part towards the king or prince who is the hero, that her female companions and confidantes do towards the heroine of the play. He is his constant attendant, and, by a curious regulation, is to be a Brāhman, that is to say, of a caste higher than that of the king himself; and yet his business is to excite mirth by being ridiculous in person, age, and attire. Śankara says that he is to be grey-haired (*palitah*), hump-backed (*kubjah*), lame (*khanjuh*), and with ugly features (*vikritānanaḥ*); that the chief part of all that he says is to be humorous and nonsensical; and that he is to be allowed access to the female apartments (*antah-pura-charaḥ*; see Wilson's *Dramatic System*, page xliii). In fact, he is a species of buffoon. His attempts at wit, which are never very successful, and his allusions to the pleasures of the table, of which he is a confessed votary, are absurdly contrasted with the sententious solemnity of the despairing hero, crossed in the prosecution of his love-suit. The shrewdness of the heroine's confidantes never seems to fail them under the most trying circumstances; but the clumsy interference of the *Vidūshaka* in the intrigues of his friend, only serves to augment his difficulties, and occasions many an awkward dilemma. As he is the universal butt, and is allowed in return full liberty of speech, he fills a character which is very necessary for the enlivenment of the otherwise dull monotony of a Hindū drama. He is called by Śankara the *upa-ndyaka* of the piece, or the *ndyakasya upandyakaḥ*, a kind of sub-hero, or assistant to the hero: see page 46, note 3. Kātavema says, 'The *Vidūshaka*

मज्झमेवि गिन्हविरलपाश्रवच्छाश्रासु वणराईसु आहिण्डीअदि अट-  
मध्याङ्गेऽपि योअविरलपादपच्छायासु वनराजिषु आहिण्द्धत अट-  
वीदोअडविं। पत्तसङ्करकमाआणिकडुआणि गिरिणईजलानि पीयन्ति।  
व्या अटवीं। पत्तसङ्करकषायाणि कटूणि गिरिनदीजलानि पीयन्ते।  
अणिअदेवेलं सुल्लमंसभूइडो आहारो अण्हीअदि । तुरगानुधावण-  
अनियतवेलं शूल्यमांसभूयिष्ठ आहारोऽश्नते । तुरगानुधावन-

is the name for a ridiculous childish man (*mānavaka*), who is always at the side of the hero (*nāyaka-pārśwa-parivartt*). He is the companion of his sports and promoter of his amusement (*hāsya-kāri-narma-suhrid*, or, *narma-sachiva*). In effecting the three objects of human life, viz., merit, wealth, and pleasure; the family priests assist the king in the first; the young prince (*yuva-rāja*) and the army in the second; the Vidūshaka, the parasite (*pitāmarda*), and the pimp (*viṭa*), in the third.' For an account of the Viṭa, see Wilson's Dramatic System of the Hindūs, page xlvii.

<sup>1</sup> 'Oh (my evil) destiny! I am worn out by being the associate of this king, who is so addicted to the chase. 'Here's a deer,' 'There's a boar,' 'Yonder's a tiger:' (in the midst of) such (cries), even at mid-day, is it wandered about from forest to forest, in the paths of the woods, where the shade of the trees is scanty in the hot season.' *Vayasya* is properly, 'an associate or companion of about the same age (*vayas*). *Iti*, 'so saying,' here, rather, 'so crying out.' *Vana-rāji* sometimes denotes 'a fine tree,' 'one that beautifies the woods:' [see Wilson's Dict.] Bopp, in his Glossary, observes that *rāji*, in composition, signifies 'region,' and that *vana-rāji* in this passage may be translated 'region of the woods.' The only other compound I can call to mind in which *rāji* occurs, is *nīla-rājyah*, 'dark lines or rows (of clouds):' [verse 2 of the *Ritu-sanhāra*.] As most of the synonyms for *rāji*, such as *paddhati*, *sarāṇi*, *ālī*, etc.—signify 'road,' 'path,' as well as 'line,' a similar sense may be given to *rāji*. *Āhindyate*, pres. pass. of *hind* or *hidi*, with prep. *ā*, 'to wander about:' a very uncommon root: understand *asmābhih*, 'by us.' The Prākṛit, and not the Sanskrit, is answerable for the collocation of words in this sentence.

<sup>2</sup> 'Bad-smelling [pungent] water of mountain-streams, astringent from the mixture of leaves, is drunk. At irregular hours, food, (consisting) chiefly

कश्चिदसन्निधौ रन्तिमिविणिकामं सदद्व्यं णत्थि । तदो महन्ते एव  
 कश्चित्तसन्ने राचावपि निकामं ग्रथितव्यं नास्ति । ततो महति एव  
 पञ्चसे दासीएपुत्तेहिं सउणिलुद्धएहिं वणगहणकोलाहलेण पडिबोधि-  
 मयूषे दास्याःपुचैः मल्लुगिलुब्धकैर् वनपहणकोलाहलेण प्रतिबोधि-  
 दोहि । एत्तएण दाणिमि पीडा णिक्कमदि । तदो गण्डस्स उवरि  
 तोऽस्मिं । इयता इदानीमपि पीडा न निक्कामति । ततो गण्डस्स उपरि  
 पिडिआ संवुत्ता । हिओ किलअन्हेसु ओहीणेसु तत्तभवदो मिआणु-  
 पिटका संवुत्ता । स्मः किलअस्मासु अवहीनेषु तत्तभवतो म्हागु-

of meat roasted on spits, is eaten.' *Kaṭu*, 'pungent,' 'ill-scented.' *Sūlya-*  
*mdasa*, 'roast meat,' 'meat cooked on a spit.' *Bhūyishṭha*; see page 3, note 1.

<sup>1</sup> 'Even in the night it cannot be slept peacefully (by me) having (my)  
 joints strained by running along side of (his) horse.' Such is the reading of  
 all the Devanāgarī MSS. The Bengālī have *turaga-gadnam oha saddena*, 'by  
 the noise of horses and elephants.' *Anu* is either 'after' or 'by the side of.'  
*Kand* or *kadi*, 'to break, tear, separate,' is not so common as *khand*; but the  
 latter would be too strong a word in this passage. The genitive *mama*, 'of  
 me,' must be supplied after *sayitavyam*. The instrum. case is more usual  
 after the fut. pass. part., but not more correct.

<sup>2</sup> 'Then at the very earliest dawn, by the sons of slaves hunting the birds,  
 I am awakened by the din of taking the forest.' *Mahati-pratyūsho*, lit., 'at  
 great dawn.' Compare *mahā-rātra*, 'mid-night,' and the French 'de grand  
 matin.' *Dāsydh-putraih* stands for *dāst-putraih*, and is to be regarded as one  
 compound. Sankara quotes a note of Pāṇini [vi. 3. 22.] to the effect that  
 the genitive case in this compound is used *dkrośe* in abusing and reviling.  
 So also in *vrishalydh-putraih* for *vrishali-putraih*. *Vana-grahana* denotes  
 'surrounding and taking possession of a wood for the purpose of hunting the  
 animals it contains [*mṛiga-grahanārtham*: K.]' Those who do so are  
 called, further on in this Act, *vana-grahināḥ*, which Kāṭavema explains by  
*vandavarodhakāḥ*, 'those who inclose a wood and obstruct the points of access.'

<sup>3</sup> 'Even by all this my trouble does not come to an end; (for) afterwards  
 upon the (old) boil, (another small) boil is produced.' *Iyatā* = *oldvatā*, 'by  
 this much,' 'by so much.' *Nishkrāmati* = *śamyati*, 'ceases.' *Pīṭakā*  
*visphoṭaka*, 'a pustule,' 'a small boil,' 'a pimple.' This was probably a pro-



सारेण अस्ममपदं पविट्स्स तावमकण्णसमउन्दला णाम मम अधणदाए  
 सारेण आश्रमपदं प्रविष्टस्स तावमकण्णसमउन्दला नाम मम अधन्यतया  
 दंसिदा । सम्पदं एणश्रमगमणस्स मणं कहमि ए करेदि । अज्जवितस्स  
 दर्शिता । साम्प्रतं नगरगमनाय मनः कथमपि न करोति । अद्यापि तस्स  
 तं एव चिन्तन्तस्स अच्चीसु पभादं णामि । का गदी । जाव णं  
 ताम् एव चिन्तयतो ऽह्णोः प्रभातम् आसीत् । का गतिः । यावद् एनं  
 किदाचारपरिकम्पं पेक्खामि ॥ इति परिक्रम्यावलोक्य च ॥ एसो वाणा-  
 कृताचारपरिकर्माणं प्रेचे ॥ इति परिक्रम्यावलोक्य च ॥ एष वाणा-  
 सणहत्थाहिं जवणीहिं वणपुष्पमालाधारिणीहिं परिवुदो ददो एव  
 मनहस्ताभिर् यवनीभिर् वनपुष्पमालाधारिणीभिः परिवृत इत एव  
 आश्रच्छदि पिअवअस्सो । भोदु । अङ्गभङ्गविअलो विअ भविअ चिद्धिस्सं ।  
 आगच्छति प्रियवयस्यः । भवतु । अङ्गभङ्गविकल इव भूत्वा स्थास्यामि ।

verbial phrase, as we have it also in *Mudrārākshasa*, page 120, line 14; ,  
*ayam aparo gandasya upari visphotah*.

<sup>1</sup> 'For indeed yesterday, while we were left behind, a hermit's daughter, named Śakuntalā, through my ill-luck was presented to the view of his highness, who had entered the grounds of the hermitage in pursuit of a deer.' *Asmāsu avahīneshu = pāśchāt patiteshu*, 'dropped behind:' Ś.

<sup>2</sup> 'Even to-day (the light of) dawn (broke) upon the eyes (of him) thinking of that very (damsel);' that is, according to Chandra-śekhara, *jāgrata eva rajanī nirgatā*, 'the night passed away whilst he was still awake.' Kātavema remarks, 'By this it may be inferred that, with thinking of her, he had not closed his eyes all night.' *Akshnoh*, i.e., *drīṣor unmīlatoh satoḥ*, 'on his eyes being (still) open.' The word *satoḥ* in the commentary indicates that *akshnoh* is in the locative case dual.

<sup>3</sup> 'What is to be done? Meanwhile I will (be on the look out to) see him, when he has performed (his) usual toilet. Here is my dear friend coming in this very direction, surrounded by Yavana women, having bows in their hands, and wearing garlands of wild-flowers. Be it so; I will stand as if crippled by paralysis of my limbs.' *Kā gatiḥ*, lit., 'what resource,' i.e., 'what remedy, what expedient can be devised?' This is a common phrase

नर एवमपि नाम विभ्रमं लभेय ॥ इति दण्डकाष्ठम् अवलम्ब्य स्थितः ॥  
 यदि एवमपि नाम विभ्रमं लभेय ॥ इति दण्डकाष्ठम् अवलम्ब्य स्थितः ॥  
 ततः प्रविशति यथानिर्दिष्टपरिवारो राजा ॥

राजा ।

कामं प्रिया न सुलभा मनसु तद्भावदर्शनायासि ।

अक्षतार्थे ऽपि मनसिजे रतिम् उभयप्रार्थना कुर्वते ॥ ३५ ॥

in Prākṛit; it occurs again in the 5th Act. *Kiddohāra-parikammam* [Sanskrit, *kṛiddohāra-parikarmānam*]. This is the reading of one of the oldest MSS. [East-India House, 1060], and of Chandra-śekhara. Kāṭavema reads *pratikarmānam*; but *parikarma* and *pratikarma* have the same sense, viz., 'decoration after purification of the body,' 'rubbing it with perfumes after bathing.' Most of the Devanāgarī MSS. have *parikkamam* for *parikramam*, 'circumambulation.' *Yavanī*, properly a Muḥammadan woman, a native of *Yavans* or Arabia, but applied also to a native of Greece. Wilson, in his translation of the *Vikramorvasī*, where the same word occurs [Act 5, page 261], remarks that Tartarian or Bactrian women may be intended. However this may be, it is plain that the business of these attendants was to act as the bearers of the king's bow and arrows. At the end of Act 6. a Yavanī enters again; *śārngā-hastā*, 'carrying a horn-bow.' Chézy quotes the following gloss; *Yavanī yuddha-kāle rājno 'stram dadditi*, 'The Yavanī in the time of war gives weapons to the king.' Kāṭavema says, *Yavanī śāstra-dhārīṇī*, 'The Yavanī is the weapon-bearer.' *Anga-bhanga*, properly 'palsy or paralysis of the limbs.' Kāṭavema observes that the Vidūshaka here acts the *Vishkambha*, which he defines as an *Adhama-praveśaka* or inferior introductory scene, coming between the acts (*ankayor-madhya-vartī*), and performed by inferior actors (*niccha-pātra-prayojitah*). Its object is to connect or bind together the story of the drama and the sub-divisions of the plot (*kathā-saṅghatī-andrītham*), by concisely alluding to what has happened in the intervals of the acts, or what is likely to happen at the end (*bhūtānām bhāvīnām api sankshopena sūchandī*).

<sup>1</sup> 'Leaning on a staff.' *Danda-kakṣīṭha* = *yashṭī*, 'a stick, a staff of wood.'

<sup>2</sup> 'Granted my beloved is not easy to gain, still my heart encourages

Verse 35. *ĀRYĀ* or *GĀTHĀ*. (See Verse 2.)

— — — | — — — | — — — || — — — | — — — | — — — | — — — |



॥ स्मितं कृत्वा ॥ एवम् आत्माभिप्रायसम्भावितेष्टजनचित्तवृत्तिः प्रार्थ-  
यिता विडम्ब्यते । तद्यथा

स्निग्धं वीक्षितम् अन्यतो ऽपि नयने यत् प्रेरयन्त्या तया

यातं यच्च नितम्बयोर् गुरुतया मन्दं विलासादिव ।

मा गा इत्यवरुद्धया यदपि सा सासूयम् उक्ता सखी

सर्वं तत् किल मत्परायणम् अहो कामी खतां पश्यति ॥ ३६ ॥

(itself) by observing her gestures (of love). Even though love has not accomplished its object the desire of both (of us) anticipates enjoyment.' *Kāma*; see note 3, page 54. *Na sulabhā*, i.e., from her relationship to the Rishi: K. *Tad-bhāva-darśanāśvedsi*; such is the reading of all the Bengālī MSS., and of Śāṅkara. The Devanāgarī read *tad-bhāva-darśanāśvedsi* where *śvedsi* properly means 'active,' 'kept in activity,' 'stimulated to exertion,' i.e., exerting itself to obtain her. But it may be questioned whether *śvedsi* be not preferable, especially as Kāṭavema, though he writes *śvedsi*, explains it by *santushyati*, 'is cheered,' and by *śvedsitam*, 'consoled.' *Bhāva* = *śringāra-cheshṭā*, 'the expression of amorous sentiments by gestures.' The gestures here referred to are described in the next verse, beginning *snigdham*, etc. *Darśana* is either 'seeing, looking at,' [*avalokana*: Ś.] or, 'exhibiting, showing,' [*sākshāt-karaṇa*, K.] In the latter case, translate 'by her exhibition of amorous gestures.' *Ubhaya*, i.e., *ndyaka-ndyikayoh* or *stri-purushayoh*. *Prārthanā* = *abhilāsha*, 'longing.'

<sup>1</sup> This is a long Bahuvrīhi compound, agreeing with *prārthayitā*. Translate 'Thus the suitor [lover] who judges of the state of feeling of his beloved one by his own desires, is deluded.' *Evam*, i.e., *vakshyamaṇa-prakāreṇa*, 'in the following manner, in the way about to be mentioned:' K. *Abhiprāya* = *abhilāsha*. *Sambhāṣita* = *kalpita*, 'imagined,' or *śankita*, 'suspected.' *Ishta-jana* = *manogata-vyakti*, 'the individual in one's thoughts.' *Prārthayitā* = *kāmukah* or *yāchakah*. *Vidambyate* = *apahāsyate*, 'is mocked,' 'is made a fool of;' supply *kāmena*, 'by love.' The direction *smitam kṛitvā*, implies that, whilst saying this, he is to smile at his own folly in supposing that she was as fond of him as he was of her, merely because her gestures were coquettish.

<sup>2</sup> 'Whereas by her, even though casting her eyes in another direction, a

विदूषकः ॥ तथा स्मित एव ॥ भो वयस्य । न मे हत्या पसरन्ति ।  
 विदूषकः ॥ तथा स्मित एव ॥ भो वयस्य । न मे हसौ प्रसरतः ।  
 ता वाचामेत्तेषु जन्माशीन्मसि ।  
 तद् वाचामात्रेण जायसे ।  
 राजा । कुतोऽयं गात्रोपघातः ।

tender glance was given [*lit.*, it was looked tenderly]; and whereas by the weight of (her) hips she moved [*lit.*, it was moved by her] slowly, as if from dalliance; and whereas by (her) detained in these (words) 'Do not go,' [see page 51, line 2], that friend was addressed with disdain; all that certainly had reference to me. Ah! (how) a lover discovers (what is) his own! *Vikshitam* is here the pass. past part., and *enigdham* an adverb: Ś. *Avaruddhayd*, or, according to same MSS., *uparuddhayd* = *kṛita-gamana-bādhayd* or *kṛita-gati-vygdhdayd*. *Mat-parāyanam* = *mad-vishayakam*, 'relating to me.' *Aho* here denotes wonder. [*ācharya*: K.] *Swatām* = *ātmiyatām* or *svakiyatām*, i.e., *mat-kṛitam sarvam idam*, 'All that was done on my account.' 'Although her gestures appeared to be unfavourable, yet it was easy to refer them to myself.' [*ātma-vishayadropa iti mantavyam*: K.]

<sup>1</sup> 'Still in the same position,' i.e., leaning on his stick, as if *anga-bhanga-vikala*, 'crippled by a paralysis of the limbs.' See page 63, line 2.

<sup>2</sup> 'My hands are not capable of extension [*lit.*, do not go forward], therefore by words merely are you wished victory [*lit.*, are you made to be victorious], i.e., 'I cannot greet you with the usual *anjali* or salutation made by joining the hands and applying them to the forehead; you must therefore be contented with the salutation *Jayatu!* or *Vijayi bhava!*' This is the reading of the oldest MSS. [East-India House, 1060; Bodleian, 233]. The Calcutta edition, without the support of any MS. in my possession, adds '*jayatu, jayatu bhavadn*, 'Let your majesty be victorious.' This is sufficiently implied in *jāpyase*, which I cannot agree in deriving from *jap*, 'to repeat or mutter,' but rather from the causal of *ji*, 'to conquer.' If referred to *jap* the meaning could only be 'you are caused to mutter,' which does not suit the context; whereas the sense of *jāpyase*, as the 2nd per. sing. pres. pass. of the causal of *ji*, is quite suitable, and is, moreover, agreeable to the interpretation of *Kāṭavama* [*vijayi bhava*], and to that of the Calcutta edition [*jaydrho 'si*]. Lassen considers *jāpyase* to be the proper Sanskrit equivalent for the Prakrit

विदूषकः । कुदो किल सञ्च अच्ची आउलीकरिअ अस्सुकारणं  
विदूषकः । कुतः किल खयम् अचिणी आकुलीकृत्य अश्रुकारणं

पुच्छेसि ।

पृच्छेसि ।

राजा । न खल्वगच्छामि । भिन्नार्थम् अभिधीयतां ।

विदूषकः । भो वयस्स । जं वेदसो खुज्जलीलं विडम्बेदि तं किं

विदूषकः । भो वयस्य । यद् वेतसः कुज्जलीलां विडम्बयति तत् किम्

अत्तणो पद्दावेण णं णईवेअस्स ।

आत्मनः प्रभावेण ननु नदीवेगस्य ।

राजा । नदीवेगस् तत्र कारणं ।

विदूषकः । ममवि भवं ।

विदूषकः । ममापि भवान् ।

*jaābasi*, although, with Chézy, he refers it to *jap* [Instit. Ling. Prāk., p. 361]. Most of the Devanāgarī MSS. read *jīdāissam* for *jīvayishyāmi*, 'I will cause to live,' 'I will wish life,' i.e., I will salute you with *chiran jīva*, 'Long life to you!' Compare page 68, line 12.

<sup>1</sup> 'Why indeed, having yourself troubled (my) eyes, do you inquire the cause of (my) tears.' Thus explained by Śāṅkara: *yathā ko'pi kasyachin netrayor angulyādikam pravēśya prichchhati bhavataś chakshuṣhor āśru katham ūyāti tathā tvam api*, 'You are like a person who, after thrusting a finger, etc., into the eyes of any one, asks, How does a tear come into your eyes?' The Vidūṣhaka probably here quotes some proverb, and the king observes in the next line that he does not understand its application in the present case.

<sup>2</sup> *Bhinndrtham* = *sphutdrtham*, 'clearly,' 'intelligibly:' Chandra-śekhara.

<sup>3</sup> 'When the reed imitates the character [gait] of the Kubja (plant), is that by its own power? (or) is it not (by the force) of the current of the river.' *Vetasa*, a large reed or cane [*calamus rotang*] which grows in Indian rivers. *Kubja* or *kubjaka*, properly 'hump-backed,' but also the name for a crooked aquatic plant [*trapa bi-spinosa*], called also *vāri-kubja* and *jala-kubja*. Śāṅkara says it is sometimes called *kuvalaya*, a name usually applied to a

राजा । कथमिव ।

विदूषकः । एवं रात्रकञ्जाणि उन्मिष्य एअरिसे अमाणुससच्चारे

विदूषकः । एवं राजकार्याणि उन्मिष्य एतादृशे अमानुषसच्चारे

आउल्लस्यदेसे वणसरवुत्तिणा तुए होद्व्यं । जं सच्चं पच्चहं सावदा-  
आकुलप्रदेसे वणसरवुत्तिणा लखा भवितव्यं । यत् सत्थं प्रत्यहं आपदा-  
वुसरणेहिं सङ्कोदिअसन्धिवन्धाणं मम गत्ताणं अणीसोन्दि संवुत्तो ।  
गुसरथैः सङ्कोभितसन्धिवन्धानां मम गाचाणाम् अमीशोऽस्मि संवुत्तः ।  
ता पमाददस्सं विमज्जिदुं मं एक्काहमि दाव विस्समिदुं ।

तत् प्रसादयिष्ये विस्सुं माम् एकाहमपि तावद् विअमिदुं ।

राजा ॥ खगतं ॥ अयं चैवम् आह । ममापि काक्षपसुताम् अरु-  
स्यत्य मृगयाविक्रवं चेतः । कुतः ।

species of water-lily. He also mentions a reading *kuñja*, 'an arbour,' instead of *kubja*. Possibly this is the reading to which the *kuñja* of the Devanāgarī MSS. is to be referred, as, according to Vararuchi (II. 33), *kuñja* is the Prākṛit equivalent for *kubja*. There is doubtless a double-entendre in the word, but the first allusion is to the Kubja plant. In order to apprehend the full force of the Vidūshaka's pleasantry in comparing himself to an upright reed, accidentally transformed into a crooked plant, it must be remembered that his natural form was that of a lame, hump-backed man [see page 59, note 1.]

<sup>1</sup> 'By you, having thus relinquished the affairs of your kingdom, it is to be lived as a forester [*lit.*, it is to be become with the manner of life of a forester], in a wild unfrequented region like this. Since (then) I truly am become no (longer) master of my own limbs, whose joints are shaken about by daily chases after wild beasts, therefore I will beg you as a favour to let me go just for one day to rest myself.' *Amdnusha-sanchdro*, *lit.*, 'untrodden by man.' Taylor MS. *Sandhi-bandha* or *sandhi-bandhana*, properly 'the ligament or tendon which binds the joints together.' *Pra-sad* in the causal *ātm.*, is 'to beg a favour [*prasāda*] from any one.'

<sup>2</sup> *Viklava*, according to Kāṭavema = *vihoala*, *pardngmukha*, 'averse to,' 'turning from,' 'disinclined.' Some read *nirutuka*, 'indifferent.'



न नमयितुम् अधिज्यम् अस्मि शक्नो

धनुर् इदम् आहितसायकं मृगेषु ।

सहवसतिम् उपेत्य यैः प्रियायाः

कृत इव मुग्धविलोकितोपदेशः ॥ ३७ ॥

विदूषकः ॥ राज्ञो मुखं विलोक्य ॥ अत्तभवं किम्पि हि अए करिञ्च

विदूषकः ॥ राज्ञो मुखं विलोक्य ॥ अत्रभवान् किमपि हृदये कृत्वा  
मन्तेदि । अरण्ये मए रुदिञ्च आसि ।

मन्त्रयते । अरण्ये मया रुदितम् आसीत् ।

राजा ॥ सस्मितं ॥ किम् अन्यत् । अनतिक्रमणीयं मे सुहृद्वाक्यमिति  
स्थितो ऽस्मि ।

विदूषकः । चीरं जीव ॥ इति गन्तुम् इच्छति ॥

विदूषकः । चिरं जीव ॥ इति गन्तुम् इच्छति ॥

राजा । वयस्य । तिष्ठ । शृणु सावशेषं मे वचः ।

विदूषकः । आणवेदु भवं ।

विदूषकः । आज्ञापयतु भवान् ।

<sup>1</sup> 'I am not able to bend this strung bow, having-the-arrow-fixed-on-it, against the deer, by whom, possessing (the privilege of) dwelling in the society of (my) beloved, instruction in beautiful glances is as it were given (to her).' *Adhijya*, see page 8, note 4. *Āhita-sāyaka* = *arpita-sāyaka*: Ś. *Upetya*, lit., 'having undergone,' [*prāpya*, Ś.]; hence *upeta*, 'possessed of.'

<sup>2</sup> Compare the same expression, page 41, note 1.

<sup>3</sup> 'By me a cry has been made in the wilderness,' i.e., I have spoken in vain, no one listens to me [*ko'pi na śrinoti*: Ch.]. This was a kind of proverbial phrase: Compare *Mahābhārata*, I., 3022: *Aham idam śūnye raumi, kim na śrinoshi me*: Also *Amaruśataka*, 76.

<sup>4</sup> 'What else (ought I to have in my mind?) The words of a friend ought not to be disregarded by me: So (thinking to myself) I stand here.' After 'kim anyat' understand *hridaye kartavyam*; and after 'iti,' *hridaye kritvā*.

Verse 37. PUSHPITĀGRĀ, in which each whole line is alike. See Verse 32.

FIRST AND THIRD HALF-LINE.

SECOND AND FOURTH HALF-LINE.

— — — — — || — — — — —

राजा । विभ्राज्जेन भवता ममाप्येकस्मिन् अनायासे कर्मणि सहायेन  
भवितव्यं ।

विदूषकः । किं मोदन्नुस्मिन्नाह ।

विदूषकः । किं मोदकखादिकायां ।

राजा । यच्च वक्ष्यामि ।

विदूषकः । गृहीतो खणः

विदूषकः । गृहीतः खणः

राजा । कः कोऽत्र भोः ।

दौवारिकः ॥ प्रविश्य ॥ आणयेद् भंडा ।

दौवारिकः ॥ प्रविश्य ॥ आज्ञापयतु भर्ता ।

राजा । रैवतक । सेनापतिस् तावद् आह्वयतां ।

दौवारिकः । तच्च ॥ इति निष्क्रम्य सेनापतिना सह पुनः प्रविश्य ॥

दौवारिकः । तथा ॥ इति निष्क्रम्य सेनापतिना सह पुनः प्रविश्य ॥

<sup>1</sup> 'Is it in eating sweetmeats (that you require my assistance)?' The Calcutta edition and my own Bombay Devanāgarī MS. read *khanyide*, which might equally stand for the Sanskrit *khādikādyam*, but the above is the reading of the oldest MSS. *Khādikādyam* is given on the authority of Chandrasekhara and the Bodleian MS. (233). According to Vārtika, I. on Pāṇini, III., 3. 108., *khādikā* is an admissible form.

<sup>2</sup> *Lit.*, 'The opportunity is taken,' i.e., 'Now is a good opportunity: now is the time: I am all attention: [*avadhānam kṛitam*: Ch.] I have nothing else to do but to listen.' Amara gives as one of the meanings of *kāṣaṇa*; *nirvyāpāra-sthiti* or *vyāpārāntara-rahita-sthiti*, 'the state of having no other occupation,' i.e., 'leisure, opportunity.' The above is the reading of the oldest MS. and of Kāṭavema. Sankara has *grihitāḥ prajāyāḥ*, and the Devanāgarī MSS. *sugrihitā ayam janāḥ*.

<sup>3</sup> Sankara quotes an aphorism of Bharata, as follows: 'An universal monarch is to be addressed by his attendants with the title of *Bhatta* [*Bhartā*].' Boehtlingk compares *Sāhitya-darpana*, page 178. Kāṭavema remarks that the inferior attendants only ought to use this title; the others, *śūdras* or *deva*.



एसो अणावणुक्कण्ठो भट्टा इदो दिणदिट्ठी एव्व चिट्ठदि। उव्वसप्पदु  
एष आजापनोत्कण्ठो भर्त्ता इतो दत्तदृष्टिर् एव तिष्ठति। उपसर्पतु  
अज्जो ।

आर्थः ।

सेनापतिः ॥ राजानम् अवलोक्य ॥ दृष्टदोषापि स्वामिनि मृगया  
केवलं गुण एव संवृत्ता । तथा हि देवः

अनवरतधनुर्ज्यास्फालनकूरपूर्व

रविकिरणसहिष्णु क्लेशलेभैर् अभिन्नं ।

अपचितमपि गात्रं व्यायतत्वाद् अलक्ष्यं

गिरिचर इव नागः प्राणसारं बिभर्त्ति ॥ ३८ ॥

<sup>1</sup> 'There stands his Majesty eager to give (some) order, casting a look in this direction.' According to Kāṭavema *utkantha* = *udgriva*, 'having the neck erect with expectation.' It is here equivalent to *udyata*, 'ready,' 'in the act,' 'on the point.'

<sup>2</sup> 'Though observed to have evil effects, the chase has proved only an advantage in (the case of) our master.' *Dṛiṣṭa-doshā* may perhaps be translated 'regarded as a fault.' See the end of note 5, page 71. One MS. reads *adrishṭa-doshāpi*, 'certainly hunting shows no ill-effects in our master,' etc.

<sup>3</sup> 'For truly his Majesty, like a mountain-roving elephant, exhibits [bears, possesses] a body, whose fore-part is hardened by the incessant friction of the bow-string, patient of the rays of the sun, not affected [broken, weakened] by the slightest fatigue, though losing flesh [reduced in bulk] not (in a manner) to be observed, by reason of (increased) muscular development, (and) all life and energy.' *Asphāḥana* = *karṣaṇa*, 'rubbing,' 'drawing.' The idea generally implied is that of moving or flapping backwards and forwards. *Pūrva* = *pūrva-bhāga*. *Klēśa-leśair*; this reading is given on the authority of Śāṅkara and the oldest East-India House MS. (No. 1060). Kāṭavema passes it over. All the others read *sveda-leśair*. It may be suspected that *sveda* was accidentally written for *kheda*, the synonym for *kleśa*. *Vyāyatatvādd* = *kṛta-vyāyāmatvādd* [Ch.], and *dṛiḍhatvādd* [K.] It is the state

॥ उपेत्य ॥ अथतु खामी । गृहीतशपादम् अरक्षं । किमिति स्वीयते ।

राजा । मन्दोत्साहः कृतोऽस्मि मृगयापवादिना माठयेन ।

सेनापतिः ॥ अनान्तिकं ॥ सखे । स्त्रिरप्रतिबन्धो भव । अहं तावत्  
खामिनां चित्तवृत्तिम् अनुवर्तिष्ये ॥ प्रकाशं ॥ प्रसपत्येष वैधेयः । ननु  
प्रभुरेव निदर्शनं । पश्यतु देवः ।

मेदश्चेदङ्गशोदरं सद्यु भवत्युत्थानयोग्यं वपुः

सत्त्वानामपि सख्यते विह्वतिमश् चित्तं भयक्रोधयोः ।

उत्कर्षः स च धन्विनां यद् इववः सिध्यन्ति सद्ये सखे

मिथैव व्यसनं वदन्ति मृगयाम् ईदृश्विनोदः कुतः ॥ ३८ ॥

produced by *vyadyama*, 'athletic and manly exercise of the muscles of the body.' *Alakshya* = *na vibhāvya*, 'imperceptible.' Compare in the beginning of Act 6, *kāśho 'pi ndlakshyate*, and Act 7, *avātrno 'pi na lakshyate*; also Hitopadeśa, line 2631, *kāyah kashyamāno na lakshyate*. *Prāṇa-sāram*, 'whose whole essence or substance consists of life and spirit.' Compare *vajra-sāra*, page 13, line 4. *Bibharti*, see page 23, note 1.

<sup>1</sup> 'The forest has its beasts of prey tracked, why then is it staid?' i.e., 'Why do you delay?' The first clause follows the reading of the Devanāgarī MSS.; the second is adopted from the oldest MS. (East-India House, 1060), supported by Kāṭavema. *Kimīti*, Cf. Hitopadeśa, line 2618; Gīta Gov., ix., 7. *Grihīta* = *jñāta*, 'found out,' 'discovered.' The Bengālī MSS. insert *prachāra-sūchita*, 'indicated by their tracks,' after '*grihīta*.'

<sup>2</sup> *Māthavya* is the name of the Vidūshaka. In the Bengālī MSS., it is written *Mādhavya*.

<sup>3</sup> 'Be firm in your opposition,' 'Persevere in throwing obstacles in his way.'

<sup>4</sup> *Pralap* = *yadā tadā bhāṣh*, 'to talk nonsense,' 'to talk idly.' *Vaidheya* = *mārka*, 'a fool,' 'blockhead.'

<sup>5</sup> 'The body (of the hunter) having the waist [belly, abdomen] attenuated by the removal of fat becomes light (and) fit for exertion; moreover the spirit of living creatures is observed (to be) affected with various emotions, through fear and anger; and that is the glory of the archers when the arrows fall true on the moving mark. Falsely indeed do they call hunting a vice;

विदूषकः ॥ सरोषं ॥ अवेहिरे उच्छाहहेतुश्च । अन्नभवं पकिदिं  
 विदूषकः ॥ सरोषं ॥ अपेहिरे उत्साहहेतुर्क । अन्नभवान् प्रकृतिम्  
 आपणो । तुमं दाव अडवीदो अडविं आहिण्डन्तो एरणसिआलो-  
 आपन्नः । त्वं तावद् अटव्या अटवीम् आहिण्डन् नरनासिकालो-  
 लुवस्स जिणरिच्छस्स कस्सवि मुहे पडिस्समि ।  
 लुपस्स जीर्णर्चस्स कस्सपि मुखे पतिस्समि ।

राजा । भद्र सेनापते । आश्रमसन्निवृत्तिस्थिताः स्मः । अतस् ते वचो  
 नाभिनन्दामि । अद्य तावत्

where (is) there such a recreation as this?' *Medas*, 'adepts or fat,' or rather *sthaulya-janaka-dhātu*, 'a serous secretion causing fatness:' K. It performs the same functions to the flesh that the marrow does to the bones; its proper seat is in the belly [*udaram*]: hence the flesh is called *medas-kṛit*, 'the maker of adepts.' *Chheda* = *nāśa*, 'destruction,' 'removal,' 'reduction.' Cf. *Gharma-chheda*, 'the cessation of the heat:' Vikramorvaśī, Act 4. *Uttāna-yogyam*; the Bengālī MSS. read *utsāha-yogyam*, but *utsāha* is merely a synonym for *uttāna*, which is applied to any kind of manly exertion. Kāṭavema says the word here refers especially to the act of mounting on horse-back. *Sattvānām*, i.e., *jantūnām* *sinhādānām*, 'animals such as lions, etc.' It probably refers both to the hunters and the hunted. *Vikṛitimat*, 'affected with *vikṛiti* or *vikāra*, i.e., any emotion which causes a change from the *prakṛiti*, or natural and quiescent state of the mind [*parityakta-prakṛitikam*: K.]; See page 37, note 2. *Bhaya-krodhayoh* [*satoḥ*] = *bhaye krodhe cha*. Śāṅkara explains *utkarsha* by *pratishṭhā*, 'fame, honour.' *Vyasanam*: In Manu, VII., 47. 50., hunting is designated as one of the ten vices [*vyasānāni*] of kings, and is, moreover, included amongst the four most pernicious [*kashātama*].

<sup>1</sup> *Utsāha-hetukah*, 'One who encourages or incites to exertion;' opposed to *utsāha-bhanga-karah*, 'One who damps another's zeal:' Hitopadeśa, line 1987.

<sup>2</sup> 'His Majesty has returned to his natural state [*i.e.*, is no longer eager after the excitement of hunting]; but thou, wandering from forest to forest, wilt probably fall into the jaws of some old bear, greedy after a human nose.' *Prakṛiti*, 'the natural, quiescent, state of the soul,' as opposed to *vikṛiti*; see above. *Āhindan*: see p. 60, l. 2: *Daśa-kumār*: p. 151, l. 6. *Nara-nāsikā*: Kāṭavema in explanation says, *bhallūkā manushyānām nāsikām grihṇanti*,

गाहनां महिषा निपानसलिलं शृङ्गैर् मुञ्जस् ताडितं

हाथावद्वकदम्बकं मृगकुलं रोमन्धम् अभ्यस्यतु ।

विश्रम्भं क्रियतां वराहततिभिर् मुस्ताक्षतिः पल्लवे

विश्रामं लभताम् इदं च शिथिलज्याबन्धम् अस्मद्भुजः ॥ ४० ॥

'bears seize the human nose.' The Bengálí read *śrigḍla-mṛiga-lolupasya*, 'eager after a jackal or deer.' *Richohhassa* is the Prākṛit for *rikshasya*, in accordance with Vararuchi, III., 30.

'Let the buffaloes agitate-by-their-plunges the water of the tanks, repeatedly struck with their horns: let the herd of deer, forming groups under the shade, busy themselves in rumination; let the bruising of the Mustá grass be made in (undisturbed) confidence by the lines [herds] of boars in the pool; and let this my bow, having-the-fastening-of-its-string-loose, get repose.' *Gāhantām* = *lodayantu*, 'Let them agitate, stir:' K.: hence *lulḍpa* is one of the names for a buffalo. *Gāh* is properly, 'to plunge into,' or 'plunge about in.' *Nīpāna* = *dhāva*, 'a reservoir near a well [*upakūpa*]: Amara. *Romantham* = *adhara-chalanam*, 'The moving of the lower lip:' K. and *bhuktasya punar ākrishya* or *udgīrya charvaṇam*, 'The chowing of what has been eaten after drawing or vomiting it up again:' Ś. and Ch.: i.e., 'chewing the cud.' *Abhyasyatu* = *paunahpunyena karotu*, 'Perform again and again:' Ch. *Tatibhir* = *yūthaiḥ*, 'By herds.' The Bengálí read *cardha-patibhir*, 'By the chiefs of the boars.' There is no difficulty in *tatibhir*; many herds of animals form lines in moving from one place to another, or in grazing. *Mustá*, a sort of fragrant grass [*Cyperus rotundus*] of which swine are fond, and are hence called *mustáda*. *Kshati* = *vidḍanam*, 'tearing, uprooting:' K.: and *lunthanam*, 'rolling:' Ś. The grass would probably be bruised by their trampling and rolling on it, as well as by their eating it. *Śīthila-jyā-bandha* = *avaropita-guṇa*. Śankara and Chandra-śekhara observe that the above verse furnishes an example of the figure called *Jāti* or *Swabhd-vakti*, i.e., 'Description of living objects by circumstances or acts suited to their character.' They also animadvert on the somewhat unusual change of construction from the nominative to the instrumental in the third line, and its resumption in the fourth.

Verse 40. ŚĀNDULAVIKRĪṢṬA (variety of ATIDHṚITI). See Verses 14, 30, 36, 39.



मेनापतिः । यत् प्रभविष्णवे रोचते ।

राजा । तेन हि निवर्तय पूर्वगतान् वनं ग्राहिणः । यथा न मे मैनिकाम्  
तपोवनम् उपरुन्धन्ति तथा निषेद्धव्याः । पश्य ।

शमप्रधानेषु तपोधनेषु

गूढं हि दाहात्मकम् अस्ति तेजः ।

स्पर्शानुकूला इव सूर्यकान्ताम्

तद् अन्यतेजोभिभवाद् वमन्ति ॥ ४१ ॥

मेनापतिः । यद् आज्ञापयति स्वामी ।

<sup>1</sup> *Prabhaviṣṇu*, 'The Mighty one.' This more nearly corresponds to our expression 'His Majesty' than the other common titles *swāmin*, *bhartr̥i*, etc.

<sup>2</sup> *Vana-grāhinah* = *vanavarodhakān*: see page 61, note 2.

<sup>3</sup> 'In ascetics with whom stoicism [a passionless state] is predominant (over all other qualities), there lies concealed a consuming energy [fire]. That (energy), like sun-crystals, (which are) grateful [cool] to the touch, they put forth, from (being acted upon by) the opposing-influence of other forces:' i.e., The inhabitants of this hermitage, however passionless they may be, and however agreeable as associates when unprovoked, contain within themselves a latent energy, which, when roused by opposing influences, will be put forth to the destruction of those who molest them: as a crystal lens, however cool to the touch in its natural state, will emit a burning heat when acted upon by the rays of the sun. *Śama-pradhāneshu*, 'to whom stoicism is everything;' who regard exemption from all passion and feeling as the *summum bonum*. *Sūrya-kānta*, lit., 'beloved by the sun,' also called *sūrya-maṇi*, 'the sun-gem,' and *diptopala*, 'shining stone,' was a stone resembling crystal. Wilson calls it a fabulous stone with fabulous properties, and mentions a fellow-stone called *chandra-kānta*, 'moon-beloved,' or *chandra-maṇi*, 'moon-gem.' It may be gathered from this passage that its properties resembled those of a glass lens, and it may be presumed that this instrument was not unknown to the Hindús at the time when this play was

Verse 41. *UPAJĀTI* or *ĀKHYĀNAKĪ* (variety of *TRISHTUBH*), each half-line being either *Upendra-vajrá* or *Indra-vajrá*; the former only differing from the latter in the first syllable.

— — — — — ॥



विदूषकः । गच्छ भो दासीरपुत्र । धंसिदो रे उच्छाद्युत्तमो ।

विदूषकः । गच्छ भो दास्याःपुत्र । धंसितस्ते उत्साहयुत्तमानः ।

॥ निष्क्रान्तः सेनापतिः ॥

राजा ॥ परिजनं विलोक्य ॥ अपनयन्तु भवत्यो मृगयावेष्टं ।

रेवतक । त्वमपि स्वं नियोगम् अग्रहूयं कुह ।

परिजनः । जं देवो आणवेदि ॥ इति निष्क्रान्तः ॥

परिजनः । यद् देव आज्ञापयति ॥ इति निष्क्रान्तः ॥

विदूषकः । किद् भवदा दाणिं पिष्ठाच्छिन्नं । सम्पदं दमस्ति पादव-

विदूषकः । छतं भवता ददानीं निर्मच्छिकं । साम्प्रतम् अस्मिन् पादप-

written. The following parallel sentiment is from Bhartri-Hari, II., 30 : *Yad achetano'pi pādāṁ spriṣṭāḥ prajvalati savitur atikāntah, tat tejasvi puruṣaḥ para-kṛita-nikṛitaḥ katham saḥate*, 'Since even the lifeless (stone) beloved of the sun, when touched by its rays, burns; how then can the man of spirit put up with an injury inflicted by another?' *Abhībhaḥva* = *tiraskāra*, 'insult : ' K. The sun's rays, disturbing the natural state of the stone, are compared to the hunter's disturbing the hermitage and provoking its inhabitants. *Vamanti* : this is the reading of all the Devanāgarī MSS. and of Kāṭavema. The Bengālī read *sparsānukūlā api sūrya-kāntās, te hyanya-tejo-bhībhaḥvād dahanti*, 'Although the sun-crystals be grateful to the touch, yet, from the influence of other heat, they burn.'

<sup>1</sup> This is inserted on the authority of Kāṭavema, and one MS. [East-India House, 2696.] The Bengālī read, *bho utsāha-hotuka nishkrama*.

<sup>2</sup> 'Your arguments for exertion (in the chase) have fallen (to the ground)', i.e., All that you have alleged in praise of hunting, with the view of rousing the king's ardour, has been in vain.

<sup>3</sup> Some read *bhavanto*; but the feminine *bhavatyō* (which is supported by Kāṭavema) seems more correct, as the female attendants, called Yavanī, are intended. See page 62, note 3, in middle.

<sup>4</sup> 'Fulfil your office (of a door-keeper),' i.e., *dvāra-stho bhava*, 'Stand at the door : ' Ch.

<sup>5</sup> '(The place) has now been made clear of flies by your Majesty,' i.e., We are now left alone, and no one can interrupt us. *Nirmakshikam* = *nirjanam*,

च्छायाविरद्धविदाणमणाहे सिलाञ्जले उवविमदु भवं जाव  
 छायाविरचितवितानमनाथे शिलातले उपविशतु भवान् यावद्  
 अहमपि सुखासीनो होमि ।

अहमपि सुखासीनो भवामि ।

राजा । गच्छायतः ।

विदूषकः । एदु भवं ।

विदूषकः । एतु भवान् ।

॥ उभौ परिक्रम्योपविष्टौ ॥

राजा । माठव्य । अनवाप्तचक्षुःफलो ऽसि येन त्वया द्रष्टव्यानां  
 परं न दृष्टं ।

विदूषकः । एं भवं अगदो मे वट्टदि ।

विदूषकः । ननु भवान् अगतो मे वर्तते ।

राजा । सर्वः कान्तम् आत्मीयं पश्यति । अहं तु ताम् एवाश्रम-  
 ललामभूतां शकुन्तलाम् अधिकृत्य ब्रवीमि ।

'free from people:' Ś. and Ch. According to Pāṇini, II., 1. 6, *nirmakshikam* is an Avyayibhāva compound; but it is here used adjectively. The Prākṛit equivalent follows Vararuchi III., 30. The phrase occurs again in the beginning of the 6th Act. Has *makshikam* here at all the sense of the French *mouchard*, 'a spy,' which is derived from *mouche*, 'a fly?'

<sup>1</sup> 'On this stone-seat, furnished with a canopy,' etc. See page 26, note 1.

<sup>2</sup> *Lit.*, 'Thou hast not obtained the fruit of thy eyes, since the best of things worthy to be seen has not been seen by thee;' i.e., Until you have seen Śakuntalā, you may consider your eyes as barren, and created in vain: when they have fallen upon this object, they may then be said to have yielded some fruit. So in the Vikramorvaśī, Act 1, the King, speaking of Urvaśī, says, *yasya netrayor abandhyayoh* [not barren] *pathi sthitā tream*. Cf. also Gīta-Gov. ix., 6: *Harim avalokaya sa-phalaya nayane*, 'look upon Hari (and) make thy eyes fruitful.'

<sup>3</sup> 'Every one regards his own as beautiful; but I speak in reference to that same Śakuntalā who is the ornament of the hermitage.' *Ātmīyam* is given in one Bombay MS. [East-India House, 1858], and is supported by

विदूषकः ॥ खगतं ॥ होदु । मे अवसरं ण दाइसुं ॥ प्रकाशं ॥  
 विदूषकः ॥ खगतं ॥ भवतु । अस्य अवसरं न दास्यामि ॥ प्रकाशं ॥  
 भो वञ्चस्य । जद सा तपस्विकण्ठया अणवत्थणीया ता किं ताण  
 भो वचस्य । यदि सा तपस्विकन्यका अनभ्यर्थनीया तदा किं तथा  
 दिडुआए ।  
 दृष्टया ।

राजा । सखे । न परिहार्ये वस्तुनि पौरवाणां मनः प्रवर्तते ।  
 सुरयुवतिसम्भवं किञ्च मुनेर् अपत्यं तदुज्जिताधिगतं ।  
 अर्कस्योपरि शिथिलं च्युतमिव नवमल्लिकाकुसुमं ॥ ४२ ॥

Kāṭavema. *Lalāma* = *alankāra*. *Adhikṛitya*, see page 5, note 1. Cf. *Mālavik.*, page 49, line 11: *Mudrām adhikṛitya bravāmi*: also, *Raghu-vanśa*, xi. 62; *Kumāra-sam.*, iv. 38.

<sup>1</sup> 'I will not give him an opportunity (of speaking about her).' *Se* may stand for either *asya* or *asydh*; Kāṭavema here interprets it by the former. *Avasaram* = *vag-avasaram*. I will not hold a conversation with him respecting Śakuntalā: Ś.

<sup>2</sup> 'If she be a hermit's daughter, she is not (fit) to be wooed (by you); what (good) then (will you get) by her seen?' This reading is adopted from the Bengālī MSS.

<sup>3</sup> 'The heart of the descendants of Puru does not engage in (the pursuit of) a forbidden object.' See page 30, note 2. The Bengālī MSS., and two of the Devanāgarī [East-India House, 2696, and my own] insert the following curious verso before the above sentence: *Mūrkhā, Nirākṛita-nimeshābhir netra-panktiḥ unmuḥhaḥ Navām indu-kalām lokāḥ kena bhāvena paśyati*, 'O fool! with what idea do people look at a new digit of the moon, turning up their faces with a row of eyes free from winking.'

<sup>4</sup> '(Although the reputed) offspring of the sage, she is really sprung from a celestial nymph, (and was) found (by him when) deserted by her; like a severed flower of the Nava-mallikā [see page 21, note 3] fallen on the Sun-

Verse 42. *Āryā* or *Gāthā*. (See Verse 2.)

— — — | — — — | — — — || — — — | — — — | — — — | — — — | —  
 — — — | — — — | — — — || — — — | — — — | — — — | — — — | —

विदूषकः ॥ विहस्य ॥ जह कस्मवि पिण्डखज्जूरैर्हि उध्वेजिदस्म  
 विदूषकः ॥ विहस्य ॥ यथा कस्यापि पिण्डखज्जूरैर् उदेजितस्य  
 तिन्तिडिआए अहिलासो भवे । तह अन्तेउरइत्थिआरअणपरि-  
 तिन्तिडिकायाम् अभिलाषो भवेत् । तथा अन्तेपुरस्त्रीरत्नपरि-  
 भाविनो भवदो इअं अअत्थणा ।  
 भाविनो भवत इयम् अभ्यर्थना ।

राजा । न तावद् एनां पश्यसि । येनैवम् अवादीः ।

विदूषकः । तंक्खु रमणिज्जं । जं भवदोधि विह्वअं उप्पादेदि ।

विदूषकः । तत्खलु रमणीयं । यद् भवतोऽपि विस्मयम् उत्पादयति ।

plant' [swallow-wort, gigantic Asclepias, or Calotropis gigantea]. The Nava-mallikā was a delicate and tender plant [*atikomala-pushpa-bheda* : Ch.] which, as a creeper, depended on some other tree for support; the *arka* was a large and vigorous one [see Sir W. Jones, vol. v., page 102]: hence the former is compared to Śakuntalā, the latter to the sage Kaṇwa. Śāṅkara explains *arkopari* by *raver upari*, 'upon the sun; ' but, according to Sir W. Jones, *ravi* may be a synonym for the swallow-wort; and Śāṅkara himself hints that some interpret *arka* by *arka-pushpa*. Kāṭavema explains the first line of the verse, but dismisses the second as too clear for any remark. *Sura-yuvati*; see page 43, note 2. According to Kāṭavema, *kila* is used *vārtāyam*, 'it is said,' 'it is reported;' but Śāṅkara interprets it by *nīśchitam*, 'certainly.' *Śīthilam* = *vrintāch chyutam*, 'fallen from the stalk:' Ch. The correspondence of the words in the first line with those in the second is noticeable; *surā-yuvati* with *nava-mallikā*, *muni* with *arka*, *apatya* with *kusuma*, *ujjhita* with *śīthila*, *adhigata* with *chyuta*.

<sup>1</sup> 'Just as to any one [*lit.*, of any one] having lost his relish for dates, there may be a great desire for the tamarind; so is this desire of your majesty (for Śakuntalā), slighting the jewels of women in (your own) haram.' *Pinda-kharjūra*, 'a kind of Kharjūra, or date-tree,' here probably used for the fruit, and therefore in the neuter. *Tintidikā* or *tintidi*, 'the tamarind-tree.' *Udvejita* = *vaimanasyam prāpita*, 'brought to a change of mind or feeling.' *Itthid*, *itthikā* and *itthi* are the regular Prākṛit equivalents for *strī*. See Lassen's *Inst. Prāk.*, page 182, note.

राजा । वयस्य । किं वज्जना ।

चित्रे निवेश्य परिकल्पितसत्त्वयोगा

रूपोच्चयेन मनसा विधिना कृता नु ।

स्त्रीरत्नसृष्टिर् अपरा प्रतिभाति सा मे

धातुर् विभूतम् अनुचिन्त्य वपुस्य तस्याः ॥ ४३ ॥

<sup>1</sup> 'Was she endowed with the properties of life by the Creator after delineating her [placing her] in a picture; or was she rather formed by the mind by a concentration [assemblage, selection] of lovely forms. She appears to me like a matchless [the last] creation of the loveliest of women [or like another creation of the goddess of beauty], when I recollect [recollecting] the omnipotence of the Creator, and her (graceful) person:' i.e., When I call to mind the divine power of Brahmá, I cannot help regarding her as some faultless picture which he has painted and endowed with breath and life; when I reflect on her sylph-like figure, I am inclined to think she must have been formed in his mind by an ideal selection of the most beautiful forms. Or, it may simply mean,—Whatever was the method of her creation, whether she was formed by the hand, by first painting a beautiful figure and then breathing into it the principle of life; or by the mind, by collecting into one ideal model a combination of various exquisite forms; it is clear that when I reflect on the omnipotence of the Creator, and upon her loveliness, I must regard her as an unequalled beauty (or, as another creation of the goddess Lakshmi). *Stri-ratna* is explained by Śankara and Chandra-śekhara to mean Lakshmi; but it may be better to refer it to the *antopura-stri-ratna* mentioned before, as *aparā* = *apūrvā*, 'matchless,' 'peerless,' 'without a fellow;' *na vidyate parā*: K. and Ś. *Chitre* = *dīkhye*. *Nivṛtya* = *vinyasya*, 'having placed, fixed, committed.' *Parikalpita* = *sampādita*, or *sampanna*, 'endowed with,' 'provided with:' K. *Yoga*, at the end of a compound, is used somewhat vaguely; *sattva-yoga* may mean 'a combination of the various properties of being and life.' Kāṭavema observes that, 'as an object is lovely, so is it capable of being represented in a picture,' and refers to the verse in the 6th Act, beginning *Yadyat addhu na chitre sydt*. This, he says, is tantamount to asserting that the figure of Śakuntalā was faultless. *Rupachchaya*



विदूषकः । जड एवम् । पञ्चादेमो दाणिं रूषवदीणं ।  
 विदूषकः । यदि एवं । प्रत्यादेश इदानीं रूपवतीनां ।  
 राजा । इदं च मे मनसि वर्तते ।

अनाघ्रातं पुष्पं किसलयम् अलूनं कररुहैर्  
 अनाविद्धं रत्नं मधु नवम् अनास्वादितरसं ।  
 अखण्डं पुष्पानां फलमिव च तद् रूपम् अनघं  
 न जाने भोक्तारं कम् इह समुपस्थास्यति विधिः ॥ ४४ ॥

= *chandrady-upamāna-vastu-samuchchaya*, i.e., 'collecting together such models of beauty as the moon, etc., for the purpose of forming one ideal perfect form, by a selection from each: K. *Manasā kri*, or *kalp*, 'to form by means of the mind;' hence often simply, 'to imagine;' and hence, *mano-kalpitam*, 'an idea.' There may be an allusion here to the mind-born sons of Brahmā. *Vidhinā* = *vidhātrā*. Kātavema observes that, 'being dissatisfied with the thought contained in the first line, he asserts in the second that her limbs were too delicate to have been fashioned by the hand in a picture; they must, therefore, have been formed in the mind.' *Stri-ratna* = *stri-śreshṭha*: Ch. *Jātau jātau yad utkrishṭam taddhi ratnam prachakshate*, 'whatever is best of its kind that indeed they call *ratna*, 'a gem:' Ch. The connection of *anuchintya* with the dative case *me* is unusual, but not without precedent. The Bengāl MSS. read *chitte* for *chitre*.

<sup>1</sup> 'The supplanter.' The verb *praty-ā-diś* = *nirākri*, i.e., 'to reject,' 'remove,' 'set aside,' and *pratyādeśa*, 'rejection,' is here used for 'the cause of rejection;' i.e., anything which, by its superiority, supplants and brings into contempt what was before highly prized. *Tayā nija-saundarya-mahimnā 'nyarūpavati-rūpam khanditam*: Ś. So also, in the beginning of the *Vikramorvaśī*, *Urvaśī* is called '*pratyādeśo rūpa-garvitāyāh śrī-gauryāh*.'

<sup>2</sup> 'This faultless form (is) like a flower not (yet) smelt, a tender-shoot unplucked [uncut, unhurt] by the nails, an unperforated jewel, fresh honey whose flavour (is yet) untasted, and the full [unalloyed] reward of meritorious deeds. I know not to what possessor [enjoyer] here [of this form] Destiny will resort;' i.e., I know not whom Destiny intends to be the enjoyer of her beauty. *Alūnam*, i.e., *śākhāvasthitam*, 'Still remaining on the branch.'

विदूषकः । तेन हि लज्ज परिप्ताअदु णं भवं । मा कस्सवि  
 विदूषकः । तेन हि लज्ज परिचायताम् एनां भवान् । मा कस्सपि  
 तवस्सिणो इज्जदीतेल्लचिक्खणसीसस्स हट्थे पडिस्सदि ।  
 तपस्सिण इज्जदीतेल्लचिक्खणशीर्षस्स हस्से पतिस्सति ।

राजा । परवती खलु तत्रभवती । न च सखिहितोऽच गुदजनः ।

विदूषकः । अध भवनं अन्तरेण कीदिसो से दिट्ठिराओ ।

विदूषकः । अथ भवन्तम् अन्तरेण कीदृशोऽस्मा इट्ठिरांगः ।

*Andviddham* = *asamutkirnam*, 'unperforated:' K. Cf. Raghu-vanśa, i., 4, where he speaks of *maṇau vajra-samutkirno sūtrasya gatiḥ*, 'the entrance of a thread into a gem perforated by the adamant.' The Bengālī MSS. read *andmuktam* = *aparihitam*, *dkarād anita māttram*, 'not yet put on, only just drawn from the mine:' Ś. *Phalam puṇyānām*, i.e., 'the fruit of many virtuous acts in various former births come to its maturity' (*parinātibhūtam*): Ś. *Akhanda* = *sampūrṇa*, 'unimpaired,' 'entire.' The consequences of good deeds performed in former births is sometimes mixed with evil; but, in this comparison, it is said to be unalloyed: hence the form of Śakuntalā is called *anagham*, 'faultless,' e., *pratyavadya-hetu-rahitam*: K. *Iha*, i.e., *asmin rūpa-vishaye*, 'with reference to this form:' K. *Samupasthāsya* = *samprāpsyati*, 'will attain,' 'arrive at.' This verse affords an example of the figure called 'Rūpaka,' i.e., A description of one object under the form of another, animate or inanimate, which it is poetically supposed to resemble. There are various modifications of this figure.

<sup>1</sup> 'Therefore let your highness quickly rescue her, lest she fall into the hands of some devout-rustic, whose head is greasy with the oil of Ingudi.' See page 18, note 1. *Mā* = *yathā na*: K.

<sup>2</sup> 'Towards your honour what kind of feeling (was displayed) by her eyes?' *Atha* is used in asking a question: Ś. *Bhavantam antareṇa* = *bhavan-nimittam*: Ch. = *bhavan-madhye*: Ś. The same expression occurs in the third Act of the *Vikramorvaśī*, where the interpretation given is, *bhavantam uddīśya*, i.e., 'towards or with regard to you.' *Antareṇa* is similarly used in the *Mālavikāgn.* page 5, line 3. It governs an accusative case, by Pāṇini II., 3, 4. *Dṛishti-rāga* = *chakshuh-prīti*, 'the love of the eyes:' K. The above is the reading of all the Devanāgarī MSS., supported by K. and Ś.; but the Bengālī read *chitta-rāga*.

राजा । निसर्गाद् एवाप्रगल्भम् तपस्विकन्याजनः । तथापि तु  
अभिमुखे मयि संहतम् ईक्षितं

हसितम् अन्यनिमित्तकतोदयं ।

विनयवारितवृत्तिर् अतस् तथा

न विवृतो मदनो न च संवृतः<sup>१</sup> ॥ ४५ ॥

विदूषकः । एङ्कु दिट्टमेत्तस्स तुह अङ्गं आरोहदि ।

विदूषकः । ननु खलु दृष्टमाचस्य तव अङ्गम् आरोहति ।

राजा । मिथः प्रस्थाने पुनः शालीनतयापि ममाविच्छ्रितो भावम्  
तत्रभवत्या । तथा हि

दर्भाङ्कुरेण चरणः क्षत इत्यकाण्डे

तन्वी स्थिता कतिचिदेव पदानि गत्वा ।

आसीद् विवृत्तवदना च विमोचयन्ती

शाखासु वल्कलम् असक्तमपि द्रुमाणां<sup>२</sup> ॥ ४६ ॥

<sup>१</sup> 'When I stood facing her, her glance was withdrawn, a smile was (feigned to be) raised from some other cause (than love); hence love, whose course was checked by modesty, was not (fully) displayed by her, nor (yet) concealed.' *Anyā-nimitta*, i.e., some other cause than love, which was the true one; [*abhi-lāsha-vyatirikta* : K.] 'By this her love was concealed.' K. The Bengālī have *kathodayam*. *Vinaya-vṛita-vṛittir* is to be taken with *madano* : K. Cf. page 50, note 4.

<sup>२</sup> 'Is it really (to be expected) that she will seat herself on the lap of you, barely seen?' i.e., Do you expect to gain her all at once, without some effort?

<sup>३</sup> 'Again, at our mutual departure, her feeling towards me was betrayed by her ladyship, although with modesty.' *Sakhībhyām* before *mīthah* is not supported by the commentators or by the best Devanāgarī MSS.

<sup>४</sup> 'For, having proceeded only a few steps, (that) slim one stopped without

Verse 45. *DRUTA-VILAMBITA* (variety of *JAGATI*), containing twelve syllables to the half-line, each half-line being alike.

— — — — — ||

Verse 46. *VASANTATILAKĀ* (variety of *SAKKARĪ*). See Verses 8, 27, 31, 43.

विदूषकः । तेण हि महीदपादेओ होहि । किदं तुए उववणं  
 विदूषकः । तेन हि गृहीतपाथेयो भव । छतं त्वया उपवनं  
 तपोवनंति पेक्खामि ।  
 तपोवनमिति प्रेचे' ।

राजा । सखे । तपस्विभिः कैश्चित् परिज्ञातोऽस्मि । यिन्नाय तावत्  
 केनापदेशेन पुनर् आश्रमपदं गच्छामः ।

विदूषकः । को अवरो अवदेशो । एं भवं राज्ञा ।

विदूषकः । कोऽपरोऽपदेशः । ननु भवान् राजा ।

राजा । ततः किं ।

विदूषकः । णीवारच्छट्ठभाअं अन्हाणं उवहरन्नुत्ति ।

विदूषकः । नीवारषष्ठभागम् अस्माकम् उपहरन्त्विति ।

राजा । मूर्ख । अन्यम् एव भागधेयम् एते तपस्विनो निर्वपन्ति यो

any (real) occasion, saying, '(My) foot is hurt by a blade of kuśa-grass' [p. 57, l. 2]; and remained with her face turned back (towards me), whilst (pretending to be employed in) releasing her bark-dress, although not (really) entangled in the branches of the shrubs.' *Darbhāṅkureṇa* : see page 57, note 2; page 18, note 1. *Iti* : see page 52, line 5. *Akāṇḍo* = *akasmāt* : K. : = *animitam* : Ś. : = *anavasaram* : Ch. One sense of *kāṇḍa* is 'occasion,' 'opportunity.' *Vieritta-vadand*, i.e., *mad-avalokandya*, 'for a look at me :'. Ś. This verse affords an example of the 'Samādhi alankāra :'. Ś.

<sup>1</sup> 'Therefore be provided with a stock of provender : I see that you have made the penance-grove a pleasure-grove [pleasure-garden].' *Grihita-pāthoya*, 'one who has provided himself with provender or the necessaries for a journey.' According to Kāṭavema it is here equivalent to *sannaddho*, 'equipped,' 'prepared,' i.e., for rambling in the precincts of the hermitage in quest of Śakuntalā. The Vidiśhaka is characteristically anxious about the provisions.

<sup>2</sup> According to Manu (vii., 131-133) a king might take a sixth part of liquids, flowers, roots, fruit, grass, etc.; but, even though dying with want, he was not to receive any tax from a Brāhmaṇ learned in the Vedas.



रत्नराशीनपि विहायाभिनन्द्यते । पश्य ।

यद् उत्तिष्ठति वर्णेभ्यो नृपाणां चयि तत्फलं ।

तपःषड्भागम् अच्ययं ददत्यारण्यका हि नः ॥ ४७ ॥

नेपथ्ये । हन्त सिद्धार्थो स्वः ।

राजा ॥ कर्णं दत्त्वा ॥ अये धीरप्रशान्तस्वरैस् तपस्त्रिभिर् भवितव्यं ।

दौवारिकः ॥ प्रविश्य ॥ जेदु जेदु भट्टा । एदे दुवे दसिकुमारश्चा

दौवारिकः ॥ प्रविश्य ॥ जयतु जयतु भर्ता । एतौ द्वौ चपिकुमारकौ

पण्डितारभूमिं उबद्धिदा ।

प्रतिहारभूमिम् उपस्थितौ ।

<sup>1</sup> 'These hermits pay another (kind of) tribute, which, leaving behind heaps of jewels, is welcomed [rejoiced in]:' i.e., which is welcomed more than heaps of jewels. This is the reading of the oldest Bengálí MSS., and seems preferable to that of the Devanágari *anyad bhágadheyam eteshám rakshane nipatati*, 'another tribute accrues (to me) for their protection.' According to Amara (II., VIII., 1. 27) *bhágadheya* in this sense is masculine. Śankara and some of the Bengálí have *punya* for *anya*.

<sup>2</sup> 'That tribute which arises to kings from the (four) classes is perishable; but hermits [inhabitants of the woods] offer us a sixth part of (the merit of their) penance, (which is) imperishable.' *Varṇebhyah*, 'the four classes of Bráhmans, Kshatriyas, Vaiśyas, and Śúdras:' K., Ś., and Ch. Hence it would appear that the Bráhmans were liable to some kind of tribute as well as the other classes, though it is clear from Manu that they were in most cases exempt. The Bengálí have *dhanam* for *phalam*. *Dadati*; the third conjugation rejects the nasal in the third person plural.

<sup>3</sup> 'We have accomplished our object,' i.e., in gaining an audience of the king: Ś. *Hanta*, an exclamation of pleasure: Ś.

<sup>4</sup> 'Oh! it is to be by the hermits, [it must surely be the hermits] by their deep (yet) calm voices,' i.e., to judge by their deep, yet suppressed, tone, the voices which I hear must be those of some of the hermits.

<sup>5</sup> Properly 'the ground near the gate of the palace' [*rāja-dvāra-pradēśa*: Ś.], but here simply the station of the porter [*dvāram*: Ch.]



राजा । तेन ह्यविलम्बितं प्रवेशय तौ ।

दीवारिकः । एसो पवेशेमि ॥ इति निष्क्रम्य चचिकुमाराभ्यां

दीवारिकः । एष प्रवेशयामि ॥ इति निष्क्रम्य चचिकुमाराभ्यां

सह प्रविश्य ॥ इदो इदो भवन्ता ।

सह प्रविश्य ॥ इत इतो भवन्तौ ।

॥ उभौ राजानं विलोकयतः ॥

प्रथमः । अहो दीप्तिमतो ऽपि विश्वसनीयतास्य वपुषः । अथवा

उपपन्नम् एतद् अस्मिन् चविकल्पे राजनि । कुतः ।

अध्याक्रान्ता वसतिर् अमुनाप्याश्रमे सर्वभोग्ये

रक्षायोगाद् अयमपि तपः प्रत्यहं सञ्चिनोति ।

अस्यापि द्यां सृष्टिं वशिष्ठश्चारणद्वन्द्वगीतः

पुण्यः शब्दो मुनिरिति मुहुः केवलं राजपूरुषः ॥ ४८ ॥

<sup>1</sup> The present for the future is not uncommon. Compare page 12, line 1.

<sup>2</sup> 'Oh! the confidence (inspired by the sight) of his person, majestic though (it be)! But this is quite natural in this king (who) is very little inferior to a Rishi.' *Diplimat* = *tejaswin*, 'splendid,' hence 'majestic.' *Vishvasantyaata*, 'the state of being confided in.' *Upapanna*, 'fit,' 'proper,' 'agreeable to reason.' Cf. *Vikramorvasi*, Act 2, *upapannam viseshanam asya vadyah*. *Rishi-kalpa*, 'resembling a Rishi, but with a degree of inferiority;' such is the force of *kalpa* in composition. Dushyanta was a Rájarshi, and therefore one degree below a Rishi: See page 43, note 2, in the middle; and page 38, note 3. The Devanágari reading is *rishibhyo nátibhinno rájani*, but the Bengálí is here preferable.

<sup>3</sup> 'Because, by him also (in the manner of a Rishi) a residence has been entered upon in (this) hermitage open to the enjoyment of every one: (and because) he also day by day accumulates the-merit-of-penance through the act of protecting (his subjects). Of him also having-his-passions-in-subjection, the (same) sacred title of Muni [or Rishi], but (with this difference

द्वितीयः । गौतम । अयं स बलभित्तखो दुष्यन्तः ।

प्रथमः । अथ किं ।

द्वितीयः । तेन हि

नैतच्चित्रं यद् अयम् उदधिस्थामसीमां धरित्रीम्

एकः कृत्स्नां नगरपरिघप्रांशुबाह्वर् भुनक्ति ।

that it is) preceded by Rāja, [i.e., Rájarshi] repeatedly ascends to heaven, being chanted by pairs of (celestial) minstrels.' *Adhyákrānta* = *svi-kṛta* 'appropriated,' 'taken possession of : ' K. *Áśrame* = *dharmācharaṇa-sthāne* 'a place for the practice of religion : ' K. : = *gārhaṣṭhye*, 'the order of a householder : ' Ś. and Ch. It is difficult to see how this last sense can apply. *Rakṣā-yogād* : See p. 79, line 2. Cf. Manu, vii., 144. 'The highest virtue of a king is the protection of his subjects.' *Chārāṇa-dvandva* = *gandharbā-mithuna*, 'pair of Gandharbas, or celestial choristers.' These beings were the musicians or minstrels of Indra's heaven, just as the Apsaras were the dancers and actresses : and their business was to amuse the inhabitants of Swarga by singing the praises of gods, saints and heroes. *Chārāṇa* is any bard or herald. According to Kāṭavema *kevalam* = *eva*, 'certainly.' This verse affords an example of the figure called 'Vyatireka,' i.e., A description of the difference of two things compared in some respects to each other : Ś.

<sup>1</sup> 'The friend of Indra.' *Bala-bhit*, 'Indra' who crushes armies with his thunder-bolt. *Sakhi* at the end of a compound (like *rātri*, *akshi*, etc.) changes its final to *a*, and becomes a noun of the first class. Pān. V., 4, 87, 91, 98, 102. Indra is the chief of the Suras or secondary gods, being inferior to the gods of the Triad; and corresponds to the Jove or Jupiter Tonans of classical mythology. In his lordship over Swarga, or paradise, he might be supplanted by any one who could perform a hundred *Áśva-medhas* or horse-sacrifices : see p. 44, note 1. He and the other Suras were for ever engaged in hostilities with their half-brothers, the demons called Asuras or Daityas, the giants or Titans of Hindú mythology, who were the children of Kāśyapa by Diti, as the Suras were by Aditi : see p. 22, note 1. On such occasions the gods seem to have depended much upon the assistance they received from the heroes of the earth, such as Dushyanta, Purúravas, etc.

आग्रं सन्ते समितिषु सुराः सक्तवैरा हि दैत्यैर्  
 अस्त्राधिष्ठे धनुषि विजयं पौरुषहते च वञ्जे ॥ ४८ ॥  
 उभौ ॥ उपगम्य ॥ विजयस्व राजन् ।  
 राजा ॥ आसनाद् उत्थाय ॥ अभिवादये भवन्तौ ।  
 उभौ । स्वस्ति भवते ॥ इति फलान्युपहरतः ॥  
 राजा ॥ सप्रणामं परिगृह्य ॥ आज्ञाम् दृच्छामि ।  
 उभौ । विदितो भवान् आश्रमसदाम् दृष्ट्वः । तेन भवन्तं  
 प्रार्थयन्ते ।

<sup>1</sup> 'This is not wonderful, that he whose arm is as long as the bar of a city (gate), should alone govern the entire earth, having the ocean as its dark [green] boundary [i.e., as far as the very ocean]. The gods, rooted in their enmity with the demons, in their battles expect victory through [in] his strung bow and the thunderbolt of Indra.' *Parigha* = *argala*, 'the bar or bolt which fastens a gate.' In a city-gate it was both massive and long (*stydna dirgha*: Ch.) and therefore an object of comparison highly significant of muscular strength. It should be borne in mind that length and vigour of arm were prime requisites in the ancient hero, whose fame depended on the ease with which he managed his bow. Hence the appositeness of such epithets as *mahā-bāhu* and *prānīu-bāhu*, 'long-armed.' *Bhūnakti* = *pdlayati*: Ch. *Bhuj*, applied to a king in the sense of ruling and protecting the earth, is common. Cf. *kṛtsandm prithivīm bhunkte*. Manu, vii., 148. Raghu., viii., 7; iii., 4. *Āsantsante* = *ichchhanti*, 'wish for,' 'hope for:' in this sense *d-āns* is conjugated in the ātm. *Samitishu surdā*, etc.: this is the Bengālī reading; the Devanāgarī have *sura-yuvatayo baddha-vairā*, etc. *Daityair*, See the last note. *Adhēyo*; see page 8, note 4. The loc. c. has sometimes the force of the instrumental. *Pauru-hūta* = *Aindra*, 'belonging to Indra:' *Puru-hūta*, 'much-worshipped' is one of Indra's thousand names. This verse is an example of the figure called 'Dīpaka' or 'illustration:' Ś. : its use is to throw light, as it were, upon an idea by some apposite illustration.

<sup>2</sup> The root *jī*, 'to conquer,' with *vi* is rightly conjugated in the ātm. according to Pānini, I., 3, 19, but this rule is not always observed.

<sup>3</sup> 'Your highness is known to the inhabitants of the hermitage (to be)

राजा । किम् आज्ञापयन्ति ।

उभौ । तत्रभवतः कण्वस्य महर्षेर् अमान्निध्याद् रक्षांसि न  
दृष्टिविघ्नम् उत्पादयन्ति । तत् कतिपयरात्रं सारथिद्वितीयेन भवता  
सनाथीक्रियताम् आश्रम इति ।

राजा । अनुगृहीतो ऽस्मि ।

विदूषकः ॥ अपवार्य ॥ एषा दाणिं अनुकूला दे अन्नतथणा ।

विदूषकः ॥ अपवार्य ॥ एषा इदानीम् अनुकूला ते ऽभ्यर्थना ।

राजा ॥ स्मितं कृत्वा ॥ रैवतक । मदचनाद् उच्यतां सारथिः । सवा-  
णासनं रथम् उपस्थापयेति ।

दौवारिकः । जं देवो आणवेदि ॥ इति निष्क्रान्तः ॥

दौवारिकः । यद् देव आज्ञापयति ॥ इति निष्क्रान्तः ॥

उभौ ॥ महर्षे ॥

अनुकारिणि पूर्वेषां युक्तरूपम् इदं त्वयि ।

आपन्नाभयसन्त्रेषु दीक्षिताः खलु पौरवाः ॥ ५० ॥

staying here.' *Āśrama-sad* = *āśrama-vāsin*, 'a dweller in a hermitage,' 'a  
hermit:' so *nāka-sad*, 'a dweller in paradise,' 'a god:' hence *sadana*, 'a  
house.' *Vidita* with a present signification, in construction with the gen. c.,  
is noticeable. See Pāṇini, iii., 2, 188; ii., 3, 67. See also Raghu-vaṇśa,  
x., 40., *viditam tapyamānam tena me bhuvana-trayam*, 'the three worlds are  
known to me (as) being harassed by him.'

<sup>1</sup> The neuter *rakshas* has the same sense as *rākshasa*: see page 39, note 6.

<sup>2</sup> *Rātram*: see page 86, note 1. *Dvītyena*: see page 12, note 1. *Sa-  
nāthi-kriyatām*: see page 26, note 1.

<sup>3</sup> 'This is a becoming trait in you, an emulator of (your) ancestors. Truly the  
descendants of Puru are ordained (for officiating) in the sacrifices of (giving)  
exemption from fear to the distressed;' i.e., Whilst we Brāhmanas are conse-  
crated to officiate in real sacrifices, the highest duty of kings is the protection  
of their afflicted subjects: See page 85, note 4. The above is the reading of

राजा ॥ सप्रणामं ॥ गच्छतां पुरो भवन्ती । अहमप्यनुपदम्  
आगत एव ।

उभौ । विजयस्य ॥ इति निष्क्रान्तौ ॥

राजा । माठय्य । अयसि मकुन्तलादर्शनं कुतश्च ।

विदूषकः । पठमं सपरिवाहं आसि । दाणिं रक्षसवृत्तान्तेन

विदूषकः । प्रथमं सपरिवाहम् आसीत् । इदानीं राक्षसवृत्तान्तेन

विन्दूषि षावसेषिदो ।

विन्दुरपि नावसेषितः ।

राजा । मा भैषीः । ननु मत्समीपे वर्तिष्यसे ।

विदूषकः । एष तव चक्ररक्षीभूदोऽस्मि ।

विदूषकः । एष तव चक्ररक्षीभूतोऽस्मि ।

दौवारिकः ॥ प्रविश्य ॥ सज्जो रथो भद्रिणो विजयप्रत्याणं

दौवारिकः ॥ प्रविश्य ॥ सज्जो रथो भर्तुर् विजयप्रस्थानम्

all the Devanāgarī and some of the Bengālī MSS. The old Bengālī [Bodleian 234] has *satrena*, and some begin the verse with *upakārini sar-vaśam*, 'the helper of all.' *Yukta-rūpam*: Cf. page 15, line 1. *Āpannābhaya-satreshu* = *āpad-gatānām bhaya-trāṇo*: Ś. *Dikṣitāh* = *kṛitā-pratishṭhāh*, 'consecrated.'

<sup>1</sup> *Api* may be used *prāśne* 'in asking a question': Cf. page 35, line 1.

<sup>2</sup> 'At first it was overflowing; (but) now, by the account of the Rākshasas, not even a drop is left:' this is the reading of the Devanāgarī MSS., supported by K. *Parivāha* is either 'an inundation,' or 'a channel for carrying off an excess of water:' the Bengālī have *aparibaddham*, 'unchecked.' *Vṛit-tāntena* = *nāma-grahanena*, 'by the mention.'

<sup>3</sup> 'I shall indeed then be protected [am protected] by thy discus': so reads the oldest MS., supported by Ś. and Ch.; the Devanāgarī have *esa rakkha-śādo rakkhidomhi*, 'I am protected from the Rākshasa.' The *chakra* is the discus or circular missile weapon of Viṣṇu, and often employed by him against the demons, as he is their great enemy; whence his titles 'Daityāri,' 'Asura-śatru': the attribution of this weapon to Dushyanta by the Vidūshaka is probably meant as a humorous compliment.



अवेक्ष्वदि । एष उण णअरादो देवीणं आणत्तिहरओ करभओ  
अपेक्षते । एष पुनर् नगराद् देवीनाम् आज्ञप्तिहरः करभक  
आअदो ।

आगतः ।

राजा ॥ सादरं ॥ किम् अम्बाभिः प्रेषितः ।

दीवारिकः । अहं ।

दीवारिकः । अर्थं किं ।

राजा । ननु प्रवेश्यतां ।

दीवारिकः । तच्च ॥ इति निष्क्रम्य करभकेण सह प्रविश्य ॥ एषो

दीवारिकः । तथा ॥ इति निष्क्रम्य करभकेण सह प्रविश्य ॥ एष

भट्टा । उपसम्य ।

भर्ता । उपसर्प ।

करभकः । जेदु जेदु भट्टा । देवी आणवेदि । आआमिणि

करभकः । जयतु जयतु भर्ता । देवी आज्ञापयति । आगामिनि

चउत्यदिअहे पुत्तपिण्डपालणो णाम उपवासो भविस्सदि । तहिं दीहा-

चतुर्थदिवसे पुत्तपिण्डपालनो नाम उपवासो भविस्सति । तच्च दीर्घा-

उणा अवस्सं अन्हे सम्भावदद्वत्ति ।

युषा अवश्य वयं सम्भावयितव्या इति ।

<sup>1</sup> 'The equipped chariot awaits your Majesty's advance to victory; but here is Karabhaka just arrived from the city, bearing a message from the Queen-mother.' *Devtnām* is here in the respectful plural; so *ambābhiḥ* two lines below: this latter word is peculiar to dramatic language.

<sup>2</sup> *Atha kim* (= *vāddham*, 'yes') is used *angikritau*: See page 45, note 2.

<sup>3</sup> 'On the fourth day, (which is now) coming, [i.e., on the fourth day after to-day] the ceremony [fast] named 'Putra-piṇḍa-pālana' [i.e., cherishing of the body of a son] will take place: thereat [on that occasion] certainly we ought to be honoured-with-a-visit by the long-lived-one [by your Majesty, long may you live!]' Most of the Bengālī MSS. read *putra-piṇḍa-pāraṇa*;

राजा । इतस्तपस्विकार्यं । इतो गुह्यनाम्ना । इयम् अप्यनतिक्रम-  
णीयं । किमत्र प्रतिविधेयं<sup>१</sup> ।

विदूषकः । तिस्रसु विप्र अन्तरा चिह्न ।

विदूषकः । चित्रकुर इव अन्तरा तिष्ठ ।

राजा । सत्यम् आकुलीभूतोऽस्मि ।

but Ch. substitutes *pālana*, and interprets the phrase by *pura-deha-pushti-  
prada*: Ś. gives the same interpretation, but reads *paryupāsana* for *pālana*:  
'*Pinda, deha-mātre iti Medini*,' 'According to Medini *pinda* has the sense  
of body': Ś. and Ch.: and this sense is given by Wilson. *Putra* refers to  
the king in his relation to the queen-mother. The Devanāgarī reading of  
this passage [*pravrīta-pāraṇa upavāsa*, 'a fast which has come to an end.']  
is not very satisfactory. *Upavāsa* = *vrata*, 'a religious ceremonial accom-  
panied with fasting, but not necessarily a fast': K. and Ch. observe that one  
name for this ceremonial was *putra-rāja*, and that it consisted in offering  
various presents to the young king of sweetmeats, clothes, etc., just as might  
be done in the present day on the occasion of a birth-day. *Dirghayushā*:  
See page 8, note 2. *Vayam* is used by the same rule that the plural *devindm*  
is employed above. *Sambhāvayitavyā*: See page 25, note 1, at end.

<sup>१</sup> 'In this direction the business of the hermits, in the other the command  
of a venerable hermit (calls me). Both are not to be neglected. How, in  
such a case, can an arrangement be effected?' *Dvayam api*, 'both the one  
and the other:' *api* is often affixed to *dvau* in this sense: See Amara., II.,  
1, 5; *Mālavik.*, page 16, line 22: In *Hitop.*, line 2048, *dwayam* without  
*api* has the sense of 'both.'

<sup>२</sup> 'Stand in the middle, like Triśanku.' The story of this monarch is told  
at length in the *Rāmāyana*, I., LVII. to LX. [see also page 42, note 1, of this  
book]. He is there described as a just and pious prince of the solar race,  
who aspired to celebrate a great sacrifice, hoping thereby to ascend to heaven  
in his mortal body. He first requested the sage Vāśiṣṭha to officiate for  
him; but, being refused, he then applied to the sage's hundred sons, by  
whom he was cursed and degraded to the condition of a Chāṇḍāla. In this  
pitiable state he had recourse to Viśvāmitra, who undertook to conduct the  
sacrifice, and invited all the gods to be present; they, however, refused to

कृत्ययोर् भिन्नदेशत्वाद् द्वैधीभवति मे मनः ।

पुरः प्रतिहतं शैलैः स्रोतः स्रोतोवहं यथा ॥ ५१ ॥

॥ विचिन्त्य ॥ सखे । त्वम् अम्बया पुत्र इति प्रतिगृहीतः । अतो भवान्  
इतः प्रतिनिवृत्य मां तपस्विकार्यव्ययमानसम् आवेद्य तत्रभवतीनां पुत्र-  
कृत्यम् अनुष्ठातुम् अर्हति ।

attend. Upon this the enraged Viśwámitra, by his own power, transported Triśanku to the skies, whither he had no sooner arrived than he was hurled down again, head-foremost, by Indra and the gods; but, being arrested in his downward course by Viśwámitra, remained suspended *between heaven and earth*, forming a constellation in the southern hemisphere. The story is differently told in some of the Purāṇas [Wilson's translation of the Vishnu-P., page 371, note.] They and the Hari-vanśa describe Triśanku as a wicked prince, guilty of three heinous sins [śanku]. Śankara adopts this view of his character, and calls him *Kṛita-bahutara-malina-karmā rājā*. *Antarā* = *tapovana-sva-nagarayor madhye*, 'between the hermitage and the city.' The facetious allusion to Triśanku is quite characteristic of the Vidúshaka and affords an example of the 'Vyáhára alankára:' Ś. and Ch.

<sup>1</sup> 'Verily I am embarrassed. From the difference of the places of the two duties [i.e., on account of the distance between the place where the two duties have to be performed] my mind is divided in two, as the stream of a river driven back [made to recoil] by rocks (lying) before it.' *Purah* = *agre*, 'in front,' 'ahead.' *Pratihataṁ śaile*, 'which has struck on a rock,' is the reading of the Bengálí MS. [Bodleian, 233] and of all the Devanágari: the other Bengálí and Śankara read *śailaiḥ*, which I think preferable: Compare the sentiment at page 58. *Srotovaham* = *nadi-sambandhi*, 'belonging to a *srotovahá* or river,' [K., Ś., and Ch.] and is therefore an adjective agreeing with *srotah*: the Devanágari read *srotovaho*, genitive case of a substantive, *srotovah*: Wilson gives only *srotovahá*, but has the adjective. The above furnishes an example of the 'Yathopamá alankára,' or comparison by the use of the conjunction *yathá*.

\* 'You have been received by the Queen-mother as a son; therefore let

विदूषकः । एंकु मं रक्खोभीरुअं गणेशि ।

विदूषकः । ननु खलु मां रक्खोभीरुकं गणयसि ।

राजा ॥ सखितं ॥ भो महाब्राह्मण कथमेतद् भवति सम्भाव्यते ।

विदूषकः । जह राआणुएण गन्तव्वं तह गमिस्सु ।

विदूषकः । यथा राजानुजेन गन्तव्यं तथा गमिंय्यामि ।

राजा । ननु तपोवनोपरोधः परिहरणीय इति सर्वान् अनुयायि-  
कांश्च तथैव सह प्रस्थापयामि ।

विदूषकः ॥ सगर्वं ॥ तेष हि जुवराओन्दि दाणिं धंभुत्तो ।

विदूषकः ॥ सगर्वं ॥ तेन हि युवराजोऽस्मि इदानीं संवृत्तः ।

राजा ॥ आत्मगतं ॥ चपलोऽयं वटुः । कदाचिद् असमप्रार्थनाम्  
अन्तःपुरेभ्यः कथयेत् । भवतु । एनम् एवं वच्चे ॥ विदूषकं हस्ते  
गृहीत्वा प्रकाशं ॥ वयस्व । अविगौरवाद् आश्रमं गच्छामि । न  
खलु सत्यम् एव तापसकन्यकायां शकुन्तलायां ममाभिलाषः । पश्य ।

your honour, having returned from hence and having announced that my mind is intent on [zealous for] the business of the hermits, have the goodness to discharge the office of a son towards her Majesty.' *Putra iti pratigrihitah*, i.e., *twam poshita-putro bhavasi*, 'You are an adopted son:' Ś. : Some have *putratwam* for *putra-kṛityam*.

<sup>1</sup> 'How is this possible in your honour?' *Dhavati*, locative case of *bhavat*. *Sambhāvayate* may mean, 'is fitting,' 'is consistent.'

<sup>2</sup> 'I will go, as it should be gone by the younger brother of a king.'

<sup>3</sup> *Yuva-rāja*, 'the young prince,' who was the heir-apparent and generally associated with the reigning monarch in the throne.

<sup>4</sup> *Vatu*, 'a youth,' 'a lad:' here it is equivalent to 'fellow,' 'chap.'

<sup>5</sup> *Prārthanā* = *abhidāshitam*, 'desire,' 'pursuit:' i.e., *Śakuntalā-vishayam-sandhāna-rūpa-kathām*, 'the story of my pursuit of Śakuntalā:' Ś.

<sup>6</sup> 'On account of my veneration for the Rishis,' *lit.*, 'from the venerableness of the Rishis.'

क वयं क परोक्षमन्मथो मृगशवैः समम् एधितो जनः ।

परिहामविजल्पितं सखे परमार्थेन न गृह्यतां वचः ॥ ५२ ॥

विदूषकः । अहं ।

विदूषकः । अथ किं ।

॥ इति निष्क्रान्ताः सर्व ॥

॥ द्वितीयो ऽङ्कः ॥

<sup>1</sup> 'Where are we, (and) where a person brought up with fawns out of sight of love? O friend! let not a speech uttered in jest be taken in earnest.' 'Kwa-dwayam atyantāsambhāvānyām,' 'The two *kwas* are expressive of excessive incompatibility: Ś. See page 13, note 1. 'Nāgarikānyā-janayoh sambandho nopapadyate iti bhāvaḥ,' 'The meaning is that a connection between a town-bred person and a forester is not possible.' K. *Paroksha-manmatha* = *apratyaksha-manmatha* or *ajñāta-manmatha* or *agochara-kāma*, 'one who has had no perception or experience of love,' 'one who is out of the reach of its influence.' *Parihāsa-vijalpitam* = *hāsya-bhāṣhitam*: K. = *kautuka-bhāṣhitam*: Ś.: the Bengālī MSS. read *vikalpita*, 'invented:' Cf. *parihāsa-vijalpa* in the 6th act. *Paramārthena* = *tattvena*.

Verse 52. VAITĀLIYA, containing twenty-one syllables to the line, each line being alike, the first and third half-lines ending at the tenth syllable.

— — — — — || — — — — —



॥ ततः प्रविशति कुशान् आदाय यजमानशिष्यः ॥  
 शिष्यः । अहो महाप्रभावो राजा दुष्यन्तः । येन प्रविष्टमात्र  
 एवाग्रमं तत्रभवति निरुपस्रवानि नः कर्षाणि संहृतानि ।  
 का कथा वाणसन्धाने व्याग्रध्वेनैव दूरतः ।  
 ऊङ्कारेणैव धनुषः स हि विघ्नान् अपोहति ॥ ५३ ॥

<sup>1</sup> 'The pupil of the sacrificing-(brāhmaṇ) bearing kuśa-grass.' *Yajamāna* is for *yajvan*, 'a sacrificer.' See *Raghu-v.*, xviii., 11 : In Telugu it has acquired the sense of 'master.' Compare *tatah praviśato Bharata-śiṣhyau* : *Vikram.*, Act 3. Dr. B. reads *yajamānah śiṣhyah* on the authority of only one MS. The translation must then be 'a pupil occupied about a sacrifice.' The pupil, or religious student, certainly, did not officiate himself. *Śiṣhya*, in fact, denotes a *Brahmachārī*, or young brāhmaṇ in that state of pupilage through which every brāhmaṇ had to pass, living in the house of some superior brāhmaṇ, who was his preceptor; and who, in return for instruction given, required his assistance in various menial offices, in collecting the materials for sacrifice, and in asking alms. 'Let the student carry water-pots, flowers, cow-dung, fresh earth and *kuśa-grass*, as much as may be useful to his preceptor; let him bring wood for the oblation to fire; let him go begging through the whole district,' etc. *Manu*, ii., 176 *et seq.* *Kuśān* : see page 18, note 1.

<sup>2</sup> 'Since on his highness having merely entered the hermitage, our rites have become free from molestation.' So read the oldest MSS. supported by K. The others *pravishṭa evāśramam tatrabhavati*, etc. The student need hardly be reminded that *pravishṭa-mātre*, etc. is in the loc. case absolute.

<sup>3</sup> 'What mention of fitting the arrow (to the bow)? for by the mere sound of the bow-string from afar, as if by the roar of the bow, he dispels the obstacles.' *Kā kathā*, 'what account?' i.e., What necessity for fitting the arrow? the expulsion of the demons who impede our rites is effected by the mere twanging of the bow, without the use of the arrow, (*śara-sandhānam*

यावद् दमान् वेदिसंस्तर<sup>१</sup>णार्थं दर्भान् च्छलि<sup>२</sup>म्य उपहरामि ॥ परिक्रम्या-  
वलोक्ष्य च । आकाशे ॥ प्रियंवदे । कस्येदम् उशीरानुलेपनं मृणालवन्ति  
च नलिनीपत्राणि नीर्यन्ते ॥ श्रुतिम् अभिनीय ॥ किं ब्रवीषि । आतप-

*antareṇa*: Ś.) in the same manner as a threatening roar often suffices to scare those who hear it. Cf. *Pratiśabdo hi harer hinasti nāgān*. Vikram. Act I. *Itunkāra* is the roar of any fierce animal. The figure by which the sound of the bow is thus designated is called *Utprekshā*, or hyperbolic comparison: Ś. and Ch. So Bhaṭṭi (x., 44) in giving an example of this figure, describes a mountain as stretching out its huge *body* between heaven and earth to protect the land from the inroads of the sea.

<sup>१</sup> 'For strewing on the altar,' or on the ground near it: see note 1, p. 18.

<sup>२</sup> *Ritvij*, 'a priest,' but especially 'an officiating priest,' 'a sacrificer,' derived from *ritu*, 'a season,' and *yaj*, 'to sacrifice'; 'one who sacrifices at the prescribed time.' *Anritvij yajnam na gaccheth* 'one ought not to go to (perform) a sacrifice unattended by an officiating brāhman.' Manu, iv., 57; ii., 143.

<sup>३</sup> 'In the air,' i.e. speaking in the air. This is an example of *ākāśa-bhāṣitam* or *ākāśa-vākyam*, which is defined by Śankara to be *dūra-stha-bhāṣanam*, 'speech at a distance,' or *āśarīram nivedanam*, 'bodiless statement;' and by Kāṭavema as *apraśiṣṭaiḥ saha ālāpaḥ*, 'conversation with (characters) not on the stage.' It is, in fact, a speech addressed to some person outside or off the stage, the actor at the same time fixing his eyes in the air, or on some object only visible to himself. Hence in Kāṭavema *ākāśe* is followed by the words *lakṣham* or *lakṣyam baddhvā*, 'fixing his gaze.' Cf. *Ākāśa-baddha-lakṣhaḥ*. Vikram. Act 4, and *Mudrā-rākṣh.*, p. 6, l. 19; p. 31, l. 3. The answer which is supposed to be given is also *ākāśa-bhāṣitam*, and is not heard by the audience. The actor on the stage pretending to listen (*śrutim abhinīya*) repeats the imaginary reply, always introducing it with the words, *kim bravīṣi*: Śāhit.-darp., p. 177, at end.

<sup>४</sup> 'For whom are brought this *uśtra*-ointment and lotus-leaves, with fibres attached?' *Uśtra* = *virāṇa-kanda*, the root of *virāṇa*, a fragrant grass [*Andropogon muricatum*] with which a cooling ointment was made. *Nalini* is used for lotus as well as *nalina*, but rather denotes the entire plant: See page 24, note 4. *Mṛināla* = *visa*, 'the fibres of the stalk of the lotus.'

सङ्गनाद् बलवद् अस्वस्त्वा गङ्गुन्तला । तस्याः शरीरनिर्वापणायेति ।  
 मिथं वदे यन्माद् उपचर्यतां । सा हि तत्रभवतः कुलपतेर् उच्छ्रितं ।  
 अहमपि तावद् वैतानिकं शान्त्युदकम् अस्मै गौतमीदस्ते विसर्जयिष्यामि  
 ॥ इति निष्क्रान्तः ॥

॥ विष्कम्भः ॥

<sup>1</sup> 'Sakuntalā is excessively indisposed, from injury inflicted by the heat [from a stroke of the sun]; is it for the cooling of her body that you say (they are brought)?' *Langhandt* = *dghātat*: K.: = *abhibhavāt*: Ś.: = *paribhavad*: Ch. The root *langh*, the first sense of which is 'to leap over,' often signifies 'to inflict some injury, hurt, or insult.' *Nir-vap*, 'to extinguish a fire,' 'to put out a light.' *Nirvāpana*, 'a refrigerant remedy': Wilson.

<sup>2</sup> 'Let her be nursed with care; for she is the (very) breath of his reverence (Kauwa), the head of (our) society. I also will just deliver into the hands of Gautamī for her the soothing water consecrated in the sacrifice.' *Upachar*, 'to wait upon a sick person,' 'administer remedies,' etc. *Uchekhwāsitam* = *prāṇah*, 'breath:' = *jīvanam*, 'life,' i.e., as precious as his own life: Compare Lam. iv., 20, 'The breath of our nostrils, the anointed of the Lord, was taken,' etc.; also Kumāra-s., vii., 4. *Vaidika* = *vidānakhya-yāga-sambandhi*, 'belonging to the sacrifice called *vidāna*,' 'sacred,' 'holy.' *Vidāna* is also 'the sacrificial hearth on which the sacred fire was kept.' The *śāntiyudakam* may have been a kind of holy water, like the 'eau bénite' of the Roman Catholics. *Gautamī*, the name of the sister of Kauwa: K.

<sup>3</sup> The *Vishkambha* or *Vishkambhaka*, according to the *Sāhitya-darpana* (p. 146), and Kāṭavema's commentary on the opening speech of the 2nd. Act of this play, is an introductory monologue or dialogue, so called from its concisely compressing [root *skambh* with *vi*] into a short space an account of those subordinate parts of the plot, which are not enacted before the audience, but are to be taken for granted as having happened before the Act, or as about to happen after it; and a knowledge of which is essential to the comprehending of the action of the remainder of the play: [*Vṛitta-vartishyamānānām kathanānānām nidarīakah, sankshiptārthastu vishkambhak*: See also page 62, note 3 at end.] In the case of a monologue, it may be suspected that these terms may be identified with the speaker, but when more than one actor is concerned, the direction at the end [*nishkrāntau, vishkambhakah*] would seem

॥ द्वितीयो ऽङ्कः ॥

॥ ततः प्रविशति समदनावस्थो राजा ॥

राजा ॥ सचिन्तं निःश्वस्य ॥

to indicate that the term belongs to the dialogue itself, and not to the speaker of it. The Vishkambha may occur at the beginning of any of the Acts, even of the 1st. immediately after the Prastāvanā [*ādv ankasya darśitah*]. It may be spoken by two out of the three sets of characters into which the dramatis-personae of an Indian play are divided, viz., the inferior [*nīcha*] who speak Prākṛit *anuddāttoktyā* 'in the low tone'; and the middling [*madhya*, *madhyama*] who speak Sanskrit *udāttoktyā* 'in the high tone'; but not by the chief [*pradhāna*], such as the hero, etc. Again, it may be spoken by one character in the form of a soliloquy, or by two in the form of a dialogue; and either by characters of the middle class only, when it is called Śuddha, i.e., pure; or by those of the middle and lower combined, when it is called Mīśra or Sankīrṇa, i.e., mixed: [*Madhyena madhyamābhyām vā pātrābhyām samprayojitah śuddhah syāt tu sankīrṇo nīcha-madhyama-kalpitaḥ*]. Sometimes the characters are exclusively those of the inferior class, who speak Prākṛit; sometimes more than two appear on the stage at once, in which cases it is properly called Praveśaka. It must, however, be borne in mind that the terms Praveśaka and Vishkambhaka are regarded as identical by the MSS. and Commentators [*Vishkambha eva svyaktaiḥ praveśaka iti smṛitah*: K. *praveśaka eva vishkambhakah*: Ś.]; although the Sāhitya-darpana restricts the former title to the cases above specified, and limits it still further by applying it to an interlude only [*Praveśako anuddāttoktyā nīcha-pātra-prayojitah, anka-dvayāntar vijñeyah śesham vishkambhake yathā*]. There can be little doubt, too, that the term Praveśaka, like Vishkambhaka, may be sometimes applied to the speaker in the case of a monologue. From the circumstance that the opening speech in the 2nd. Act of this play is called a Praveśaka by K. (unsupported, however, by the MSS.), we may infer that the speaker was not obliged to leave the stage at the end of the scene. It is possible, however, that he might have withdrawn and re-entered, as in the 5th. Act of the Vikramorvaśī, where the opening soliloquy is styled Praveśaka both in the MSS. and in the Calcutta edition. Doubtless, this title may with as much reason be applied to the Vidūshaka's soliloquy in the one play, as in the

जाने तपसो वीर्यं वा बाला परवतीति मे विदितं ।

न च निष्ठाद् इव सलिलं निवर्त्तते मे ततो हृदयं ॥ ५४ ॥

भगवन्कुसुमायुध । त्वया चन्द्रमसा च विम्वसनीयाभ्याम् अतिसन्धी-  
यते कामिजनसार्थः । कुतः ।

तव कुसुमशरत्वं शीतरश्मित्वम् इन्दोर

इयम् इदम् अयथार्थं दृश्यते मदिधेषु ।

विस्मयति हिमगर्भेर् अग्निम् इन्दुर् मयूखैस्

त्वमपि कुसुमवाणान् वज्रसारीकरोषि ॥ ५५ ॥

other. According to the rule thus propounded by the *Sāhit-darp.*, the present monologue is a *Śuddha-Vishkambha*. In the Bengāl MSS. it is termed a *Praveśaka*. Dr. Boehtlingk justly remarks that the modern epithet *Śuddha* should be omitted in the text.

<sup>1</sup> 'I know the efficacy of penance: it is (also) known to me that that maiden is subject to another [is in a state of tutelage]. But as water does not turn back from the valley, (neither) does my heart from that (*Śakuntalā*).' The *Devanāgarī* MSS., unsupported by the commentators, substitute the following for the second line of the above verse, *Alam asmi tato hridayam tathāpi nodam nivartayitum*, 'Nevertheless, I am not able to turn back this heart from that (damsel).' *Jāno* etc., i.e., I know that if I attempt to carry her off by force or by stealth, the power acquired by penance is such, that the Rishi will effect my destruction by a curse, etc. [*śāpādindā nāsam vidhāsyati*: *Ś.*] *Nimnād*, i.e., *deśāt*, 'from low land:' see *Hitop.*, l. 2651.

<sup>2</sup> 'O divine flower-armed (god), by thee and by the moon, who (seem) to be worthy of confidence, the whole company of lovers is deceived. Why so? of thee, (there is said to be) the property of having flowers for arrows, of the moon the property of having cold beams; both these (properties) are observed to be untrue in such as me; (for) the moon emits fire with rays charged with cold; thou also makest (thy) flower-arrows hard as adamant.' The *Hindū* Cupid or *Kāmadeva*, 'god of love,' is the son of *Vishnu* or *Kṛishṇa* by *Lakshmi*, who is then called *Māyā* or *Rukmiṇī*. He is armed with a bow

Verse 54. *ĀRYĀ* or *ĠĀTHĀ*. (See Verse 2.)

— — — — — || — — — — — || — — — — — || — — — — — ||

Verse 55. *MĀLINĪ* or *MĀNINĪ* (variety of *ATI-SAKKARĪ*.) See Verses 10, 19, 20, 33.



भगवन्कामदेव न ते मय्यनुक्रोशः ॥ मदनबाधां निरूप्य ॥ कुतस्  
ते कुसुमायुधस्य सतस्तैक्ष्ण्यम् एतत् । आं ज्ञातं

made of sugar-cane, the string consisting of bees, and with five arrows, [whence his name Pancha-vāna] each tipped with the blossom of a flower, which pierce the heart through the five senses. The names of the five arrows (according to Bharata, cited by Ś.) are—1. *Harshaṇa*, 'Gladdener;' 2. *Prahasana*, 'Exhilarater;' 3. *Mohana*, 'Fascinator;' 4. *Murchchhana*, 'Sense-destroyer;' 5. *Vikarshaṇa*, 'Distracter.' According to Kāṭavema, the names of the five flowers which form the points of these arrows, and which may be supposed to possess properties similar to that implied in the names of the arrows themselves, are—1. the Aravinda, a kind of lotus [*Nymphaea Nelumbo*]; 2. the Aśoka; 3. the Śirīsha; 4. the Chūta or Āmra, i.e., the Mango; 5. the Utpala or blue lotus. But according to Sir W. Jones [Hymn to Kāmadeva, vol. xiii., p. 239] they are—1. the Champaka; 2. the Chūta or Āmra; 3. the Keśara or Nāga-keśara; 4. the Ketaka; 5. the Vilva or Bela. In both lists the Chūta occurs, and is considered the favourite arrow of the god: hence the frequent allusions to it in the *Gīta-govinda* (iii., 12; iv., 6), and hence in Act VI its epithet *pañcābhyadhika* 'chief of the five.' This epithet is explained by Śankara to mean 'a sixth arrow, in addition to the five,' which interpretation is more in accordance with the passage in the 2nd. Act of the *Vikramorvaśī*, *kimuta upavana-sahakārair*, etc. It is clear that some authorities do not include the Mango in the list. The *Gīta-govinda* (x., 14) mentions five other flowers as occasionally employed by the god, viz., the Badhūka, the Madhūka, the blue Lotus, the Tila, and the Kuṇḍa. Another account includes the Mallikā or jasmin amongst the five; so that it is difficult to fix the names with any certainty. In Hindū erotic poetry, cooling properties are always attributed to the rays of the moon, which are said to distil nectar; hence some of his names—*śīta-mayūkha*, *hima-rāsmi*, *hima-kara*, *amṛita-sū*, *sudhā-nidhi*, etc. On the other hand, the heating effect of these rays on the lover is often alluded to, thus, *śītānśus tapanah*: *Gīt.-Gov.* ix., 10; iv., 7; v. 3: Compare in the *Vikramorvaśī*, *nandana-vana-vatāh śikhina iva* [Act 2]; and *pāddas te śāsinah sukhayanti*, etc. [end of Act iii.] *Sārtha* = *samūha*; properly, a caravan: *Hitopadeśa*, l. 2574. *Ayathārtham* = *viparīta-kriyam*, 'having a contrary effect.' *Dwayam*: see p. 91, note 1. *Garbhair*: see p. 17, l. 8. *Vajra-sāri*: see p. 13, l. 4.

अद्यापि नूनं हरकोपवह्निस्  
 त्वयि ज्वलत्योर्व इवामुराग्रौ ।  
 त्वम् अन्यथा ममद्य मदिधानां  
 भस्मावशेषः कथम् इत्यम् उच्यते ॥ ५६ ॥

<sup>1</sup> 'Verily, e'en now the fire of Śiva's wrath burns in thee like the submarine fire in the ocean : otherwise how couldst thou, O agitator of the soul ! with nothing left but ashes, be so scorching towards such as me?' The story of the incineration of Kāmadeva by a beam of fire darted from the central eye of Śiva is thus told in the Rāmāyaṇa (I., xxv., 10). "Kandarpa, whom the wise call Kāma (Cupid), had formerly a body. He once approached Śiva, the husband of Umā (Parvatī), soon after his marriage, that he might influence him with love for his wife. Śiva happened then to be practising austerities, and intent on a vow of chastity. He therefore cursed the god of love in a terrible voice, and at the same time a flash from his terrific eye caused all the limbs of his body to shrivel into ashes. Thus Cupid was made incorporal [whence, as some say, is his power over the minds of men] by the anger of the great god, and from that time has been called *Ananga*, 'the bodiless one.' " *Aurva*, 'submarine fire,' called *badava* or *bādava*, and personified as the son of the saint Urva. The fable is told in the Hari-vanśa (ch. xlv.), and is noticed in Troyer's Rāja-taranginī (iii., 170). The Rishi Urva, who had gained great power by his austerities, was pressed by the gods and others to beget children that he might perpetuate his race. He consented, but warned them that his offspring would consume the world. Accordingly, he created from his thigh a devouring fire, which as soon as it was produced, demanded nourishment, and would have destroyed the whole earth, had not Brahmā appeared and assigned the ocean as its habitation, and the waves as its food. The spot where it entered the sea was called *Badavā-mukha*, 'the mare's mouth.' Doubtless the story was invented to suit the phenomenon of some marine *jwāld-mukhi* or volcano, which probably exhaled through the water bitumenous inflammable gas, and which, perhaps in the form of a horse's mouth, was at times visible above the sea. Langlois, conjecturally, places the position of it on the coast north of Malabar.

Verse 56. UPJĀTI or ĀKHYĀNAKI (variety of TRISHṬUBH), each half-line being either INDRA-VAJRĀ or UPENDRA-VAJRĀ, the former only differing from the latter in the length of the first syllable. See Verse 41.

अथवा ।

अनिशमपि मकरकेतुर् मनसोरुजम् आवहन् अभिमतो मे ।

यदि मदिरायतनयनां ताम् अधिकृत्य प्रहरतीति ॥ ५७ ॥

भगवन् कन्दर्प । एवम् उपालब्धस्य ते न मां प्रत्यनुक्रोशः ।

वृथैव सङ्कल्प्यते अजस्रम्

अनङ्ग नीतो ऽसि मया विवृद्धिं ।

आह्वय्य चापं अवणोपकण्ठे

मय्येव युक्तस् तव वाणमोहः ॥ ५८ ॥

<sup>1</sup> 'Nevertheless, the fish-bannered (god) even though incessantly bringing mental anguish, (will be) acceptable to me, if employing (as the subject about which he inflicts pain) that (maiden) with long intoxicating eyes he so strike (me).' *Makara-ketu*, a name of Cupid, is derived from the *makara*, or marine monster, subdued by him, which was painted on his banner [*ketu*]. 'By the mention of this title, his invincibleness is indicated:' Ś. *Adhikṛitya* = *uddiśya*, 'with reference to:' Ś. and Ch. : See page 5, note 1; and p. 76, note 3, also *Raghu-v.* xi., 62, *śāntim adhikṛitya anvayunkta*.

<sup>2</sup> 'In vain, truly, O bodiless (god), hast thou perpetually been brought by me to growth by hundreds of vows. Is it becoming of you, drawing your bow to your very ear, (to) discharge (your) arrows even upon me (your votary)?' Vows were to the bodiless god of love, what the oblations (upon which they were supposed to feed and fatten) were to the other gods. *Sankalpa* = *icchā*, 'wish.' *Śravanopakanthe ākrishya* = *karnāntikam āntya*, 'drawing the string of the bow back as far as the ear.' *Upakantha*, 'near,' *lit.*, 'near the neck;' Cf. *Raghu-v.*, ix., 57, *ākarna-kṛishṭam vānam*. *Yukta* = *uchita*. The passage from *Bhagavan Kāmadeva* (page 100) to *vāna-moksha* is given on the authority of the Taylor and my own Bombay Devanāgarī MS., supported by Śankara and Chandra-śekhara, and by all the Bengālī MSS. The Mackenzie MS. has part of the passage, but Colebrooke's omits it altogether.

Verse 57. ĀRYĀ or GĀTHĀ. (See Verse 2).

— — — | — — — | — — || — — — | — — — | — — — | — — — | — — —

Verse 58. UPĀJĀTI or ĀKHYĀNAKĪ (variety of TRISHTUBH). See Verses 41, 56.

॥ सखेदं परिक्रम्य ॥ क नु खलु संस्थिते कर्मणि सदस्यैर् अनुज्ञातः  
अमङ्गान्तम् आत्मानं विनोदयामि ॥ निःश्वस्य ॥ किं नु खलु मे प्रिया-  
दर्शनाद् च्यते शरणम् अन्यत् । यावद् एनाम् अन्विष्यामि ॥ सूर्य्यम्  
अवलोक्य ॥ इमाम् उयातपां वेषां प्रायेण सतावलयवस्तु मालिनी-  
तीरेषु ससखीजना शकुन्तला गमयति । तत्रैव तावद् गच्छामि ॥  
परिक्रम्यावलोक्य च ॥ अनया बालपादपवीथ्या सुतनूर् अचिरं  
गतेति तर्कयामि । कुतः ।

सम्मिलन्ति न तावद् बन्धनकोषास् तयावधितपुष्पाः ।

क्षीरस्निग्धाश्चामी दृश्यन्ते किशलयच्छेदाः ॥ ५६ ॥

<sup>1</sup> 'Where, indeed, at the conclusion of the rite being permitted (to depart) by those who were present at the sacrifice,' etc. *Sadasya*, 'any assistant or by-stander at a sacrifice.' The Bengálí have *nirasta-vighnais-tapasvibhir*, 'by the hermits whose obstacles have been removed.'

<sup>2</sup> 'Śakuntalā along with her female friends is passing [*lit.*, causing to go] this intensely hot time of the day probably on the banks of the Mālinī, possessed of inclosures of creepers.' *Valaya*, properly an 'inclosure or hedge:' see p. 55, note 2 in middle; here it may mean a bower, or arbour affording shade.

<sup>3</sup> 'I conjecture that the very delicate one has not long since passed by this avenue of young trees, because the cavities of the flower-stalks whose flowers have been plucked off by her, do not yet close up, and these fragments of tender-shoots are seen (still) unctuous with milky-juice.' *Vlthi* = *pankti*. *Sammilanti* = *sankuchanti*, 'contract.' *Bandhana* = *prasava-bandhana* = *vṛinta*, 'a flower-stalk:' Ś. *Bandhana-koshās* = *vṛintabhyantardni*: Ś: = *vṛintā-garbhāni*: Ch. *Ami*, 'these,' i.e. *puro-vartinah*, 'lying in front of us.' *Kisalaya-chhedāh* = *pallava-khandāh*. *Kshira-snigdhdā* = *dugdha-chikkandāh*. When a stalk has been some time broken off, it contracts and the milk dries up. 'The duty of gathering flowers and cutting stalks for sacrificial purposes would be entrusted by the hermits to Śakuntalā: hence it would be inferred that she had passed that way. This

Verse 59. *ĀRYĀ* or *GĀTHA*. (See Verse 2.)

— | — | — | — || — | — | — | — | —  
— | — | — || — | — | — | — | —



॥ स्पर्शं रूपयित्वा ॥ अहो प्रवातसुभगो ऽयम् उद्देशः ।

शक्यम् अरविन्दसुरभिः कणवाही मालिनीतरङ्गाणां ।

अङ्गैर् अनङ्गतैर् अविरलम् अलिङ्गितुं पवनः ॥ ६० ॥

॥ परिक्रम्यावलोक्य च ॥ अस्मिन् वेतसपरिचिप्ते लतामण्डपे सन्निहितया  
तया भवितव्यं । तथा हि ॥ अधो विलोक्य ॥

अभ्युन्नता पुरस्ताद् अवगाढा जघनगौरवात् पश्चात् ।

दारे ऽस्य पाण्डुसिकते पदपङ्क्तिर् दृश्यते ऽभिनवा ॥ ६१ ॥

is an example of the Anumāna-alankāra: Ś. and Ch. Some of the Devanāgarī MSS. omit the above couplet.

<sup>1</sup> 'Oh! how delightful is this spot by (reason of) the fresh breeze!' Aho, an exclamation implying approbation (*prasansādyam*): Ś. *Pravāta* = *prakṛishṭa-vāta*: K. = *praśasta-vāta*, 'a good breeze': Ś.: see note 2, page 36.

<sup>2</sup> 'The breeze fragrant with the lotuses (and) wafting the spray [particles] of the waves of the Mālinī, is able to be closely embraced by (my) limbs inflamed by the bodiless one.' Śakya (like *yogya* and sometimes *yukta*) gives a passive sense to the infinitive. The Bengālī MSS. and the Calcutta edition read *śakyo* in the nominative case agreeing with *pavanah*, which would appear at first sight to be the better reading. But Kāṭavema expressly states that *śakyam* is here used adverbially, and quotes a parallel passage from the Rāmāyana, *sakyam anjalibhiḥ pātum vātāḥ*, 'the breezes are able to be drunk by the hollowed palms.' Two other passages may be added, one from the Hitopadeśa (edit. Johnson) *vibhūtayah śakyam avāptum*, 'great successes are able to be obtained'; and the other from Mālavikāg. verse 58, *na sakyam upekṣhitum kupitā*: see also Mahābh., I., 769. *Aravinda*, 'a kind of lotus' (Nymphæa): see p. 24, note 2. *Kaṇa-vāhī* = *śikara-vāhaka*: Ś. 'wafting cool spray.' *Ananga*, 'the bodiless god': see p. 101, note 1. *Avirala*, lit., 'having no interstices,' 'close.' The Bengālī read *nirdayam* = *dṛiḍham*.

<sup>3</sup> 'At the entrance of it where-there-is-white-sand, a fresh line of foot-

Verse 60. ĀRYĀ or GĀTHĀ. (See Verse 2.)

— — — | — — — | — — — || — — — | — — — | — — — | — — —  
— — — | — — — | — — — || — — — | — — — | — — — | — — —

Verse 61. ĀRYĀ or GĀTHĀ. See Verse 2.

— — — | — — — | — — — || — — — | — — — | — — — | — — —  
— — — | — — — | — — — || — — — | — — — | — — — | — — —



चावद् विटपान्तरेणावलोकयामि ॥ परिक्रम्य । तथा हस्ता । सहर्षं ॥  
अथे सख्यं मेघनिर्वाणं । एषा मे मनोरथप्रियतमा सकुसुमाक्षरं  
त्रिषापट्टम् अधिश्रयाना सखीभ्याम् अन्वास्यते । भवतु । ओष्याम्यासां  
विश्वम्भकयितानि ॥ इति विलोकयन् स्थितः ॥

॥ ततः प्रविशति यथोक्तव्यापारा सह सखीभ्यां सकुन्तला ॥

॥ सख्यावुपवीजयतः ॥

सखी ॥ उपवीज्य । सखेहं ॥ हला सउन्दसे । अवि सुहाअदि दे  
सखी ॥ उपवीज्य । सखेहं ॥ हला सकुन्तसे । अपि सुखायते ते  
सखिणीपत्तपादो ।  
सखिणीपत्तपातः ।

steps is seen, raised in front, depressed behind through the weight of (her hips.) *Avagddhā* = *nimnd*. *Pāṇḍu-sikato* (= *dhavala bdluko*) is a Bahuvrīhi compound agreeing with *dwāre*. The weight of the hips of a beautiful female is a favourite subject of allusion. Compare *Pāśchān-natā guru-nīlambatayā asyāḥ pada-pāntih*: Vikram., Act 4: and *Śrōṇi-bhārdā alasa-gaṇand*: Megh., verse 81. Hence one of the names of a lovely woman is *nīlambini*, 'having large and handsome hips and loins.' Chézy compares the epithet 'Callipyge' applied to a celebrated statue of Venus.

<sup>1</sup> 'Through the branches.' The Calcutta edition has *viṭapāntarito*, 'concealed by the branches.'

<sup>2</sup> 'The highest object of my eye-sight,' 'the full bliss of my eyes:' [*netra-nanda*: K. *nayana-nirvṛiti*, *chakshuh-sukha*: Ś.] *Nirvāṇa* or *apavarga*, is properly 'final beatitude, consisting in emancipation from further transmigration.'

<sup>3</sup> 'Yonder the best-beloved object of my wishes, reclining on a stone-seat strewed with flowers, is attended by her two friends.' *Manoratha-priyatamā*: 'most dear by desire,' not by actual possession or by any other method: K. *Śīla-pattam* = *pāśhānd-khaṇḍam*: see p. 76, note 1. *Anwāsa* 'to sit near' (*anu*, *ds*.)

<sup>4</sup> 'Are in the act of fanning her.' *Vij* with *upa*, 'to fan.' Hence *vyajana*, 'a fan.'

<sup>5</sup> 'Is this wind from the (fan) of lotus-leaves agreeable to thee?' see p. 89, note 1; p. 24, note 2, in middle. Some of the Devanāgarī read *sukhaadi*

शकुन्तला । किं वीजअन्ति मं महीओ ।

शकुन्तला । किं वीजयतो मां सख्यौ ।

॥ सख्यौ विषादं नाटयित्वा परस्परम् अवलोकयतः ॥

राजा । बलवद् अस्वस्थशरीरा शकुन्तला दृश्यते ॥ सवितर्कं ॥  
तत् किम् अयम् आतपदोषः स्यात् । उत यथा मे मनसि वर्तते ॥  
साभिलाषं निर्वर्ण्य ॥ अथवा कृतं सन्देहेन ।

स्तनन्यस्तोशीरं प्रशिथिलमृणालैकवल्लयं

प्रियायाः साबाधं तदपि कमनीयं वपुर् इदं ।

समस्तापः कामं मनसिजनिदाघप्रसरयोर

न तु यीमस्यैवं सुभगम् अपराङ्गं युवतिषु ॥ ६२ ॥

for *sukhayati*, but the above is supported by K. and the oldest MSS.

<sup>1</sup> 'Can this be the fault of the heat? or as is passing in my mind?' i.e., or is love, as I conjecture, the true cause?

<sup>2</sup> 'This form of my beloved, having the *Uśra* applied to the bosom, and having only one armlet (and that formed) of lotus-fibres hanging-loose, (is certainly) disordered, but even so is lovely. Granted that the heat of the two influences of love and the hot season [or the heat induced by the prevalence either of love or of the sultry weather] be equal, still disorder is not inflicted on maidens by the hot weather in such a charming manner:' i.e., Since the disorder apparent in the person of Śakuntalā only contributes to her beauty, it is clearly not caused by the hot weather, but by love. *Uśra*: see p. 96, note 4, and Sir W. Jones, vol. v., p. 154. Two other names for this plant are *jalāsaya*, 'growing in water,' and *avaddha*, 'allaying fever;' the slender fibres of it are now known by the name of Khaskhas and are used in India in trellises for cooling the air. *Prasithīla* = *adrīḍha*: Ś. = *komala*, 'withered:' Ch. 'Her body was so enfeebled that she could not bear the weight of two armlets or bracelets; she therefore had only one, and that made, not of gold, but of lotus-fibres [*mrīṇḍā-ghaṭita*] tied loosely round the arm:' Ś. *Sābādham* = *sapīḍam*: Ch.: = *sa-vyadham*: K. 'diseased,' 'deranged.' *Tadapi*, 'even so;' even in this manner or under these disadvantages: *tad* is here used adverbially. This reading is supported

Verso 62. ŚIKHARINĪ ( variety of ATYASHŪTĪ ) See Verses 9, 24, 44.

प्रियंवदा ॥ जनान्तिकं ॥ अणसूए । तस्मै राएसिणो पठमदंशणाहो  
 प्रियंवदा ॥ जनान्तिकं ॥ अणसूये । तस्य राजर्षेः प्रथमदर्शनाद्  
 चारहिण पञ्चसुखा विच सउन्दला । किं पुक्खु से तस्मिन्नि  
 चारभ्य पर्युत्तुका इव शकुन्तला । किं नु खलु अस्यास्तस्मिन्नि  
 अयं आतङ्को भवे ।

ऽयम् आतङ्को भवेत् ।

अणसूया । सखि । ममहि ईदिसी आसङ्गा विचअसु । होदु ।  
 अणसूया । सखि । ममापि ईदुशी आसङ्गा इदयस्य । भवतु ।  
 पुच्छिस्सं दाव णं ॥ प्रकाशं ॥ सखि । पुच्छिदप्पासि किम्पि । वल्लिअं  
 प्रच्छामि तावद् एणां ॥ प्रकाशं ॥ सखि । प्रष्टव्यासि किमपि । वल्लीयान्  
 फ्लु दे सन्दाबो ।  
 खलु ते सन्नापः ।

शकुन्तला ॥ पूर्वार्द्धेन शयनाद् उत्थाय ॥ हला । किं वक्तुकामासि ।  
 शकुन्तला ॥ पूर्वार्द्धेन शयनाद् उत्थाय ॥ हला । किं वक्तुकामासि ।  
 अणसूया । हला सउन्दले । अणमन्तरा खु अन्ने मदणगदस्स  
 अणसूया । हला शकुन्तले । अणभ्यन्तरे खलु आवां मदनगतस्स  
 वुत्तन्तस्स । किन्दु । आदिसी इदिहासणिबन्धेसु कामअमाण्णं  
 वुत्तान्तस्स । किन्दु । यादुशी इतिहासणिबन्धेसु कामयमानानाम्  
 अवत्था सुणीअदि तादिसिं दे पेक्खामि । कहेहि । किस्मिन्तं दे सन्दाबो ।  
 अवत्था श्रूयते तादुशीं ते प्रेचे । कथय । किस्मिन्तं ते सन्नापः ।  
 विश्रारंक्खु परमत्थदो अजाणिअ अणारम्भो पडिआरस्सु ।  
 विकारं खलु परमार्थतो ऽज्ञात्वा अनारम्भः प्रतिकारस्स ।

by the oldest MSS. and by K. The Devanāgarī have *kimapi ramanīyam*, 'somewhat pleasing.' *Kāman*: see p. 54, note 3. *Prasarayoh*, literally, 'of the two prevalences:' *prasara* = *prasanga*, 'attachment,' 'connection:'  
 १४: but the simple meaning is 'spreading,' 'prevalence.'

1 'We are not indeed intimately conversant with matters relating to love;

राजा । अनसूययापि मदीयस् तर्को ऽवगतः ।

शकुन्तला ॥ आत्मगतं ॥ बलिअंक्खु मे अहिणिवेसो । सहमा

शकुन्तला ॥ आत्मगतं ॥ बलीयान् खलु मे ऽभिनिवेशः<sup>१</sup> । सहमा  
एदाणं ण मक्खणोमि णिवेदिदुं ।

एतयोर् न शक्नोमि निवेदितुं ।

प्रियंवदा । मच्चि मउन्दले । सुडु एमा भणादि । किं अत्तणो

प्रियंवदा । मखि शकुन्तले । सुष्टु एषा भणति । किम् आत्मन  
आतङ्कं उवेक्खसि । अणुदिअर्हंक्खु परिहीअमि अङ्गेहिं । केवलं ला-  
आतङ्कम् उपेक्षसे । अनुदिवसं खलु परिहीयसे अङ्गेः । केवलं ला-  
वणमई काआ तुमं ण मुच्चदि ।

वण्णमयी काया त्वां न मुञ्चति ।

राजा । अवितथम् आह प्रियंवदा । तथा हि

चामचामकपोलम् आननम् उरः काठिन्यमुक्तस्तनं

मध्यः क्लान्तरः प्रकामविनताव् अंसौ क्वविः पाण्डुरा ।

but as the condition of lovers is heard of (by us) in legendary tales, of such a kind I perceive is thy (condition). Say, from what cause (is) thy disorder? (for) indeed without being accurately acquainted with the disease, (there) can be no application of the remedy.' *Anabhyantare*, nom. c. du. fem. of a compound adjective or Bahuvrīhi formed from the substantive *abhyantara*, 'interior,' 'inside,' by prefixing the privative *an*, in the same manner as *anantara*, 'uninterrupted,' from *antara*. *Anabhyantara* is, literally 'one not admitted to the inside.' Compare *gaṇabhyantara*, 'one who is a member of any private association : ' Wilson's Dict. *Madana-gatasya* : see p. 37, note 1. *Itihāsa* = *purāṇa-vṛtta* : Ś. *Nibandha*, 'a composition,' 'a narrative;' whence *nibandhri*, 'an author.'

<sup>१</sup> 'My attachment [affection] is strong.' *Abhiniveśa* [here = *abhildsha*] implies firm attachment to or intense pursuit of any object. *Dānimapi*, 'even now,' which the Devanāgarī give at the end of this sentence, does not appear in K., or in the Bengālī MSS.

<sup>२</sup> 'Thy limbs are wasting away [lit., thou art abandoned by thy limbs]. Thy lovely complexion alone deserts thee not.'

श्रोत्रा च प्रियदर्शना च मदनकिष्टेयम् आसज्यते  
 पञ्चाङ्गमिव श्रोत्रेण मरुता स्पृष्टा सतामाधवी ॥ ६३ ॥  
 शकुन्तला । सखि । कस्तु वा अखस्तु कहदस्तु । किन्तु आआसद-  
 शकुन्तला । सखि । कस्तु वा अन्यस्तु कथयिष्यामि । किन्तु आआसद-  
 शिवा इति वो धविस्तु ।  
 शिवा इदानीं वा भविष्यामि ।  
 उमे । यदो एष्यस्तु पिष्यन्वो । मिषिद्वज्जणसंविभक्तं हि दुःखं  
 उमे । अत एव खलु निर्वन्धः । खिग्धजनसंविभक्तं हि दुःखं  
 सख्यवेदणं होदि ।  
 सख्यवेदनं भवति ।

'For, indeed her face has its cheeks excessively emaciated, her bosom has its breasts destitute of firmness, her waist is more slender, her shoulders are quite drooping, her complexion is pale; she being tormented by love appears both deplorable and (yet) lovely, like a Mādhavī-creeper touched by the wind, the scorcher of (its) leaves.' *Kahdama-kahdama-kapola* = *atikrīṣa-gaṇḍa*: Ś. The repetition of *kahdama* may imply 'becoming gradually every day more and more emaciated;' as Priyamvadā had said *anudivasam parihiyase angaiḥ*. *Kādhinya-mukta*: the Bengālī have *yukta*, but the loss of firmness in the breasts would rather be a sign of debility. *Prakāma*: Ś. interprets this by *atyartham*, 'excessively.' So the commentator on Gīt.-Gov., iv., 17; vii., 40, explains *nikāmam* by *atīṣayana*. Similarly *kāmam* has the sense of *nīśchilam*, 'certainly.' May the meaning not be 'stoop of their own accord,' i.e., 'languidly,' 'listlessly,' from their being allowed to fall without any effort being made to raise them? *Śoṣanena* = *śoṣakena*, i.e., By the wind that dries up the leaves and causes them to fall: [*patra-pātaka-vāyund*] K., Ś. *Mādhavī*, a large and beautiful creeper bearing white fragrant flowers, [*Gærtnera racemosa*] to which constant allusion is made in the plays: see page 113, note 2.

'To whom else shall I relate it (if not to you, my two friends?)' *Yadī kathaniyam tadā bhavatiḥhyam*: Ś.

'Our importunity is on this very account. Grief shared with affec-



राजा ।

पृष्टा जनेन समदुःखसुखेन बाला

नेयं न वक्ष्यति मनोगतम् आधिहेतुं ।

दृष्टो विवृत्य बज्रशो ऽप्यनया सदृष्टम्

अत्रान्तरे श्रवणकातरतां गतो ऽस्मि ॥ ६४ ॥

शकुन्तला । महि । जदो पज्जदि मम इमणपहं आअदो सो तघो-

शकुन्तला । सखि । यतः प्रभृति मम दर्शनपथम् आगतः स तपो-

वणरक्खिदा राएभी ॥ इत्यद्धोक्तेन लज्जां नाटयति ॥

वनरचिता राजर्षिः ॥ इत्यद्धोक्तेन लज्जां नाटयति ॥

tionate friends becomes supportable suffering.' *Nirbandha*, 'urgency,' 'pressing solicitation.'

<sup>1</sup> 'This maiden being questioned by the persons who are the partners of her sorrows and joys, will most certainly declare the cause of her anguish (now) concealed in her breast. Although (I was) looked upon longingly by her repeatedly turning round, I (nevertheless) at the present moment experience an uneasy-anxiety for hearing (her reply).' *Jana* = *sakhi-jana*; though used in the singular, it may have a plural signification. *Sama-dukkha-sukha*, 'one who has the same joys and sorrows:' Cf. *sama-dukkha-sukhaṃ piyato lochanābhyām*: Vikramorvaśī, Act I. *Bālā* properly 'a girl sixteen years of age:' Ś. *Na na vakshyati* = *vakshyati eva*: Ś. : two negatives give intensity to the affirmative [*divau nishedhau prakṛitam artham gamayataḥ*: Ś.]: see page 24, note 1. *Mano-gatam* = *hṛdaya-stham*: see page 37, note 1. *Atrāntare* = *asminn avasare*: K. *Śravaṇa-kātaratām* = *Śakuntalā-prativachana-śravaṇa-bhīrutām*. According to Bharata the four ways by which a maiden encouraged the advances of her lover were *Lekha-prasthāpana*, 'sending a letter;' *Snigdha-vikshita*, 'a loving glance;' *Mṛidu-bhāṣita*, 'soft speech;' and *Dūti-sampreshana*, 'sending a messenger:' Ś. Although Śakuntalā had favoured her lover with one of these tokens, yet he was fearful that, when about to reply to her friends, she might through carelessness [*pramādatas*] confess to an affection for some other person : Ś.

<sup>2</sup> 'Met my eye,' 'crossed my sight,' *lit.*, 'came across the path [range]

उभे । कथेद् पिबसही ।

उभे । कथयतु प्रियसखी ।

ब्रकुन्तला । तदो पञ्चदि तग्गदेण अभिसासेण एतदवत्थन्दि

ब्रकुन्तला । ततः प्रभृति तद्गतेन अभिसासेण एतदवत्थास्मि  
संयुक्ता ।

संयुक्ता ।

राजा ॥ सहर्षं ॥ श्रुतं श्रोतव्यं ।

अर एव तापहेतुर् निर्वपयिता स एव मे जातः ।

दिवस इवाभ्रश्चामस्तपात्यये जीवसोकस्य ॥ ६५ ॥

ब्रकुन्तला । तं जइ षो अणुमदं तइ वड्डइ जइ तस्स राएभिणो

ब्रकुन्तला । तद् यदि वाम् अनुमतं तथा वर्तेथां यथा तस्य राजर्षेर्

of my sight.' A not uncommon idea: Compare *yasya netrayoh pathi sthitā*  
*team*: Vikramorvaśī, Act I.

<sup>1</sup> 'Love, indeed, the cause of my fever, has himself become the cooler of it: as, on the passing off of the heat, a day dark with clouds (which was at first hot, becomes afterwards the cooler) of living creatures.' *Smara*, one of the names of the god of love, 'The ideal one' [page 101, note 1] derived from *smri*, 'to recollect.' *Nirvāpayitā*, lit., 'the extinguisher' = *sukha-hotuh*, 'the cause of pleasure.' Ś. According to Kāṭavoma *tapātyaye* = *grishmānto*, 'at the end of the hot season:' Ho and Śāṅkara observe that a cloudy day at the end of the hot season and at the approach of the rains, is very sultry, until by the rising of clouds it brings coolness in place of the heat which itself had caused: and quote a parallel passage from the Ratnāvalī [p. 64] *Tapati prāvṛṣhi nitarāṁ abhyarna-jaldgamo divasah*, 'In the rainy season when the rain is near at hand the day is especially hot.' Some of the Devanāgarī read *ardha-śyama*, 'half-obscured,' which is not supported by any of the commentators, nor by the oldest MSS.

Verse 65. *ĀRYĀ* or *GĀTHĀ*. (See Verse 2.)

— — | — — | — — || — — | — — | — — | — —  
— — — | — — | — — || — — | — — | — — | — —

अणुकम्पणिष्ठा होमि । अणुहा अवस्सं सिञ्चच्च मे तिलोदकं ।  
अणुकम्पनीया भवामि । अन्यथा अवस्सं सिञ्चतं मे तिलोदकं ।  
राजा । संशयच्चेदि वचनं ।

प्रियंवदा ॥ जनान्तिकं ॥ अणुसूए । दूरशश्ववद्याहा अक्खमा इच्चं  
प्रियंवदा ॥ जनान्तिकं ॥ अनसूये । दूरगतमन्मथा । अचमा इयं  
कालहरणस्स । जस्सिं बद्धभावा एसा सो ललामभूदो पोरवाणं ।  
कालहरणस्स । यस्मिन् बद्धभावा एसा स ललामभूतः पौरवाणं ।

'Then if (it be) approved by you, so act, that I may be commiserated by the royal sage. Otherwise most certainly (it will happen that you will have to) pour out for me water with sesamum-seed;' i.e., That you will have to celebrate my funeral obsequies. Oblations to the manes of the deceased were offered by the nearest surviving relations soon after death, and were repeated once, or, according to some, twice in every year. They were supposed to be necessary to secure the residence of the souls of the dead in the world appropriated to the manes. The ceremony itself was called Śrāddha, and generally consisted in offering a cake made of rice and milk [*pinda-nirvāpana*]; or in pouring out water [*udaka-dāna, udaka-kriyā*]; or water and sesamum-seed mixed. In the latter case it was called *tilodaka-dāna, tila-tarpana*, etc. The ceremony as performed by Brāhmanas is described in Manu, iii., 203, etc.; see especially iii., 223: *Dattvā sapavitram tilodakam*, 'Having poured out water with sesamum-seed and kuśa-grass.' Kāṭavema refers in illustration to a verse towards the end of the 6th. Act of this play, where Dushyanta says *Nūnam prasūti-vikalena mayā prasiktam, dhautāśru-śeṣam udakam pitarah pibanti*, 'In all probability my (deceased) ancestors are (now) drinking the only offering-of-water that is left to them (consisting of) glistening tears poured forth by me destitute of posterity.' *Sinchatam* = *nirvapatam*: K. *Vartethām*; *vrit* may have the sense of 'to behave,' 'to act.'

<sup>2</sup> 'She is far gone in love, and unable to bear loss of time,' i.e., Her love has reached that point which brooks no delay. Compare *dūrārūḍho 'syāh pranayah*: Vikramorvaśī, Act 4., at beginning. *Vammaha* or *bammaha* is the proper Prākṛit equivalent for *manmatha*, according to Vararuchi ii., 38; iii., 43. Lassen, Instit. Prāk., p. 245, although the MSS. give *mammaha*.

<sup>3</sup> 'He on whom she has fixed her affections is the ornament of the

ता कुतः से अहिनासो अहिमन्दितुं ।

तद् युक्तम् अस्मा अभिज्ञातो ऽभिनन्दितुं ।

अनसूया । तह । जह भणामि ।

अनसूया । तथा । यथा भणसि ।

प्रियंवदा ॥ प्रकाशं ॥ सखि । दिट्ठिआ । अणुहो से अहिणि-

प्रियंवदा ॥ प्रकाशं ॥ सखि । दिट्ठा । अणुहो ऽस्मा अभिनि-  
वेसो । सागरं वज्जिअ कचिं वा महाणई ओदरइ । को दाणिं

वेसः । सागरं वर्जयित्वा कुच वा महानदी अवतरति । क इदानीं  
महान्तरं अन्तरेण अदिमुत्तलदं पल्लविदं महेदि ।

सहकारम् अन्तरेण अतिमुत्तलतां पल्लवितां सहेते ।

राजा । किमच चिचं यदि विशाखे शशाङ्कलेखाम् अनुवर्तेते ।

Pauravas [p. 14, note 3], therefore her love is fit to be approved; or it is proper that her love should meet with our approval. *Yuktam* is here used like *śakyam*: p. 104, note 2. *Baddha-bhavad*: compare in the beginning of Act 3 of *Vikramorvaśī*, *Yasmin baddha-bhavad 'si tvam*.

<sup>1</sup> 'Where should a great river end its course excepting at the ocean? What (tree) excepting the Sahakāra [Mango] can support the Atimukta [*Mādhavī* creeper] with (its) new sprouts?' *Ava-tī* (properly 'to descend,' or 'alight') is here applied to the disemboguing of a river into the ocean. *Yathā mahā-nadī samudram praviśati, tathā rūpavati tvam Dushyante evānuraktā*: Ś. The Sahakāra is described p. 27, note 3. The Atimukta is the same as the *Mādhavī* or vernal creeper, called also *Vāsantī* and *Pundraka*, and noticed before: p. 109, note 1. 'The beauty and fragrance of the flower of this creeper give them a title to all the praises which Kālidās and Jayadeva bestow on them. It is a gigantic and luxuriant climber; but when it meets with nothing to grasp, it assumes the form of a sturdy tree, the highest branches of which display, however, in the air, their natural flexibility and inclination to climb:' Sir W. Jones, vol. v., p. 124.

<sup>2</sup> 'Why need we wonder at this, since the constellation *Viśākhā* courts [goes after] the young-moon?' i.e., If the constellation *Viśākhā* [or the sixteenth lunar asterism, which is sometimes written in the dual *Viśākhe*, as containing two stars] is eager for an union with the Moon, why need we



अनसूया । को उण उवाओ भवे । जेण अविलम्बितं णिञ्जं च  
अनसूया । कः पुनर् उपायो भवेत् । येन अविलम्बितं निश्चितं च  
महीए मणोरहं सम्पादेह ।

सख्या मनोरथं सम्पादयावः ।

प्रियंवदा । णिञ्जं चित्ति चिन्तणं भवे । सिग्घं चित्ति सुअरं ।

प्रियंवदा । निश्चितम् इति चिन्तनीयं भवेत् । शीघ्रम् इति सुकरं ।

wonder at Sakuntalá's desire to be united with a prince of the lunar race? *Śāsānka-lekhá* is properly 'a digit of the moon,' or the moon in its most beautiful form when quite young. A complete revolution of the moon, with respect to the stars, being made in twenty-seven days, odd hours; the Hindús divide the heavens into twenty-seven constellations [asterisms] or lunar stations, one of which receives the moon for one day in each of his monthly journeys. As the Moon [Chandra] is considered to be a masculine deity, the Hindús fable these twenty-seven constellations as his wives, and personify them as the daughters of Daksha. Of these twenty-seven wives (twelve of whom give names to the twelve months) Chandra is supposed to show the greatest affection for the fourth (Rohiní) but each of the others, and amongst them Viśákhá, is represented as jealous of this partiality, and eager to secure the Moon's favour for herself. Dushyanta probably means to compare himself to the Moon (he being of the lunar race: p. 14, note 2) and Śakuntalá to Viśákhá. The selection of Viśákhá, rather than Rohiní, may perhaps be explained by a reference to p. 5, l. 1, where we learn that the summer-season had barely set in at the period when the events of the drama were supposed to be taking place. If therefore the season corresponded to the middle of May, the month would probably be Vaiśákha, and Viśákhá would, therefore, be appropriately chosen before Rohiní. This passage may also be interpreted, but not so consistently with the fable, by referring *viśákhe* to the two female friends, and *śāsānka-lekhá* to Śakuntalá. The meaning would then be, 'It is not to be wondered at that these two friends should follow Śakuntalá and assist in carrying out her schemes, any more than that the two stars of Viśákhá should go after the young moon.' *Anuvarteto* = *anusratah*: K.

<sup>1</sup> '(Your) "unobservedly" will require thought, (your) "quickly" (is) easy.' This use of *iti* in quoting previous words is noticeable.



अनसूया । कहं विभ्र ।

अनसूया । कथम् इव ।

प्रियंवदा । षं सो राएसी इमस्मिं सिणिङ्गदिट्टीए सूइदाहिस्सा-

प्रियंवदा । ननु स राजर्षिर् अस्मां खिग्धदृष्ट्या सूचिताभिस्सा-

सो इमाहं दिअहाहं पञ्चाअरकिसो लक्खीअदि ।

च इमानि दिवसानि प्रजागरह्यो लक्ष्यते ।

राजा ॥ आत्मानम् अवलोक्य ॥ सत्यम् इत्यभूत एवास्मि । तथा हि

इदम् अग्निमिरैर् अन्तस्तापाद् विवर्णमणीकृतं

निग्नि निग्नि भुजव्यस्तापाङ्गप्रवर्त्तिभिर् अश्रुभिः ।

अनलिसुखितव्याघाताङ्गं मुञ्जर् मणिवन्धनात्

कनकवलयं स्रसं स्रसं मया प्रतिसार्यते ॥ ६६ ॥

'For this golden bracelet, having its jewels sullied by the tears (rendered) scorching from internal fever night after night flowing from the outer-corner-of-my-eye which rests on my arm, slipping slipping down [i.e., as it constantly slips down] from the wrist, without pressing on [catching on, hitching on] the scars (that are caused) by the friction of the bow-string, is repeatedly pushed back by me.' *Āpānga* = *netra-prānta*. *Pravarttibhiḥ* = *akhaladbhiḥ*. *Anatūlita* = *atisakta*, 'closely adhering': K. = *nabhilupta*: Ś. and Ch. The same word occurs at the end of this act, where allusion is made to the flowery couch of Śakuntalā, *śarīra-lūlita*, 'which her body had pressed:' One sense of the root *lul* is certainly to 'adhere,' 'stick,' 'cleave.' The Devanāgarī all have *anabhilūlita* with the same meaning, unsupported by K. and the other scholiasts, and the oldest Bengālī MSS. Through emaciation and disuse of the bow (Cf. p. 70, l. 7, with p. 68, l. 1) the callosities on the fore-arm usually caused by the bow-string, were not sufficiently prominent to prevent the bracelet from slipping down from the wrist to the elbow, when the arm was raised to support the head. This is a favourite idea with Kālidāsa to express the attenuation caused by love. Compare Megha-dūta, verse 2: *Kanaka-valaya-bhrāṇa-rikta-prakoshīhah*,

Verse 66. *HAṆṬI* (variety of *ATYASHṬI*) containing seventeen syllables to the half-line, each half-line being alike.

○ ○ ○ ○ ○ — | — — — — | ○ — ○ — ○ — ||

प्रियंवदा ॥ विचिन्त्य ॥ हला । मअनलेहो से करोअदु । इमं  
प्रियंवदा ॥ विचिन्त्य ॥ हला । मदनलेखो ऽस्य क्रियतां । इमं  
देवदासेसावदेसेण सुमणोगोविदं करिअ मे हत्थअं पावदस्सुं ।

देवताशेषापदेशेन सुमनोगोपितं कृत्वा अस्स हस्तं प्रापयिस्सामि ।

अनसूया । रोअद मे सुउमारो पओओ । किं वा सउन्दला  
अनसूया । रोचते मे सुकुमारः प्रयोगः । किं वा शकुन्तला

भणादि ।

भणति ।

शकुन्तला । सहीणिओओवि विकप्पीअदि ।

शकुन्तला । सखीनियोगो ऽपि विकल्प्यते ।

'having the fore-arm bare by the falling of the golden bracelet.' The Bengálí have *anatilulita-jyá ghátámkád*, agreeing with *mañi-bandhandát*, which would appear at first sight to be the better reading. I have followed Kátavema and the Devanágari MSS. in making this compound agree with *valayam*, and I believe there is no other way of translating it satisfactorily. It may, however, as Kátavema observes, be taken adverbially. *Mañi-bandhana* 'the wrist,' 'the place of binding jewels.'

<sup>1</sup> 'Let a love-letter be composed for him. Having hidden it [made it hid] in a flower, I will deliver it into [cause it to reach] his hand under the pretext of [as if it were] the remains (of an offering presented) to an idol.' *Madana-lekha* = *ananga-lekha*: Ch.: = *smara-bháva-súchakam lekham*: Ś. *Sumano-gopitam* = *kusuma-sanguptam*: Ś. *Devatá-śeshāpadésena*; the Bengálí read *devatá-sevāpadésena*, 'under pretext of honouring a divinity,' supported by Ś. Kátavema reads *devatá-vyāpadésena*, with the word *prasāda* inserted in the margin. *Devatá-śesha* is supported by Ch., and explained by him as *nirmālyam*, 'the remains of an offering of flowers presented to an idol.' Garlands of flowers were sometimes so offered. A love-letter was one of the four recognized modes of encouraging a lover: see page 110, note 1.

<sup>2</sup> 'This very injunction [suggestion] of my friend is weighed (in my mind),' i.e. I must consider before I can consent to it. This is the reading of the two oldest MSS. One, however, has *sahi* for *sahī*.

प्रियंवदा । तेन हि अत्तर्णा उपन्यासपुन्यं चिन्तेहि दाव किम्पि  
प्रियंवदा । तेन हि आत्मन उपन्यासपूर्वं चिन्तय तावत्किमपि  
कलिप्रपदबन्धनं ।

ललितपदबन्धनं ।

बकुलला । हला । चिन्तेमि अहं । अवधीरणीभीरुं पुणो वेवद  
बकुलला । हला । चिन्तयामि अहं । अवधीरणीभीरुं पुनर् वेपते  
मे हिअचं ।

मे हृदयं ।

राजा ॥ सद्यर्ष ॥

अयं स ते तिष्ठति सङ्गमोत्सुको

विशङ्कसे भीरु यतोऽवधीरणा ।

लभेत वा प्रार्थयिता न वा अयं

अत्रिया दुरापः कथम् ईक्षितो भवेत् ॥ ६७ ॥

<sup>1</sup> 'Therefore just think of some pretty composition in verse, accompanied by an allusion to yourself.' *Upanyāsa-pūrvam*, lit., 'preceded [headed] by an allusion.' *Lalita-pada-bandhanam* : Compare *lalitārtha-bandham* : *Vikramorvaśī*, Act 2.

<sup>2</sup> 'That very one, O timid one, from whom thou apprehendest a refusal, stands pining for an union with thee. The lover may or may not win Fortune, (but) how, being beloved (by her), should he be difficult-to-be-won by Fortune?' *Śrī* = *Lakṣmī*, 'the goddess of beauty and fortune,' here identified with *Śakuntalā* or with the object of the lover's hopes and aspirations. The commentators do not throw light on this passage. The meaning seems to be, 'There is always a doubt whether the suitor will gain favour with Fortune, or with the beautiful maiden who may be the object of his love, but when it is certain that he is beloved by her, how can *she* have any difficulty in gaining *him*? for there surely will be no doubt of his being willing to accept her favours, however uncertain may be her encouragement of his advances.' The verse which follows this in the Bengālī MSS. is omitted in all the Devanāgarī, and is most probably spurious.

सख्यौ । अयि अन्तगुणावमाणिणि । को दाणिं सरीरणिव्वाव-  
सख्यौ । अयि आत्मगुणावमानिनि । क इदानीं शरीरनिर्वाप-  
दन्तिञ्च सारदिञ्च ओसिणिं पडन्तेण वारेदि ।

यिचीं शारदीं ज्योत्स्नां पटान्तेन वारयति ।

शकुन्तला ॥ सस्मितं ॥ णिओइदा दाणिंन्दि ॥ इत्युपविष्टा  
शकुन्तला ॥ सस्मितं ॥ नियोजिता इदानीम् अस्मि ॥ इत्युपविष्टा  
चिन्तयति ॥

चिन्तयति ॥

राजा । स्थाने खलु विस्मृतनिमेषेण चक्षुषा प्रियाम् अवलोकया-  
मि । यतः

उन्नमितैकधूलतम् आननम् अस्थाः पदानि रचयन्त्याः ।

कण्टकितेन प्रथयति मय्यनुरागं कपोलेन ॥ ६८ ॥

<sup>1</sup> 'O thou undervaluer of thine own excellencies, who now would ward off with the skirt of a garment the autumnal moonlight, the cooler of his body?' i.e., according to Śāṅkara, This prince is too sensible to be averse to an union with one so beautiful as thou art. *Nirvāpayitrim*: see p. 97, note 1. *Paṭāntena*: Compare in Act V. *Paṭāntena mukham dvṛitya roditi*.

<sup>2</sup> 'I am now (acting) under (your) directions,' i.e., It is by your orders that I do this: *Niyojitāsmi bhavati-bhāṣā gīti-karāṇa*, 'I am directed by you to compose verses.' Ś. : I am only following your directions, therefore you are responsible, if I meet with a repulse: Ś.

<sup>3</sup> 'Fitly, indeed, do I gaze on my beloved with an eye that forgets to wink, because the countenance of her composing [whilst she is in the act of composing] verses has one eyebrow raised; (and) by her thrilling cheek she discloses her affection for me.' *Vismṛita-nimesheṇa* is very expressive of a fixed, earnest gaze. Chézy translates, 'O spectacle enchanteur! dont je serais jaloux que le moindre clignement d'œil me privât un instant!' *Kaṇṭakita*, lit., 'having the downy hair of the cheek erect like thorns.' The Bengālī have *pulakā-*

Verse 68. *ĀRYĀ or GĀTHĀ. See Verse 2.*

— — — | — — | — — — || — — — | — — | — — — | — — — | —  
— — — | — — | — — — || — — — | — — | — — — | — — — | —

शकुन्तला । हला । चिन्तिता मया गीतिका । न खलु सन्निहिता-  
 शकुन्तला । हला । चिन्तिता मया गीतिका । न खलु सन्निहिता-  
 लि उक्त लेखनसाधनानि ।

नि पुनर्लेखनसाधनानि ।

प्रियंवदा । इमस्मिं सुओदरसुउमारे णलिणीपत्ते णहेहिं णिक्ख-  
 प्रियंवदा । अस्मिन् सुओदरसुउमारे नलिणीपत्ते नखैर् निचि-  
 त्तवणं करेहि ।

प्रवर्धं कुंर ।

शकुन्तला ॥ यथोक्तं रूपयित्वा ॥ हला । सुषुह दाणिं सङ्गदत्तं  
 शकुन्तला ॥ यथोक्तं रूपयित्वा ॥ हला । श्रुतम् इदानीं सङ्गतायै  
 च वेत्ति ।

न वेत्ति ।

उभे । अवहितम् ।

उभे । अवहिते स्तः ।

*chitana*, and the Calcutta edition *pulakanchitana*, meaning the same. Horri-  
 pilation, or the erection of the hair of the body (*pulaka*, *roma-kantaka*,  
*romanchana*) is considered by the Hindús to be an indication of exquisite  
 delight or pleasurable emotion. The Dictionary does not give this sense to  
*kantaka*, but it is so used in Vikramorvaśi, Act I., *mama angam sa-roma-*  
*kantakam ankuritam*.

<sup>1</sup> 'But the writing-materials indeed are not at hand.' Most of the MSS.  
 have *ks* for Sanskrit *khalu*. Lassen (Instit. Prāk., p. 192) shows that *kkhu*  
 is the proper form after a short vowel.

<sup>2</sup> 'Engrave the letters [make engraving of the letters] with your nails on  
 this lotus-leaf smooth as a parrot's breast.' *Sukodara*: In Vikramorvaśi,  
 Act IV., the colour of a scarf is compared to the same thing [*sukodara-*  
*śyāman standśukam*] and in Mahābh. ii., 1035, the colour of horses  
 [*sukodara-samān hayān*]. The Prākṛit is answerable for *nikshipta-varnam*  
*kuru*. This is the reading of all the Devanāgarī; the Bengālī have *pada-*  
*chhoda-bhaktya nakhair dikhayatām*.



शकुन्तला ॥ वाचयति ॥

शकुन्तला ॥ वाचयति ॥

तुष्ण ण आणे हिअअं मम उण कामो दिवावि रत्तिमि ।

तव न जाने हृदयं मम पुनः कामो दिवापि रात्रिमपि ।

णिगिण तवेद बलिअं त्वद वुत्तमणोरहाद अङ्गानि ॥ ६८ ॥

निर्घृण तपति बलीयस्त्वयि वृत्तमनोरथाया अङ्गानि ॥ ६९ ॥

राजा ॥ सहसोपसृत्य ॥

तपति तनुगात्रि मदनस्त्वाम् अनिशं मां पुनर् दहत्येव ।

ग्लपयति यथा शशाङ्कं न तथा हि कुमुदतीं दिवसः ॥ ७० ॥

<sup>1</sup> 'Thy heart I know not, but day and night, O cruel one, Love vehemently inflames the limbs of me, whose desires are centred in thee.' Such is the reading of the Taylor MS., and my own. The other Devanāgarī agree, but give *manorahāim* for *manorathāni* in concord with *angāni*. *Manorahāi* and *manorahas* may both stand for the Sanskrit gen. fem. *manorathāyāh* (in concord with *mama*), and both are equally admissible into the metre: Lassen's Instit. Prāk., pp. 304, 305, 147. The interpretation of Ch. supports this reading [*nishkriṣa tapayati baliyas tvad-abhimukha-manorathāyā angāni*]. This verse is called by Kāṭavema, the *upanyāsa*: compare p. 117, note 1.

<sup>2</sup> 'Thee, O slender-limbed one, Love inflames; but me he actually consumes incessantly: for the Day does not so cause the lotus to fade as it does the moon.' *Kumuda* or *kumudvatī* is a kind of lotus, which blossoms in the night and fades by day [*kumudvatī chandra-virahena santaptā bhavati*: Ś.] here compared to Śakuntalā. *Kumudvatī* is usually a 'group of lotuses,' but I cannot agree with Dr. Boehtlingk in restricting it to this acceptation. *Śaśānka*: see p. 24, note 2 at end: Dushyanta again compares himself to the moon: Compare p. 114, note 1. This and the

Verse 69. GĪTĪ or UDGĀTHĀ. See Verse 4.

— — — | — — | — — — || — — — — | — — | — — — | — — | — —

Verse 70. ĀRYĀ or GĀTHĀ. See Verse 2.

— — — — | — — — | — — — || — — — | — — | — — — | — — | — —



॥ राजोपविशति । शकुन्तला सलज्जा तिष्ठति ॥

प्रियंवदा । दुवेणस्मि वो अणोष्णाणुराओ पच्चक्खो । सखीमिणेहो

प्रियंवदा । द्वयोरपि युवयोर् अन्योन्यानुरागः प्रत्यक्षः । सखीस्नेहो

उण मं पुणरुत्तवादिणिं करेदि ।

पुनर् मां पुनरुत्तवादिनीं करोति<sup>१</sup> ।

राजा । भद्रे । नैतत्परिहार्यं । विवक्षितं ह्यनुक्तम् अनुतापं जनयति ।

प्रियंवदा । आबणस्स विमअवासिणो जणस्स अत्तिहरेण रत्ता

प्रियंवदा । आपन्नस्य विषयवासिनो जनस्य आर्त्तिहरेण राज्ञा

होदव्वत्ति एमो वो धम्मो ।

भवितव्यम् इति एष वो धर्मः ।

<sup>१</sup> 'But affection for my friend prompts me to be the speaker of something superfluous' i.e., of what has been so often repeated as to be already sufficiently well-known. *Punar-ukta* which properly means 'said again,' 'said twice,' 'frequently repeated,' has in dramatic composition, acquired the acceptance of 'notorious,' 'well-known,' and hence 'superfluous,' 'unnecessary,' 'over and above what is wanted,' and hence sometimes simply 'additional.' Thus in the *Vikramorvasi*, Act 3. the torches are said to be *punar-uktāḥ chandrikāyām*, 'rendered superfluous in the moonlight;' and in Act 5. of that play, tears dropping from the eyes on the breast are said to cause *muktāvali-virachanam punar-uktam*, 'the formation of a superfluous [additional] necklace of pearls.' Compare also *kim punar-uktena: Mālavikāg.* p. 63, l. 5. *Sakhī-snehah* = *sakhī-vishayaka-pranayah*.

<sup>२</sup> 'That (which you have to say) ought not to be suppressed [omitted], for that-which-was-intended-to-be-spoken and is not spoken, produces subsequent regret.' *Anu-tāpa*, lit., 'after-pain,' i.e., repentance.

<sup>३</sup> 'It is to be become by the king [the king ought to be] the remover of the suffering of a person engaged in the affairs of life, who has fallen into trouble: Such is your duty.' The Bengālī have *āśrama-vāsino* for *vishaya-vāsino*. The latter reading is supported by K., and the compound is given by Wilson.

राजा । नास्मात्परं

प्रियंवदा । तेन हि इदं एवो पित्रस्यही तुमं उद्दिषिष्य इमं

प्रियंवदा । तेन हि इदम् आवयोः प्रियसखी त्वाम् उद्दिष्य इदम्

अवस्थान्तरं भगवता मन्त्रेण आरोषिता । ता अहमि अभुवन्तीए

अवस्थान्तरं भगवता मन्त्रेण आरोपिता । तद् अहमि अभुपत्त्या

जीविदं मे अवलम्बितुं ।

जीवितम् अस्या अवलम्बितुं ।

राजा । भद्रे । साधारणोऽयं प्रणयः । सर्वयानुगृहीतोऽस्मि ।

शकुन्तला ॥ प्रियंवदाम् अवलोक्य ॥ हला किं अन्तेऽरविरह-

शकुन्तला ॥ प्रियंवदाम् अवलोक्य ॥ हला किम् अन्तःपुरविरह-

पञ्चसु अस्मि राणिणो उवरोहेण ।

पर्युक्तस्य राजर्षेर् उपरोधेन ।

राजा । सुन्दरि ।

इदम् अनन्यपरायणम् अन्यथा

इदयसन्निहिते इदयं मम ।

यदि समर्थयसे मदिरेक्षणे

मदनवाणहतोऽस्मि हतः पुनः ॥ ७२ ॥

<sup>1</sup> 'No other than this.' i.e., Nothing short of this; this is exactly my duty.

<sup>2</sup> 'Therefore (know that) this our dear friend has been reduced to this altered condition by the divinity Love on thy account.' *Uddīṣya* 'aiming at,' 'regarding:' see p. 102, note 1. *Avasthāntaram*, lit., 'another state;' i.e., an alteration from the natural and healthy state. *Āropitā* = *prāpitā*: Ś.

<sup>3</sup> Compare, in the *Vikramorvaśī*, Act 2, *Sādhurāṇo 'yam ubhayoh pranayah*.

<sup>4</sup> 'What (can you mean) by detaining the Rājārshi, who is pining (by reason of) separation from his royal-consorts?' *Antah-pura*, 'the inner part of the palace,' 'the female apartments,' here put for the occupants.

<sup>5</sup> 'O thou that art near my heart, if this heart of mine which is devoted to no other, thou judgest to be otherwise, (then) O lovely-eyed one, being



अनसूया । वयस्य । बह्वक्षहा रात्राणो सुणीअन्ति । जह णो  
अनसूया । वयस्य । बह्वक्षभा राजानः श्रूयन्ते । यथा नो  
पिअसही बन्धुअणसोअणिज्जा ण होद । तह णिवाहेहि ।  
प्रियसखी बन्धुजनशोचनीया न भवति । तथा निर्वाहय ।

राजा । भद्रे । किं बह्वना ।

परिग्रहवज्जले ऽपि दे प्रतिष्ठे कुलस्य मे ।

समुद्ररसना चोर्वी सखी च युवयोर् दयं ॥ ७३ ॥

उभे । णिव्वुदन्ह ।

उभे । निर्वृते स्तः ।

(already) slain by Love's shafts, I am slain again,' i.e., I suffer a second death. Compare Bhartrihari, i., 63 [*hatamapi nihantyeva madanah*]. *Hridaya-sannihita* = *man-manovasthāyini*, 'O thou that abidest in my heart: Ś: = *chittārūḍhe*: Ch. *Madirā*, 'wine,' as applied to *ikshana*, 'the eye,' is said by Śankara to be equivalent to *sundara*, 'beautiful;' or to *ishad-ghūrṇana-shīla*, 'slightly inclined to roll about.' Wine-eyed may mean 'one whose eyes intoxicate like wine.'

<sup>1</sup> 'Even in the multitude of (my) wives [however numerous may be my wives] there (will be) but two chief-glories of my race, the sea-girt earth on the one hand [*cha*] and on the other [*cha*] this friend of yours;' i.e., There will be but two sources of glory to my race, viz., the sea-girt earth and Śakuntalā. *Pratishthā* = *utkarsha-hetu*, 'a cause of renown,' 'a distinguished ornament.' Ś.: properly 'a cause of stability,' 'a prop,' 'a support,' 'a stay.' *Pari-graha-bahutve* = *kalatra-bāhulye*. The Devanāgarī MSS. read *samudra-vasanā*, 'clothed in the ocean,' 'having the ocean for its garments' [*samudra eva vastrāṇi yasyāḥ*: Ś.] The Bengālī all have *samudra-rasanā*, which is literally 'sea-girt' [*rasanā* = *mekhalā*] and seems to be the better reading. Compare Hitop., l. 2542. Confusion between *rasanā* and *vasanā* may easily have arisen. *Cha cha*: see page 13, note 1.

<sup>2</sup> In the Bengālī MSS., the dialogue which follows these words has several interpolations.



प्रियंवदा ॥ सकृद्विधेयं ॥ अणसूए । जह एसो इदो दिषदिद्वी  
 प्रियंवदा ॥ सकृद्विधेयं ॥ अणसूये । यथा एष इतो दत्तद्विष्टिर्  
 उक्त्वाओ मिअपोदओ मादरं अखेमदि । एहि । सञ्जोएम णं ॥  
 उक्त्वाओ म्गपोतको मातरम् अन्विष्यति । एहि । संयोजयाव एनं ॥  
 इत्युभे प्रस्थिते ॥  
 इत्युभे प्रस्थिते ॥

शकुन्तला । हला । अशरणम् । अशहरा वो आअच्छदु ।  
 शकुन्तला । हला अशरणास्मि । अन्यतरा युवयोर् आगच्छतु ।  
 उभे । पुहवीए जो सरणं । सो तुह समीखेवहद ॥ इति निष्क्रान्ते ॥  
 उभे । पृथिव्या यो शरणं । स तव समीपे वर्तते ॥ इति निष्क्रान्ते ॥  
 शकुन्तला । कहं गदाओ एव्व ।  
 शकुन्तला । कथं गते एव ।  
 राजा । अलम् आवेगेन । नन्वयम् आराधयिता जनस् तव समीपे  
 वर्तते ।

किं प्रीतस्यैः क्लमविनोदिभिर् आर्द्रवातान्  
 सञ्चारयामि नलिनीदलतालवृन्तैः ।  
 अङ्गे निधाय करभोरु यथासुखं ते  
 संवाहयामि चरणावुत पद्मताम्रौ ॥ ७४ ॥

<sup>1</sup> Literally, 'Let us cause it to join (its mother)' 'let us lead it to its mother :'  
*Mātrā saha iti anushanga* : Ś. Some word like *paśya*, 'See!' may be supplied before *yathā* in the sentence preceding.

<sup>2</sup> 'Does not this person, thy humble-servant, [thy adorer] remain near thee?' i.e., Am not I here to wait upon thee, in place of thy friends?' The Bengālī add *sakhi-bhūmau*. *Ārddhayitā* = *parichāraṇakā*, 'an attendant,' 'a servant': Ś., but it is also 'the worshipper of a deity,' and therefore implies adoration as well as service. There is designedly a double-entendre.

<sup>3</sup> 'Shall I set in motion moist breezes by (means of) cool lotus-leaf-fans

शकुन्तला । ण माण्णीएसु अन्ताणं अवराद्धस्सं ॥ इत्युत्थाय  
शकुन्तला । न माननीयेषु आत्मानम् अपराधयिष्यामि ॥ इत्युत्थाय  
गन्तुम् इच्छति ।

गन्तुम् इच्छति ।

राजा । सुन्दरि । अपरिनिर्वाणो दिवसः । इयं च ते शरीरावस्था ।

which-remove languor? or placing thy feet, brown as the lotus, O round-thighed (maiden), in (my) lap shall I rub them soothingly.' *Karabhoru*, voc. c. of *karabhorú*. According to Pāṇini, IV., i., 69, *Ūru*, 'a thigh or hip,' at the end of this and some other compounds becomes *urú* and is declined like *vadhú*; and *karabhorúh* is said to be equivalent to *vrittorúh stri*, 'a woman with round thighs.' *Karabha* is 'the thick part of the hand,' 'the part between the wrist and the fingers;' it is also 'a young elephant.' Dr. Bochtlingk considers that the comparison is taken from the first of these senses. It may with more reason be taken from the other: for from the following gloss of Chandra-śekhara, it seems probable that as *kara* stands for both the human hand and the trunk of an elephant, and *karabha* for the upper part of the hand, so the latter word may be taken for the same part of an elephant's trunk. *Karabhah prānyangam* ['is part of an animal'] *tadiva ūrur yasyáh śubha-lakṣhaṇam idam tad uktam, hasti-hasta-nibhair* ['like an elephant's trunk'] *vrittail* ['round'] *asthābhāih karabhopamāih prāpnwantyūrūbhīh śaśwat striyah sukham anangajam*. The epithet may therefore mean 'having thighs gracefully tapering like the trunk of an elephant.' Compare *karabhopamorúh*: Raghu-vaṇśa, vi., 83. *Samvāhayāmi* = *mardayāmi*: *Sam-vāh* is applied especially to the rubbing, kneading, or shampooing of the limbs. *Padma-tāmrāu*: Chézy observes that the Hindú women extracted a rosy-coloured dye from a plant called *Lawsonia Inermis*, with which they dyed their nails and fingers, as well as their feet. Cf. *Stri-nakha-pāṭalam kuruvakam*: Vikramorvaśī, Act 2.

<sup>1</sup> 'I will not make myself in fault with those whom I am bound to respect [towards those who are worthy of respect]' i.e., with my foster-father and others.

<sup>2</sup> 'The day is not (yet) cool.' *Aparinirvāna* = *anapagata-tīrđatapaḥ*, 'having its great heat not yet passed off.' 'It was still noon:' Ś. Some MSS. have *anirvāna*, and others *apa-nirvāna* [= *anirvāna*, *nirvāna-rahita*].

उत्सृज्य कुसुमग्रयनं नलिनीदलकल्पितसनावरणं ।

कथम् आतपे गमिष्यसि परिबाधापेक्षवैर् अङ्गैः ॥ ७५ ॥

॥ इति वल्गाद् एनां निवर्तयति ॥

अकुन्तला । पौरव । रक्ष विण्मं । मअणसन्ततावि ण ऊ अत्त-

अकुन्तला । पौरव । रक्ष विनयं । मदनसन्ततापि न खलु आत्म-  
सो पश्यामि ।

नः प्रभवामि ।

राजा । भीरु । असं गुरुजनभयेन । दृष्ट्वा ते विदितधर्मा तच्च-  
भवान्नाच दोषं ग्रहीष्यति कुलपतिः । अपि च

गान्धर्वेण विवाहेन बह्वो राजर्षिकन्यकाः ।

अयन्ते परिणीतास्तः पिद्वभिश्च अभिनन्दिताः ॥ ७६ ॥

<sup>1</sup> 'Having left the couch of flowers (and) the covering of thy bosom formed of lotus leaves, how wilt thou go in the heat, with thy limbs (too) delicate for hardships?' *Paribādha-pelava* = *dukkhāsahishnu*, 'incapable of bearing hardship.' The Bengālī have *komala* for *pelava*.

<sup>2</sup> 'Even though inflamed by Love, I have not the power (of disposing) of myself.' i.e. *yena twam-manoratha-pūranam kriyate*, 'so that your wishes may be fulfilled.' Ś.

<sup>3</sup> 'Having seen it, his reverence the head-of-your-society who knows-the-law will not take (it as a) fault in you,' i.e., will not attribute blame to you in this matter.' *Dṛṣṭvā te* is supported by the concurrent authority of the Taylor, Mackenzie, and Colebrooke MSS. I have not ventured to follow Dr. Boehtlingk in reading *Dṛṣṭvā te*. My own Bombay MS. omits the words entirely, but a blank space indicates that something is left out. *Viditadharma*: see Pān. V. 4, 124. *Dharma* at the end of a Bahuvrīhi compound becomes *dharman*. Cf. *Yuvām kshatriya-dharmānau*: Hitop., l. 2473.

<sup>4</sup> 'Many daughters of Rājarshis [p. 43, notes 1 and 2] are heard to have been married by the marriage (called) Gāndharva, and (even) they have

Verse 75. *ĀRYĀ or GĀTHĀ*. (See Verse 2.)

— — | — — — — | — — — — || — — — — | — — — — | — — — — | — — — — | — — — —

Verse 76. *ŚLOKA or ANURŪPAM*. See Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73.

शकुन्तला । मुञ्च दाव मं । भूओषि सहीजणं अणुमाण-  
शकुन्तला । मुञ्च तावन्मां । भूया ऽपि सखीजनम् अनुमान-  
इस्सं ।

यिथ्यामि ।

राजा । भवतु । मोक्ष्यामि ।

शकुन्तला । कदा ।

शकुन्तला । कदा ।

राजा ।

अपरिचितकोमलस्य तावत्

कुसुमस्येव नवस्य षट्पदेन ।

अधरस्य पिपासता मया ते

सदयं सुन्दरि गृह्यते रसो ऽस्य ॥ ७७ ॥

॥ इति मुखम् अस्याः समुन्नमयितुम् इच्छति । शकुन्तला परिहरति  
नाय्येन ॥

received the approval of their fathers [been approved by their fathers].  
The Gāndharva marriage is one of the forms of marriage described in Manu  
iii, 22, et seq. It is a marriage proceeding entirely from love [*kāma-sam-  
bhava*] or the mutual inclination [*anyonyechehā*] of a youth and maiden, and  
concluded without any ceremonies and without consulting relatives: see  
especially Manu, iii., 32. *Gāndharva* = *paraspara-bhāshayā kṛito viedha*: K.  
The long scene which follows this verse in the Bengālī MSS. is omitted in  
all the Devanāgarī, and must be regarded as an interpolation.

<sup>1</sup> 'I will again take counsel with my female friends.' *Anuman* in the  
causal may mean 'to ask the consent of,' 'to cause or to induce to assent.'

<sup>2</sup> '(As) by the bee (the honey) of the fresh, untouched tender blossom,  
(so) now by me eager-to-allay-my-thirst must the nectar of this under-lip of  
thine be gently stolen, O fair one, (ere I can let thee go.)' *Aparikshata*, lit.,  
'unhurt,' 'uninjured,' applied to a virgin. *Adharasya*: compare p. 32, note 5.

Verse 77. *AUFACHCHHANDASIKA*, containing eleven syllables to the first half-line,  
and twelve to the second, each whole line being alike.

— — — — — || — — — — —





गौतमी ॥ शकुन्तलाम् उपेत्य ॥ जादे । अवि लज्जसन्दावाहं दे  
गौतमी ॥ शकुन्तलाम् उपेत्य ॥ जाते । अपि लघुसन्तापानि ते  
अङ्गादं ।

ऽङ्गानि ।

शकुन्तला । अज्जे अत्थि मे विसेसो ।

शकुन्तला । आर्य्य अस्ति मे विशेषः ।

गौतमी । इमिणा दग्धोदण्ण णिराबाधं एव्व दे शरीरं भवि-

गौतमी । अनेन दर्भोदकेन निराबाधम् एव ते शरीरं भवि-  
स्सदि ॥ शिरसि शकुन्तलाम् अभ्युक्ष्य ॥ वच्चे । परिणदो दिअहो ।  
य्यति ॥ शिरसि शकुन्तलाम् अभ्युक्ष्य ॥ वत्से । परिणतो दिवसः ।  
एहि । उड्ढं एव्व गच्छन्ह ॥ इति प्रस्थिताः ॥

एहि । उटजम् एव गच्छामः ॥ इति प्रस्थिताः ॥

शकुन्तला ॥ आत्मगतं ॥ हिअश्च । पढमं एव्व सुहोवणदे मणोरहे

शकुन्तला ॥ आत्मगतं ॥ हृदय । प्रथमम् एव सुखोपनते मनोरथे  
कातरभावं ण मुच्चसि । माणुसअविहडिअस्स कत्तं दे मन्पदं सन्दावा ॥  
कातरभावं न मुच्चसि । मानुशयविघटितस्य कथं ते साम्प्रतं सन्तापः ॥  
पदान्तरे स्थित्वा । प्रकाशं ॥ लदावल्लअ सन्दावहारअ । आमन्तेमि  
पदान्तरे स्थित्वा । प्रकाशं ॥ लतावलय सन्तापहारक । आमन्त्रये  
तुमं भूओवि परिभोअस्स ।  
त्वां भूयो ऽपि परिभोगाय ।

<sup>1</sup> 'O venerable mother! there is a change for the better in me.' *Nairujyam kinchid idānim vṛttam*, 'There is now some freedom from pain.' Ś. *Ajje* is the reading of the oldest MSS. supported by Ś. and Ch. *Vīśesha* is 'a change for the better,' in contradistinction to *vikāra*, 'a change for the worse.' The very same expression occurs in *Mālavikāg.*, p. 46, l. 9.

<sup>2</sup> 'With this Darbha-water,' i.e., water and Kuśa-grass, mixed and used for the *śāntiyudakam*, mentioned at p. 97, l. 4; see also p. 18, note 1 in middle.

<sup>3</sup> 'O heart, even before, when the object-of-thy-desire readily presented

॥ दुःखेन निष्क्रान्ता शकुन्तला सहेतराभिः ॥

राजा ॥ पूर्वज्ञानम् उपेत्य । सनिःश्वासं ॥ अहो विघ्नवत्यः प्रा-  
र्थितार्थसिद्धयः । मया हि

मुञ्चर् अङ्गुलिसंघताधरोष्ठं

प्रतिषेधाच्चरविक्रवाभिरामं ।

मुखम् अंशविवर्ति पक्ष्माक्ष्याः

कथमप्युन्नमितं न चुम्बितं तु ॥ ७८ ॥

itself, thou didst not abandon (thy) anxiety. How (great) now (will be) the anguish of thee regretful (and) dispirited! [*After advancing a step, standing still again, aloud*] O bower of creepers, remover of my suffering, I bid thee adieu, (hoping) to occupy (thee) again [to have enjoyment of thee again].<sup>1</sup> *Prathamam ova*, etc.: see page 121, line 2. *Sukhopanato*: compare *yad upanatam dukkham sukham tat*: Vikram., end of Act 3. *Vighatita*, 'broken,' distracted with grief.' *Paribhoassa*: see page 129, note 2. *Paribhogāya*: Compare *paribhukta*: page 132, line 1.

<sup>1</sup> 'Alas! the fulfilment of desired objects has hindrances [there are many obstacles in the way of the accomplishment of one's wishes]; for by me the face of the lovely-eye-lashed-eyed (maiden), having its upper and lower lip repeatedly protected by (her) fingers, beautiful in stammering out the syllables of denial, turning (away from me) towards the shoulder, was with some difficulty raised but not kissed.' *Anguli-samvrita* = *angulibhyām pihita*: Ś. *Adharoshṭha*: see p. 32, note 5, in middle. *Pratishodhākshara*, i.e., *namaddharam chumbanīyam* [*unnamanīyam*] 'my lip must not be kissed:' Ś.Ch. *Alam alam mā iti prabhritibhiḥ*, 'by such expressions as 'enough,' 'enough,' 'don't':' K. Some of the Devanāgarī MSS. read *pratishodhāntara*. *Akshara* is 'a syllable,' as well as 'a letter': see *ekākshara* in Wilson's Dictionary. *Anīa-vivarti* = *tiryak-kṛitam*, 'turned on one side': Ch. It may, however, also mean 'revolving on the shoulders' [*anīayor vivarti*]. Śankara mentions another reading, *anga-vivarti* = *krodha-ghūrnamdnam*. *Pakṣmalākṣhī* = *chāru-bahu-pakṣma-yuktam*, or *prāsasta-pakṣma-yuktam akṣhī yasyāḥ*, 'who has eyes with beautiful eye-lashes:' Ś., and Ch.: i.e., 'Whose eye-lashes are brown like the leaf of a lotus:' Ch. The Hindū women used collyrium to darken the

क्व नु खलु सम्यति गच्छामि । अथवा । इहैव प्रियापरिभुक्तमुक्ते लता-  
वलये मुहूर्तं स्थास्यामि ॥ सर्वतो ऽवलोक्य ॥

तस्याः पुष्पमयी शरीरलुलिता शय्या शिलायाम् दयं

क्लान्तो मन्मथलेख एष नलिनीपत्रे नखैर् अप्रितः ।

हस्ताद् भ्रष्टम् इदं विसाभरणम् इत्यासज्यमानेक्षणो

निर्गन्तुं सहसा न वेतसगृहाच्छक्तो ऽस्मि शून्यादपि ॥ ७६ ॥

आकाशे । राजन्

सायन्तने सवनकर्मणि सम्यवृत्ते

वेदीं ऊताशनवतीं परितः प्रकीर्णाः ।

eye-lashes and eye-brows. *Pakshmala* is properly, 'possessed of eye-lashes' [*pakshnavat*] an adjective formed from *pakshman* as *sidhmala* from *sidhman*: Pāṇini, v., 2, 97. *Utpakshmala*, 'having upturned eyelashes,' occurs about the middle of the second Act of the *Vikramorvaśī*. *Kathamapi*, 'somehow or other,' 'hardly:' compare page 128, line 13. *Na chumbitam tu* is the reading of the Calcutta edition and the *Sāhitya-darpana*, [page 116], supported by Chandra-śekhara.

<sup>1</sup> 'Or rather, I will remain for a brief space in this bower of creepers (once) occupied, (but now) abandoned by my beloved.' *Athavā*: see page 30, note 1; and page 23, note 1, at end. *Paribhukta*: Compare *paribhogāya*, page 130, note 3 at end. *Muhūrtam*: see page 36, note 2, at end.

<sup>2</sup> 'Here on the stone-seat is her flowery couch impressed by her form; here is the faded love-letter committed to the lotus-leaf with her nails; here is the lotus-fibre bracelet slipped from her hand—having my eyes fixed on such (objects as these) I am not able to tear myself away [go out hastily] from the *Vetasa*-arbour, even though deserted (by her).' *Śarīra-lulitā* = *dehasaṅghriṣṭā*, 'rubbed by the body:' see *anatilulitā*, p. 115, note 1. *Śīlāyām*: see page 105, note 3, and page 121, note 3. *Klānta*: Śāṅkara and the Bengālī MSS. read *kānta*, 'charming,' 'dear.' *Viśābharāṇa* = *mṛindāvalaya*: see p. 106, note 2. *Āsajyamānekshaṇo* = *āropyamānekshaṇo*. *Vetasa-griha* = *latā-maṇḍapāt*, 'from the arbour of creepers:' see p. 104, line 4.

79. ŚĀRḌŪLA-VIKRĀḌITA (variety of ATIDHṚITI). See Verses 14, 30, 36, 39,

हायाश्चरन्ति वज्रधा भयम् आदधानाः

सन्ध्यापयोदकपिशाः पिशिताशनानां ॥ ८० ॥

राजा । अयम् अयम् आगच्छामि ॥ इति निष्क्रान्तः ॥

॥ तृतीयो ऽङ्कः ॥

<sup>1</sup> '[In the air.] The evening sacrificial rite being commenced, the shadows of the Rákshasas, brown as evening clouds, scattered around the altar which bears the consecrated fire, are flitting about in great numbers, producing consternation.' *Ákśī*: see p. 96, note 3. *Savana-karmaṇi* = *homa-karmaṇi*. *Sampravṛtī* = *upakṛāntī*. *Prakṛādh* is the reading of the oldest MSS.: Śankara reads *vistṛādh*: the Devanāgarī, *prayastādh*, 'striving,' 'using effort.' *Hutāśanavatīm* = *āhitāgnīm*. *Bhayaṃ ādadhāndh* = *trāsam utpādayantyaḥ*. *Pīṣitāśandām* = *rākṣasāndām*. The Rákshasas [see p. 39, note 6] were so called from their appetite for raw flesh [*pīṣita*].

Verse 80. VASANTA-TILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74.



॥ अथ चतुर्थाङ्कादौ विष्कम्भः ॥

॥ ततः प्रविशतः कुसुमावचयम् अभिनयन्त्यौ सख्यौ ॥

अनसूया । हला पित्र्यं वदे । जइषि गन्धर्वेण विवाहविधिना णि-  
अनसूया । हला प्रियं वदे । यद्यपि गान्धर्वेण विवाहविधिना नि-  
वृत्तकल्याणा सउन्दला अणुरूपभक्तुगामिणी संवृत्तेति णिव्वुदं मे  
वृत्तकल्याणा शकुन्तला अनुरूपभर्तृगामिनी संवृत्तेति निवृत्तं मे  
हिअअं तहवि एत्तिअं चिन्तणिअं ।

हृदयं तथापि इयच् चिन्तनीयं ।

प्रियंवदा । कहं विअ ।

प्रियंवदा । कथम् इव ।

अनसूया । अज्ज सो राएमी इट्ठिं परिसमाविअ इसीहिं वि-  
अनसूया । अद्य स राजर्षिर् इट्ठिं परिसमाय च्छपिभिर् वि-  
सज्जिअो अत्तणो णअरं पविसिअ अन्तेउरसमागदो इदोमदं वृत्तन्तं  
सर्जित आत्मनो नगरं प्रविश्य अन्तःपुरसमागत इतोगतं वृत्तान्तं  
सुमरदि वा ण वेत्ति ।

स्मरति वा न वेति ।

प्रियंवदा । वीसद्धा होहि । ए तादिमा आकिद्विसेसा गुणवि-

प्रियंवदा । विअअ भाव । न तादृशा आकृतिविशेषा गुणवि-

<sup>1</sup> See the note on the term Vishkambha, page 97, note 3.

<sup>2</sup> 'Although my heart is comforted by the thought that Sakuntalā has become completely happy in being united to a husband worthy of her by a Gāndharva marriage; nevertheless, there is still some cause for anxiety [there is still something to be thought about].' *Gāndharvena*: see p. 127, note 4. *Anurūpa-bhartrī-gāminī*: the Bengālī have *anurūpā-bhartrī-bhāginī*. *Iti* may often be translated by 'so thinking.' see p. 140, note 2.



रोहिणीं ह्येति । किन्तु तादौ दासिं इमं वृत्तान्तं सुविश्रम्य न आये  
रोहिणीं भवति । किन्तु तात इदानीम् इमं वृत्तान्तं श्रुत्वा न जाने  
किं पठिष्विस्सुदिति ।

किं प्रतिपश्यत इति ।

अनसूया । जह अहं देकामि । तह तस्स अनुमदं भवे ।

अनसूया । यथा अहं पश्यामि । तथा तस्स अनुमतं भवेत् ।

प्रियंवदा । कहं विअ ।

प्रियंवदा । कथम् इव ।

अनसूया । गुणवदे कलत्रा पडिवादणिज्जेति अत्र दाव पडमो

अनसूया । गुणवते कन्या प्रतिपादनीया इति अयं तावत् प्रथमः

सङ्क्षेपः । तं जइ देव् एव्व सन्नादेदि । णं अण्णाअमेण किदत्तो

सङ्क्षेपः । तं यदि दैवम् एव सन्नादयति । ननु अण्णायासेन कृतार्थो

गुरुश्रोत्रो ।

गुरुजनः ।

प्रियंवदा ॥ पुण्यभाजनं विलोक्य ॥ सखि । अवददादं बलिकम्भ-

प्रियंवदा ॥ पुण्यभाजनं विलोक्य ॥ सखि । अवचितानि बलिकर्म-

पञ्जस्य । इं कुसुमादं ।

पर्याप्तानि कुसुमानि ।

<sup>1</sup> 'Such distinguished characters as these do not become enemies to virtue [do not treat virtuous women with contumely]. But I know not now what reply the father will make when he has heard this intelligence.' *Ākṛiti* properly 'form,' 'figure.' *Kintu* is inserted by the Mackenzie MS., supported by K. *Pratipatsyato* = *abhidhāsyati* : *Ś.* : = *prativakti* : K. : Westergaard gives 'responder' as one sense of *pratipad*. Compare *tach ekkrutod tatheti pratyapadyata* : *Rāmāy.*, I., 10, 15. 'What he will do,' or 'whether he will ratify it,' would be an equally correct translation.

<sup>2</sup> "The maiden is to be given to a worthy (husband):" such was the first purpose-of-his-heart.' *Sankalpa* = *manoratha* : *Ś.* : properly 'a resolve,' 'mental determination : ' see p. 48, line 4, with note 1 at end.

अनसूया । एं पित्रसहीण सउन्दलाए सोहगदेवद्या अच-  
अनसूया । ननु प्रियसखाः शकुन्तलायाः सौभाग्यदेवता अर्च-  
णीया ।

नीया ।

प्रियंवदा । जुज्जदि ॥ इति तदेव कर्मारभेते ॥

प्रियंवदा । युज्यते ॥ इति तदेव कर्मारभेते ॥

नेपथ्ये । अयम् अहं भोः<sup>१</sup> ।

अनसूया ॥ कर्णं दत्त्वा ॥ सखि । अदिधिणा विश्व णिवेदिदं ।

अनसूया ॥ कर्णं दत्त्वा ॥ सखि । अतिथिना इव निवेदितां ।

प्रियंवदा । एं उडजमणिहिदा सउन्दला ॥ आत्मगतं ॥ अज्ज

प्रियंवदा । ननु उटजमन्निहिता शकुन्तला ॥ आत्मगतं ॥ अद्य

उण हिअरेण अमणिहिदा ।

पुनर् हृदयेन अमन्निहिता ।

<sup>१</sup> 'Is not the guardian-deity of our dear friend Śakuntalā to be honoured (with an offering)?' *Saubhāgya-devatā*, 'the tutelary deity,' 'the deity who watches over the fortune and welfare of any one.' The Bengālī read *devatāh*, 'deities,' and Śankara adds *Shashtikā-gaurī-prabhrīṭayāh*, 'such as Shashtikā [Durgā], Gaurī, etc.'

<sup>२</sup> '[Behind the scenes.] It is I, ho there!' *Nepathye*; see p. 2, note 2. *Ayam aham āgatosmi iti arthah*: Ś. See Manu, ii., 122, etc. 'After salutation, a Brāhman must address an elder saying, 'I am such an one' [*asau nāmāham*] pronouncing his own name. If any persons (through ignorance of Sanskrit) do not understand the form of salutation (in which mention is made) of the name, to them should a learned man say, 'It is I' (*aham iti*), and in that manner should he address all women. In the salutation he should utter the word *bhoh* [*bhoh-sabda*], for the particle *bhoh* is held by sages to have the same property with names (fully expressed).'

<sup>३</sup> '(It seems) as if an announcement were made by a guest [as if a guest were announcing himself].' This is the reading of the Bengālī, the Devanāgarī have *atithīnām*.

<sup>४</sup> 'With her heart she is not near,' i.e., her heart is absent with Dushyanta.

अनसूया । होह । अलं एत्ति एहिं कुसुमेहिं ।

अनसूया । भवतु । अलम् इयद्भिः कुसुमैः ।

॥ इति प्रस्थिते ॥

नेपथ्ये । आ अतिथिपरिभाविनि ।

विचिन्तयन्ती यम् अनन्यमानसा

तपोधनं वेत्ति न माम् उपस्थितं ।

स्मरिष्यति त्वां न स बोधितो ऽपि सन्

कथां प्रमत्तः प्रथमं कृतामिव ॥ ८१ ॥

प्रियंवदा । चह्नी चह्नी । अपिअं एव्य संवृत्तं । कस्मिं पि पूजार्हं

प्रियंवदा । हाधिक् हाधिक् । अप्रियम् एव संवृत्तं । कस्मिन्नपि पूजार्हं

अवरुद्धा सुखद्विअत्रा सउन्दला ॥ पुरो ऽवलोक्य ॥ ए उ अस्मिं

ऽपराद्धा शून्यहृदया शकुन्तला ॥ पुरो ऽवलोक्य ॥ न खलु यस्मिन्

कस्मिं पि । एषो दुष्माभो सुलहकोषो महेशी । तच्च सविअ वेअचउ-

कस्मिन्नपि । एष दुर्वासाः सुलभकोपो महर्षिः । तथा श्रम्या वेगचटु-

सुप्पुल्लदुम्बाराए गर्हए पडिणिवृत्तो । को अषो उदवहादो दक्षिं

सोत्फुल्लदुर्वारया गत्या प्रतिनिवृत्तः । को ऽन्यो उतवहाद् दक्षिं

<sup>1</sup> 'Woe! thou that art disrespectful to a guest! that (man) of whom (thou art) thinking to-the-exclusion-of-every-other-object-from-thy-mind, (so that) thou perceivest not me, rich in penance, to have approached, shall not recall thee to his memory, even being reminded; as a drunken-man (does not recall) the talk [speech] previously made (by himself).' *Atithi-paribhāvini*: see p. 35, note 2: the Bengālī have *katham atithim paribhāvasi*. *Vetsi* = *vibhāvayasi*: Ś. *Bodhito* = *smṛitah*: Ś. *Kṛitam*, i.e., *ātmanaiva*: Ś. *Kathdm kri* is equivalent to the root *kath*, 'to speak,' 'tell,' 'say;' and *kathdm kṛitdm* to *kathitdm*, 'what is spoken,' 'said.'

<sup>2</sup> 'A very unpleasant thing has occurred. Śakuntalā, in her absence of mind, has committed an offence against some person deserving of respect. [*Looking on in front.*] Not, indeed, against some (mere ordinary) person:

पह्विस्मृदि ।

प्रभविष्यति ।

अनसूया । गच्छ । पादेसु पणमिअ णिवत्तेहि णं जाव अहं

अनसूया । गच्छ । पादयोः प्रणम्य निवर्तय एनं यावद् अहम्

अग्वोदशं उवकप्पेमि ।

अर्घ्योदकम् उपकल्पयामि ।

(for I see that) it is the great Rishi Durvāsas, easily-provoked to anger. After uttering such a curse, he has turned back with a step tremulous, bounding and difficult to be checked through its impetuosity.' *Sūnya-hridayā* lit., 'empty-hearted,' one whose heart is engrossed with some other object. *Vega-chatula*, etc. : This is the reading of the Mackenzie MS., and seems to have been that of K. All the Devanāgarī have *upphulla*, for the Sanskrit *utphula* from the root *sphul*, 'to leap,' allied to *sphur*. . . *Utphāla* from the same root is given by Wilson, and both *sphula* and *sphura*, but not *utphula*, which is a legitimate word. As to the Prākṛit *upphulla*, it may be observed that many consonants in Prākṛit are too weak to sustain themselves singly, and that if elision does not take place, the consonant is sometimes doubled. Thus *sukkha*, or *suha* may be written for the Sanskrit *sukha*, and *nihita* or *nihia* for *nihita* : Lassen's Instit. Prāk., p. 276, 3. The oldest Bengālī MS. has *avirala-pādoddhārayā*, and the Calcutta edition *avirala-pāda-twarayā gatya*. As to Durvāsas, he is a Saint or Muni, represented by the Hindū poets as excessively choleric, and inexorably severe. The Purānas and other poems contain frequent accounts of the terrible effects of his imprecations on various occasions, the slightest offence being in his eyes deserving of the most fearful punishment. On one occasion he cursed Indra, merely because his elephant let fall a garland which he had given to this god; and in consequence of this imprecation all plants withered, men ceased to sacrifice, and the gods were overcome in their wars with the demons : see Vishnu-Pur., p. 70. With regard to the title Maharshi : see p. 38, note 3, and p. 43, note 2.

<sup>1</sup> 'Who beside Fire will have (such) power to consume?' Śānkara has *tathā* [*taha*] at the end of this sentence, but I have not ventured to insert it, without other authority. The wrath of a Brāhman is frequently compared to fire : see p. 74, note 3, and p. 49, note 2.

<sup>2</sup> 'Therefore, bowing down at his feet, persuade him to return, whilst I

प्रियंवदा । तच्च ॥ इति निष्क्रान्ता ॥

प्रियंवदा । तथा ॥ इति निष्क्रान्ता ॥

अनसूया ॥ पदान्तरे स्तुतितं निरूप्य ॥ अयोः । आवेगस्तुतिदाए

अनसूया ॥ पदान्तरे स्तुतितं निरूप्य ॥ अहो । आवेगस्तुतितया

नईए पञ्चदं मे हत्यादो पुष्पभाजनं ॥ इति पुष्पोच्चयं रूपयति ॥

नत्या प्रभृष्टं मे हत्यात् पुष्पभाजनं ॥ इति पुष्पोच्चयं रूपयति ॥

प्रियंवदा ॥ प्रविश ॥ सखि । पकिदिक्को सो कस्स अपुण्णं पडि-

प्रियंवदा ॥ प्रविश ॥ सखि । प्रकृतिवक्रः स कस्य अनुनयं प्रति-  
नेहदि । किमि उण साणुक्कोसो किदो ।

युक्ताति । किमपि पुनः सानुक्रोशः स्तः ।

अनसूया ॥ स्तुतितं ॥ तस्मिं वड एदमि । कहेहि ।

अनसूया ॥ स्तुतितं ॥ तस्मिन् वड एतदपि । कथंय ।

प्रियंवदा । अदा णिवत्तिदुं ण इच्छदि । तदा विष्णविदो मए ।

प्रियंवदा । यदा निवर्तितुं न इच्छति । तदा विज्ञापितो मया ।

भभवं । पठमन्ति पेक्खिअ अविद्यादतवण्णहावस्स दुहिदुजणस्स भभ-

भनवन् । प्रथममिति प्रेक्ष्य अविज्ञाततपःप्रभावस्स दुहिदुजणस्स भग-

वदा एक्को अबराहो मरिसिद्वोत्ति ।

वता एको ऽपराधो मर्षयितव्य इति ।

prepare a propitiatory offering and water.' The Bengālī have *patitwō*, 'having fallen' for *pranamya*. *Arghyodakam*: see p. 35, notes 3 and 4.

<sup>1</sup> 'She acts the gathering up of the flowers.' *Uchchaya* has the same sense as *samuchchaya*, 'collecting together in a heap': see p. 79, line 3.

<sup>2</sup> 'Whose friendly-persuasion will this crooked-tempered (person) accept? however, he was somewhat softened [he was made a little merciful].' *Pre-kṛiti-vakra*, 'one whose disposition is crooked or harsh,' 'ill-tempered,' 'cross-grained.'

<sup>3</sup> 'Even this (somewhat) was much for him: say on.'

<sup>4</sup> 'Considering (it is) the first-time, this one offence of the daughter, who is unaware of the potency of penance, is to be pardoned by your reverence.'



अनसूया । तदो तदो ।

अनसूया । ततस् ततः ।

प्रियंवदा । तदो मे वञ्चणं अण्णहाभविदुं णारिहदि । किन्दु  
प्रियंवदा । ततो मे वचनम् अन्यथाभवितुं नार्हति । किन्तु  
अहिष्णाणाभरणदंसणेण साधो णिवत्तिस्सदिप्ति मन्तअन्तो सणं  
अभिज्ञानाभरणदर्शनेन शापा निवर्तिय्यत इति मन्तयमाणः स्वयम्  
अन्तरिहदो ।

अन्तर्हितः ।

अनसूया । मक्खं दाणिं अस्ससिदुं अत्थि । तेण राएमिणा  
अनसूया । शक्यम् इदानीम् आश्रयितुम् अस्ति । तेन राजर्षिणा  
सम्पत्तिदेण सणामहेअङ्किअं अङ्गुलीअं सुमरणीअंत्ति सअं पि-  
सम्पत्तिनेन खनामधेयाङ्कितम् अङ्गुलीयकं स्मरणीयम् इति खयं पि-  
णद्धं । तस्मिं माहीणोवाआ मउन्दला भविस्सदि ।

नद्धं । तस्मिन् स्वाधीनोपाया शकुन्तला भविष्यति ।

प्रियंवदा । महि । एहि । देवकज्जं दाव णिव्वत्तेन्ह ।

प्रियंवदा । मखि । एहि । देवकार्यं तावन् निर्वर्तयावः ।

॥ इति परिक्रामतः ॥

प्रियंवदा ॥ अवलोक्य ॥ अणसूए । पेकड दाव । वामहत्थोपहि-  
प्रियंवदा ॥ अवलोक्य ॥ अणसूये । प्रेचख तावत् । वामहत्थोपहि-  
दवचक्षा आलिखिता विअ पिअमही । भत्तुगदाए चिन्ताए अत्ताणमि  
तवदना आलिखिता इव प्रियमंखी । भर्तृगतया चिन्ताया आत्मानमपि  
ए एमा विभावेदि । किं उण आअन्नुअं ।

न एवा विभावयति । किं पुनर् आगन्तुकं ।

अणसूया । पिअंवदे । दुवेण एव्व णो मुहे एसो वुत्तन्तो चिट्ठु ।

अणसूया । प्रियंवदे । दयोर् एव नौ मुखे एव वृत्तान्तस्तिष्ठतु ।  
रक्खणीया खु पकिदिपेलवा पिअमही ।

रक्खणीया खलु प्रकृतिपेलवा प्रियमंखी ।

प्रियंवदा । को दाणिं उण्होदएण णोमालिअं मिस्सेदि ।

प्रियंवदा । क इदानीम् उण्होदकेन नवमालिकां सिञ्चति ।

॥ इत्युभे निष्क्रान्ते ॥

॥ विष्कम्भः ॥

I have not ventured to do so, without the authority of the Devanāgarī or K. *Tasmān* : Ś. has *tasmāt*.

<sup>1</sup> 'Our dear friend, her face resting on her left hand, (is motionless) as if in a picture : see p. 6, note 1.

<sup>2</sup> 'Let this circumstance remain in the mouth of us two only. Our dear friend being of a delicate nature must be spared [preserved], i.e., She must not be told about this imprecation, lest her feelings be so hurt, that her delicate constitution be injured. *Vrittdntah*, i.o., *īdpa-vrittdntah* : Ś.

॥ अथ चतुर्थो ऽङ्कः ॥

॥ ततः प्रविशति सुप्तोत्थितः शिष्यः ॥

शिष्यः । वेलोपलक्षणार्थम् आदिष्टो ऽस्मि तच्चभवता प्रवासाद्  
उपावृत्तेन काश्यपेन । प्रकाशं निर्गतस् तावद् अवलोकयामि कियद्  
अवशिष्टं रजन्या इति ॥ परिक्रम्यावलोक्य च ॥ हन्त प्रभातं । तथा हि  
यात्येकतो ऽस्तशिखरं पतिर् ओषधीनाम्  
आविष्कृतारुणपुरःसर एकतो ऽर्कः ।  
तेजोदयस्य युगपद् व्यसनोदयाभ्यां  
लोको नियम्यत इवात्मदशान्तरेषु ॥ ८२ ॥

<sup>1</sup> 'Arisen from sleep,' i.e., *suptānantaram utthitah*, 'just arisen after sleep,'  
'just aroused from sleep:' Ś.

<sup>2</sup> 'I am commissioned by his reverence Kāśyapa (who has just) returned  
from his pilgrimage [residence abroad], to observe the time of day. Having  
gone out into the open air, I will just see how much of the night remains.'  
*Pravṛtsat*, i.e., *somatīrthāt*: see p. 16, note 2. *Kāśyapena*: see p. 22, note  
1. *Prakāśam* = *vivṛita-pradeśa*, 'an open spot:' K. = *chatwara*, 'a court-  
yard:' Ś.

<sup>3</sup> 'On the one side the lord of the plants [the Moon] descends to  
the summit of the western mountain; on the other side (rises) the Sun,  
whose forerunner Aruna [the Dawn] has just become visible. By the con-  
temporaneous setting and rising of the two luminaries, human beings are  
guided as it were through their different states:' i.e., by the alternations of  
these luminaries, the vicissitudes to be expected in human life are indicated.  
One of the names of the Moon is *Ośadhī-patīh*, 'lord of the annual or  
medicinal plants.' He is so called from some influence which he is supposed  
to exercise over the growth of such plants. Compare Deut., xxxiii., 14,  
'The precious fruits brought forth by the sun, and the precious things put

VASANTA-TILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64,

अपि च ।

अन्तर्हिते ग्रशिनि सैव कुमुदती मे

दृष्टिं न नन्दयति संसरणीयशोभा ।

इष्टप्रवासजनितान्यबलाजनस्य

दुःखानि नूनम् अतिमात्रसुदुःखानि ॥ ८३ ॥

forth by the moon.' *Oshadhi* is explained in Manu, i. 46, as *phala-pkandā*, 'a plant which dies after the ripening of its fruit.' *Asta* is the name for the mountain in the West, behind which, in Hindú poetry, the sun and moon are always supposed to set, as *Udaya* is the name of that over which they are supposed to rise. *Arka* is a name of the god Súra, 'the Sun.' He is represented in Hindú mythology, as seated in a chariot drawn by seven green horses, or by one horse with seven heads [whence his name *Saptáśwa*], and before him is a lovely youth without legs, who acts as his charioteer, and who is called *Aruna*, or the Dawn personified. *Aruna* is the son of *Káśyapa* and *Vinatá*, and elder brother of *Garuda*. His imperfect form may be allusive to his gradual or partial appearance, his legs being supposed to be lost, either in the darkness of the departing night, or in the blaze of the coming day. The sentiment expressed in this verse is paralleled by the speech of the *Chándála* in the *Mricchhakatī* [p. 321, l. 4], thus translated by Prof. Wilson, 'In heaven itself the sun and moon are not free from change [*vipattim labhete*]: how should we poor weak mortals hope to escape it in this lower world? One man rises but to fall, another falls to rise again,' etc.

<sup>1</sup> 'The moon having disappeared, even the lotus no longer gladdens my sight, its beauty being now only a matter of remembrance. The sorrows produced by the absence of a lover are beyond measure hard to be supported by a tender-girl.' Some species of the lotus-plant (especially the white esculent kind) open their petals during the night and close them during the day, whence the Moon is often called the Friend, Lover, or Lord of the lotuses [*Kumuda-bāndhava*, *kumudini-nāyaka*, *Kumudeśa*]. *Abalá-janasya*: The Bengálí have *abalá-janena*. The genitive is equally admissible. Compare *śriyo durdāpak*, which is the Bengálí reading for *śriyd-durdāpak* at p. 117, l. 13, and *svabhāvas tasya duratīkramah*: *Hitop.* l. 1945.

Verse 83. VASANTA-TILAKÁ (variety of ŚAKKARÍ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 83.

अनसूया ॥ प्रविश्य पटाक्षेपेण ॥ एवं णाम विषयपरमुहस्यपि  
अनसूया ॥ प्रविश्य पटाक्षेपेण ॥ एवं नाम विषयपरामुहस्यपि

<sup>1</sup> 'With a hurried toss of the curtain.' *Paṭākshepena* (so read all the Devanāgarī MSS., and K.) is from *pata*, with the same sense as *apaṭi*, i.e., 'the curtain separating the stage from the *nepathya*' [see p. 2, note 2] and *akshepa*, 'tossing aside.' The Bengālī reading is *apaṭi-kshepena*. *Paṭākshepena* = *yavanikāpanodanena*: K. : = *akasmāt*, 'suddenly:' Ś. 'The entrance of an actor under the influence of flurry caused by joy, sorrow, or any other emotion [*harsha-śokddi-janita-sambhrama-yuktasya*] is made with a toss of the curtain:' K.

The following verses have not the authority of the Devanāgarī MSS., nor of K., but are given immediately after verse 83 in the Bengālī MSS., and in the Calcutta and French editions, supported by Ś. :—

अपिच ।

कर्कन्धूनाम् उपरि तुहिनं रञ्जयत्ययसन्ध्या  
दार्भं मुञ्चत्युज्जपटलं वीतनिद्रो मयूरः ।  
वेदिप्रान्तात् खुरविलिखिताद् उत्थितश्चैष सद्यः  
पश्चाद् उच्चैर्भवति हरिणः स्वाङ्गम् आयच्छमानः ॥

अपिच ।

पादन्यासं चितिधरगुरोर् मूर्ध्नि कृत्वा सुमेरोः  
क्रान्तं येन चयिततमसा मध्यमं धाम विष्णोः ।  
सो ऽयं चन्द्रः पतति गगणाद् अल्पशेषैर् मयूखैर्  
अत्यारूढिर् भवति महताम् अण्यपभ्रंशनिष्ठा ॥

'Moreover, the early dawn impurples the dew-drops upon the jujubes: the peacock, shaking off sleep, quits the darbha-grass-thatch of the cottage: and yonder the antelope, rising hastily from the border of the altar impressed by his hoofs, afterwards raises himself on high, stretching his limbs. Moreover, after planting his foot on the head of Sumeru, lord of mountains, the Moon, by whom, dispersing the darkness, the central palace of Vishnu has been invaded, even he, descends from the sky with diminished beams. The highest ascent of the great terminates in a fall.'



रमस्य अणस्य ए एदं ए विदित्रं । तेण रणा मउन्दलाए अण-  
अस्य वनस्य न एतन् विदितं । तेन राज्ञा शकुन्तलायाम् अना-  
ञ्जं आचरिदन्ति ।  
अयम् आचरितम् इति ।

शिशुः । यावद् उपस्थितां होमवेलां गुरवे निवेदयामि ॥ इति  
निष्क्रान्तः ॥

अनसूया । पडिबुद्धावि किं करिस्सं । ए मे उददेसुवि णिअ-  
अनसूया । प्रतिबुद्धापि किं करिष्यामि । न मे उचितेव्यपि निज-  
करणिज्जेसु हत्यपात्रा पसरन्ति । कामो दाणिं मकामो होदु । जेण  
करणीयेषु हत्यपादाः प्रसरन्ति । काम इदानीं सकामो भवतु । येन  
असस्यमन्धे जणे सुद्धसिअआ सखी पदं कारिदा । अहवा दुव्वासमावो  
असत्यमन्धे जने इद्धहृदया सखी पदं कारिता । अथवा दुर्वसः प्राप

‘It is not unknown to this person [myself], however withdrawn (she may be) from worldly concerns, that an indignity has been wrought towards Śakuntalā by that king.’ *Evam nāma* is the reading of the Mackenzie MS., supported by K. *Na etat na viditam* is given on the authority of K. *Imassa* is inserted from the old MS. [E. I. H., 1060]: Śāṅkara has *amushya janasya*. The other Devanāgarī MSS. read *yadyapi nāma vishaya-parān-mukhasyāpi janasya etan na viditam tathāpi tena*, etc. The margin of the Bengālī MS., as well as that of Chézy, has a note referring *vishaya-parān-mukhasya janasya* to Kanwa; but a comparison of other passages shews that by *ayam jana*, the person speaking is commonly intended. *Andryam*, i.e., *Śakuntalā-vismarana-rūpam*, ‘consisting of the forgetting of Śakuntalā:’ Ś. and Ch.

‘The time for (making) the burnt-offering:’ see page 148, note 3.

‘Although wide-awake, what shall I do? My hands and feet do not move-freely in their own usual occupations. Let Love now be possessed of his wish [enjoy his triumph], by whom our innocent-minded friend has been made to place confidence in that perfidious man.’ *Uchiteshu karantyeshu*, Such as ‘gathering flowers, etc.:’ Ś. *Sa-kāmo* = *kṛitārthi*, ‘one who has attained his end:’ Ś. Compare *bharatu pancha-rānah kṛit*: Vikram., Act 2.

एषो विश्वारेदि । अण्हा कचं मो राएमी तारिमाणि मन्निअ  
एष विकारयति । अन्यथा कथं स राजर्षिस् तादृशानि मन्त्रयित्वा  
एत्तिअस्स कालस्स लेहमत्तमि ण विसज्जेदि । ता इदो अहिणा-  
एतावतः कालस्स लेखमात्रमपि न विसर्जयति । तस्माद् इतो ऽभिज्ञा-  
णं अङ्गुलीअञ्च मे विसज्जेम । दुक्खसोले तवस्सिजणे को अन्नत्थी-  
नम् अङ्गुलीयकम् अस्स विसर्जयावः । दुःखशीले तपस्सिजने को ऽभ्यर्थ-  
अदु । णं सखीगामी दोसोत्ति ववसिदावि ण पारेमि पवासपडिणि-  
तां । ननु सखीगामी दोष इति व्यवसितापि न पारयामि प्रवासप्रतिनि-  
उत्तस्स तादकस्सवस्स दुस्सन्तपरिणीदं आवणमत्तं सउन्दलं णिवे-  
वृत्तस्स तातकाश्चपस्स दुय्यन्तपरिणीताम् आपन्नसत्तां शकुन्तलां निवे-  
दितुं । इत्थंगए अन्नेहिं किं करणिज्जं ।

दयितुं । इत्थंगते ऽस्माभिः किं करणीयं ।

*Asatya-sandhe* = *asatya-pratijne* : *Ś.* = *mithyā-pratijne* : Ch. : lit., 'one who is not true to his contract [*sandhi*].' *Śuddha-hridaya* is the reading of two Devanāgarī MSS., and of the Bengālī. *Padam* = *sthānam*, 'a place:' S. = *vyavasāya* or *vyavasiti*, 'industry,' 'application,' 'business:' Ch. and Amarakośa, p. 317, l. 4. Hence *padam kri* in the causal must mean 'to cause to have dealings or transactions with,' 'to cause to apply one's self,' 'to cause to take up a station;' whence may easily flow the interpretation, 'made to trust.' Compare a similar phrase in Kumāra-sam., vi., 14, where also the commentators explain *padam* by *vyavasāya*.

<sup>1</sup> 'Or rather, it is the curse of Duvāsas that has caused the change.' *Athavā* : see p. 24, line 1; page 30, note 1. *Vikārayati* : see p. 130, note 1.

<sup>2</sup> 'Among ascetics inured-to-hardships, who is to be solicited (to carry the ring to the king)? Assuredly, even though I were convinced that blame was attributable to Śakuntalā, I should not have the power to make known to Father Kāśyapa (just) returned from his pilgrimage, that Śakuntalā is married to Dushyanta, and is pregnant. Such being the case, what is to be done by us?' *Dukha-śīle* : so read all the Devanāgarī; the oldest Bengālī, supported by Ch., has *nirdukhka-śītale*. *Sakhī-gāmi* : see p. 41, note 2. *Vyavasitā*, pass. part. of *vy-ava-so*, 'to determine,' 'resolve,' 'strive;' also 'to

प्रियंवदा ॥ प्रविश्य महप ॥ सहि । तुवर तुवर मउन्दलाए  
प्रियंवदा ॥ प्रविश्य सहर्ष ॥ सखि । तरय तरय प्रकुन्तासायाः  
पट्यालकोदुषं पिब्यन्तिदुं ।

प्रज्ञानकौतुकं निर्वर्तयितुं ।

अनसूया । सहि । कचं एहं ।

अनसूया । सखि । कथम् एतत् ।

प्रियंवदा । सुणाहि दाणिं । सुहमरहं पुच्छिदुं मउन्दलासन्नासं

प्रियंवदा । शृणु इदानीं । सुखप्रयितं प्रष्टुं प्रकुन्तासायकायं  
नदन्ति ।

नतासि ।

अनसूया । तदो तदो ।

अनसूया । ततस्ततः ।

प्रियंवदा । दाव एणं लज्जावणदमुहिं परिस्सजिअ सअं तादक-

प्रियंवदा । तावद् एमां लज्जावनतमुखीं परिष्वस्य स्वयं तातका-  
स्त्रवेण एवम् अभिणन्दितं । दिट्ठिआ । धूमाउलिददिट्ठिणोवि जअमा-  
स्त्रपेण एवम् अभिणन्दितं । दिट्ठा । धूमाकुलितदृष्टेरपि यजमा-  
be persuaded,' 'convinced,' as in Rāmāy. ii., 12, 61, *satim tvadm vyavasyāmi*.  
*Pdāyāmi* is either the causal form of *prī* meaning 'to accomplish,' 'fulfil,'  
and thence 'to be able,' or is a nominal from *pāra*, 'the other side,' 'the  
end.' *Ittham-gate*, i.e., *evamprāpto karmāni*.

<sup>1</sup> 'Hasten to celebrate [complete] the festivities at the departure of  
Śakuntalā.' *Prasthāna-kaulakam* = *prayāna-mangalam*, 'festive solemnities  
which take place at the departure of a member of the family.'

<sup>2</sup> 'To inquire (whether she had had) a comfortable sleep.' *Pucchhīdum*  
for *prasthūm*, so reads my own Bombay MS., supported by a parallel passage  
in *Mālavikāgn.*, 44, 7, *suham pucchhīdum āgatā*. The other Devanāgarī  
have *suha-saīda-pucchhīdā* for *sukha-sayita-prachchhikā*, which is given as  
another reading in the *Mālavikāgnimitra*. Dr. Bochtlingk remarks that  
the agent may be used with the sense of a fut. part. active and refers to  
Pānini., iii., 3, 10.

एष पात्रे एव आज्ञदी पडिदा । वच्चे । सुसिद्धपरिदिष्टा विश्व  
नस्य पावके एव आज्ञतिः पतिता । वत्से । सुशिक्षपरिदत्ता इव  
विज्ञा असोऽणिज्ञा संवृत्ता । अज्ज एव इमिपडिरिच्छितं तुमं भन्तुणो  
विद्या अशोचनीया संवृत्ता । अद्य एव ऋषिप्रतिरक्षितां त्वां भर्तुः  
सञ्चसं विमज्जेमिस्ति ।

सकाशं विमर्जयामीति ।

अनसूया । अहं केण सूददो तादकस्सवस्स वृत्तन्तो ।

अनसूया । अथ केन सूचितस् तातकाशपस्य वृत्तान्तः ।

प्रियंवदा । अग्निशरणं पविडस्स शरीरं विणा कन्दोमवैए वाचाए ।

प्रियंवदा । अग्निशरणं प्रविष्टस्य शरीरं विना कन्दोमय्या वाचया ।

<sup>1</sup> 'By father Kanwa [see p. 22, note 1] having of his own accord embraced her whilst her face was bowed down with shame, she was thus congratulated [congratulation was made] "Hail (to thee)! the oblation of the sacrificing priest, although his sight was obscured by the smoke, fell directly into the fire:"' see note 3 below, and p. 95, note 1. *Dhūmākulita* : Cf. p. 66, l. 2. *Yajamānasya* : see p. 95, note 1.

<sup>2</sup> 'My child, as knowledge delivered over to a good student (is not to be deplored; so has it) come to pass that thou art not to be sorrowed for. This very day I dismiss thee protected by [under the escort of some] Rishis to the presence of (thy) husband.' Compare Manu, ii., 114, 'Learning having approached a Brāhman said to him, "I am thy divine treasure, thou art not to a corner, but communicate me to that student who will be thy treasure"' The Bengāl and K insert me before

अनसूया ॥ सविस्मयं ॥ कहेहि ।

अनसूया ॥ सविस्मयं ॥ कथय ।

प्रियंवदा ॥ संस्कृतम् आश्रित्य ॥

दुःखमेनाहितं तेजो दधानां भूतये भुवः ।

Brāhmanas when they married and became householders, unless they intended giving up their sacerdotal office, kindled with two pieces of the hard Śamī, Arani, or Khadira wood, or with a piece of the Śamī and Aśwattha wood [see page 23, note 2], a sacred fire [*homāgni*, *grihyāgni*, *hūtāgni*] which they deposited in a cavity or hearth called Kunda or Vitāna, in some hallowed part of the house; or, like the Persians, in some sacred building proper for the purpose [called *agnyāgāra*, Manu, iv., 58, *homa-śāla*, *agni-griha*], and which they carefully kept lighted throughout their lives, using it first for their nuptial ceremony [Manu, ii., 231; iii., 171; Sir W. Jones, vol. iii., 127], and for the regular morning and evening oblations to Agni [*homa*, *hotra*], performed by dropping clarified butter, etc. into the flame, with prayers and invocations [Manu, xi., 41; iii., 81, 84, 85. See also p. 133, note 1 of this book]; for the performance of solemn sacrifices [Manu, ii., 143]; for the Śrāddha or obsequies to departed parents and ancestors [Manu, iii., 212, *et seq.* See also page 112, note 1 of this book]; and finally, for the funeral pile. The perpetual maintenance of this sacred fire was called *agni-hotra*, *agnyādhāna*, *agni-rakṣaṇa*; and the consecration of it, *agnyādhya* [Manu, ii., 143]; and the Brāhman or householder who maintained it, *agni-hotrin*, *dhītāgni*, *agnyādhīta*, *adhīnika*. At Benares even to this day, according to Sir W. Jones, many *agni-hotras* are continually blazing. Sometimes the householder did not himself attend to the sacred fire, but engaged an officiating priest [*ritvij*, *yajamāna*, *agnidhra*: see p. 95, note 1; p. 96, note 2]. The Brāhman who did not maintain a fire was called *andhitāgni* [Manu, xi., 38]. According to Manu, iii., 212 (with commentary) there were three periods when he was necessarily without it, viz., just before his investiture, before his marriage after the completion of his studentship, and at the death of his wife; but the usual daily oblation was then to be placed in the hand of a holy Brāhman, who is said to be one form of fire [see p. 74, note 3; p. 49, note 2]. Sacred fire is sometimes considered to be of three kinds [*tretā*, 'the triad of fires']: 1. Gārhapatya, nuptial or household; 2. Āhavanīya, sacrificial, taken from the preceding,



अवेहि तनयां ब्रह्मन् अग्निगर्भां शमीमिव ॥ ८४ ॥

अबसूया ॥ प्रियंवदाम् आस्त्रिय ॥ सहि । पित्र मे । पित्र मे । किन्दु  
अनसूया ॥ प्रियंवदाम् आस्त्रिय ॥ सखि । प्रियं मे । प्रियं मे । किन्तु  
अज्ज एव सउन्दला णीअदित्ति उत्कण्ठासाधारणं परितोमं अणु-  
अद्य एव शकुन्तला नीयते इति उत्कण्ठासाधारणं परितोषम् अनु-  
होमि ।

भवामि ।

प्रियंवदा । सहि । वधं दाय उत्कण्ठं विणोददस्सामो । सा  
प्रियंवदा । सखि । आवां तावद् उत्कण्ठां विनोदयिष्यावः । सा  
तवस्मिणी णिव्वदा होदु ।  
तपस्विनी निर्दृता भवतु ।

and prepared for receiving oblations; 3. Dakṣiṇa, that placed towards the south, or ceremonial, taken from either of the former. See Prof. Wilson's Introduction to the Vikramorvaśī, p. 8, and Manu, ii., 231. The man who maintained all these three was called *tretāgni*.

<sup>1</sup> '[Having recourse to Sanskrit.] Know that (thy adopted) daughter, O Brāhmaṇ, has conceived a glorious-germ [seed] implanted [lodged, deposited] by Dushyanta for the welfare of the earth, as the Śamī-tree is pregnant with fire.' Śamī, 'a thorny kind of acacia:' [see the last note, and p. 23, note 2.] The legend is that the goddess Pārvatī being one day under the influence of strong passion, reposed on a trunk of this tree, whereby an intense heat was generated in the pith or interior of the wood, which ever after broke into a sacred flame on the slightest attrition. *Ahita* = *arpita*. *Tejah* = *śukra*: Ch. Cf. Raghu-v., ii., 75; Megh., verse 45. 'By this it was indicated that Śakuntalā would have a son in glory equal to Agni:' Ś.

<sup>2</sup> 'O friend, how pleased I am! but when I think that this very day Śakuntalā is being conveyed away (to her husband's house), I feel a satisfaction mingled [associated] with regret.' *Iti*, 'so thinking:' see page 140, note 2. *Utkanṭhā-sādhārana*, lit., 'in common with regret or sorrow.' 'I am partly glad, partly sorry:' Ś.

<sup>3</sup> '(Only) let this (our) poor-sister be made happy.' *Tapanein*, 'a

Verse 84. ŚLOKA OF ANUŚTUBH. See Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76.

अनसूया । तेषु हि एदस्मिं चूदसाहावलम्बिते षारिणेरसमुग्गए  
 अनसूया । तेन हि एतस्मिन् चूतशाखावलम्बिते नारिकेरसमुद्भूते  
 एतस्मिन् एव कालान्तरकवमा णिक्खित्ता मए केसरमालिञ्चा ।  
 एतस्मिन् एव कालान्तरकवमा निचिन्ता मया केसरमालिका ।  
 ता इमां हत्थसंनिहिदं करेहि । आव अहमि से मिञ्चलोञ्चणं  
 तद् इमां हत्थसंनिहितां कुब् । यावद् अहम् अपि अस्मा म्मगरोचनां  
 तित्थमिच्छिं दूष्वाकिसलआणित्ति मङ्गलसमालम्भणाणि विरएमि ।  
 तीर्थस्नानिकां दूर्वाकिसलयानीति मङ्गलसमालम्भणानि विरचयामि ।

devotee,' also denotes a person in a pitiable state, a poor wretch. *Nivvrita* = *susthita-chitta* : Ś.

<sup>1</sup> 'Therefore in this cocoa-nut box, suspended on a bough of the Mango, a Késara-garland, capable of (keeping fresh for) the intervening period, was with this very object deposited by me. Therefore make it rest on (thy) hand [take it down with thy hand].' *Nárikora* or *nárikela*, 'the cocoa-nut,' 'the fruit of the cocoa-nut tree.' *Chúta* or *Ámra*, the Mango-tree [*Mangifera Indica*]. *Káldántara-kahama* = *virala-kála-stháyini*: Ś. *Késara-máliká*, 'a wreath made of the flowers of the Bakula:' see p. 25, note 1. This was probably a *mangala-pushpa-mayí sraj*, or garland made of auspicious flowers, to be suspended round the neck of Śakuntalá, such as that described in *Raghu-vansá*, vi., 84. Śankara and the Bengálí read *késara-gundá* or *késara-chárandá*, and Śankara observes that the fragrant dust of this plant is much used by women in making unguents [*udvartanáni*].

<sup>2</sup> 'Whilst I also will compound auspicious unguents composed of *Mriga-rochand*, holy earth, (and) *Dúrbá* sprouts.' *Mriga-rochand* is said to be either the concrete bile of a deer or an exudation from his head, used as a medicine, a yellow dye or a perfume: see Wilson, under *Gorochand*. The latter word is the reading of the Bengálí MSS. *Tírtha-mrítiká* is earth brought from *tírthas* or holy bathing-places: see p. 16, note 2. *Dúrbá*, 'bent-grass' [*Agrostis Linearis*, *Panicum Dactylon*], a kind of sacred grass, not quite so sacred as *darbhá*, but possessing many virtues, and used for the *argha*: see p. 35, note 3. Sir W. Jones says of it, 'Its flowers in their perfect state, are among the loveliest objects in the vegetable world, and appear, through a lens, like minute rubies and emeralds. It is the sweetest

प्रियंवदा । तह करीअदु ।

प्रियंवदा । तथा क्रियतां ।

॥ अनसूया निष्क्रान्ता । प्रियंवदा नाव्येन सुमनसो गृह्णाति ॥

नेपथ्ये । गौतमि । आदिश्वन्तां शार्ङ्गरवमिश्राः शकुन्तलानयनाय ।

प्रियंवदा ॥ कर्णं दत्त्वा ॥ अणसूए । तुवर तुवर । एदे खु हत्थि-

प्रियंवदा ॥ कर्णं दत्त्वा ॥ अनसूये । त्वरय त्वरय । एते खलु हस्ति-

णाउरगामिणो इसीओ सदावीअन्ति ।

नापुरगामिन ऋषयः शब्दाय्यन्ते ।

अनसूया ॥ प्रविश्य समालम्बनहस्ता ॥ सहि । एहि । गच्छ ॥

अनसूया ॥ प्रविश्य समालम्बनहस्ता ॥ सखि । एहि । गच्छावः ।

॥ इति परिक्रामतः ॥

प्रियंवदा ॥ विलोक्य ॥ एसा सुज्जोदए एष्व मिहामज्जिदा

प्रियंवदा ॥ विलोक्य ॥ एषा सूर्योदये एव शिखामार्जिता

and most nutritious pasture for cattle, and its usefulness, added to its beauty, induced the Hindús to believe that it was the mansion of a benevolent nymph.' The Atharva-Veda celebrates it thus: 'May Dúrbá, which rose from the water of life, which has a hundred roots and a hundred stems, efface a hundred of my sins, and prolong my existence on earth for a hundred years.' *Samálambhana* is the act of smearing the body with coloured perfumes, such as saffron, sandal, etc.; the plural is here used for the unguents themselves, which are said to be *mangala*, 'conducive to good fortune.' The Bengálí have *samálambhanam*.

<sup>1</sup> 'Śárngarava and the (other) good-people:' see page 6, note 2. The Bengálí have Śárngarava-śáradvata-mīśráh. According to Ś. and Ch. these were the names of two śishyáh, 'religious students,' pupils of Kaṇwa.

<sup>2</sup> 'Truly these Rishis who are to go to Hastinápura are being called.' Śabdáyante (so written by Ch.) = áháyante: Ś. and Ch. It is the passive form of the nominal śabdayate: Śankara has śabdayante, which could only mean 'they sound,' 'make a noise;' Pāṇini, iii., 1, 17. *Hastinápura*, [lit., 'the city of elephants'] was the ancient Delhi, situated on the Ganges, and the residence of Dushyanta.

पङ्क्तिर्दृष्टीवारहत्याहिं सोत्थिवाअणकाहिं तावसीहिं अहि-  
प्रतिष्ठितनीवारहस्याभिः स्वस्तिवाचनिकाभिस् तापसीभिर् अभि-  
नन्दीअमाणा मउन्दला चिट्ठह । उवसण्णह एं ॥ इत्युपसर्पतः ॥

नन्दिमाना शकुन्तला तिष्ठति । उपसर्पाव एनां ॥ इत्युपसर्पतः ॥

॥ ततः प्रविशति यद्योद्दिष्ट्यापारा आसनस्या शकुन्तला ॥

तापसीनामन्यतमा ॥ शकुन्तलां प्रति ॥ जादे । भक्तुणो वज्रमाण-

तापसीनामन्यतमा ॥ शकुन्तलां प्रति ॥ जाते । भर्तुर् वज्रमाण-

सूअन्नं महादेईसहं लहेहि ।

सूचकं महादेवीशब्दं लभंस् ।

द्वितीया । वच्छे । वीरप्पमविणी होहि ।

द्वितीया । वत्से । वीरप्रसविनी भव ।

तृतीया । वच्छे । भक्तुणो वज्रमदा होहि ।

तृतीया । वत्से । भर्तुर् वज्रमता भव ।

<sup>1</sup> 'There stands Śakuntalā at earliest sunrise, with her locks combed-and-washed, in the act of being congratulated by the holy-women, (having) consecrated wild-rice in their hands, (and) invoking-blessings-with-their-offerings.' *Śukhā-māryitā*, lit., 'having her top-knot combed and cleansed,' a compound similar to *śīrah-śndā*, 'having the head bathed.' The Bengālī MSS. have *kṛita-majjand*. *Swasti-vdchanikābbhiḥ* is here an epithet of the women who make the *swasti-vdchanam*, i.e. (according to K.) 'a gift of flowers, sweetmeats [*prahelaka*], fruit, or any eatables presented with good wishes and prayers for the blessing of some deity.' It is especially the blessing which is coupled with the gift. In the present case the hallowed rice which they held in their hands, might have constituted the offering which accompanied the *swasti-vdchanam*. In the *Vikramorvaś* the *Vidūshaka* is propitiated by a *swasti-vdchanam* (or *-nakam*), consisting of a *modaka-śardva*, 'dish of sweetmeats.' Birthday-gifts, wedding-presents, Christmas-boxes, etc., with their accompanying compliments, are the *swasti-vdchanaka* of our day. The words *vdyaṇa* and *vdyanaka* seem to have a similar signification, though without any necessary implication of *good-wishes*. *Nivdra*, 'wild-rice,' *Manu*, vi., 16.

<sup>2</sup> 'My child, take the title of "Great Queen" indicative of the high



॥ इत्याशिषो दत्त्वा गीतमीवर्जं निष्क्रान्ताः ॥

सखी ॥ उपसृत्य ॥ सखि । सुहृमज्जणं दे होदु ।

सखी ॥ उपसृत्य ॥ सखि । सुखमार्जनं ते भवतु ।

शकुन्तला । साश्रुदं मे सखीणं । इदो णिसीदह ।

शकुन्तला । स्वागतं मे सखीभ्यां । इतो निषीदतं ।

उभे ॥ मङ्गलपाचाण्यादाय । उपविश्य ॥ हला । सज्जा होहि ।

उभे ॥ मङ्गलपाचाण्यादाय । उपविश्य ॥ हला । सज्जा भव ।

जाव मङ्गलसमालम्भणं विरएम ।

यावन्मङ्गलसमालम्भनं विरचयावः ।

शकुन्तला । एदग्गि बज्जमन्तव्वं । दुल्लहं दाणिं मे सखीमण्डणं

शकुन्तला । एतदपि बज्जमन्तव्वं । दुर्लभम् इदानीं मे सखीमण्डनं

भविस्सुदि ॥ इति वाष्पं विस्तृजति ॥

भविष्यति ॥ इति वाष्पं विस्तृजति ॥

उभे । सखि । उद्दं ण दे मङ्गलकाले रोइदुं ॥ इत्यश्रूणि प्रमृज्य

उभे । सखि । उचितं न ते मङ्गलकाले रोदितुं ॥ इत्यश्रूणि प्रमृज्य

नाय्येन प्रमाधयतः ।

नाय्येन प्रमाधयतः ।

esteem of (thy) husband.' *Jātā*, 'a child,' is used affectionately in addressing any young female. *Mahā-devī*, 'chief queen:' compare p. 124, note 1.

1 'May it be to thee an auspicious ablution!' i.e., May it bring thee good ! May it be an omen of happiness to thee !

2 'p' pit -vessels,' i.e., the vessels containing the  
flowers, in propi Fortune in favour of Śakuntalā.  
(M. . . . . except one (Colebrooke's), which has



प्रियंवदा । आहरणोद्दं ह्रवं अस्ममसुलहेचिं पसाहणेचिं विष्य-  
 प्रियंवदा । आभरणोचितं रूपम् आभ्रमसुलभैः प्रसाधनैर् विप्र-  
 आरीअदि ।  
 कार्यते ।

॥ प्रविशोपायनहस्ताव् चपिकुमारकौ ॥

उभौ । इदम् अलङ्करणम् । अलङ्कितताम् अचभवती ।

॥ सर्वा विलोक्य विस्मिताः ॥

गौतमी । वच्छ षारअ । कुदो एदं ।

गौतमी । वत्स नारद । कुत एतत् ।

प्रथमः । तातकाश्रपप्रभावात् ।

गौतमी । किं माणसो सिद्धी ।

गौतमी । किं माणसी सिद्धिः ।

द्वितीयः । न खलु । अयतां । तचभवता वयम् आश्रप्ताः ।

शकुन्तलाहेतोर् वनस्पतिभ्यः कुसुमान्याहरतेति । तत इदानीं

क्षीमं केनचिद् इन्दुपाण्डु तरुणा माङ्गल्यम् आविष्कृतं

निष्कृतश्चरणोपभोगसुलभो लाञ्छारसः केनचित् ।

अन्येभ्यो वनदेवताकरतलैर् आपर्वभागोत्थितैर्

दत्तान्याभरणानि तत्किमलयोद्भेदप्रतिद्विभिः ॥ ८५ ॥

<sup>1</sup> '(Thy) person worthy of (the costliest) ornaments is disfigured by decorations easily procured in a hermitage,' i.e., Thy beauty which deserves to be set off by golden ornaments, etc., is impaired by such decorations as sprouts of Dúrbá-grass, etc.: Ś. *Viprakāryate*: K. has *vikāryate*, the Bongāl *vipralabhyate* and *vipratāryate*.

<sup>2</sup> 'Was it a mental creation?' i.e., Were these ornaments created by the power of his mind? Kātav. has *śriṣṭīh* for *siddhīh*. Compare p. 79, note 1.

<sup>3</sup> 'Bring hither flowers for Śakuntalā from the trees of the forest.'

<sup>4</sup> 'By a certain tree a fine-linen-robe white-as-the-moon indicative-of-

प्रियंवदा ॥ शकुन्तलां विलोक्य ॥ हला । दमाए अभुववन्तीए  
 प्रियंवदा ॥ शकुन्तलां विलोक्य ॥ हला । अनया अभुपपत्त्या  
 सूइदा दे भत्तुणो गेहे अणुहोदव्वा राअलच्छिन्ति ।  
 सूचिता ते भर्तुर् एहे ऽनुभवितव्या राजलक्ष्मीः ।

good-fortune was made to appear [produced]; by another, juice-of-lac, ready for the use of [the dyeing of] the feet was distilled [exuded]; from others, ornaments were presented by the hands [palms] of wood-nymphs raised (so as to be visible) as far as the wrist, emulating the first sprouting of the young-shoots of those (trees).<sup>1</sup> *Kshauma* = *vālkala-vastra-bheda*: Ch. *Kshaumam māngalyam* = *dukūlam mangalārham*: Ś. *Māngalya* may mean 'with words of good omen,' 'with blessings and prayers for good fortune [*kalyāṇa vākyaiḥ*] such as "May she be the beloved wife of her lord," etc.:' Ś. *Indu-pāṇḍu* = *chandra-dhavalam*. *Āviśhkṛitam* = *udbhāvitam*: K. : = *dāndya prakāśitam*: Ś. *Nishṭhyūtah* = *udgīrṇah*. *Charanopabhoga-sulabho*: some of the Bengālī have *charanoparāga-subhago*; the oldest have *upabhoga*. *Sulabha* is here equivalent to *kshama* or *yogya*, 'adapted.' Compare Kumāra-s., v. 69. *Lākshā* = *alakta* or *alaktaka*, 'lac,' 'a red dye,' prepared from an insect, analogous to the cochineal insect. This minute red insect is found in great numbers in the Palāśa, Indian fig-tree, and some other trees. It punctures the bark, whence exudes a resinous milky juice, with which it surrounds itself in a kind of nest, and which when dry may be broken off, and used for various purposes. This hardened and reddened substance is variously called gum-lac, shell-lac, stick-lac, etc. *Āparva*, etc. = *parva-bhāga-par-yantam udgataih*. *Parva-bhāga* = *maṇi-bandha*, 'the wrist:' K. *Ā*, 'as far as,' generally requires the ablat. c. of a word not in composition, as *āmaṇi-bandhāt pāṇih*, 'the hand as far as [from] the wrist.' It may sometimes have the sense of 'from,' as in *ādarśanāt*, 'from the first sight.' *Tat-kisalaya*, etc.: the Bengālī and Ś. read *nah*, 'to us,' for *tat*, and *kīśalaya-echchhāya-parispardhibhiḥ*, 'rivalling the hue of young shoots.' According to Kavikanthahāra, quoted by Ś., ornaments are divided into four kinds:—1. *Āvedhya*, as ear-rings, etc.; 2. *Bandhaniya* or *Vedhya*, as flowers, etc.; 3. *Kshepya* or *Prakshepya*, as anklets, foot-ornaments, etc.; 4. *Āropya*, as necklaces, garlands, etc.

<sup>1</sup> 'By this favour, royal fortune is indicated as (ever) to be enjoyed by thee in the house of thy husband.' *Abhyupapattya* = *erikshānugraheṇa*, 'by

॥ शकुन्तला त्रीडां रूपयति ॥

प्रथमः । गीतम् । एषेहि । अभिषेकोत्तीर्णाय काश्यपाय  
वमस्यतिसेवां निवेदयावः ।

द्वितीयः । तथा ।

॥ इति निष्क्रान्तौ ॥

सख्यौ । अए अणुवज्जन्तभूषणो अत्रं जणो । चित्तकस्यपरिअएण  
सख्यौ । अये अनुपभुक्तभूषणो ऽयं जनः । चित्तकर्मपरिचयेन  
अङ्गेषु दे आहरणविणिओअं करेण् ।

अङ्गेषु ते आभरणविनियोगं कुर्वः ।

शकुन्तला । जाणे वो णेउणं ॥ उभे नाखेनालकुहतः ॥

शकुन्तला । जाने वां नैपुणं ॥ उभे नाखेनालकुहतः ॥

॥ ततः प्रविशति स्नानोत्तीर्णः काश्यपः ॥

काश्यपः ।

यास्यत्यस्य शकुन्तलेति हृदयं संस्पृष्टम् उत्कण्ठया

कण्ठः स्तम्भितवाष्पवृत्तिकलुषश्चिन्ताजडं दर्शनं ।

वैक्लव्यं मम तावद् ईदृशमपि खेदाद् अरक्षीकसः

पीड्यन्ते गृहिणः कथं नु तमयाविस्त्रेयदुःखैर् नवैः ॥ ८६ ॥

the favour of the sylvan deities.'

<sup>1</sup> 'Returned [come up] from bathing.' *Uttiri* is 'to come out of the water,'  
'to come to land.' So *jalād uttiryā*: Mahābh. 3, 211.

<sup>2</sup> 'We [these persons] are unused to ornaments. By our acquaintance  
with the art of painting we will make the arrangement of the ornaments on  
thy limbs.' *Anubahutta* for *anupabhukta* is the reading of my own MS. and  
the Mackenzie, supported by K. *Chitra-karma*, etc., 'by our knowledge of  
painting,' i.e., 'We will decorate thee in the manner we have seen in paintings.'  
[*Chitra-likhane yathābhārāṇa-prayogo drishṭo 'sti tenaiva prakṛtāḥ*: Ś.]

<sup>3</sup> "This very day will Śakuntalā depart," at such (a thought), my

॥ इति परिक्रामति ॥

सख्यौ । हला मउन्दले । अवसिदमण्डणामि । परिधेच्चि सम्पदं  
सख्यौ । हला शकुन्तले । अवसितमण्डनामि । परिधत्स्व साम्प्रतं  
खोमजुञ्जलं ।  
चौमयुगलं ।

॥ शकुन्तलोत्थाय परिधत्ते ॥

heart is smitten with melancholy [grief for her loss]: my voice [throat] is agitated by suppressing the flow of tears: my sight is paralysed by anxious thought. So great indeed through affection (is) the mental-agitation even of me a hermit. How (much more) then, are heads-of-families afflicted by new pangs at separation from their daughters! *Iti*: see page 140, note 2. *Sansprishṭam*, etc.: one MS. reads *sprishṭam samut-kanṭhayā* [E. I. H., 1060]. *Kanṭhah*, etc.: the Bengālī have *antar-vāshpa-bharoparodhi gaditam*, 'My voice is obstructed by the weight [*ādhikyena*: Ś.] of suppressed tears.' *Vāshpa*, i.e., *āsrūnah pūrvāvasthā*, 'the first stage or state of a tear,' 'the hot moisture that overspreads the eye, before the tear-drop is formed:' K. *Darśanam* = *nayanam*, 'eye-sight.' *Jaḍam* = *vishayā-grāhakam*, 'having no perception of external objects:' or = *kartavyāparichhedakam*, but in this case *darśanam* = *jñānam*: Ś. The effect of deep thought and abstraction of mind is to paralyse for the moment the organs of vision. Śāṅkara quotes an aphorism of Bharata, *Nidrā-nāśāścha chintā cha bhrāntiśchotsuka-chetasdm*. *Nu* is used *prāṇe* 'in asking a question:' Ś. *Aranyaukas* = *vāna-prastha* or *aranya-vāsin*, 'one whose dwelling [*okas*] is in the woods,' 'a hermit:' see *vanaukas*. *Grihin* = *grihastha*, 'a householder,' 'the father of a family.' The Brāhman was required to divide his life into four stages or orders [*āśramā*]. In the first, he was a *Brahmachāri*, or 'student of religion,' under a preceptor [see p. 95, note 1]; in the second, a *Grihastha*, or 'householder,' living with his wife and children; in the third, a *Vānaprastha* [*vaikhānasah*] or 'anchorite,' living in the woods apart from his children, and sometimes also from his wife; in the fourth, a *Bhikṣuh*, or 'religious mendicant,' wandering from house to house, and subsisting on alms.

<sup>1</sup> 'Thy decoration [toilet] is completed. Now do thou put on the pair of linen vestments.' A Hindū woman's dress generally consisted of two

गौतमी । आदे । एषो दे आनन्दपरिवाहिणा चक्षुषा परिस्र  
गौतमी । आते । एष ते आनन्दपरिवाहिणा चक्षुषा परिस्र-  
जम्नो विश्वं गुरु उवद्विदो । आचारं दाव पडिबज्जस्स ।  
जमान इव गुरु उपस्थितः । आचारं तावत् प्रतिपद्यस्व ।

शकुन्तला ॥ समीडं ॥ ताद । वन्दामि ।

शकुन्तला ॥ समीडं ॥ तात । वन्दे ।

काश्यपः । वत्से ।

यथातेर् इव शर्मिष्ठा भर्तुर् बल्लमता भव ।

सुतं त्वमपि सदाजं सेव पुत्रम् अवाप्नुहि ॥ ८७ ॥

गौतमी । भगवं । वरोक्त्व एमो । ण आमिमा ।

गौतमी । भगवन् । वरो खलु एव । न आशीः ।

pieces: one covered the breast and shoulders, the other was a long robe enveloping the person. *Avasita-mandana* = *nishpanna-prasādhana*.

<sup>1</sup> 'Here close-at-hand-stands thy spiritual-father as if (already) embracing thee [about to embrace thee], with an eye overflowing with joy. Perform now the customary-salutation.' *Ānanda*, etc.: the Bengālī have *dnanda-odakpa-parivādhind*: Compare page 89, line 5. *Āchāra*, 'good-manners,' 'the usual complimentary greeting.' *Paḍibajjassa* for *pratipadyassa* is the reading of my own MS. and the Mackenzie: Compare p. 135, line 4. The very same expression occurs in the 2nd. Act of the *Vikramorvaśī*.

<sup>2</sup> 'Daughter, be thou highly honoured of thy husband, as was Śarmishthā of Yayāti. Do thou also obtain a son, a sovereign monarch, as she (obtained) Puru.' Śarmishthā, according to K., was the daughter of Vṛisha-parvan, king of the Asuras or demons, and wife of Yayāti, son of Nahusha, one of the princes of the Lunar race, and ancestor of Dushyanta: see p. 14, note 2. The *Sāhitya-darpana* (p. 190) adduces this verse as an example of *dātrvāda*, 'benediction,' but reads (as also do the Bengālī) *patyur* for *bhartur*, and *putram* for *sutam*. According to Amara-Sinha (viii., 3), a *samrāj* is a sovereign prince, who has performed a *Rājasūya* sacrifice, and exercises despotic sway over others.

<sup>3</sup> 'This is actually a boon (conferred), not a (mere) benediction.' '*San-*



काश्यपः । वत्से । इतः सद्यो ज्ञताग्नीन् प्रदक्षिणीकुरुष्व ।

॥ सर्वे परिक्रामन्ति ॥

काश्यपः ॥ ऋक्छन्दसा आशास्ते ॥

अमी वेदिं परितः क्लृप्तधिष्याः

समिद्वन्तः प्रान्तसंस्तीर्णदर्भाः ।

अपघ्नन्तो दुरितं हव्यगन्धैर्

वैतानास्त्वां वज्रयः पावयन्तु ॥ ८८ ॥

*tushta-devādinām avāśyam-bhāvi vacchanam varah, dāstu kadāचित् phala-dāyini vdk.* 'A vara is the promise of a propitiated deity, etc., which must necessarily come to pass; an *dāsis* is a benediction which occasionally bears fruit [comes true]:' Ch. Ś.

<sup>1</sup> 'My child, this way! do thou at once circumambulate the sacrificial fires:' See page 148, note 3. *Sadyo-hutāgnim* = *tatkahana-kṛita-homāgnim*: Ś. The Taylor and my own MS. has *sadyohutān*. *Sadyo* may, however, be separated from the next word, and translated 'at once,' 'immediately.' The rite of circumambulation is performed by slowly walking round any object, keeping the right side towards it.

<sup>2</sup> '[Pronounces a blessing in the metre of the *Rik*, i.e., according to the usual metre of the *Rig-veda*.] Let these fires taken-from-the-sacred hearth [*vaitānās*] whose places are fixed round the altar, fed with (consecrated) wood, having darbha [*kuśa*] grass strewed around the margin, destroying sin by the perfume of the oblations, purify thee.' The *Rig-veda* is the most celebrated of the four most ancient sacred books of the Hindūs. It consists of metrical hymns or prayers termed

Verse 88. *TRISHṬUP CHATUSH-PADĀ*, a form of *VAIDIK* metre, consisting of four times eleven syllables, the first and third half-lines resembling the *VĀTORMĪ*, and the second and fourth, the *ŚĀLINĪ* variety of *TRISHṬUBH*. In the second, however, the first syllable is short.

— — — — — — — — — — || — — — — — — — — — —  
— — — — — — — — — — || — — — — — — — — — —

|    |   |               |    |                                                           |
|----|---|---------------|----|-----------------------------------------------------------|
| In | J | -veda, i.     | 5, | first pāda is exactly like the first in the above scheme, |
|    | p |               |    | 1 differently, as far at least as the seventh syllable.   |
| J  |   | 1 to          | 8  | less of the later Sanskrit metres, seems here to have     |
| at | a |               | V  | rhythm, in which greater liberty was allowed. Thus        |
|    |   | verse too irr |    | to come under any of the later metres, but rather too     |

प्रतिष्ठसेदानीं ॥ सदृष्टिचेपं ॥ क ते शार्ङ्गरवमित्राः ॥

त्रिष्यः ॥ प्रविष्य ॥ भगवन् । इमे स्यः ।

काश्वपः । भगिन्यास्ते मार्गम् आदेश्य ।

शार्ङ्गरवः । इत इतो भवती ॥ सर्वे परिक्रामन्ति ॥

काश्वपः । भो भोः सन्निहितास्तपोवनतरवः ।

पातु न प्रथमं व्यवस्यति जलं युष्मास्वपीतेषु या

नादत्ते प्रियमण्डनापि भवतां स्नेहेन या पल्लवं ।

*śāktas* or *mantras*, each stanza of which is called a *riśh* or *rik*, addressed chiefly to the gods of the elements, Fire, Air, etc., and ascribed to different holy authors, styled *Rishis*. *Asya vrittasya vedoktāśtrīcāda-sādriśatvam agni-prayuktatvōddi boddhavyam*, 'It is to be understood that there is a similarity between the metre of this verse and that of the benedictions uttered in the Vedas addressed to fire, etc. :' K. It is certain that the verse itself does not occur in the *Rig-veda*, but the metre [see p. 160] resembles that which commonly prevails there. Doubtless Kālidāsa intended it as an imitation of the sacred style of poetry. That it is addressed to Agni constitutes another point of resemblance. *Vaitānds*: see p. 148, note 3; p. 97, note 2. *Kṛipta-dhish-nydh* = *racitādhishthāndh*. *Prānta-sanstirṇa-darbhdh*, i.e., *pārśveshu chatur-riśhu dikṣhu sankirṇa darbhd yeshām*. At a sacrifice, the fires, severally termed *Āhavanīya*, *Mājaliya*, *Gārhapatya*, and *Agnidhriya*, were lighted at the four cardinal points, east, west, north, and south, and kuśa-grass [see p. 18, note 1] was scattered round each fire. See Wilson's translation of the *Rig-veda*, p. 3, note 1; and compare *Rig-veda*, vii., 13, 'Thou, four-eyed Agni, blazest as the protector of the worshippers,' etc. *Pālayantu* = *rakṣantu* is the reading of all the Bengālī MSS., supported by Kāṭavema, Śankara, and Chandra-śekhara, but the Devanāgarī MSS. all have *pālayantu*.

<sup>1</sup> Śankara quotes a verse of Bharata, *Dvandīśha*, *munayaschaiva*, *linginah*, *sādhakāśha* [*sādhakāśha*: Ch.] *ye, bhagavanniti te vachydh sarvāḥ stri-puṇ-ṇapūṇsakāḥ*, 'Both Gods, and also Munis, Lingis, and Sādhanas (? *sādhavas*, 'saints': see Vishnu-Pur., p. 300) are to be addressed as 'Bhagavan,' by all women, men and eunuchs.'

<sup>2</sup> Compare in the 2nd. Act of the *Vikramorvaśī*, *bhavadn pramada-vana-mārgam dāśāyatū*.

आद्ये वः कुसुमप्रसूतिसमये यस्या भवत्युत्सवः

मेयं याति शकुन्तला पतिगृहं सर्वैर् अनुज्ञायतां ॥ ८८ ॥

॥ कोकिलरवं सूचयित्वा ॥

अनुमतगमना शकुन्तला

तरुभिर् इयं वनवासबन्धुभिः ।

परमृतविरुतं कलं यथा

प्रतिवचनीकृतम् एभिर् ईदृशं ॥ ८९ ॥

<sup>1</sup> 'Listen! listen! ye neighbouring trees of the penance-grove. She who never attempts to drink water first, when you have not drunk, and who, although fond of ornaments, never plucks a blossom, out of affection for you, whose greatest-holiday [highest-joy] is at the season of the first appearance of your bloom, even that same Śakuntalā now departs to the house of her husband. Let her be affectionately-dismissed by (you) all.' *Bhoh* is a vocative particle, generally joined with *śrūyatām*, 'Listen!' *Vyavasyati*, 'makes effort,' may also mean 'resolves upon,' 'makes up her mind,' 'thinks,' 'it never enters into her head.' *Apiteshu*: the Bengālī have *asik-teshu*, i.e., 'as long as you remain unwatered.' The Devanāgarī reading is supported by K., who includes *pita* among the passive participles, like *gata*, *sthita*, *drudha*, etc. [Pāṇini, iii., 4, 72] which may have an active signification. *Vismṛita* may be included in the same list: see p. 27, l. 9. *Priya-mandand*: *priya* with the sense 'fond of' may stand at the beginning or end of a compound. Compare *jala-priya*, 'fond of water.' So *philo* in words like *philosophia*, *philoxenos* [*priyātithi*], etc.

<sup>2</sup> 'Acting as if he heard the note of a cuckoo,' lit., 'Showing the note of a cuckoo,' Compare *nimittam śūchayitvā*: Vikram., Act 2.

<sup>3</sup> 'This Śakuntalā is permitted to depart by the trees, the foresters'-kinsfolk; since a song to this effect, warbled by the cuckoo, was employed as an answer by them.' *Vana-vāsa-bandhubhiḥ* = *aranya-vāsa-snigdhaiḥ*, 'beloved by foresters.' It may be translated 'her sylvan relatives.' *Para-*

Verse 89. ŚĀRDŪLA-VIKRĀṢIṬA (variety of ATIDHṚITI). See Verses 14, 30, 36, 39, 50, 63, 79, 85, 86.

Verse 90. APARAVAKTRĀ, containing eleven syllables to the first half-line, and twelve to the second, each whole line being alike.

~~~~~ || ~~~~~

आकाशे ।

रम्बान्नरः कमलिनीहरितैः सरोभिश्च

ह्याद्याद्भुमेर् नियमितार्कमयूखतापः ।

भूयात् कुशेश्वरजोमृदुरेषुर् अस्माः

शान्तानुकूलपवनस्य शिवस्य पन्नाः ॥ ८१ ॥

bhrīta [= *pika*] lit., 'nourished by a stranger.' The Indian Cuckoo is supposed to leave her eggs in the nest of the crow to be hatched. This bird must have resembled the nightingale rather than the bird known as the cuckoo in Europe. One of its names was *Vasanta-dāta*, 'messenger of spring.' Its song had none of the monotony which characterises the note of the cuckoo, but was as sweet [*madhura*: Ritu-s.] and varied as that of the nightingale with us. 'The beauty of cuckoos is their song.' Hitop., l. 839. 'On a journey [*yātrāyām*] the note of a cuckoo is indicative of good-fortune [*śubha-suchakāḥ*]. The answer of the trees was effected by the song of the cuckoo [*pika-racchaiva sampannam*]. Next the answer of the sylvan deities is given (by a voice in the air):' Ś.

'May her path be pleasantly-diversified [pleasant at intervals] by lakes (that are) verdant with-lotus-beds, (may it have) the heat of the sun's rays moderated by shady trees, (may) its dust be soft with the [as the] pollen from the lotuses and (may it be cheered by) gentle favourable breezes and (be altogether) prosperous.' *Ramyāntarah* = *manohara-madhyah*: Ś. : = *manojna-madhyah*: Ch., 'having its middle space delightful,' 'pleasant throughout the intervening distance,' an epithet of *panthāḥ*. *Chhāyā-drumaiḥ* = *chhāyā-pradhānair-vrikshaiḥ*, 'trees chiefly abounding in shade:' K. : = *chhāyā-lakṣhita-drumaiḥ*, 'trees characterised by shade:' Ch. 'It is a compound similar to *śāka-pārthiva* and *abhijñāna-śakuntalā*: see p. 3, note 2. *Chhāyā-taruḥ*, 'a large tree, one that gives shade,' is found in Wilson. Compare Hitop., line 1717. 'That is called a *chhāyā-taru*, 'shade-tree,' whose under-part [*talām*] excessively cool shade [*atyanta-śītala-chhāyā*] does not quit either in the forenoon or afternoon:' Ś. and Ch. *Niyamita* = *apanita*. *Kuśāśaya* = *śatapātra*, 'a lotus.' *Śānta* = *śānta-vega*, *manda*: K. = *pātachcharddi-śunya*, 'free from robbers, etc.:' Ś. and Ch. The compound may therefore be translated 'free from molestation and having favourable

-Verse 81. VASANTA-TILAKĀ (VARIETY OF ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 61, 74, 80, 82, 83.

॥ सर्वे सविस्मयम् आकर्णयन्ति ॥

गौतमी । जादे । षादिजणमिणिङ्काहिं अणुष्ठादगमणासि तबो-
गौतमी । जाते । ज्ञातिजनस्त्रिगधाभिर् अनुज्ञातगमनासि तपो-
वणदेवदाहिं । पणम भअवदीणं ।
वनदेवताभिः । प्रणम भगवतीभ्यः ।

शकुन्तला ॥ सप्रणामं परिक्रम्य । जनान्तिकं ॥ हला पिअंवदे । णं
शकुन्तला ॥ सप्रणामं परिक्रम्य । जनान्तिकं ॥ हला प्रियंवदे । ननु
अज्जउत्तदंसणुसुआएवि अस्समं परिचअन्तीए दुक्खेण मे चलणा
आर्यपुचदर्शनोत्सुकाया अपि आअमं परित्यजन्त्या दुःखेन मे चरणौ
पुरदो पवट्टन्ति ।

पुरतो प्रवर्तते ।

प्रियंवदा । ए केवलं तबोवणविरहकादरा सखी एव । तुए उच-
प्रियंवदा । न केवलं तपोवनविरहकातरा सखी एव । त्वया उप-
ट्टिदविओअस्स तबोवणस्सवि दाव समवत्था दीसद ।
स्थितवियोगस्य तपोवनस्यापि तावत् समवत्था दृश्यते ।

breezes.' *Śivaścha bhūyāt panthāh* : This seems to have been a phrase com-
monly used as a parting benediction, like the English 'A pleasant journey to
you!' Compare *Panthānas te santu śivāh* : Hitop., l. 1442, *Sāhit.-darp.*,
p. 344, *Mudrā-r.*, p. 30, l. 17, and further on in this act.

¹ 'Dear to thee as (thy own) kinsfolk.' Compare *vana-vāsa-bandhubhih*
in verse 90. My own Bombay MS. has *ṇṇāddi* (supported by the Calcutta
edition), the others all *ṇādi* for *jndti*. There is no doubt about the doubling
of the *n* when not initial, as Vararuchi, iii., 44, gives *vinṇāna* for *vijnāna*.
As to *bhaavadīnam* : see p. 129, note 2.

² My own MS. (supported by K.) has *dukkhena*, the others *dukkha-*
dukkhena.

³ 'One may observe the same (troubled) condition [the same condition is
observed] of the penance-grove, as the (time of) separation from thee ap-
proaches.' *Samavasthā* is equivalent to *samdvasthā*, as in Raghuvansa,
viii., 41. The Taylor MS. reads *samdvasthā*.

उग्गलिचदभकवला मित्रा परिचत्तणच्चला मोरा ।

उद्गलितदर्भकवला मृगाः परित्यक्तनर्तना मयूराः ।

ओसरिअपण्डुपत्ता मुञ्चन्ति अंसू विअ सदाओ ॥ ८२ ॥

अपसृतपाण्डुपत्ता मुञ्चन्ति अश्रूणि इव सताः ॥ ८२ ॥

शकुन्तला ॥ स्मृत्वा ॥ ताद । सदावहिणिअं वणजोसिणिं दाव

शकुन्तला ॥ स्मृत्वा ॥ तात । सताभगिनीं वनज्योत्स्नां तावद्

आमन्नइसं ।

आमन्नयिखे ।

¹ 'The deer let fall the mouthfuls of darbha-grass, the peacocks cease (their) dancing, the creepers as they cast [in casting] their pale leaves, appear to shed tears [as it were shed tears].' *Udgalita*: so read all the Devanāgarī and K.; the root *gal*, 'to drop,' is not given in the dictionaries in conjunction with the preposition *ut*, but as one sense of this root is 'to swallow' [whence *gala*, 'the throat'], *udgalita* may possibly be equivalent to *udgīrṇa*, 'ejected from the throat or mouth,' which is the reading of the Bengālī MSS. *Mrigdh*: all the Devanāgarī read *mīlo* for *mrīgyah*, and in the next line *assūni* for *āsrūni*, apparently in violation of the metre. Dr. Boehtlingk has suggested *mid* and *ansū*, the latter is a legitimate acc. pl. from *ansu*, the masculine Prākṛit equivalent of the neuter *āśru*: see Vararuchi, iv., 15. *Parityakta-nartana*: The dancing of the Indian peacock, especially at the approach of rain, in which it is said to take especial delight, is frequently alluded to in Hindu poetry. Compare Megh., verses 46 and 78; Ritu-sanhāra, ii., 6. Bhartrī-h., i., 43. *Osaria* for *apasrita*: compare p. 5, l. 9, and Lassen's Instit. Prāk., p. 363. Raghu-vansa, xiv., 69, contains a sentiment precisely parallel to the above, *Nṛityam mayūrdh kusumāni vrikāśā darbhaṇ upātān vijahur harinyah*, etc.

² 'Father, I will just bid farewell to (my) tendril-sister, the Light of the Grove,' i.e., to the Nava-Mālikā, or young jasmine-creeper, mentioned in page 27, line 9, with note 3.

Verse 92. *Āryā* or *Gāthā*. See Verse 2.

— — — | — — — | — — — || — — — | — — | — — — | — — | —
— — — | — — — | — — || — — — | — — | — | — — — | —

काश्यपः । अवेमि ते तस्यां सोदर्यस्नेहं । इयं तावद् दक्षिणेन ।
 शकुन्तला ॥ लताम् उपेत्य ॥ वणजोमिणि । चूदसङ्गदावि मं पञ्चा-
 शकुन्तला ॥ लताम् उपेत्य ॥ वनज्योत्स्ने । चूतसङ्गतापि मां प्रत्या-
 लिङ्ग इदोगदाहिं साहावाहाहिं । अज्जप्पज्जदि दूरपरिवन्तिणी दे
 लिङ्ग इदोगताभिः शाखाबाहाभिः । अद्य प्रमृति दूरपरिवर्तिनी ते
 खु भविस्सुं ।
 खलु भविष्यामि ।

काश्यपः ।

सङ्कल्पितं प्रथममेव मया तवार्थे
 भर्तारम् आत्मसदृशं सुहृत्तैर् गता त्वं ।
 चूतेन संश्रितवती नवमालिकेयम्
 अस्याम् अहं त्वयि च सम्प्रति वीतचिन्तः ॥ ८३ ॥

¹ 'I know thy sisterly affection for it. Here it is now to the right.' *Sodarya*, 'of whole blood,' 'born from the same womb' [*udara*]: compare p. 22, l. 4.

² 'O Light of the grove, though united with the Mango-tree, embrace me with (thy) arms-of-branches turned in this direction.' *Chūta-sangātā*: see p. 27, note 3. *Itogatābhīh*, etc. is the reading of all the Devanāgarī MSS. (supported by K.) excepting one, which has *idogadehim sādā-bāhūhim* for *itogataih śākhā-bāhubhīh*. The feminine noun *bāhā* is more appropriately joined with *śākhā*, but *bāhu* is admissible: compare p. 25, l. 2. The Bengālī have *śākhāmayair bāhubhīh*, 'with arms consisting of branches.'

³ 'Thou by (thy) merits hast obtained [hast gone to] a husband suited-to-thyself, just as originally determined upon by me on thy account: this young Mālikā (creeper) has united itself with the Mango-tree: now (therefore) I am free from solicitude about it and about thee. Set out on thy journey hence.' *Sankalpita*, etc.: see p. 48, l. 4; and p. 135, l. 12 with note 2. *Tavārthe* = *tava kṛite*: K. *Ātma-sadriśam* = *twat-samam*: K. *Rūpa-kulā-dinā sva-sadriśam*, 'resembling thyself in beauty, family, etc.': Ś.: see p. 30,

इतः पन्थानं प्रतिपद्यस्व ।

शकुन्तला ॥ सख्यौ प्रति ॥ हला । एसा दुवेणं वो इत्थे षिक्खेवो ।
 शकुन्तला ॥ सख्यौ प्रति ॥ हला । एसा दयोर् वां हस्से निषेपः ।
 सख्यौ । अञ्चं जणो कस्स इत्थे समप्पिदो ॥ इति वाचं विहरतः ॥
 सख्यौ । अयं जनः कस्स हस्से समर्पितः ॥ इति वाचं विहरतः ॥
 काश्मपः । अमसूये । अलं रुदित्वा । ननु भवतीभ्यामेव स्त्रिरी-
 कर्तव्या शकुन्तला ।

॥ सर्वे परिक्रामन्ति ॥

शकुन्तला । ताद । एसा उडजपज्जन्तसारिणी गम्भमन्धरा
 शकुन्तला । तात । एसा उडजपर्यन्तसारिणी गर्भमन्धरा
 मिअवह्ज जदा अणघप्पसवा होइ । तदा मे कम्पि पिअण्विवेदइत्तञ्चं
 म्हुगवधूर् यदा अणघप्पसवा भवति । तदा मे कमपि प्रियनिवेदयितारं
 विसज्जइस्सुइ ।
 विसर्जयिस्स्यं ।

note 2. *Gatā* = *prāptā* : K. : see p. 162, note 1 at end. *Sanīritavati* = *sangātavati* : K. My own MS. has *sanskritavati*, and the Colebrooke *sam-mitavati*. *Vita-chintā* = *tyakta-varānusandhānah*, 'ceased from searching after a husband.' Ś. *Pratīpadyasva* : see p. 135, note 1.

¹ 'This (creeper) is (committed by me) as a pledge [deposit] into the hand of you two.' *Nikahpa* = *sthāpya* : Ś. *Yathā sthāpyo rakshyate tathayam*.

² *Ayam janah*, i.e., *asmad-rūpah* : Ś. Ch. 'Into whose hands are *we* committed (by thee)?'

³ 'Vi-hri' in the sense of 'to shed,' is not noticed by Wilson or Westergaard.

⁴ 'Enough of weeping! [see p. 47, note 3] Surely Śakuntalā should be cheered [rendered firm, supported] by you indeed?' i.e., You are the very persons who should rather support and comfort your friend. *Sthiri-kartavyā* = *tapovana-viraha-kheda-rahitā vidheyā* : Ś.

⁵ 'When this doe [female deer] grazing in the neighbourhood of the hut, slow by (the weight of) her young, has happily brought forth; then you will send some one to announce [as an announcer of] the agreeable news to me.'

काश्यपः । नेदं विस्मरिष्यामः ।

शकुन्तला ॥ गतिभङ्गं रूपयित्वा । को एकुषु एसो णिवसणे मे

शकुन्तला ॥ गतिभङ्गं रूपयित्वा ॥ को नु खलु एष निवसने मे

सज्जद ॥ इति परावर्तते ॥

सज्जति ॥ इति परावर्तते ॥

काश्यपः । वत्से ।

यस्य त्वया व्रणविरोपणम् दङ्गुदीनां

तैलं न्यषिच्यत मुखे कुशसूचिविद्धे ।

श्यामाकमुष्टिपरिवर्धितको जहति

सो ऽयं न पुत्रकृतकः पदवीं मृगस्ते ॥ ८४ ॥

शकुन्तला । वच्छ । किं सहवासपरिच्छादणिं मं अनुसरसि ।

शकुन्तला । वत्स । किं सहवासपरित्यागिनीं माम् अनुसरसि ।

Anagha-prasavā = *vyasana-rahita-prasūtih*, 'bringing forth without any mishap:' K. *Priya*, i.e., *priya-vārtā*: Ś.

¹ 'That same fawn, thy adopted child, tenderly reared with handfuls of Śyāmāka-grains, on whose mouth, when pricked by the sharp-points of the kuśa-grass, sore-healing oil of Ingudī-plants was sprinkled by thee, will not forsake thy footsteps [path].' *Vraṇa-viropana* = *kshata-prarohaka*: Ś. lit., 'That which causes a scar to cicatrize.' See *ropana*: Wilson. *Ingudīnām*: see p. 17, note 2. *Kuśa-sūchi*: see p. 57, note 2. *Parivardhitaka* = *anukampayā vardhitah*, 'compassionately reared:' K. = *atiśayena poṣhitah*, 'excessively nourished:' Ś. Ch. The affix *ka* sometimes gives the sense of compassionating [*anukampayām*]. So *putrakah* = *anukampitah* *putrah* according to Pāṇini, v., 3, 76. The preposition *pari* may give the sense of *atiśayena* noticed by the other scholiasts. *Śyāmāka* = *vrihiviśeṣa*, 'a kind of rice:' Ś. It is rather the grain of a kind of Panic grass, [*Panicum frumentaceum* or *colonum*] eaten by the Hindūs. *Mushti*, 'a handful,' is the first measure of capacity, equivalent to $\frac{1}{4}$ th of a *kunji*, $\frac{1}{16}$ th of a *kudava*, $\frac{1}{32}$ th of a *prastha*. *Putra-kritaka* = *kṛitrima-putra*, 'a fac-

Verse 94. VASANTA-TILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93.

अचिरप्पसूदाए जण्णीए विणा विवर्द्धिदो एव्व । दाणिमि मए वि-
अचिरप्पसूतया जमन्या विणा विवर्द्धित एव । इदानीमपि मया वि-
रद्धिदं तुमं तादो चिन्तइस्सदि । शिवत्तेहि दाव ॥ इति इदानी
रद्धितं त्वां तातश्चिन्तयिष्यति । निवर्तस्व तावत् ॥ इति इदानी
प्रस्थिता ॥
प्रस्थिता ॥

काव्यपः ।

उत्पञ्चषोर् नयनयोर् उपरद्धृष्टिं

वाच्यं क्षुब्धस्त्रिरतया विरतानुबन्धं ।

अस्मिन् अलक्षितगतोन्नतभूमिभागे

मार्गे पदानि खलु ते विषयीभवन्ति ॥ ८५ ॥

titious or adopted son:' Ś. Ch. Kātavema explains this compound by referring to Pāṇini, ii., 1, 59, so that *putra-kṛita*, 'made into a son' [i.e., *aputra*, 'not really a son'] is like *īreni-kṛita*, 'made into a line,' and *pūga-kṛita*, 'made into a heap.'

¹ 'Why dost thou follow me, an abandoner of (my) companions? Thou indeed wast reared (by me) without (thy) mother [when deprived of thy mother] shortly after she had brought thee forth.' *Saha-veda*, lit., 'one who lives with another.' The Bengālī have *achira-prasūtōparatayā* = *prasavavya-vaḥita-kāla-mṛitayā*, 'that died directly after bringing thee forth.'

² 'By-a-vigorous-effort [by firmness] make the tears cease to hang [cling] in (thy) upturned-eyelashed eyes, obstructing (their) free-action [impeding our business]. In this path (of life) in which the undulations of ground [the depressed and elevated portions of ground] are not discernible, thy footsteps must certainly be uneven.' *Utpakṣmanor*: see page 131, note 1 in middle. *Uparuddha-vṛittim* = *pratiruddha-vyāpāram*, 'impeding the functions or proper action of the organs of vision:' Ch. *Uparuddhā antariṭṭ vṛittir vyāpāro yena*: K. In p. 157, l. 15, *vṛitti* is applied to the course of a tear; but if so translated here, the other epithet, *viratānubandham*, would be

शार्ङ्गरवः । भगवन् । ओदकान्तात् स्निग्धो जनो ऽनुगन्तव्य इति
श्रूयते । तद् इदं सरस्तीरम् । अत्र सन्दिश्य प्रतिगन्तुम् अर्हसि ।

काश्यपः । तेन हीमां चीर^१वृचच्छायाम् आश्रयामः ।

॥ सर्वे परिक्रम्य स्थिताः ॥

काश्यपः ॥ आत्मगतं ॥ किं नु खलु तत्रभवतो दुष्यन्तस्य युक्तरूपम्
अस्माभिः सन्देष्टव्यं ॥ इति चिन्तयति ॥

शकुन्तला ॥ जनान्तिकं ॥ हला । पेक्ष । एलिणीपत्तन्तरिदं पिअ-
शकुन्तला ॥ जनान्तिकं ॥ हला । प्रेक्ष । नलिनीपत्तान्तरितं प्रिय-

superfluous. It is not necessary, however, to connect it with *nayanayor*, as the passage might be rendered 'make the tears that impede our business cease to cling in (thy) upturned-eyelashed-eyes.' *Vāshpa* is the hot moisture that precedes the formation of tears: see p. 157, note 3. It does not seem to be used in the plural. Cf. *munchato vāshpam ushnam*: Megh., verse 12. *Viratānubandha*: my own MS. has *vihatānubandha*: *Anubandha*, lit., 'binding after,' 'following after'; hence 'cleaving,' 'adhering.' The Bengālī MSS. have *śithilānubandham* = *sāntārambham* [sic?]: Ś. *Vishamibhavanti* = *skhalitāni syuh*, 'are liable to trip or stumble': Ś. and Ch. Compare page 139, line 4.

¹ "A friend is [friends are] to be escorted as far as the water's brink:" such is the sacred precept. This, then, is the margin of a lake. Here having given (us) directions, be pleased to return.' *Odakāntāt* = *ā* + *udakāntāt* = *ājalāntāt*: see page 155, note 4 at end. *Odakāntād* is found in all the Devanāgarī: my own has *odakāntam*. *Snigdha-janah* may be either 'a friend,' or 'friends': Compare p. 128, note 1. *Śrūyate*, lit., 'it is heard,' i.e., it is enjoined in *śruti*, 'scripture,' 'holy writ.'

² *Kṣhira-vriksha*, lit., 'milk-tree,' a kind of fig-tree, not the *Vaṭa* or *Banyan-tree* [*Ficus Indica*], nor the *Pippala* [*Ficus religiosa*], but the glomerous fig-tree [*Ficus glomerata*], which yields a resinous milky juice from its bark [see page 155, note 4 in middle] and is large enough to afford abundant shade.

³ 'What message is to be sent by us (that will be) most appropriate for his majesty Dushyanta?' *Yukta-rūpam*: Cf. page 88, note 3; and page 15, line 1.

सहचरं अदेक्षन्ती आदुरा चक्रवादी आरडदि। दुष्करं अहं करो-
सहचरम् अपश्यन्ती आतुरा चक्रवाकी आरटति। दुष्करम् अहं करो-
मिति।
मीति।

अनसूया। सखि। मा एवम् मन्नेहि

अनसूया। सखि। मा एवं मन्मथस्य।

एषाधि पिण्डे विष्णु गमेद् रश्मिं विषाददीहचरं।

एषापि प्रियेण विना गमयति रजनीं विषाददीर्घतरां।

महम्मि विरहदुःखं आशाबन्धो सहावेदि ॥ ८६ ॥

गुर्वपि विरहदुःखम् आशाबन्धः साहयति ॥ ८६ ॥

¹ 'Friend, see! the poor female-Chakravāka not perceiving her dear mate hid by the lotus-leaves, calls to (him) thus: "Hard (is the lot) I suffer:"' See page 129, note 1, and compare in Vikram., Act IV., *Sarasi nalini-patrenāpi twam dvrita-vigrahām nanu sahacharīm dūre matvā viraushī samutsukah*, 'Thou indeed [*i.e.*, the male chakravāka] art sorrowfully crying to thy mate thinking her to be far away, although her body is only concealed from thee by a lotus-leaf.' A few lines before this passage, the cry is compared to the sound *ka ka*. Whether this may have anything to do with the somewhat harsh phrase *dukkaram karemi*, here employed as the cry of the bird, need not be discussed. All the Devanāgarī concur in this reading. Kātavama, however, has *dushkaram khalu aham tarkayāmi*. The root *kri* sometimes has the sense of *tark*, 'think,' 'imagine' [*Cf.* page 41, note 1]. indeed, there are few senses which this root 'of all work' may not have, when conjoined with nouns; and *dushkaram kri* is not more harsh than *śokam kri*, 'to make or suffer sorrow.' Śankara has *dushkaram ayam chakravākah karoti*. Instead of *pi* three of the MSS. have *bi* for *api*. 'This verse indicates that Śakuntalā foresees she is about to experience similar sorrow, in having to endure separation from Dushyanta in consequence of the curse' [*śāpa-tirohita-Dushyantam alapsyamānā*]: K.

² 'Speak not so. Even she [the female chakravāka], without her

Verse 96. *ĀNYA* or *GĀTHĀ*. See Verse 2.

— — | — — — | — — — || — — — | — — — | — — — | — — — | —
— — — | — — — — | — — || — — | — — | — | — — | —

काश्यपः । शार्ङ्गरव । त्वया मदचनात्स राजा शकुन्तला
पुरस्त्रुत्य वक्तव्यः ।

शार्ङ्गरवः । आज्ञापयतु भवान् ।

काश्यपः ।

अस्मान्साधु विचिन्त्य संयमधनान् उच्चैःकुलं चात्मनम्

त्वय्यस्याः कथमप्यबान्धवकृतां स्नेहप्रवृत्तिं च तां ।

सामान्यप्रतिपत्तिपूर्वकम् इयं दारेषु दृष्ट्वा त्वया ।

भाग्यायत्तम् अतः परं न खलु तद् वाच्यं वधूबन्धुभिः ॥ ८७ ॥

beloved, passes away the night made too long by sorrow. Expectation (of meeting again) makes the pain of separation, however severe, supportable.' *Gamayati*, lit., 'causes to go,' i.e., brings to an end. The Prākṛit *visā* may stand either for *viśāda*, 'sorrow,' 'melancholy,' or for *viśaya*, 'sleeping and watching alternately.' Śāṅkara explains the phrase by *visūranā-ḍīrghām*, *kheda-ḍīrghām*, *duḥkha-dustarām*. *Āśā-bandha*, 'hope,' i.e., *prātar mām san-gamayishyati*, 'in the morning he will be united to me.' Śāṅkara observes that this verse afford an example of the *Āśvāsa alankāra*. Kāṭavema refers to a parallel passage in the Megha-duta, verse 12, *Āśā-bandhah kusuma-sadrīṣah* [sic] *prāyaśo hyanganānām sadyah-pāti pranayi hṛdayam viprayoge runaddhi*.

¹ 'Having placed in front,' i.e., 'having introduced,' 'having presented.'

² 'Having well considered us as rich in devotion, and the exalted family of thyself, and that (free) flow of affection of this (maiden) towards thee [or the spontaneous flow of affection springing up in you for her] not in any manner brought about by relatives; she is to be regarded by thee, as (one) amongst (thy) wives, after raising her to an equality of rank [or with equal respect]. Beyond this is dependent on destiny, nor indeed ought that to be called in question by a wife's relations.' *Sanyama-dhanān*, 'This implies that they were worthy of respect.' K. *Uchechah-kulam*, etc. 'This implies that he would act with justice.' K.: see page 14, note 2. *Kathamapi* = *durgrahena*: Ś. and Ch. Cf. page 131, line 7. *Abāndhava-kṛitām*: see page 127, note 4. *Sneha-pravṛttim* = *prema-cheshtām*: Ch.

Verse 97. *SĀNDĪLA-VIKRĪPĪTA* (variety of *ATIDHṚITĪ*). See Verses 14, 30, 36, 39, 40, 63, 79, 85, 86, 89.

शार्ङ्गरवः । दृष्टीतः सन्देशः ।

काश्यपः । वस्ते । त्वम् इदानीम् अनुशासनीयासि । वनौकसोऽपि
सन्तो लौकिकज्ञा वयं ।

शार्ङ्गरवः । न खलु धीमतां कश्चिद् अविषयो नाम् ।

काश्यपः । सा त्वम् इतः पतिकुलं प्राप्य

शुश्रूषस्व गुरुन्कुदं प्रियसखीवृत्तिं सपत्नीजने

भर्तुर् विप्रकृतापि रोषणतया मां प्रतीपं गमः ।

भूयिष्ठं भव दक्षिणा परिजने-भाग्येऽनुत्सेकिनी

यान्मेवं दृष्टिणीपदं युवतयो, वामाः कुलसाधयः ॥ ८ ॥

कथं वा गौतमी मन्यते ।

Sādhanya-pratipatti-pūrvakam = *sādhārana-gaurava-purāṣṣaram*, 'preceded by equal respect.' *Yādriṣṇa gauravena aparā vadhūr dlokyato tādriṣṇa iyaṁ*, etc. : Ś. *Pratipatti* is either 'the act of preferring to rank,' or 'the respect paid to rank.' *Pūva* or *pūrvaka* at the end of a compound often simply denotes the manner in which anything is done, translatable by 'with' or 'after.' Compare page 117, note 1. *Dāreshu* : *dāra-śabda pun-lingaḥ kalatra-vadāko nitya-bahu-vachantah*, 'the word *dāra*, meaning a wife, is of the masculine gender, and always has a plural termination : ' Ś. *Dārāḥ*, therefore may be either wives or wife. *Atahparam*, etc., 'Here he tells the reason why he does not demand higher rank or greater honour for Śakuntalā : ' Ś. In the first line, my own MS. read *asmān sādhu* 'samikṣhya saṁyama-parāṁ. All marriages in the East are arranged by the relatives of the parties.

¹ 'Acquainted with worldly affairs,' 'know the ways of the world' [= *loka-vyavahāra-jñāḥ* : Ś.]

² 'There is no subject out of the reach [*agocharaḥ* : Ś.] of the intelligent.' [Wise men are conversant with all subjects.]

³ 'Pay respectful attention to (thy) superiors. Act the part of a dear friend towards (thy) fellow-wives [rival wives]. Even though wronged [treated harshly] by thy husband, do not out of anger show [go to] a refractory-spirit. Be ever courteous towards (thy) attendants; not puffed up [arrogant]

गौतमी । एत्तिओ वद्धजणस्स उवदेशो । जादे । एदंक्खु सव्वं
गौतमी । एतावान् वधूजनस्स उपदेशः । जाते । एतत्खलु सर्व्वम्
ओधारेहि ।

अवधारय ।

काश्यपः । वत्से । परिव्वजस्स मां सखीजनं च ।

शकुन्तला । ताद । इदो एव्व किं पिअंवदामिस्साओ सहीओ
शकुन्तला । तात । इत एव किं प्रियंवदामिआः सख्यो
णिवत्तिस्सन्ति ।
निवर्तिथ्यन्ते ।

काश्यपः । वत्से । इमे अपि प्रदेये । न युक्तम् अनयोस्तव गन्तुं ।
तया सह गौतमी यास्यति ।

in prosperity—in this manner, young-women attain the station [title] of housewife [matron]. Those of an opposite character are house-banes [banes of the family].’ The *Sāhitya-darpana* adduces this as an example of the figure *Upadishṭam*, which is defined as *manohāri vākyam śāstranusārataḥ* [p. 185]. Śāṅkara quotes the following aphorism: *Parisangrihya śāstrārtham yad vākyam abhidhīyate vidvān monoharam jneyam upadishṭam tad eva tu. Gurūn = swāsurādīn*, ‘father-in-law,’ etc.: Ch. A Guru is not only a father or a father-in-law, but also a preceptor, and in fact any male relation entitled to *gaurava*, ‘respect.’ *Śūśrūṣasiva = āśrādhyā*. *Vṛttim*: some of the Bengālī and the *Sāhit.-darp.*, supported by Ś., read *vṛttam = charitram*, ‘action,’ ‘deed,’ ‘behaviour,’ ‘demeanour.’ *Viprakṛita = pūṭitā*: Ch. = *kṛita-vipriyā*, ‘offended’: Ś. *Pratīpam = prātīkūlyam*. *Bhuyisṭam = atīśayena*. *Dakṣiṇā = sa-sneha*. *Bhāgyeshu*: the Bengālī and Ś. have *bhogeshu = sukheshu*, ‘in enjoyments,’ ‘in pleasures,’ in which case *anutsekini* will mean ‘not given to excess.’ The latter word is literally ‘spouting up’ like a fountain. Compare *anutseko lakṣmyām*: *Bhart.-h.*, ii, 54. *Padam = śabdam*, ‘a title’: Ś. = *vyasāyam* or *pratisṭām*: Ch. *Vādhā = tad-viparīta-kārinīyah*: Ś. = *tad-viruddhāh*: Ch.

¹ ‘Lay to heart,’ ‘treasure up in thy heart,’ ‘ponder well.’

² See page 152, note 1. My own MS. and two others insert *kim*.

³ ‘Are to be given away in marriage.’ Compare page 47, line 7,

ब्रकुन्तला ॥ पितरम् आश्लिष्य ॥ क्वं दाणिं तादृक् अङ्गादो
 ब्रकुन्तला ॥ पितरम् आश्लिष्य ॥ कथम् इदानीं तातस्य अङ्गात्
 परिभ्रष्टा मलयतटोन्मूलिता चन्दनलता विप्र देशान्तरे जीवित्रं
 परिभ्रष्टा मलयतटोन्मूलिता चन्दनलता इव देशान्तरे जीवितं
 धारयस्व ।

धारयिष्यामि ।

काश्यपः । वत्से । किम् एवम् कातरासि ।

अभिजनवतो भर्तुः स्नाये स्निता गृहिणीपदे

विभवगुरुभिः कृत्यैस् तस्य प्रतिक्षणम् आकुला ।

तनयम् अचिरात् प्राचीवार्कं प्रसूय च पावनं

मम विरहजां न त्वं वत्से शुचं गणयिष्यसि ॥ ८८ ॥

note 4. *Imo api*: Dual terminations do not coalesce with following vowels: Lagh.-kaum., No. 58; Pāṇini, I., i. ii.

¹ 'How now, removed from my foster-father's side, like a tendril of the sandal-tree uprooted from the slopes of Malaya, shall I support life in a strange place?' Chandana [σανταλον], the Sirium myrtifolium, 'a large kind of myrtle with pointed leaves,' the wood of which affords many highly esteemed perfumes, unguents, etc., and is celebrated for its delicious scent. It is found chiefly on the slopes [*taṭa*, *upatyakā*: Ragh., iv., 46, 48] of the Malaya mountains, which are thence called *chandandchala*, the tree being sometimes called *Malaya-ja*, 'Malaya-born.' Frequent allusion is made to this tree being infested by snakes: see Ragh., iv., 48; Hitop., line 1582. *Tara*, of which the Sanskrit equivalent is probably *taṭa*, is the reading of all the Devanāgarī MSS. It is synonymous with *utsanga*, 'the slope of a hill,' so that *Malayasya utsangāt* exactly answers to *tātasya-ankāt* [*anka* = *utsanga*: Amara-kosha, iv., 1, 4.] *D* and *r* are certainly interchangeable in Sanskrit and Prākṛit, and the substitution of *d* for *t* is usual. *L*, however, is the more common substitute, and, I confess that my first idea was that *Malaya-tara* was for *Mayala-tala* = *Malayasya upatyakā*: Ragh., iv., 46.

² 'Stationed in the honourable post of wife to a nobly-born husband; (and)

Verse 99. HARIṆI (variety of ATYASHṬI). See Verse 66.

॥ शकुन्तला पितुः पादयोः पतति ॥

काश्यपः । यद् इच्छामि ते । तद् अस्तु ।

शकुन्तला ॥ सख्याव् उपेत्य ॥ हला । दुवेवि मं समं एव परि-

शकुन्तला ॥ सख्याव् उपेत्य ॥ हला । द्वे अपि मां समम् एव परि-
स्मजह ।

खजेयां ।

सख्यौ ॥ तथा कृत्वा ॥ सखि । जइ णाम सो राआ पच्चहिष्णाण-

सख्यौ ॥ तथा कृत्वा ॥ सखि । यदि नाम स राजा प्रत्यभिज्ञान-
मन्यरो भवे तदो मे दमं अत्तणामहेअक्किअं अङ्गुलीअअं
मन्यरो भवेत्ततो अस्मै इदम् आत्मनामधेयाङ्कितम् अङ्गुलीयकं
दंमेहि ।

दर्शय ।

शकुन्तला । इमिणा मन्देहेण वो आकम्पिदम्हि ।

शकुन्तला । अनेन सन्देहेन वाम् आकम्पितास्मि ।

सख्यौ । मा भाआहि । अदिसिणेहो पावसङ्की ।

सख्यौ । मा विभीहि । अतिस्नेहः पापशङ्की ।

incessantly [every moment] distracted with his affairs important from his dignity; having very shortly given birth to a pure son, like as the Eastern-quarter (gives birth to) the Sun, thou wilt not take account, O daughter, of the sorrow produced by separation from me.' *Abhijanavato* = *kulnasya*; see p. 14, note 2. *Ākulā* = *vyagrā*, 'perplexed,' 'intently occupied:' *Ś.* = *sa-sambhramā*, 'bewildered:' K. *Achirāt* = *gamandvyavahita-samaye*, 'immediately on thy arrival.' *Prāchī iva*, etc. = *yathā pūrva-dik pavitra-janakam sūryam*: *Ś.*

¹ See page 52, notes 1 and 2; page 140, line 12, note 2.

² 'Excessive affection is apt to suspect evil.' *Ati-snehah*, so reads the Taylor MS. and my own, supported by Kātavema. Śāṅkara observes, *tathā choktam kirāto. Prema paśyat bhayāni apade 'pi*, and so it is said in the Kirātārjunīya, 'Affection sees causes of alarm [or dangers], although without foundation.'

बार्हस्पतिः । युगान्तरम् आरुढः सविता । त्वरताम् अचभवती ।
 ब्रह्मन्ता ॥ आश्रमाभिमुखी खित्वा ॥ ताद । कदा नु भूयो
 ब्रह्मन्ता ॥ आश्रमाभिमुखी खित्वा ॥ तात । कदा नु भूयस्-
 तवोवचं पेक्षिस्व ।
 तपोवनं प्रेषिष्ये ।

काश्यपः । श्रूयतां ।

भूत्वा चिराय चतुरन्तमधीषपत्नी
 दौष्यन्तिम् अप्रतिरथं तनयं निवेक्ष्य ।
 भर्ता तदर्पितकुटुम्भभरेण साङ्गं
 शान्ते करिष्यसि पदं पुनर् आश्रमेऽस्मिन् ॥ १०० ॥

¹ 'The sun has ascended to another division (of the sky).' The Mackenzie MS. has *yugāntam adhirūḍhah*; the Calcutta edition *dūram adhirūḍhah*; Chézy *gaganāntaram adhirūḍhah*. According to Chandra-śekhara, *yuga* is by some considered equivalent to *prahara*, 'a division of the day, comprising one-eighth of the sun's diurnal revolution, or three hours;' by others, to *hastachatushtayam*, 'a space of four cubits.' Dr. Boehtlingk considers *yugāntara* to be the second half of the arc described by the sun in the heavens, and translates, 'The Sun has already entered the afternoon-quarter of the heavens.'

² 'Having become for a long time the fellow-wife of the Earth bounded by the four cardinal-points, having settled-in-marriage thy matchless-warrior son Daushyanti; in-company-with thy husband, who shall have (first) transferred the cares of government [the burthen of family-cares] to him, thou shalt again set foot in this tranquil hermitage.' *Chatur-anta-mahī* seem to be equivalent to *chatur-dig-anta-mahī*, i.e., 'the earth as far as the four quarters,' 'the entire earth.' The Bengálí have a parallel phrase *sa-dig-anta-mahī*. Kāṭavoma explains it by *chatwdrah antāh gasyāh sd*. Compare p. 124, l. 7. *Daushyanti* is a regular, though not very common form of patronymic, derived from *Dushyanta*, as *Dākahi*, 'a descendant of Dakaha,' from *Daksha*; *Aindri* from *Indra*, etc. See *Laghu-kaum.*, No. 1072. *Apra-*

Verse 100. VASANTA-TILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95.

गौतमी । जादे । परिहीअदि गमणवेला । णिवत्तेहि पिदरं ।
 गौतमी । जाते । परिहीयते गमनवेला । निवर्तय पितरं ।
 अहवा । चिरेणवि पुणो पुणो एसा एव्वं मन्तइस्सुदि । णिवत्तदु भवं ।
 अथवा । चिरेणापि पुनः पुनर् एषा एवं मन्त्रयिष्यते । निवर्ततां भवान् ।
 काश्यपः । वत्से । उपरूध्यते तपोनुष्ठानं
 शकुन्तला ॥ भूयः पितरम् आस्त्रिय ॥ तथश्चरणपीडितं तादृश-
 शकुन्तला ॥ भूयः पितरम् आस्त्रिय ॥ तपश्चरणपीडितं तातश-
 रीरं । ता मा अदिमेत्तं मम किदे उक्कण्ठ ।
 रीरं । तन् मा अतिमात्रं मम हते उत्कण्ठस्व ।
 काश्यपः ॥ सनिःश्रासं ॥

tiratham = *asat-paripanthinam*, 'having no antagonist' = *apratirathikam* : K., *ratha* being put for *rathika* or *rathin*, 'a warrior who fights from a chariot.' *Niveśya* = *vivādhyā*, 'having caused to marry.' K. *Niviś* has this sense in Mahābh., i. 7138. *Tad* refers to *Daushyanti*. *Arpita*, etc. Compare in Vikram., Act 5. *Aham api śūnau vinyasya rājyam*. Also Manu, vi., 2, 3, 'When the Father of a family perceives his own wrinkles and grey hair, committing the care of his wife to his sons, or accompanied by her, let him repair to the woods,' i.e., Let him enter upon the third quarter of his life, that of a hermit: see p. 157, note 3 at end. *Śānte*: compare p. 20, l. 4. *Padam*: compare page 145, note 3 at end.

¹ 'Allow the Father to return; or rather, (since) even for a long time she will go on talking again and again in this manner; let your reverence return,' i.e., Return at once yourself, without asking her permission. To depart without asking leave, is contrary to all Hindú ideas of politeness. *Athavā*: see p. 30, note 1.

² 'The prosecution of (my) devotions is interrupted (by this detention.)' Compare in Vikram., Act 5, *Uparudhyate me āśrama-vāsa-dharmah*.

³ 'Therefore do not beyond measure sorrow on my account.' *Ukkantha* for Sanskrit *utkantha* or *utkanthasva* is the reading of my own MS. *Mā ukkanthidum* seems questionable. Kātavema has *Bhūyo 'pi tapāś-charanā-pīditam tātasya śarīram atimātram mama kṛite utkanthitam bhaviṣyati*.

शमम् एष्यति मम शोकः कथं नु वत्से त्वया चरितपूर्वं ।

उटजदारविहृतं नीवारबलिं विस्त्रोकयतः ॥ १०१ ॥

‘How, my child, will the grief of me, looking at the oblation of rice-grains formerly offered by thee, germinating at the door of the cottage, ever be assuaged [ever go to assuagement]?’ *Charita*, so reads the Colebrooke MS.; the others have *rachita-pūrvam* = *purā-vihitam*: Ś. *Charita* is supported by *charu*, ‘an oblation of rice.’ The *bali*, or *griha-bali* is a particular kind of offering, identical with the *bhūta-yajna*, i.e., a sacrifice for all creatures, but especially in honour of those demigods and spiritual beings called *griha-devatāḥ*, ‘household deities,’ which are supposed to hover round and protect households [Manu, iii., 80], or to whom some particular part of the house is sacred. This offering was made by throwing up into the air [Manu, iii., 90] in some part of the house generally at the door [Manu, iii., 88] the remains of the morning and evening meal of rice or grain; uttering at the same time a *mantra* or prayer to some of the inferior deities, according to the place in which it was made [Manu, iii., 87, etc.], whether to Indra with his followers the Maruts, or to Kuvera with his followers the Guhhyakas, Kinnaras, Yakshas, etc., or to the spirits of trees, waters, etc. [Manu, iii., 88, 89]. According to Colebrooke it might be presented with the following Paurāṇik prayer, ‘May gods, men, cattle, birds, demigods, benevolent gonii, serpents, demons, departed spirits, blood-thirsty savages, trees, and all who desire food given by me—may reptiles, insects, flies, and all hungry beings or spirits concerned in this rite, obtain contentment from this food left them by me!’ It was sometimes offered by the women of the house, who might assist in any sacrifice, provided they abstained from repeating the *mantras* [Manu, iii., 121], and as the offering was intended for all creatures, even the animals were supposed to have their share in it. [Manu, iii., 92] In point of fact the crows, dogs, insects, etc. in the neighbourhood of the house were the real consumers of it [whence *bali-pushpa*, *bali-bhuj*, *griha-bali-bhuj*, as names of a crow, crane, sparrow, etc.: compare Hitop., l. 1076] and such of the grains as escaped being devoured by them would be likely to germinate about the threshold. This *bali* formed one of the five great sacrifices or religious rites, sometimes called sacraments,

Verse 101. *ANVĀ or GĀTHĀ.* (See Verse 2.)

— — — | — — — | — — || — — — | — — — | — — — | — — —
— — — | — — — | — — || — — — | — — — | — — — | — — —

गच्छ । शिवास्ते पन्थानः सन्तु ।

॥ निष्क्रान्ता शकुन्तला सहयायिनश्च ॥

सख्यौ ॥ शकुन्तलां विलोक्य ॥ हृद्धी हृद्धी । अन्तलिहिदा

सख्यौ ॥ शकुन्तलां विलोक्य ॥ हा धिक् हा धिक् । अन्तर्हिता

मउन्दला वणराईए ।

शकुन्तला वनराज्या ।

काश्यपः ॥ सनिःश्वासं ॥ अनसूये । गतवती वां सहधर्मचारिणी ।

निगृह्य शोकम् अनुगच्छतं मां प्रस्थितं ।

which the householder who maintained a perpetual fire [see p. 148, note 3] and devoted himself to the priesthood had daily to perform [Manu, iii., 67, iv., 21]: viz.—1. Brahma-yajna, in honour of the Rishis, the authors of the Vedas, and therefore performed by the study of the Vedas and holy writ in general [Manu, iv., 147]. 2. Deva-yajna, in honour of the superior gods, performed by oblations to Fire himself, or through Fire to the other gods [see p. 148, note 3, and Manu, iii., 84, 85]. 3. Pitri-yajna, in honour of the progenitors of mankind [Manu, iii., 194], and especially deceased ancestors, performed by pouring out water with *tīla*, etc. [Manu, iii., 202]. The solemn celebration of this offering at stated periods was called Śrāddha: see p. 112, note 1. 4. Manushya-yajna or Nṛi-yajna, in honour of men, performed by offering water, food, a seat, etc., to a guest: see p. 35, note 2; and Manu, iii., 99, etc. 5. Bhūta-yajna, or Bali, in honour of all creatures of every description, but particularly of those not provided for by the other four sacrifices. It might have reference, however, to the deities and beings honoured in the other sacraments. That it had especial reference to the *Gṛiha-devatāḥ* is indicated in Manu, iii., 117, with commentary, and in the *Mricchhakatī*, where Chārudatta, after fulfilling the Deva-kārya, or second of the above rites [compare p. 140, l. 16] is described as offering the *bali* to the household gods around the threshold. His speech as he offers it, corresponds remarkably with that of Kāśyapa, *Yāsām baliḥ sapadi mad-griha-dehālmām, hanaśaiścha sārasa-ganaśaiścha vilupta-pūrvah, tāśiceva samprati virūḍha-triṇḍankurāsu, vījānjaliḥ patati kīta-mukhāvalīdhah*.

¹ See page 163, note 1 at end.

² So read all the Devanāgarī for *antarīhidā*: Cf. page 140, l. 7.

॥ अथ पञ्चमो ऽङ्कः ॥

॥ ततः प्रविशत्यासनस्थो राजा विदूषकश्च ॥

विदूषकः ॥ कर्णे दत्त्वा ॥ भो भो वयस्स । सङ्गीदशालान्तरे अव-
 विदूषकः ॥ कर्णे दत्त्वा ॥ भो भो वयस्स । सङ्गीतशालान्तरे अव-
 धाणं देहि । कलविसुद्धाए गीदीए सरसञ्चोओ सुणीअदि । जाणे ।
 धानं देहि । कलविशुद्धायां गीत्यां खरसंयोगः श्रूयते । जाने ।
 तत्तत्तोदी हंसघदिआ वणपरिअअं करेदिन्ति ।
 तत्रभवती हंसपदिका वर्णपरिचयं करोतीति^१ ।
 राजा । तूष्णीं भव । यावद् आकर्णयामि ।

and the marriage is then irrevocable. *Viśadah* = *prasannah*, 'sereno,'
 tranquil.' K. = *sustha*: Ś. Compare *manasah prasādhah*: Vikram., Act 5.
Prakāma = *atyartham*: see p. 109, note 1. The Bengálí reading of
 the last two lines is *jāto 'smi samyag viśadāntarātmā, chirasya nīkshepam*
ivārpayitvā.

^१ In the Bengálí MSS. the speech of the Chamberlain commences the Act.

^२ 'Turn (thy) attention to the interior of the music-hall. In a soft and clear
 song harmonious sounds are heard [the union of notes is heard].' *Īnward-
 nam yatra nrityādīkam bhavati sā sangīta-śāla*, 'A music-saloon is a place
 where dancing, etc., is performed before princes.' Ś. *Avadhānam*: Kāṭavema
 has *avadhāranam*. *Gītyām* = *dhruvāyām*: K. The Prākṛit *gīdīs* may
 stand for the instrumental, genitive, or locative cases. *Swara-sanyoga*:
 Kāṭavema has *svara-yoga*. Both expressions occur in the *Mṛichchhakaṭi*
 [p. 33, l. 2; p. 94, l. 1; p. 222, l. 5; p. 339, l. 9], and in the *Mālavikāgni-
 mitra* [p. 67, l. 6 with note].

^३ 'Is practising singing,' *lit.*, 'Is making acquaintance with the *varṇas*.'
Parichaya = *abhyāsa*: Ch. *Varṇa*, 'the order or arrangement of a song.'
 It may also mean 'a musical mode.' These modes are numerous, personified

॥ आकाशे गीयते ॥

अक्षिपवमञ्जुसोसुदो लुमं

अभिनवमधुसोसुपस् त्वं

तद् परिपुम्बिष्य चूचमञ्जरिं ।

तथा परिपुम्ब्य चूतमञ्जरीं ।

कमलवसद्वसेनपिञ्जुदो

कमलवसतिमाचमिर्हृतो

मञ्जुचर विचरिदोषि सं कथं ॥ १०३ ॥

मधुकर विस्मृतो ऽसि एनां कथं ॥ १०३ ॥

either as male [Rāga,] or female [Rāginī.] According to Ś. and Ch., the *varnas* intended here are of four kinds, the first two corresponding with the division of the *bhāvas*, or 'affections.' *Gītishu chatwdra varnā bhavanti yad dha Bharatah; Śthāyī tathāiva Sanchārī tathā Rohāvarohināu. Varṇā chatwdra evaite kālhitā sarva-gītishu.*

¹ 'O Bee, how (can it be) that thou, eagerly-longing for fresh honey, after having so kissed the mango-blossom, shouldst (now) be forgetful of it, being altogether satisfied with (thy) dwelling in the lotus!' *Chūta-manjari* = *dmra-kalikā*: Ś. Compare in Vikram., Act 2, *Īśad-baddha-rajah-kandgra-kopīd chūte navā manjari. Kamala-vasati* = *kamalavasthiti*: Ś. The fondness of the bee (which in Sanskrit is masculine) for the lotus is so great that he will remain for a long time in the interior of the flower. Compare *Na pankajam tad yad alina-shatpadam*, 'That is not a lotus which has no bee clinging to it:' Bhaṭṭa-Kāvya, ii., 19; also *Gunjad-dviropho'yam ambuja-sthah*, 'the murmuring bee remaining in the lotus:' Ritu-s., vi., 15; and *Idam runaddhi mām padmam antah-kvaṇita-shatpadam*: Vikram., Act 4. *Madhukara*: see p. 32, note 1. *Viśmṛito*: see p. 162, note 1. In Prākṛit, two forms *mar* and *umar* are used for *smṛi*: the first becomes *mhar* after a preposition [as in *vinhao* for *viṃmayah*: Varar., iii., 32], but *vimarido* would be equally correct according to Varar., iii., 56. Kāṭavema observes that under the figure of a bee, Hansapadikā covertly reproves the king for having forgotten her. Śankara and Chandra-śekhara call this verse a *Prach-*

राजा । अहो रागपरिवाहिणी गीतिः ।

विदूषकः । किं दाव गीदीए अवगदो अकखरत्थो ।

विदूषकः । किं तावद् गीत्या अवगतो ऽचरार्थः ।

राजा ॥ स्मितं कृत्वा ॥ सकृत्कृतप्रणयो ऽयं जनः । तद् अस्या देवीं वसुमतीम् अन्तरेण महद् उपालम्भनं गतो ऽस्मि । सखे माठव्य । मदचनाद् उच्यतां हंसपदिका । निपुणम् उपालब्धो ऽस्मीति ।

विदूषकः । जं भवं आणवेदि ॥ उत्थाय ॥ भो वयस्सु । गही-

विदूषकः । यद् भवान् आज्ञापयति ॥ उत्थाय ॥ भो वयस्सु । गृही-
दस्स ताए परकीएहिं हत्थेहिं सिहण्डए ताडीअमाणस्स अच्चराए
तस्स तया परकीयैर् हस्तेः शिखण्डके ताड्यमानस्स अप्परमा
वीदराअस्स विअ णत्थि दाणिं मे मोक्खो ।

वीतरागस्स इव नास्ति इदानीं मे मोचः ।

chhāḍaka, and quotes the following from Kavi-kaṇṭha-hāra: *Anyāśaktam patim matvā prema-vicchēdha-manyuṇā vīṇā-purāṣṣaram gānam striyāḥ prachēhāḍako matah.*

¹ 'Oh, what an impassioned strain!' lit., a song overflowing with affection or passion. *Rāga-parivādhinī* = *anurāga-nishyandinī*: Ś. = *kāma-sampūrṇā*: K. Compare p. 89, note 2.

² 'The meaning of the words,' lit., of the letters or syllables.

³ 'This person [*i.e.*, I] once made love (to her); therefore I am incurring her severe censure on account of the queen Vasumatī,' *Kṛitā-praṇayo* = *kṛitā-premā*. *Ayam jana*, *i.e.*, *mad-rūpāḥ*, 'consisting of me:' Ś. Compare page 145, note 1. *Vasumatī* is a name for the earth: compare p. 124, note 1. *Antareṇa*: see page 81, note 2. After *kṛitā-praṇayo* 'yam janāḥ, the Calc. edit. adds *ityakṣharārthah*, 'such is the meaning of the words.'

⁴ 'There is not now any liberation for me (suffered to be) seized by her with the hands of others by-the-hair-on-the-crown-of-my-head (and) beaten, any more than for a sage-with-suppressed-passions (if taken unawares) by a lovely-nymph.' *Śikhaṇḍaka* is 'the lock of hair left on the crown of the head at tonsure.' This was the only portion of hair suffered to remain on the head of a Brāhman, but in the case of the military class, three or five

राजा । गच्छ । नागरिकदृष्ट्या सञ्ज्ञापयेनां ।

विदूषकः । का गई ॥ इति निष्क्रान्तः ॥

विदूषकः । का गतिः ॥ इति निष्क्रान्तः ॥

राजा ॥ आत्मगतं ॥ किं नु खलु गीतार्थम् आकर्ष्यष्टजन्मविरहाद्
क्षतेऽपि बलवद् उत्कण्ठितोऽस्मि । अथवा ।

रम्याणि वीक्ष्य मधुरांसं निग्रम्य ग्रन्थान्

पर्युत्सुकीभवति यत् सुखितोऽपि जनुः ।

तच्चेतसा स्मरति मूढम् अबोधपूर्वं

भावस्मिराणि जन्मान्तरसौहृदानि ॥ १०४ ॥

इति पर्याकुलसंतिष्ठति ।

locks called *kḍka-pakṣdh* were left on each side. The two ceremonies of tonsure are included by Manu among the twelve *sanskāras* or rites which every Brāhman had to undergo. The first, or *chūdd-karāṇa* took place from one to three years old, generally after teething [Manu, ii., 35]; the second or final tonsure *keśānta* in the sixteenth year from conception [ii. 65]. *Mokṣa* has here a double sense—1. 'Liberation of the body from danger;' 2. 'Liberation of the soul from further transmigration:' see note 3 in this page. The last was the great object of sages and devotees in their bodily mortifications, but was often obstructed by the seductive artifices of Indra's nymphs: see p. 44, note 1.

¹ 'In the courtly (fashionable) style.' *Pravīṇasya rītyā*: K. *Nāgarika* here means more than 'polite.' It implies 'insincerity,' as when a man shews exaggerated attention to his first mistress, while he is courting some one else.

² See page 62, line 6, with note 3.

³ 'When a being (in other respects) happy becomes conscious-of-an ardent-longing on seeing charming objects and hearing sweet sounds, then in all probability, without being aware of it, he remembers with his mind the friendships of former births, firmly-rooted in his heart.' *Ramyāni*, i.e., *vastāni*: Ś. Kāṭavoma has *rūpāni* for *ramyāni* and *sthīlāni* for *sthīrāni*.

Verse 104. VASANTA-TILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 83, 83, 91, 93, 94, 95, 100.

॥ ततः प्रविशति कञ्चुकी ॥

कञ्चुकी । अहो नु खल्वीदृशीम् अवस्थां प्रतिपन्नो ऽस्मि ।

आचार इत्यवहितेन मया गृहीता

या वेत्तयष्टिर् अवरोधगृहेषु राज्ञः ।

काले गते वज्रतिथे मम सैव जाता

प्रस्थानविस्तवगतेर् अवलम्बनार्थं ॥ १०५ ॥

Abodha-pūrvam, 'without any previous intimation or suggestion,' 'unconsciously.' Compare the similar expressions, *amati-pūrvam*, *abuddhi-pūrvam*, 'without any previous idea.' The doctrine of transmigration is an essential dogma of the Hindú religion. Dim recollections of occurrences in a former life are supposed occasionally to cross the mind, and the present condition of every person is supposed to derive its character of happiness or misery, elevation or degradation from the virtues or vices of a previous state of being. The consequences of actions in a former birth are called *vipāka*.

¹ The Kanchukī or chamberlain was the attendant on the women's apartments. Śankara and Chandra-śekhara quote the following from Bharata: *Antahpura-charo vridhho vipro guṇa-gaṇānvitah sarva-kāryārtha-kūśalah kanchukiti abhidhīyate. Jarā-vaiklavya-yuktena viśeṣ gātreṇa kanchukī*; 'The character styled *kanchukī* is an attendant in the inner apartments, an old-man, a brāhman, endowed with numerous good qualities, and a clever man of business. The *kanchukī* should enter with a body decrepit and tottering from age.' Compare this scene, and the speeches of the Chamberlain, with the opening scene of the 3rd. Act of the *Vikramorvaśī*.

² 'The wand [staff of office] which was assumed by me, having to watch over the royal female apartments, thinking "It is a matter of form," much time having elapsed since then, that same (wand) has become (indispensable, or a useful crutch) for the support of me whose step falters in walking.' *Vetra-yashti*, properly 'a cane-stick,' used as a badge of office, like the gold stick or black rod in European courts. *Avahitena*, lit., 'attentive,' 'careful,' 'watchful,' i.e., 'appointed to a careful superintendence or watch.' So read all the Devanāgarī; the Bengālī, with Śankara, have *adhikṛitena*, i.e., 'by me set over,' etc. *Avarodha-griheshu*: see p. 21, note 1. *Bahutithe* = *bahu-*

Verse 105. VASANTA-TILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 101.

भोः । कामं धर्मकार्यम् अनतिपात्यं देवस्य । तथापीदानीमेव धर्मा-
चनाद् उत्थितस्य पुनर् उपरोधकारि कस्यश्चिद्वागमनम् अस्मै नोत्सहे^१
निवेदिषुं । अथवा । अविश्रामोऽयं लोकतन्त्राधिकारः । कुतः ।

द्वितीयं

भानुः सद्युक्तदुरङ्ग एव

राशिन्दिवं गन्धवहः प्रयाति ।

शेषः सदैवाक्षितभूमिभारः

षष्ठांशदृष्टेर् अपि धर्म एवः ॥ १०६ ॥

वावन्मियोगम् अनुतिष्ठामि ॥ परिक्रम्यावसोक्ष च ॥ एष देवः ।

प्रजाः प्रजाः स्ना दूव तन्मयित्वा

निषेवते आत्ममना विविक्तं ।

śankhyas: Chézy. Kátavema observes that *bahu* is here treated as a numeral, *titha* being a kind of ordinal affix. See Carey and Forster's Grammar, and Wilson's Dictionary. The latter translates *bahutitha* by "manieth."

¹ 'But (why should I hesitate?) this office of supporting the world does not (admit of) repose.' *Athavā*: see p. 30, note 1. *Loka-tantra*; root *tantr* or *tatvi*, 'to support or maintain a family:' see further on, note 1, p. 188.

² 'Because the Sun having but once (and once) only yoked his steeds travels onwards; night and day the wind (also travels); Śesha has the burden of the earth always resting (on his head). This also is the duty of him whose subsistence is on the sixth part (of the produce of the soil).' *Kutas*: see p. 54, note 2. *Bhānuh*, 'the Sun:' see p. 142, note 3. 'In other chariots the horses are yoked again after an interval of rest, but the horses of the Sun are allowed no repose:' Ś. *Sūrya evambhūtah san prayāti*: Ś. *Gandha-vahah*, lit., 'the scent-bearer' = *edyuh*: Ś. *Śesha* = *Ananta*, 'a mythological serpent, the personification of eternity [*anantatā*] and king of the *Nāgas* or snakes who inhabit the lowermost of the seven *Pātālas* or infernal regions. His body formed the couch of Vishṇu, reposing on the waters of Chaos, whilst his thousand heads were the god's canopy. He is also said to uphold the world on one of his heads. He has become incarnate at various times, especially in the god Balarāma, the elder brother of Kṛishṇa. *Āhita*: see p. 150, note 1. *Shashthānīa-vritter*: see p. 83, note 2.

यूथानि सञ्चार्य रविप्रतप्तः

शीतं दिवा स्थानमिव द्विपेन्द्रः^१ ॥ १०७ ॥

॥ उपगम्य ॥ जयतु जयतु देवः । एते खलु हिमवतो गिरेर्-उपत्यकार-
णवासिनः काश्यपसन्देशम् आदाय सस्त्रीकास्तपस्विनः सम्प्राप्ताः ।
श्रुत्वा देवः प्रमाणं ।

राजा ॥ सादरं ॥ किं काश्यपसन्देशहारिणः ।

कञ्चुकी । अयं किं ।

राजा । तेन हि मदचनाद् विज्ञायताम् उपाध्यायः सोमरातः ।
अमून् आश्रमवासिनः श्रौतेन विधिना सत्कृत्य स्वयमेव प्रवेशयितुम्
अर्हतीति । अहमप्यत्र तपस्विदर्शनोचिते प्रदेशे स्थितः प्रतिपालयामि ।

कञ्चुकी । यद् आज्ञापयति देवः ॥ इति निष्क्रान्तः ॥

राजा ॥ उत्थाय ॥ वेचवति । अग्निशरणमार्गम् आदेशय ।

^१ 'Having supported his subjects as his own children, wearied in mind he seeks seclusion, as the chief of the elephants scorched by the sun, after conducting the herds to their pastures, in the (heat of the) day (seeks) a cool spot.' *Tantrayitwá* [see p. 187, note 1] so read all the Bengálí, supported by K.; two of the Devanágari, *śántwayitwá*; the Mackenzie, *harshayitwá*. *Śrāntah-manáh* is the reading of the Mackenzie, supported by K.; the other Devanágari, *śānta-manáh*, 'composed in mind.' *Sanchdrya*, lit., 'having cause to move about or graze:' = *bhramayitwá*: *Ś. Viviktam* = *vijana-pradeśam*. *Divá* = *madhyáhne*, 'in the middle of the day:' *Chézy*. *Ducipendrah* = *hasti-rājah* = *yútha-náthah*, 'a large elephant, the leader of a wild herd.'

^२ 'Having heard, your majesty must decide (what is to be done).' *Kātavema* supplies *yat kartavyam*. *Pramānam*: see page 30, note 2 at the end.

^३ *Atha kim svikāre*: S.: see p. 45, note 2.

^४ 'In the form enjoined by the scriptures.' *Śruti-bodhitena prakāreṇa*: *Ś.*

^५ *Agni-śarana*: see p. 148, note 3. *Mārgam*: see page 161, note 2.

प्रतीक्षारी । इदो इदो देवो ।

प्रतीक्षारी । इत इतो देवः ।

राजा ॥ परिक्रामति । अधिकारखेदं निरूप्य ॥ सर्वः प्रार्थितम्
अर्थम् अधिगम्य सुखी सम्यग्यते जन्तुः । राज्ञां तु चरितार्थता दुःखो-
त्तरैव ।

औत्सुक्यमाचम् अवसादयति प्रतिष्ठा

क्षिप्नाति सन्धपरिपालनवृत्तिर् एव ।

नातिश्रमापनयनाय न च श्रमाय

राज्यं स्वहस्तधृतदण्डम् इवातपचं ॥ १०८ ॥

¹ 'The attainment of the object (of their ambition) is followed by pain.' *Charitārthata* = *rājya-prāptih*, 'the attainment of the throne:' Ś. *Duh-khottarā* = *khoda-samvalitā*, 'encompassed with trouble:' Ś.

² 'The attainment-of-the-object-of-ambition satisfies anxious longing merely: the very business of guarding what has been obtained, harasses. Royalty [the office of king] like a parasol, the handle of which is held in the hand, is not for the removal of great fatigue without leading to fatigue.' *Autukyam* = *utkanthā*, 'longing,' 'eager desire:' such as *kadd rājā bhaviṣhyamityādi*, 'when shall I become king? etc.:' *taṁ eva duḥkha-dāyini pratishṭhā avasādayati*, 'that (desire) certainly the harassing attainment-of-the-highest-rank allays:' Ch. Śankara reads *pratishṭhām*, and places it in opposition to *autukya-mātram*, making *rājyam* the nominative case to *avasādayati*. The Bengālī MS. [E. I. H. 1060] gives *pratishṭhām* in the margin, and this reading is certainly supported by the parallel passage (*saddayanti pratishṭhām*, etc.) in the beginning of Act 3 of the *Vikramorvaśī*. Chandra Śekhara also notices this reading, but adopts the one in the text and censures the interpretation of Śankara. *Pratishṭhā* may, without doubt, have the sense I have given, which agrees with the *prārthitārthadādhigamāḥ* and *charitārthata* of the precoding lines. *Ati-śrama* may either refer to the trouble which the king has undergone in arriving at the object of his ambition, or to the troubles of his subjects which it is his office to remove. In the latter case *na cha śramāya* will mean 'without leading to personal trouble or

Verse 108. VASANTA-TILAKĀ (variety of ŚANKARĀ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 83, 88, 91, 93, 94, 96, 100, 104, 106.

नेपथ्ये

वैतालिकी । विजयतां देवः ।

प्रथमः ।

स्वसुखनिरभिलाषः खिद्यसे लोकहेतोः

प्रतिदिनम् अथवा ते वृत्तिर् एवंविधैव ।

weariness.' The Indian *chattar*, or parasol, from the shelter it affords has been chosen as one of the insignia of royalty. It is very heavy, and being fixed on a long pole greatly fatigues the person holding it. It is always borne by a servant; but here the king is figuratively made to bear it himself, so that he cannot give shelter to himself and others, without undergoing great personal fatigue. *Na cha śramāya* : is found in all the Devanāgarī MSS. ; the Bengālī have *yathā śramāya*, i.e., 'Royalty does not so much lead to the removal of fatigue as to fatigue.' According to Kāṭavema, who repeats the first negative before *na cha śramāya*, the two negatives are here employed affirmatively, i.e., to affirm that royalty does lead to personal fatigue. 'It is not for the removal of great fatigue and not not for fatigue.' Compare the note on this use of the negatives, p. 24, note 1.

¹ *Vaitālika* = *vandin*, 'a herald:' Ch. = *stuti-pāthaka*, 'a panegyrist:' Ś. He was a kind of herald or crier, whose duty was to announce in measured verse, the fixed periods into which the king's day was divided. The strain which he poured forth usually contained allusions to incidental circumstances. In the *Vikramorvaśī* and *Ratnāvalī*, only one *Vaitālika* appears, but here and in the *Mālavikāgnimitra* there are two. In the *Vikramorvaśī* [Act 2] he announces the sixth hour or watch of the day, about two or three o'clock, at which period alone the king is allowed to amuse himself. Professor Wilson observes that the royal station was no sinecure. From the *Daśa-kumāra* it appears that the day and night were each divided into eight portions of one hour and a half, reckoned from sunrise, and thus distributed:—Day—1. The king being dressed, is to audit accounts; 2. He is to pronounce judgment in appeals; 3. He is to breakfast; 4. He is to receive and make presents; 5. He is to discuss political questions with his ministers; 6. He is to amuse himself; 7. He is to review his troops; 8. He is to hold a military council. —Night—1. He is to receive the reports of his spies and envoys; 2. He is to sup or dine; 3. He is to retire to rest, after the perusal of some sacred work; 4 and 5. He is to sleep; 6. He is to rise and purify himself; 7. He

अनुभवति हि मूर्खा पादपद्तीव्रम् उच्छ्वं
 प्रमथति परितापं ह्यथवा संश्रितानां ॥ १०८ ॥

द्वितीयः ।

नियमयसि विमार्गप्रस्थितान् आत्तदण्डः
 प्रमथयसि विवादं कल्पसे रक्षणाय ।
 अतनुषु विभवेषु ज्ञातयः सन्तु नाम
 त्वयि तु परिसमाप्तं बन्धुहृत्यं प्रजानां ॥ ११० ॥

is to hold a private consultation with his ministers, and instruct his officers ;
 8. He is to attend upon the *Purohita* or family priest, for the performance
 of religious ceremonies. See Wilson's *Hindú Theatre*, vol. i., p. 209.

¹ 'Indifferent to thine own ease, thou endurest toil every day for the
 sake of (thy) people. But thy regular-business is of this very kind. For the
 tree suffers intense heat with its head (while) it allays by (its) shade the
 heat of those seeking (its) shelter.' *Athavā*: see p. 30, note 1. *Vṛttir*:
 some of the Bengálí, supported by K. and Ś., have *śrīstīr*.

² 'Having assumed the mace [sceptre] thou restrainest those who advance
 on the wrong road [set out on bad courses]; thou composest differences;
 thou art adequate to the protection (of thy people). Let kinsmen make
 their appearance forsooth in affluent circumstances [when there is abundant
 property] but in thee the whole duty of a kinsman is comprehended
 towards thy subjects.' *Ātta-danda* = *grihīta-danda*. *Danda*, 'a magistrato's
 staff,' taken as a symbol of punishment, and justice. It is sometimes 'the
 sceptre of a king.' Hence *danda-dhara*, *dandin*, 'Staff-bearer,' etc., are
 names for Yama, the god of justice and lord of punishment. *Vimārga*:
 some have *kumārga*, 'bad ways.' *Kalpase* = *sampadyase*: K. Manu fur-
 nishes several examples of *klīp* in the sense of 'to be sufficient,' 'to be fit':
 ii., 161; ii., 266; vi., 20. Also Raghuv., viii., 40. *Ātanuṣu vidhavaṣu*
 = *utsavaṣu*, 'at times of festivity.' *Kukṣimḍharibhis taiḥ kim prayo-
 janam*, 'What is the use of these parasitical gluttons as relations?': K. The
 Calcutta edition and Ś. have *samvibhaktāḥ* for *santu ndma*. The meaning
 may certainly be 'Let kinsmen make their appearance [i.e., start up they will

Veres 109 and 110. MĀLINĪ or MĀNINĪ (variety of ATĪ-ŚAKKARĪ). See Veres 10,
 19, 20, 23, 55.

राजा । एते क्लान्तमनसः पुनर् नवीकृताः स्मः ॥ इति परिक्रामति ॥
 प्रतीहारी । अहिणवममज्जणमसिरीआं म सिहिदहोमधेणू अग्नि-
 प्रतीहारी । अभिनवममार्जनसञ्चीकः सन्निहितहोमधेनुर् अग्नि-
 सरणालिन्दो । आरुहदु देवो ।
 शरणालिन्दः । आरोहदु देवः ।

राजा ॥ आरुह्य परिजनांसावलम्बो तिष्ठति ॥ वेचवति । किमु-
 दिश्य भगवता काश्यपेन मत्सकाशम् चक्षयः प्रेरिताः स्युः ।

किं तावद् व्रतिनाम् उपोढतपसां विघ्नैस्तपो दूषितं
 धर्मारण्यचरेषु केनचिद् उत प्राणिव्यसञ्चेष्टितं ।

आहोस्वित् प्रसवो ममापचरितैर् विष्टम्भितो वीरुधाम्

इत्यारूढबद्धप्रतर्कम् अपरिच्छेदाकुलं मे मनः ॥ १११ ॥

on all sides] when there is plenty of property to divide.' Kátavema refers to a verse towards the end of Act vi. of this play, *yena yena viyujjante prajáh*, etc., 'Let it be publicly announced that of whatever dear kinsman his subjects are deprived, Dushyanta will be (in the place of) that (kinsman) to them, the wicked excepted.'

¹ 'The terrace of the fire-sanctuary, with the cow (that yields the ghee) for the oblations close by, is beautiful after its recent purification.' *Sa-śrika*, lit., 'possessed of the goddess of beauty;' a bold metaphor, occurring elsewhere in Kálidása. *Homā-dhenu*, *Agni-śarana*: see p. 18, note 3.

² 'Has the devotion [penance] of the ascetics who have just commenced (their) penitential rites been frustrated by impediments? or else has any harm been inflicted by any one on the animals grazing in the sacred grove? Or is it that the flowering of the creeping plants has been checked [stopped, stunted] through my misdeeds; thus my mind, in which so many doubtful-conjectures have arisen, is perplexed with an inability to decide.' *Upodha* = *samprápta*: K. *Vighnais*: see p. 39, note 6. *Dharmāranya-chāreshu prānīshu*: Compare p. 12, l. 8. *Ahosvit*, a particle of doubt. *Prasava*, i.e., *pushpa-phalādi*, 'the flower, fruit, etc.': K. *Apacharitaih* = *durā-chārait*.

Verse 111. ŚĀRDŪLA-VIKRĪṢITA (variety of ATIDHRITI). See Verses 14, 30, 36, 39, 50, 63, 79, 85, 86, 89, 97, 98.

प्रतीहारी । सुचरिदण्डिणो दधीशो देवं सभाजद्वं
प्रतीहारी । सुचरितनन्दिन चक्षयो देवं सभाजक्षितम्
आश्रयेन्ति तद्धेमि ।

आगता इति तर्कयामि ।

॥ ततः प्रविशन्ति गौतमीसहिताः शकुन्तलां पुरस्कृत्य मुनयः ।
पुरक्षैषां कक्षुकी पुरोहितस्य ॥

कक्षुकी । इत इतो भवन्तः ।

शार्ङ्गरवः । शारदत ।

महाभागः कामं नरपतिर् अभिखसितिर् अशौ

न कश्चिद् वर्षानाम् अपथम् अपहृष्टो ऽपि भजते ।

तथापीदं शशत् परिचितविविक्तेन मनसा

जनाकीर्त्तिं मन्ये ऊतवहपरीतं शुद्धम् इव ॥ ११२ ॥

शारदतः । स्वाने भवान् पुरप्रवेशाद् इत्यभूतः संवृतः । अहमपि

¹ 'To pay homage to.' *Sabhāj* is one of the few dissyllabic roots.

² 'Granted that this king eminent-in-virtues [of high parts] swerves not from rectitude; (and that) none of the classes, (not) even the lowest, addicts itself to evil courses; nevertheless with my mind perpetually familiarized to seclusion I regard this thronged (palace) as a house enveloped in flames.' *Kādam* occurs frequently in this sense: compare p. 24, note 1; p. 106, note 2. *Abhinna-sīhiti* = *avīhata-maryādaḥ*: K. = *sa-maryādaḥ*: Ś. *Asau*: so reads the Mackenzie MS. and the Bengālī; the others have *aho*. *Varṇāndam*, i.e., *brāhmaṇāndam*. *Apakṛiṣṭo 'pi*, i.e., The classes or castes were originally four in number:—1. Brāhmanas or priests; 2. Kshatriyas or soldiers; 3. Vaiśyas or merchants and husbandmen; 4. Śūdras or slaves: see page 84, note 2. *Apatha*, 'a wrong road,' 'a bad road,' a common metaphor like *amārga*, *unmārga*, *vimārga*, to express wicked courses. *Idam jandkṛnam*, i.e., *idam puro-vartī nripāṅganam*, 'this royal court before me eyes.' Ś. *jandkṛnam* may perhaps be used, as in line 2, Act 2. of *Vikramorvaśī*, for a substantive meaning 'a crowded thoroughfare.' *Huta-vaha-paritam* = *lagṇāgnim*: Ś.

Verse 112. ŚIKHARINĪ (variety of ATYASHṬĪ) See Verses 9, 24, 44, 62.

प्रतीहारी । देव । कुटूहलगर्भो पहिदो ण मे तक्को पसरदि । णं
प्रतीहारी । देव । कुटूहलगर्भः प्रहितो न मे तर्कः प्रसरति । ननु
दंसणोआ उण मे आकिदी लक्खीअदि ।

दर्शनीया पुनर् अस्या आकृतिर् लक्ष्यते ।

राजा । भवतु । अनिर्वर्णनीयं परकलत्रं ।

शकुन्तला ॥ हस्तम् उरसि कृत्वा । आत्मगतं ॥ हिअअ । किं एअं

शकुन्तला ॥ हस्तम् उरसि कृत्वा । आत्मगतं ॥ हृदय । किम् एवं
वेवमि । अज्जउत्तस्स भावं ओधारिअ धीरं दाव होहि ।

वेपसे । आर्यपुत्रस्य भावम् अवधार्य धीरं तावद् भवं ।

पुरोहितः ॥ पुरो गत्वा ॥ एते विधिवद् अर्चितास् तपस्विनः ।

कश्चिद् एषाम् उपाध्यायसन्देशः । तं देवः श्रोतुम् अर्हति ।

राजा । अवहितो ऽस्मि ।

अधयः ॥ हस्तान् उद्यम्य ॥ विजयस्व राजन् ।

राजा । सर्वान् अभिवादये ।

अधयः । दृष्टेन युज्यस्व ।

displayed?' *Suñ* is a particle of question and doubt. *Avagunthana* = *mastakāchadana-vastra* : Ch. The second half of this verse is clear.

¹ 'The suspicion [conjecture] engendered by my curiosity does not seem appropriate.' The Mackenzie MS., supported by K., has *padihādi* for *prati-
bhādi* [in place of *pasaradi* for *prasarati*, the reading of the other Deva-
nāgarī] and *padihado* for *pahido*. I have retained *pahido*, as it appears to
make the best sense; but the Prākṛit seems here hardly to admit of literal
Sanskrit interpretation.

² 'Ought not to be gazed at.' *Anirvarṇanīyam* = *adarśanīyam*.

³ 'Having reflected on [called to mind], the affection of thy lord, be firm.'
Bhāva = *sneha* : compare p. 112, note 3. The Bengālī have *smṛitvā* for
avadhārya. *Ārya-putra*, 'son of a venerable parent,' is the regular dramatic
mode of addressing a husband.

⁴ 'Has a message from the preceptor.' A Bāhuvrīhi agreeing with
kāśchit.

राजा । अपि निर्विघ्नतपसो मुनयः ।

अवयः ।

कुतो धर्मक्रियाविघ्नः सतां रक्षितरि तपि ।

तमस्तपति घर्मांशौ कथम् अविर्भवति ॥ ११६ ॥

राजा । अर्थवान् खलु मे राजशब्दः । अथ भगवाँल्लोकानुग्रहाय
कुशली काश्चपः ।

अवयः । स्वाधीनकुशलाः सिद्धिमन्तः । स भवन्तम् अनामयप्रश्न-
पूर्वकम् इदम् आह ।

राजा । किम् आश्चापयति भगवान् ।

¹ See page 35, note 1, and compare page 89, note 1.

² 'Whence (can there be) obstruction to the religious rites of the good, thou being (their) defender? How should darkness appear, the Sun omitting light [when the Sun shines]?' *Tapati*, loc. caso of the present part., here used absolutely. *Gharmāśau* = *sūryo*: Ś. The Dictionary gives *gharma-rāsmi*.

³ 'My title of *Rājā* has indeed significance.' The *Rishis* had, in the preceding verse, compared the king to the Sun, and *rājan* is derived from *rdj*, 'to shine.' It is, however, probable that the play is on the words *rājan* and *rakshitrī*. Compare *Manu*, vii., 3. *Rakshārdham aya sarvasya rājanam asrijat prabhuh*, 'The Supreme Being created a king for the protection of this universe.' Dr. Boehtlingk remarks that in these cases it little signifies whether the derivation be true or false. In *Mahābh.*, xii., 1032, *rājan* is derived from the root *rany*, 'to conciliate.'

⁴ 'Is his reverence *Kāśyapa* prosperous for the welfare of the world?' *Kuśālī*: see p. 35, note 1. *Bhagavatl*, etc: When the letter *l* is preceded by *t*, *d*, or *n* dental, it requires the assimilation of the letters to itself, and in the case of dental *n*, the mark called *Chandra-vindu* is written over, to show that the *l* substituted for it has a nasal sound: *Laghu-kaum.*, No. 79.

⁵ 'Saints [*lit.*, men endowed with or capable of perfection: *Vish. Pur.*, p. 45] have prosperity in their power. He with inquiries about your safety says this to your highness.' It will be readily remarked that the character of

शार्ङ्गरव । यन्मिथःसमयाद् इमां मदीयां दुहितरं भवान्
उपायंस्तु^१ । तन्मया प्रीतिमता युवयोर् अनुज्ञातं । कुतः ।

त्वम् अर्हतां प्रायसरः स्मृतो ऽसि नः

शकुन्तला मूर्तिमती च सत्क्रिया ।

समानयंस्तुल्यगुणं वधूवरं

चिरस्य वाच्यं न गतः प्रजापतिः ॥ ११७ ॥

तद् इदानीम् आपन्नसत्त्वा प्रतिगृह्यतां सहधर्मचरणायेति ।

गौतमी । अज्ज । किम्पि वक्तुकामस्मि । ण मे वअणावसरो अत्थि ।

गौतमी । आर्य । किमपि वक्तुकामास्मि । न मे वचनावसरो ऽस्ति ।

वसंति ।

कथमिति ।

these Rishis is evidently that of plain, honest, independent men. *Andmāya*: see Manu, ii., 127, 'Let a man ask a Bráhmaṇ, on meeting him, as to his *kuśalam*; a Kshatriya, as to his *andmayam*; a Vaiśya, as to his *kshemam*; and a Śúdra, as to his *drogyam*.' The king was of course a Kshatriya: see page 30, note 2.

^१ The 3rd. sing. 3rd. pret. *dtm.* of *yam* with *upa* (meaning 'to marry') is either *upáyata* or *upáyansta*: Pānini, i., 2, 16. The Bengálí have the 2d. pret., *upayeme*.

^२ 'Thou art esteemed by us the chief of the worthy, and Śakuntalá, incarnate virtue. Brahmá [the Lord of creatures] bringing together a bride and bridegroom of equal merit, has after a long time (now first) incurred no censure.' *Nah*, the Colebrooke MS. reads *yat*. *Vadhú-varam*, a Dvandwa compound in the neuter gender. *Váchyam na gatah*: whether Brahmá was famous for presiding over ill-assorted marriages, or whether there may be some allusion here to the bad character he obtained among the gods by his incestuous attempt on the virtue of his own daughter, is not clear.

^३ 'Therefore now let her, being quick with child, be received, for the joint discharge of religious-rites,' *i.e.*, those rites or *sanskáras*, which were performed for the child before and after birth, probably by the parents conjointly [*saha*]: see Manu, ii., 27, etc.

षावेक्षिदो गुरुश्रोमिणा ण तुएवि पुष्किदो बन्धू ।
 नापेक्षितो गुरुजनो ऽनया न तद्यापि पृष्टो बन्धुः ।
 एकैकं एव चरि ए किं भणतु एक एकस्य ॥ ११८ ॥
 एकैकम् एवं चरिते किं भणतु एक एकस्य ॥ ११८ ॥
 ब्रह्मन्सा ॥ आत्मगतं ॥ किं पुस्तु अस्मत्पत्तो भणति ।
 ब्रह्मन्सा ॥ आत्मगतं ॥ किं मुखसु आर्यपुत्रो भणति ।
 राजा । किम् इदम् उपन्यस्यं ।
 ब्रह्मन्सा ॥ आत्मगतं ॥ पावत्रोक्तु एषो वचनोवशासो ।
 ब्रह्मन्सा ॥ आत्मगतं ॥ पावकः खलु एष वचनोपन्यासः ।
 शार्ङ्गरवः । कथम् इदं नाम । भवन्त एव सुतरां लोकावृत्तान्त-
 निष्ठाताः ।

¹ 'Her elder-relatives were not referred to by her; nor by you was any kinsman asked; (the affair) having been transacted quite privately [*lit.*, one with the other, *i.e.*, in a private tête-à-tête], what has each one to say to the other?' *Guru-jana*: see p. 173, note 3 in middle. The Devanāgarī MSS. have *imds* for *imind*. The latter, which is the reading of the oldest Bengālī, I have retained on account of the metre. There is no reason why in Prakrit *imīna* should not be used for the fem. instrum., since *imassim* is admissible for the fem. loc.: see p. 36, l. 2. *Ekaiham* = *anyonyam*, 'mutually': Ś., Ch. *Bhannadu* is the reading of some of the Bengālī MSS. followed by the Calcutta edition; I have written *bhannadu* for *bhanddu*, on account of the metre, and on the authority of Lassen's *Inst. Prak.*, p. 277. The Devanāgarī have *kim bhandmi*; which reading violates the metre and makes the construction of the sentence very obscure. They also read *ekkam* *ekkasas*. *Eka* may be for *eka-janaḥ*, applicable to either gender. The commentary of Chandra-śekhara is in favour of the above interpretation.

² 'Truly, the import of this speech [that which is proposed by this speech] is (like) fire.' The Mackenzie MS. insert *eso* after *kku*.

³ 'Such-persons-as-your-majesty are certainly full well acquainted with

Verse 118. *ĀRYA* or *GĀTHĀ*. (See Verse 2.)

-- | -- | -- || -- | -- | -- | -- | --
 -- | -- | -- || -- | -- | -- | -- | --

सतीमपि ज्ञातिकुलैकसंश्रयां

जनो ऽन्यथा भर्तृमतीं विशङ्कते ।

अतः समीपे परिणेतुर् इच्छते

तदप्रियापि प्रमदा खर्वन्भुभिः ॥ ११६ ॥

राजा । किं चात्रभवती मया परिणीतपूर्वा ।

शकुन्तला ॥ सविषादं । आत्मगतं ॥ हिअअ । सम्पदं दे आसङ्गा ।

शकुन्तला ॥ सविषादं । आत्मगतं ॥ हृदय । साम्प्रतं ते आसङ्गा ।

शार्ङ्गरवः । किं कृतकार्यदेषाद् धर्मं प्रति विमुखतोचिता राज्ञः ।

राजा । कुतो ऽयम् असत्कल्पनाप्रश्नः ।

शार्ङ्गरवः । मूर्खन्यमी विकाराः प्रायेणैश्वर्यमत्तेषु ।

the ways of the world.' *Loka-vṛttānta-nishñdtāh* = *loka-vyavahāra-jñdtāh* Ś. *Ni-shñdta* (= *abhijña*: Ch.) lit., 'bathed in;' hence 'conversant with.' The Sāhit.-darp. [p. 193] reads *bhavadn loka-vṛttānte nishñdtah*.

¹ 'People suspect a married-woman [woman who has a husband] residing wholly in her kinsmen's family, although chaste, (to be) the reverse. Hence a young woman is preferred by her own relatives (to be) near her husband, even though she be disliked by him.' *Jñdti*, etc. = *nija-grīha-vāsinīm*: Ś. *Anyathā*, i.e., *vyabhichārīnīm*, 'unchaste': Ś. *Ishyate* = *ākānshyate*: Ś. *Tad-apriyāpi*: the Bengālī, my own MS., and the Sāh.-darp. read *priyāpriyā vā*, 'liked or disliked:' but K. supports the other reading.

² 'On account of dislike to a deed done, is opposition to justice becoming in a king?' This is the reading of the oldest Bengālī, and I have adopted it as preferable to that of the Devanāgarī, *Kim kṛta-kārya-dvesho dharmam prati vimukhatā kṛtavajñā*. Dr. Boehtlingk has endeavoured to solve the difficulty by suggesting that *kṛtavajñā* should be struck out of the text, as being probably an interpolation from the margin. All the Devanāgarī, however, introduce it.

³ 'Whence is this inquiry (accompanied) by the fabrication of a falsehood?' *Avidyamānārthasya kalpanayā kṛitah prasnah*: K.

⁴ 'These changes-of-purpose [fickleness of disposition] mostly take effect [wax strong] in those who are intoxicated with sovereign-power.' *Mūr-*

राजा । विज्ञेयेषाधिचिन्तो ऽस्मि ।

गीतमी । जादे । मुहुत्तचं मा लज्ज । अबणइसुं दाव दे ओ-
गीतमी । जाते । मुहुर्तं मा लज्जख । अपनेखामि तावत्ते अव-
उच्छं । तदो तुमं भहा अहिजाणिसुदि ॥ इति यथोक्तं करोति ॥
मुच्छं । ततस्त्वां भर्ता अभिज्ञास्यति ॥ इति यथोक्तं करोति ॥

राजा ॥ शकुन्तलां निर्वर्ष्य । आत्मगतं ॥

इदम् उपगतम् एवं रूपम् अक्षिष्टकानि

प्रथमपरिगृहीतं खान् न वेत्यव्यवस्थम् ।

अमर इव विभाते कुन्दम् अन्तस्तुषारं

न खलु च परिभोक्तुं नैव शक्नोमि हातुं ॥ १९० ॥

इति विचारयन् स्थितः ॥

प्रतीक्षारी । अहो धम्मावेप्पिदा भट्ठिणो । ईदिसं णाम सुखो-
प्रतीक्षारी । अहो धर्मावेप्पिता भर्तुः । ईदृशं नाम सुखो-

ahanti = vārdhanti: Ś. = *vydpmuanti*: K. Cf. Ragh., xii., 57; vi., 9; x., 80. The root *mūrchh* has generally the opposite sense, to 'lose strength,' 'grow weaker,' 'faint away.' It is applied to the thickening of darkness, in the Vikramorvaśī, Act 3, *tamasām niśi mūrchhatām*.

¹ 'I am especially aimed-at-by-this censure,' i.e., I am the especial object of this censorious remark about 'persons intoxicated with power.'

² 'Not settling-in-my-mind [not deciding or determining] whether this form of unblemished beauty thus presented (to me) [brought near to me] may or may not have been formerly married [by me]; verily I am neither able to enjoy nor to abandon (it), like a bee at the break of day, the jasmine-blossom filled with dew.' *Aklishṭa-kānti* = *anavadya-saundaryam*: K. *Parigrihītam*: see p. 181, note 4. *Ayavasyan* [= *anūchinwan*] so reads Kāṭavema; I have ventured to follow him, although nearly all the Devanāgarī MSS. have *vyavasyan*. Compare p. 146, l. 8, note 3, and p. 161, l. 6. If *vyavasyan* is retained, it must be translated 'deliberating,' 'striving to discover.'

Verse 130. MĀLINĪ or MĀNINĪ (variety of ATĪ-ŚAKKARĪ.) See Verses 10, 19, 20, 28, 55, 109, 110.

वणदं रूपं देखिअ को अणो विअरेदि ।

पनतं रूपं प्रेक्ष्य को ऽन्यो विचारयति ।

शार्ङ्गरवः । भो राजन् । किमिति जोषम् आस्यते ।

राजा । भोस् तपोधनाः । चिन्तयन्नपि न खलु स्वीकरणम् अव-
भवत्याः स्मरामि । तत् कथम् इमाम् अभिव्यक्तसत्त्वलक्षणां प्रत्यात्मानं
चेन्निष्णम् आशङ्कमानः प्रतिपत्त्ये ।

शकुन्तला ॥ अपवार्य ॥ अज्जस्स परिणए एव्व सन्देहो । कुदो

शकुन्तला ॥ अपवार्य ॥ आर्यस्स परिणये एव सन्देहः । कुत

दाणिं मे दूराहिरोहिणी आमा ।

इदानीं मे दूराधिरोहिणी आशा ।

शार्ङ्गरवः । मा तावत्

कृताभिमर्शम् अनुमन्यमानः

सुतां त्वया नाम मुनिर् विमान्यः ।

मुष्टं प्रतियाह्वयता स्वमर्थं

पात्रीकृतो दस्युर् इवासि येन ॥ १२१ ॥

¹ 'Why do you sit [is it sat] so silent?' *Kimartham maunam kṛitam asti*:
Ś. *Kim tūshṇīm evāste*: Vikram., Act 4.

² *Swikaranam* [= *vivadam*: Ś.] *lit.*, 'making one's own,' i.e., 'taking in
marriage.'

³ 'How, then, shall I act towards her, bearing evident signs of pregnancy,
doubting myself to be her husband.' *Katham pratipatsye* may mean
'how shall I make any reply?' referring to *kim josham dasyate* in the previous
speech; or, 'how shall I receive her?' see p. 135, note 1.

⁴ 'Is the Sage after-consenting to his daughter, who had been seduced
[carnally-embraced] by thee, to be (thus) insulted forsooth? (he) by whom
allowing his stolen property [i.e., Śakuntalā] to be kept [taken], thou hast been
made as it were a justified ravisher [robber].' *Kṛitābhimarśam* = *kṛita-sans-
parśam* = *kṛita-sangrahanam*: K. The first sense of *abhi-mriś* is 'to touch,'
'to handle.' Here as in *parā-mriś* [Bhaṭṭi, xvii., 38] there is an implication

भारदत्तः । शार्ङ्गैरव^१ । विरम त्वम् इदानीं । शकुन्तले । वक्तव्यम्
उक्तम् अस्माभिः । सो ऽयम् अचभवान् एवम् आह । दीयताम् अस्मै
प्रत्ययप्रतिवचनं ।

शकुन्तला ॥ अपवार्थ ॥ इमं अवत्थन्तरं गदे तारिसे अणुराए किं
शकुन्तला ॥ अपवार्थ ॥ इदम् अवत्थान्तरं गते तादृशे ऽनुरागे किं
वा सुमराविदेण । अन्ता दाणिं मे सोअणीओत्ति ववसिदं ॥ प्रकाशं ॥
वा स्मारितेन । आत्मा इदानीं मे शोचनीय इति व्यवसितं ॥ प्रकाशं ॥
अज्जउत्त ॥ इत्यङ्गोक्ते ॥ संसद्दे दाणिं परिणए ण एसो समुदा-
चार्यपुत्र ॥ इत्यङ्गोक्ते ॥ संशयिते इदानीं परिणये न एष समुदा-
चारो । पोरव । ण जुत्तं णाम दे तह पुरा अस्समपदे सहावुत्ताण-
चारं । पोरव । न युत्तं माम ते तथा पुरा आअमपदे स्सभावोत्तान-
हिअअं इमं जणं समअपुत्तं पतारिअ ईदिसेहिं अक्खरेहिं पञ्चाचक्खिदुं ।
इदयम् इमं जणं समयपूर्वं प्रतार्थं ईदुगैर् अक्खरैः प्रत्याचंष्टुं ।

of carnal connexion. *Mushtam*: the Taylor MS. has *ishtam*, and the Bengálí *dushṭam*. It must be borne in mind that Śakuntalā was married to Duśhyanta according to the Gándharva form [p. 127, note 4] during the absence of her foster-father: see pp. 134, 135 with notes. *Pratigrāhayatā*: the causal may sometimes give the sense of 'allowing,' or 'permitting,' as in *ndīsayati*, 'he suffers to perish.' *Pātrikrito*, a very noticeable phrase, is a Chwī compound, formed from *pātram*, a neuter noun meaning 'a receptacle,' applied to express any deserving or worthy person: see Manu, iv., 227.

¹ *Kātavema*, Śānkara, and the old Bengálí MS. interpret *soanī* by *śoṣhantiya*, 'to be sorrowed for;' but Chandra-śekhara has *śodhantiya*, and is followed by Chézy and the Calcutta edition. The meaning will then be 'I myself am now to be cleared [justified] by myself.' All the MSS., except one, insert *me*.

² 'Now that my marriage is called-in-question, this is not the (proper) form-of-address:' see p. 196, note 3. All the MSS. agree in reading *samuddaro* for *samuddhāro*; otherwise it might be suspected that *samuddhāro* was the correct word, to which *samuddhāro* must be here equivalent.

³ 'It is not becoming in thee, having awhile since in the hermitage so

राजा ॥ कर्णे पिधाय ॥ शान्तं । पापं ।

व्यपदेशम् आविलयितुं किम् ईदृशे जनम् दमं च पातयितुं ।

कूलङ्कषेव सिन्धुः प्रसन्नम् अभ्यस्तटतस्त्वं च ॥ १२२ ॥

शकुन्तला । होवु । जइ परमत्थइो परपरिग्रहसङ्किणा तुए

शकुन्तला । भवतु । यदि परमार्थतः परपरिग्रहसङ्किना त्वया

एव्यं पउत्तं । ता अहिणाणेण इमिणा तुह आसङ्गं अघणइस्सं ।

एवं प्रवृत्तं । तद् अभिज्ञानेन अनेन तव आशङ्काम् अपनेय्यामि ।

राजा । उदारः कल्पः ।

शकुन्तला ॥ मुद्रास्थानं परामृश्य ॥ हृद्धी हृद्धी । अङ्गुली-

शकुन्तला ॥ मुद्रास्थानं परामृश्य ॥ हाधिक् हाधिक् । अङ्गुली-

अअसुषा मे अङ्गुली ॥ इति सविषादं गौतमीम् अवेचते ॥

यकशून्या मे अङ्गुलिः ॥ इति सविषादं गौतमीम् अवेचते ॥

seduced, after a formal-agreement, this person [myself] naturally open-hearted, to repudiate her with such words.' *Uttāna*, 'shallow,' 'unreserved,' is the opposite of *gambhīra*, 'deep,' 'reserved:' see p. 38, note 1. *Samaya-pūrvam*: compare p. 198, l. 1; and p. 173, l. 4 of the notes.

¹ 'Peace! a sin!' i.e., 'Silence! let me not listen to such sinful words;' or, if no stop is placed after *śāntam*, 'May the sin be palliated!' This seems to be the usual formula in the plays for averting the ill effects of blasphemous, malevolent, or lying words. Sometimes the stage-direction *karnau pidhāya* is omitted: compare Acts vii., 57; *Mṛich.*, p. 36, l. 5; p. 230, l. 6; p. 306, l. 9; p. 329, l. 1. *Mālavik.*, p. 69, l. 10. *Mudr.*, p. 24, l. 5.

² 'Why seekest thou to sully the royal-title [race, family] and to ruin this person [myself]; as a stream that-carries-away-its-own-banks (disturbs) the clear water (and overturns) the tree on its margin?' *Vyapadeśam*, i.e., *kūlam nāma vā*, 'either family or name:' Ch. *Vyapadyate anena iti vyapadeśah kūlam*: Ś. *Āvilayitum*: infin. of a nom. verb from *devīla*, 'turbid.' *Sindhuh*, 'a river;' in Sanskrit always feminine.

Verse 122. *ĀRYĀ* or *GĀTHĀ*. (See Verse 2.)

— — — | — — — | — — — || — — — | — — — | — — — | — — — | —
— — — | — — — | — — — || — — — | — — — | — — — | — — — | —

गौतमी । पूर्णं दे सक्कावदारभन्तरे सचीतिर्यसस्त्रिं वन्दमा-
नौतमी । नूनं ते शक्कावताराभन्तरे शचीतीर्यसस्त्रिं वन्दमा-
णाए पञ्चद्वं अङ्गुलीश्रमं ।

नाचाः प्रभष्टम अङ्गुलीयकं ।।

राजा ॥ सस्त्रितं ॥ इदं तत् प्रत्युत्पन्नमिति स्त्रीमिति यद् उच्यते ।

शकुन्तला । एत्थ दाव विधिणा दंसिदं पञ्चत्तणं । अवरं दे
शकुन्तला । अच तावद् विधिना दर्शितं प्रभुत्वं । अपरं ते

कश्चिस्सं ।

कश्चिस्सामि ।

राजा । श्रोतव्यम् इदानीं संवृत्तं ।

¹ 'In all probability the ring slipped from (the finger of) thee as thou wert offering homage to the water at Śachi's holy-pool, within Śakrávatára.' Śakra is a name of Indra, and Śakrávatára some sacred place of pilgrimage where he descended upon earth. Śachi is his wife, to whom there was probably a *tirtha*, or holy bathing-place [see p. 16, note 2], consecrated at this place, where Śakuntalá had performed her ablutions.

² 'This is that which is said [thus is proved the truth of the proverb] "Woman-kind is ready-witted." ' *Strainam* = *stri-játih*, 'the female sex : ' K. The Bengálí have *idam tai pratyutpanna-matitvam strindm* : compare Hitop., l. 2320, where *pratyutpanna-matih* is the name given to the ready-witted fish. See also Hitop., line 2338, 'The food of women is said to be two-fold, their wit four-fold, their cunning six-fold, and their passion eight-fold.'

³ 'Here, however, sovereignty has been shown by destiny.' A similar sentiment occurs further on in this play, and at the beginning of the 4th. Act of the Vikramorvaśi, *bhavitavyatá atra balavati*, 'Here destiny has shown its power.'

⁴ Dr. Boehtlingk considers that *śrotaavyam* is here taken as a substantive, and construes, 'The moment-for-hearing (what else you have to say) has now arrived : ' compare page 111, line 7. As the passive participle is often used substantively the translation may be 'What took place is now to be heard.'

शकुन्तला । एं एकदिअहे णोमालिआमण्डवे णलिणीपत्तभा-
शकुन्तला । ननु एकदिवसे नवमालिकामण्डपे नलिनीपत्रभा-
अणगअं उअअं तुह हत्थे सल्लिहिदं आसि ।

जनगतम् उदकं तव हस्ते सन्निहितम् आसीत् ।

राजा । शृणुमस्तावत् ।

शकुन्तला । तखणं सो मे पुत्तकिदओ दीहापङ्गो णाम मिअपो-
शकुन्तला । तत्खणं स मे पुत्रकृतको दीर्घापाङ्गो नाम मृगपो-
दओ उवट्ठिदो । तुए अअं दाव पढमं पिअउत्ति अणुअग्गिणा उव-
तक उपस्थितः । तया अयं तावत् प्रथमं पिवतु इति अनुकम्पिना उप-
च्छन्दिदो उअएण । ए उए दे अपरिचआदो हत्थआमं उवगदो ।
च्छन्दिदं उदकेन । न पुनस्ते अपरिचयाद् हस्ताभ्यासम् उपगतः ।
पच्छा तस्मिं एव मए गहिदे सल्लिहे णेण किदो पणओ । तदा
पश्चात् तस्मिन् एव मया गृहीते सल्लिहे ऽनेन कृतः प्रणयः । तदा
तुमं इत्थं प्रहसिदोसि । मव्वो सगन्धेषु विस्ससदि । दुवेवि एत्थ
त्वम् इत्थं प्रहसितो ऽसि । सर्वः सगन्धेषु विश्रमिति । दावपि अत्र
आरण्यआन्ति ।

आरण्यकाविति ।

¹ 'Lying in a lotus-leaf-cup.' As to *gatam*: see p. 37, note 1. As to *sannihitam*: see p. 151, l. 6, with note.

² 'Having eyes with long outer corners.' This was the fawn mentioned p. 168, l. 10.

³ *Upachchhanditah* = *jala-pāndya preritah*, 'was coaxed to drink the water:' *Ś.* = *pralobhitah*, 'enticed,' 'coaxed:' Chézy. According to Pāṇini, I., 3, 47, the meaning of the root *chhand* or *chhadi* (10th conj.) with *upa* is 'to conciliate privately by flattering or coaxing language.' It occurs in Ragh., v., 58, where Stenzler has translated it by '*obsecro*,' 'supplicato,' 'beg.'

⁴ *Pranayah* is here, 'trust,' 'confidence' (= *viśvāśah*: *Ś.*)

⁵ 'In relatives.' *Sagandha* = *sadrīśa* = *sannihita*. *Gandha* = *sambandha*: *Ś.*

⁶ So reads my own MS. Kāṭavoma has *drannaa* [Lass. Inst. Prāk., p.

राजा । एवमादिभिर् आत्मकार्यनिवर्तिनीनाम् अनृतमयवाङ्मधु-
भिर् आह्वयन्ते विषयिणः ।

गौतमी । महाभाग । ए अहसि एष्वं मन्निदुं । तपोवनसंव-
गौतमी । महाभाग । न अहसि एवं मन्मथितुं । तपोवनसंव-
द्धिदो अणभियो अन्नं जणो कइदवस्स ।

धित्तो ऽनभिन्नो ऽयं जनः कैतवस्स ।

राजा । तापसंष्टुहे ।

स्त्रीणाम् अशिक्षितपटुत्वम् अमानुषीषु

सन्दृश्यते किमुत याः प्रतिबोधवत्यः ।

प्राग् अन्तरिक्षगमनात् स्वम् अपत्यजातम्

अन्यैर् दिवैः परवृत्ताः खलु पोषयन्ति ॥ १२२ ॥

187], and interprets it by *dranyakau*. Some read *drannao* which seems to be an error for *arannado* nom. pl. fem. The feminine is admissible on the principle of the superiority of the human species over animals.

¹ 'By such false honied words as these are voluptuaries allured by (women) repenting of their own deeds.' The Taylor and my own MS. have *nirvartinindm*. The Mackenzie has *yoshitdm madhura-girbhih* for *anritamaya-
vdmadhubhih*.

² According to Pāṇini, ii., 2, 38, *tāpasa-vṛiddhā* is a legitimate compound, although *vṛiddha-tāpasi* would be more usual.

³ 'The untaught cunning is observed of females (even) in-those-that-are-not-of-the-human-race [*i.e.*, even in animals]; how much more (of those) who are endowed with reason [*i.e.*, of women]. The female cuckoos, as-is-well-known [*khalu*] allow their own offspring to be reared by other birds, before soaring in the sky.' *Amānushishu*; *i.e.*, *mānusha-jāti-vyatiriktāsu tir-yag-jātishu*: K. *Pratibodhavatyah* = *jñāninyah* = *chaitanya-bhājah*: Ś. The most obvious sense of this word, if the context would allow it, would be, 'those women who have received instruction.' *Para-bhṛiddh*: see p. 162, note 3.

Verse 123. VASANTA-TILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 42, 46, 64, 74, 80, 82, 83, 91, 93, 94, 96, 100, 104, 106, 108.

शकुन्तला ॥ सरोधं ॥ अणञ्ज । अत्तणो हिअआणुमाणेण पेक्ख-
 शकुन्तला ॥ सरोधं ॥ अनार्य । आत्मनो हृदयानुमानेन प्रेक्ष-
 सि । को दाणिं अणो धम्मकच्चुअप्पवेमिणो तिणच्छणकूवोवमस्स
 से । क इदानीम् अन्यो धर्मकच्चुकप्रवेशिनस् तणच्छन्नकूपोपमस्स
 तव अणुकिष् पडिषदिस्सुदि ।

तव अनुकृतं प्रतिपत्स्यते ।

राजा ॥ आत्मगतं ॥ सन्दिग्धवृद्धिं मां कुर्वन् अकैतव इवास्थाः
 कोपो लक्ष्यते । तथा ह्यनया

मय्येव विस्मरणदारुणचित्तवृत्तौ

वृत्तं रहःप्रणयम् अप्रतिपद्यमाने ।

भेदाद् भ्रुवोः कुटिलयोर् अतिलोहिताक्ष्या

भग्नं शरासनम् द्वातिरूपा स्मरस्य ॥ १२४ ॥

॥ प्रकाशं ॥ भद्रे । प्रथितं दुष्यन्तस्य चरितं । तथापीदं न लक्ष्ये ।

¹ 'What other (person) now would act like [in imitation of] thee, that putting on the garb of virtue resemblest a grass-concealed well?' *Pratipatsyate*: see p. 135, l. 4, with note 1.

² 'For (when) I, whose state of feeling was dreadfully-severe from the absence of (all) recollection, (persisted in) not admitting that affection had privately existed (between us); it (seemed) as if (the god) Smara's bow was snapped asunder by that very-red-eyed one with excessive anger, on the parting of her curved eyebrows.' The double-entendre in the word *Smara*, which means 'recollection' as well as 'the god of Love,' is noticeable. See the notes on *Kāmadeva*, p. 99, note 2, and p. 101, note 1. The figure by which the eyebrows of a beautiful woman are compared to Cupid's bow is common, and the glances from the eye are by a similar metaphor often likened to arrows discharged from it. *Śakuntalā* is said to break the bow by the parting of her eyebrows, which were contracted in anger. Possibly one effect of anger might be to wrinkle the brow, which would appear to separate the eyebrows.

Verse 124. VASANTA-TILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123.

बकुलसा । सुहु हाव अत्त सच्छन्दचारिणी किदन्दि । जा अहं
बकुलसा । सुहु तावद् अत्त सच्छन्दचारिणी कतासि । या अहम्
हमस्य पुरवंसप्यञ्चएण मुहमञ्जणो हिअअट्टिअविसस्स हत्वभासं
अस्य पुरवंसप्रत्ययेण मुखमधोर् हदयस्सितविषस्य हसाभासम्
उपगदा ॥ इति पटान्नेन मुखम् आवृत्य रोदिति ॥

उपगता ॥ इति पटान्नेन मुखम् आवृत्य रोदिति ॥

शार्ङ्गरवः । इत्थम् आत्मकृतम् अप्रतिहतं चापसं दहति ।

अतः परीक्ष्य कर्तव्यं विशेषात् सङ्गतं रहः ।

अज्ञातहृदयेष्वेवं वैरीभवति सौहृदं ॥ १२५ ॥

राजा । अयि भोः । किम् अचभवतीप्रत्ययाद् एवास्मान् समुत्-
तोषैर् अधिचिपंथ ।

¹ Literally, 'a wilful, self-willed woman,' 'one who acts on the impulse of the moment.' It may have this sense here, but Śankara interprets it by *ganikā*, 'a wanton, unchaste woman.'

² 'Thus a self-committed hasty-action, when not counteracted leads-to-keen-remorse [burns].' Most of the Devanāgarī MSS. have *parihatam* for *apratihatam*; the Mackenzie has *pratihatam*; the oldest Bengālī *apratihatam*. *Chāpalam* is 'any action proceeding from thoughtlessness or over-precipitation.' *Dahati*: the Hindús connect a burning or smarting sensation with the idea of remorse of conscience: compare the equivalent expressions *manas-tāpa*, *pāśchāt-tāpa*, *anutāpa*, etc.

³ 'Therefore an union, especially (when) in private, ought to be formed with-great-circumspection [after having made proper inquiry or experiment, i.e., after investigating each other's character and circumstances]. Thus (is it that) between those who know not (each other's) hearts, friendship becomes enmity.' *Parīkshya*: the Bengālī have *samīkshya*. *Sangātam rahah* = *rahasi sangamah*: K.

⁴ 'Do you reproach us with accumulated accusations [faults]?' Most of the Devanāgarī MSS. have *sanyuta-doshākshareṇa kshinutha*. The above is

Verse 125. ŚLOKA OF ANUŚRUBH. See Verses 5, 6, 11, 12, 20, 47, 50, 51, 53, 73, 76, 84, 87.

शार्ङ्गरवः ॥ सांख्यं ॥ श्रुतं भवद्भिर् अधरोत्तरं ।

आजन्मनः शायम् अशिक्षितो यस्

तस्याप्रमाणं वचनं जनस्य ।

परातिसन्धानम् अधीयते यैर्

विद्येति ते सन्तु किलाप्तवाचः ॥ १२६ ॥

राजा । भोः सत्यवादिन् । अभ्युपगतं तावद् अस्माभिर् एवं । किं
पुनर् इमाम् अतिसन्धाय लभ्यते ।

शार्ङ्गरवः । विनिपातः ।

राजा । विनिपातः पौरवैः प्रार्थ्यत इति न शङ्केयम् एतत् ।

शारदतः । शार्ङ्गरव । किम् उत्तरेण । अनुष्ठितो गुरोः सन्देशः ।
प्रतिनिवर्तामहे वयं ॥ राजानं प्रति ॥

the reading of the oldest Bengálí, supported by Kátavema, who has *sambhrita-dosha karshanena*.

¹ 'Scornfully,' 'sarcastically;' *lit.*, 'with detraction.'

² *Adharottaram* = *nikrīṣṭa-prādhānyam*, 'ascendancy of the base,' 'placing that at the top which ought to be at the bottom:' Ch. In Manu, viii, 53, the word occurs in the sense of 'confused and contradictory statement:' and again in vii., 21, it is applied to express the confusion of ranks [*adharam* = *śūdrādi*; *uttaram* = *pradhānam*: Schol.] which would ensue, if justice were not duly administered by the king. It may be translated here 'perversion of the truth,' 'confusion of principles,' 'inversion of the proper order of things,' and probably refers to the proverbial sentiment expressed in the succeeding verse.

³ 'The declaration of that person who from birth is untrained to guile (is) without authority. Let those persons, forsooth, by whom the deceiving of others is studied, calling it a science, be (alone considered) worthy of belief.' *Ājanmanah*: see p. 155, note 4 at end. *Apramānam* = *ayathārtham*: Ś. *Atisandhānam*: compare p. 99, l. 3. *Āpta-vāchah* = *yathārtha-vachanāh*: Ś. = *pramāna-vāchah*: K.

⁴ *Vinipāta* = *pratyavāya*: K. = *naraka-gamana*: Ś., 'ruin,' 'destruction.'

Verse 126. UPAJĀTI OF ĀKHYĀNAKĪ (variety of TRISṬUBH). See Verses 41, 107, 121.

तद् एषा भवतः कान्ता त्यज वैनां वृद्धाश्च वा ।

उपपन्ना हि दारेषु प्रभुता सर्वतोमुखी ॥ १९७ ॥

गीतमी । गच्छायतः ।

॥ इति प्रस्थिताः ॥

शकुन्तला । कथं इमिणा किद्वेण विप्लवङ्गि । तुन्नेवि मं

शकुन्तला । कथम् अनेन कितवेन विप्रसन्नास्मि । यूयमपि मां

परिदेविणिं परिचक्ष्व ॥ इत्यनुप्रतिष्ठते ॥

परिदेविणीं परित्यज्य ॥ इत्यनुप्रतिष्ठते ॥

गीतमी ॥ स्त्रिया ॥ वच्छ सङ्गरव । अणुगच्छति इच्छंस्तु षो

गीतमी ॥ स्त्रिया ॥ वत्स शार्ङ्गरव । अनुगच्छति इच्छंस्तु नः

कदम्बपरिदेविणी सउन्दला । पञ्चादेशपदमे भक्तुणि किं वा मे

कदम्बपरिदेविणी शकुन्तला । प्रत्यादेशपदमे भर्तुरि किं वा मे

पुत्तिञ्चा करिञ्चादि ।

पुत्री करिष्यति ।

शार्ङ्गरवः ॥ सरोषं निवृत्य ॥ किं पुरोभागिनि स्नातव्यम् अवन्यसे ॥ शकुन्तला भीता वेपते ॥

¹ 'She is, then, your wife: either abandon her or take her: for the authority over wives is admitted to be unlimited [reaching everywhere, unbounded].' *Kāntā*: the Bengālī MSS. have *patni*. *Sarvato-mukhi* = *sarva-karana-samarthā*, 'omnipotent,' 'able to do everything:' Ch. = *sarva-prakṛd-rena*, 'of every kind:' Ś. The literal meaning of the word is 'looking or facing in every direction.'

² 'O naughty one, dost thou affect independence [art thou determined to have thy own way]?' *Puro-bhāgini* = *duṣṭa*: K. = *doshaka-darśini* = *doshaka-drik*: Ś., Ch. The first sense of *puro-bhāgin* is 'one who takes the first share or more than his proper share,' i.e., 'a forward, grasping character.' In this sense it occurs at the end of 3rd. Act of *Vikram.*, *mā mām puro-*

शार्ङ्गरवः । शकुन्तले ।

यदि यथा वदति क्षितिपस्तथा

त्वम् असि किं पितुर् उत्कुलया त्वया ।

अथ तु वेत्सि शुचि व्रतम् आत्मनः

पतिकुले तव दास्यमपि क्षेमं ॥ १२८ ॥

तिष्ठ । साधयामो वयं ।

राजा । भोस्तपस्विन् । किम् अत्रभवतीं विप्रलभसे । कुतः ।

कुमुदान्येव शशाङ्कः सविता बोधयति पङ्कजान्येव ।

वशिनां हि परपरिग्रहसंक्षेपपराङ्मुखी वृत्तिः ॥ १२९ ॥

bhāgini 'ti samarthayasi. It next passes into the sense of 'a malevolent, censorious, calumniating person:' see Amara-kosha. Lastly, as here, it seems to be used generally for 'a wilful, perverse, wicked person.' Most of the Devanāgarī, unsupported by the Scholiasts, have *purobhāge*. *Swātantryam*: compare Manu ix., 3, *na strī swātantryam arhati*; and see p. 48, note 1.

¹ 'If thou art so, as the king asserts, what (connection will remain) to the father with thee fallen from thy family [an outcast from thy family, degenerated]? but if thou art conscious that thy own marriage-vow [conduct] is free-from-taint [pure, inviolate], even slavery will be supportable in thy husband's household.' *Kim pitur*: some of the Bengālī MSS. have *kim punar utkulayā*, i.e., *Kula-vyavahāratikramena vidyamānaya*: Ś. *Vratam* = *charitram*, 'conduct': K. = *pati-vratam*: Ś.

² 'We must set off on our return,' *lit.*, We must finish our business.

³ 'The moon awakes [expands] the night-lotuses only, the sun the day-lotuses only: for the character [feelings] of those who control their passions recoils [turns away with abhorrence] from embracing the wife of another.' *Kumuda* is a kind of lotus, which blossoms in the night [see p. 120, note 2] the *pankaja*, or mud-born lotus [*Nelumbium speciosum*], opens its petals only in the day. *Bodhayati* = *prakāśayati*. *Parigraha*: see p. 181, note 4.

Verse 128. DRUTA-VILAMBITA (variety of JAGATī). See Verses 45, 72.

Verse 129. ĀRYĀ or GĀTHĀ. See Verse 2.

— — — | — — — | — — — || — — — | — — — | — — — | — — — | —
— — — | — — — | — — — || — — — | — — — | — — — | — — — | —

शार्ङ्गरवः । यदा तु पूर्ववृत्तम् अन्यसङ्गाद् विस्मृतो भवान् । तदा
कथम् अधर्मभीहः ।

राजा । भवन्तम् एवाच गुरुलाघवं पृच्छामि ।

मूढः स्वाम् अहम् एषा वा वदेन्मिथ्येति संग्रहे ।

दारत्यागी भवान्माहो परस्त्रीस्पर्शपांशुलः ॥ १३० ॥

पुरोहितः ॥ विचार्य ॥ यदि तावद् एवं क्रियतां ।

राजा । अनुशास्तु मां भवान् ।

पुरोहितः । अचभवती तावद् आप्रसवाद् अस्मद्गृहे तिष्ठतु । कुत
इदम् उच्यत इति चेत् । त्वं साधुभिर् उद्दिष्टः । प्रथममेव चक्रवर्तिनं
पुत्रं जनयिष्यसीति । स चेन्मुनिदौहित्रस्तत्तच्छोपपन्नो भविष्यति ।

¹ *Anyā-sangāt*, i.e., *anyasyādh kāntādydh sangāt*, 'on account of union with another wife.' As to *vismrita*: see p. 162, note 1 at end.

² *Guru-lāghava* is properly a kind of abstract noun formed from the Dvandva *guru-laghu*, the *vṛddhi* taking place in the second member of the compound instead of the first. The sense will then be, 'I ask your reverence as to the greater and the less [i.e. the heavier and the lighter] sin.' This is addressed to the Brāhman who acts as the Purohita or family priest, whose duty it would be to advise the king as to which was the greater or less sinful course. This sense of *guru-lāghava* is supported by two other passages: Mahābh., xii., 1273; and Episode of Yajn., 6. The more obvious sense of the compound would be, 'the alleviation [solution] of a grave matter.'

³ 'In a doubt as to whether I may be infatuated or she may speak falsely, shall I become a repudiator of my wife, or defiled by contact with another's wife?' *Aho*: see p. 47, note 1 at end.

⁴ 'A son who has the mark of the *chakra* or discus in his hand.' When the lines of the right hand formed themselves into a circle, this was the mark of a future hero and emperor. *Chakra-varṭin* is generally explained to mean, 'an emperor whose dominion extends to the horizon [*chakra*] or from sea to sea.'

अभिनन्द्य शुद्धान्तम् एनां प्रवेशयिष्यमि । विपर्यये तु पितुर् अस्याः
समीपनयनम् अवस्थितमेव ।

राजा । यथा गुरुभ्यो रोचते ।

पुरोहितः । वत्से । अनुगच्छ मां ।

शकुन्तला । भगवदि वसुधे । देहि मे विवरं ।

शकुन्तला । भगवति वसुधे । देहि मे विवरं ।

॥ इति रुदन्ती प्रस्थिता । निष्क्रान्ता सह पुरोधसा सह तपस्त्रिभिश्च ।

राजा शापव्यवहितस्मृतिः शकुन्तागतमेव चिन्तयति ॥

नेपथ्ये । आश्चर्यं ।

राजा ॥ आकर्ष्य ॥ किं नु खलु स्यात् ।

पुरोहितः ॥ प्रविश्य । सविस्मयं ॥ देव । अद्भुतं खलु संवृत्तं ।

राजा । किमेवं ।

पुरोहितः । देव । परावृत्तेषु कण्ठशिथ्येषु

सा निन्दन्ती खानि भाग्यानि बाला

बाह्वक्षेपं क्रन्दितुं च प्रवृत्ता ।

राजा । किं च ।

¹ 'If the Muni's daughter's-son shall be endowed with this mark [these marks], having congratulated her thou shalt introduce her to the female-apartments.' *Dauhitra*, from *duhitri*, is like *pautra*, 'a son's son,' from *putra*. *Suddhānta*: see p. 21, note 1.

² 'Grant me admission or entrance,' 'Open to receive me,' i.e., Let me remain no longer in the land of the living. *Mama praveśāya dvidhā bhava*, 'Cleave in two to let me enter.' Ś. The Bengālī MSS. have *antaram* = *avakāśam* instead of *vivaram*.

³ 'That young-creature upbraiding her own fortunes, throwing up her arms, and beginning to weep'—or, 'and beginning to weep with repeated uplifting of her arms.'—*Bāhūtkshepam* [so read all the MSS.]; this is an instance of an adverbial indeclinable participle of repetition compounded with a noun. *Bhujochchalanam yathā bhavati evam krāditum pravṛttā*: Ś. It is equivalent to *bāhū utkshipya*, repetition of the action being perhaps implied.

पुरोहितः ।

स्त्रीसंस्थानं चाप्सरस्तीर्थम् आराद्

उत्थियेनां ज्योतिर् एकं जगाम ॥ १३१ ॥

॥ सर्वे विस्मयं रूपयन्ति ॥

राजा । भगवन् । प्रागपि सो ऽस्माभिर् अर्थः प्रत्यादिष्ट एव । किं
वृथा तर्केष्वान्विष्यते । विश्राम्यतु भवान् ।

पुरोहितः ॥ विसोक्य ॥ विजयस्व ॥ इति निष्क्रान्तः ॥

राजा । वेचवति । पर्याकुलो ऽस्मि । शयनभूमिमार्गम् आदेशय ।

प्रतीक्षारी । इदो इदो देवो ॥ इति प्रस्थिता ॥

प्रतीक्षारी । इत इतो देवः ॥ इति प्रस्थिता ॥

राजा ।

कामं प्रत्यादिष्टां स्मरामि न परिग्रहं मुनेस्त्नया ।

वसवत् तु वृथमानं प्रत्याययतीव मां हृदयं ॥ १३२ ॥

॥ इति निष्क्रान्ताः सर्वे ॥

॥ पञ्चमो ऽङ्कः ॥

Examples of this participle are numerous in Bhaṭṭi, as in ii., 11, *Laldnu-
pātam kusumāni agrihāt, śilopavāsam āsta, &c.*

¹ 'A single flash-of-light in female shape having snatched her up near
Apsaras-tirtha went off (with her).' *Stri-sansthanam*, i.e., *striyā eva dkr̥itir
yasya*: Ś. *Tirtha*: see page 16, note 2. *Ārāt* = *antiko* = *nikāṣo*: K., Ś.
Jyotir = *tejas*. *Jagāma*: the Bengāl and the Mackenzie MSS. have *tiro-
bhāt*, 'disappeared,' 'vanished.'

² 'Granted, I remember not the repudiated Muni's daughter (to be my)
wife; nevertheless (my) heart being powerfully agitated forces me as it were
to believe (her).' *Kāmam* = *atyartham*: K. *Kāmam kāmānumatau*: Ś.
Compare p. 24, l. 1; p. 54, note 3. *Pratyāyayati*, i.e., *tatparigraho*: Ś.

Verse 131. ŚĀLINI (variety of TRISHṬUBH), consisting of eleven syllables to the half-
line, each half-line being alike.

— — — — — | — — — — — ॥

Verse 132. ĀRYĀ or GĀTHĀ. (See Verse 2.)

— — | — — | — — ॥ — — — | — — — | — — — | — — — | —
— — — | — — — | — — — ॥ — — — | — — — | — — — | — — — | —

॥ अथ पञ्चमषष्ठाङ्कमध्ये प्रवेशकः ॥

॥ ततः प्रविशति नागरिकः श्यालः पश्चाद्द्विपुरुषम् आदाय रक्षिणी च ॥

रक्षिणी ॥ ताडयित्वा ॥ अले कुम्भिलका । कहेदि । कचिं नुए एणे
रक्षिणी ॥ ताडयित्वा ॥ अरे कुम्भिलक । कथय । कुच लया एतन्

¹ See page 97, note 3.

² 'Then enters the king's-brother-in-law (as) superintendent of the city-police, and two policemen [guards] bringing a man (with his hands) bound behind.' *Nāgarika* = *nagarādhikāri*, 'superintendent of the city.' *Ś.* = *nagare niyuktah* 'one set over the city.' K., and equivalent here to 'the chief of the police.' *Śyāla* = *rāshtriya* or *rāshtriya* [Am.-kosha, i., vii., 14]. The king's brother-in-law, who here acts as the superintendent of police, is a character not unfrequently introduced in the plays: compare *Mrich.*, p. 224, l. 4; p. 227, l. 12; p. 230, l. 1, in which passages he is called *rāja-śyālah* and *rāshtriya-śyālah*. Kāṭavema observes that the policemen and the fishermen in this scene speak the Māgadhī form of Prākṛit: see Lassen's *Instit. Prāk.*, p. 391, but Śāṅkara affirms that the fisherman speaks the Śākāra or Śākārika dialect [*Chaura-pātras tu śākāra-nāmadheya śākāra-prāya-bhāṣhaṇāt*] see Lass. *Inst.*, Prāk., p. 422. Both Śāṅkara and Kāṭavema have omitted to make mention of the dialect spoken by the Śyāla or Nāgarika. According to Viśwanātha [*Sāhit. Darp.*, page 180, line 12] he ought to speak the Dākṣiṇātyā form of Prākṛit. In the Bengālī MSS., and some of the Devanāgarī, he is certainly made to speak a dialect, distinct from the other characters of this scene, but in the best MSS. pure Prākṛit forms are found in the speeches attributed to him. Indeed, as brother-in-law of the king, he must have been a Kshatriya, or one of the military caste.

³ 'O thief!' *Kumbhila* or *kumbhilaka*, seems to be identical with *kumbhila*, *kumbhilaka*, *kumbhira*, *kumbhira*, etc., although the meaning 'thief' is not given to the two latter words in the dictionary. Compare in the beginning of Act 5. of the *Vikramorvaśī*, *maṇi-kumbhira*, 'gem-stealer,' (applied to the bird who swallowed the crest-jewel); at the end of Act 2, *loptrena śūchitasya kumbhira*; and in *Mālavik.*, *aho kumbhila* *pari-haranyā chandrikā*.

मणिवन्धुक्किष्णामहेए लाचकीए अङ्गुलीचए शमाशादिए ।
मणिवन्धुनोत्कीर्णनामधेयं राजकीयम् अङ्गुलीचकं समासादितं ।

पुरुषः ॥ भीतिनाटितकेन ॥ पशीदन्ते भावमिच्छे । अहं न

पुरुषः ॥ भीतिनाटितकेन ॥ प्रशीदन्तु भावमिच्छाः । अहं न

इदियकचकाली ।

इदुश्चकर्मकारी ।

प्रथमः । किं खु गोहणे वन्दयेति कलिच रथा पश्चिमहे

प्रथमः । किं खलु शाभनो ब्राह्मण इति क्त्वा राज्ञा प्रतिपद्यो

दिषे ।

दत्तः ।

पुरुषः । इष्टुश्च हाणिं । अहं शक्रावदासधन्तसवाशी धीवसे ।

पुरुषः । इष्टुश्च इदानीं । अहं शक्रावताराभन्तरवाशी धीवरः ।

¹ 'The setting of which is engraven with his name.' *Mani-bandhana* which usually signifies 'the wrist,' is here the place of the setting [technically, the collet, نكین دان *nigin dán*] of the jewel which formed the *mudra* or seal of the ring, mentioned p. 52, note 2. *Mani khachyate yasmin iti mani-bandhana*: K. The name might have been engraven on the stone itself, or on the gold in which it was set. *Utkri* is used in the sense of 'excavating,' in *Mahābh.*, i., 5813; and *samutkirna* with the meaning 'perforated,' in *Ragh.*, i., 4.

² 'With a gesticulation of fear.' The *ka* added to *ndāta* may possibly signify a poor, sorry, or ludicrous gesture. It is often pleonastic, but in the plays it will sometimes be found affixed to the passive participle, to which it gives the sense of a verbal noun. Thus *udbhṛāntaka* and *apavḍritaka* [*Mṛich.*, p. 171] for *udbhṛānti* and *apavḍrana*.

³ 'Your honour.' *Bhāva* = *mānya*: Ṣ., 'venerable,' 'respectable' [see Wilson], to which *mūra* may be added: see p. 6, note 2.

⁴ 'Was it forsooth a present given by the king (to thee) imagining (thee to be) an illustrious Brāhman?' *Pratigraha* [see p. 52, l. 3 with note] is especially 'a donation to a Brāhman at suitable periods.' *Kṛitwā*: see p. 171, note 1 in middle; and compare *Mālavikāgn.*, 23, 9, *para-kāryam iti kṛitwā*. Also *Mṛich.*, 147, 5.

⁵ *Sakṛdvatāra*: see page 105, line 2, note 1.

द्वितीयः । पाण्डुचला । किं अहेहिं जादी पुच्छिदा ।

द्वितीयः । पाण्डुचल । किम् अस्माभिर् जातिं पृष्टः ।

श्यालः । सूअअ । कहेदु सव्वं अणुक्कमेण । मा णं अन्तरा पत्ति-

श्यालः । सूचक । कथयतु सर्वम् अनुक्रमेण । मा एनं अन्तरा प्रति-

वन्धह ।

वप्रीतं ।

उभौ । जं आवुत्ते आणवेदि । कहेहि ।

उभौ । यद् आवत्तं आज्ञापयति । कथय ।

पुरुषः । अहंके जालुगालादीहिं मच्छवन्धणोवाएहिं कुटुम्ब-

पुरुषः । अहं जालोद्वारादिभिर् मत्स्यवन्धनोपायैः कुटुम्ब-

लणं कलेमि ।

रणं करोमि ।

श्यालः ॥ विहस्य ॥ विसुद्धो दाणिं आजीवो ।

श्यालः ॥ विहस्य ॥ विशुद्ध इदानीम् आजीवः ।

पुरुषः । भट्टा । मा एव्वं भण ।

पुरुषः । भर्तः । मा एवं भण ।

¹ Verbs of 'asking' in Sanskrit govern a double accusative case, one of which is retained after the pass. participle.

² *Sūchaka*, 'a spy,' 'an informer,' is the name of one of the *rakshinah*, or policemen.

³ *Ābutta*, 'a sister's husband,' or 'brother-in-law,' according to Amara-k., vii., 12. In *Mrich.*, p. 339, l. 12, this word is applied as a title of respect by a son to his father; but Dr. Boehtlingk conjectures that this may be an error for *dvuka*, the regular theatrical term for 'father.'

⁴ 'I make the support of my family by nets, hooks, and the other contrivances for catching fish.' *Udgāla* or *udgāra* = *valīsa* or *vaḍīsa*, 'a fish-hook:' K.

⁵ This is spoken ironically, as according to Manu (x, 46-48), the *nishāda*, or fisherman caste, was one of the lowest. 'Those who are considered as low-born shall subsist only by such employments as the twice-born despise.

शशजे किल जे विणिन्दिए ए ङ दे कस्य विवज्जणीअए ।

सशजं किल यद् विणिन्दितं न खलु तत्कर्म विवर्जनीयं ।

पशुमारणकस्य दास्युणे अणुकन्यामिदु एव्य शोत्तिए ॥ १३३ ॥

पशुमारणकस्य दास्युणे अणुकन्यामिदु एव ओचियः १३३ ॥

आलः । तदो तदो ।

आलः । ततस्ततः ।

Nishkddas (must subsist) by catching fish, &c.' Any occupation which involved the sin of slaughtering animals (excepting in the case of sacrificing to the god Śiva) was considered despicable. Butchers and leather-sellers were as great, or even greater, objects of scorn.

¹ 'That occupation in which one was born, as-the-saying-is (*kila*), though in-bad-repute, verily must not be abandoned. The same sacrificing-Brāhman, who is savage in the act of slaughtering animals, may be (of a disposition) tender with compassion.' *Sahajam* = *kula-kramānugatam*, 'inherited from one's forefathers.' Manu is very peremptory in restricting special occupations to the different castes, especially to the mixed and lowest castes, formed by intermarriage with the others. 'A man of the lowest class, who, through covetousness, lives by the acts of the highest, let the king strip of all his wealth and banish. His own office, though badly performed, is preferable to that of another, though well performed; for he who lives by the duties of another class, immediately falls from his own : ' x., 96, 97. Hence we find the employments of fishing, slaughtering animals for food, leather-selling, basket-making, burning the dead, &c. &c., assigned to men born in certain impure castes, and confined perpetually to their descendants. To the higher and purer castes a greater variety of employment was allowed. Śāṅkara observes that the Brāhman is called *Shat-karmā*, from the precept of Manu (i., 88), which enjoins upon him six occupations, viz., reading, teaching, sacrificing, assisting others to sacrifice, giving, and receiving. Under certain circumstances he was allowed by Manu to engage even in trade, and other employments. The sacrifice of animals was enjoined only on the priests of the god Śiva. The Brāhman, in the worship of this god, might have to kill

Verse 133. VAITĀLĪYA, containing twenty-one syllables to the line, each whole line being alike, the first and third half-lines ending at the tenth syllable. See Verse 52.

— — — — — || — — — — —

पुरुषः । एकस्मिन् दिवसे खण्डशो लोहितमस्यो मया कल्पितो^१
 पुरुषः । एकस्मिन् दिवसे खण्डशो लोहितमस्यो मया कल्पितो
 जाव । तस्य उदराभ्यन्तरे एदं लक्षणभाण्डुलं अङ्गुलीयञ्च देक्खिञ्च ।
 यावत् । तस्य उदराभ्यन्तरे एतद् रत्नभासुरम् अङ्गुलीयकं दृष्टं ।
 पक्खा अहके शे विक्खआअ दंशअन्ते गच्छिदे भावमिच्छेत्ति । भालेह वा ।
 पस्साद् अहम् अस्स विक्रयाय दर्शयन् गृहीतो भावमिच्छेत्ति । मारयत वा ।
 मुञ्चेह वा । अञ्चं शे आअमवुत्तन्ते ।

मुञ्चत वा । अयम् अस्स आगमवुत्तान्तः ।

श्यालः । जाणुअ । विस्सगन्धी गोघादी मच्छवन्थो एव्व णिस्संसञ्चं ।

श्यालः । जानुक । विस्सगन्धिर् गोघाती मत्स्यबन्ध एव निःसंशयं ।

animals; but this was as much a necessary part of his business, as killing fish, of the fisherman, and was no proof of any natural cruelty of disposition. Śāṅkara defines a Śrōtriya Brāhman thus: *Janmanā Brāhmaṇo jneyaḥ saṅskārair dvija uchyate vidyayā yāti vipratwam tribhiḥ śrōtriya uchyate*, i.e., 'Birth constitutes the title Brāhman, sacramental rites (especially that of investiture with the sacred thread) the title Dwija, or twice-born; knowledge, the title Vipra; and all three Śrōtriya.' The usual definition of this word is, a Brāhman conversant with śruti, or scripture.

¹ The *Rohita* or *Rohi* fish [Cyprinus Rohita] *lit.*, Red-fish, is a kind of carp, found in lakes and ponds in the neighbourhood of the Ganges. It grows to the length of three feet, is very voracious, and its flesh, though coarse, is eaten. Its back is olive-coloured, its belly of a beautiful golden hue, its fins and eyes red.

² 'O Jānuka, the villain stinking (as he does) of raw flesh (is) doubtless a fisherman.' *Jānuka* is the name of the other policeman, who is supposed to have detected the thief; *jānuka iti chora-jnātur apara-padāter nāma*: Ś. Some of the Bengālī MSS. have *jālua* for *jālua*. *Visra-gandhi* = *amisha-gandhi*: Ch. *Go-ghāti*: the killing of a cow [*go-hatyā*] is reckoned by the Hindūs a most heinous crime: compare *Hitop.*, l. 162. Hence *go-ghāti*, 'cow-killer,' is applied as a reproachful epithet to any rogue or low person. Thus in the *Mṛichchhakati*, p. 299, l. 4; p. 317, l. 2, the Chāṇḍāla is called *go-ha* or *go-ghna*.

अङ्गुलीयचदंसणं मे विमरिसिदध्वं । राजलं एष्व गच्छामो ।
 अङ्गुलीयकदर्शनम् अस्मि विमर्शयिष्ये । राजकुलम् एव गच्छामः ।
 रक्षिणी । तह । मच्छ अरे मण्डिभेदश्च ।
 रक्षिणी । तथा । गच्छ अरे यन्त्रिभेदक ।

॥ सर्वे परिक्रामन्ति ॥

श्यालः । सूचय । इमं पुरद्वारे अण्णमत्ता पडिवालह । जाव
 श्यालः । सूचक । इमं पुरद्वारे ऽग्रमत्ती प्रतिपालयतं । यावद्
 इमं अङ्गुलीयञ्च जहाममणं भट्टिणो णिदिच्च तदो मामणं पडि-
 इदम् अङ्गुलीयकं यथागमनं भर्तुर् निवेद्य ततः शासनं प्रती-
 क्षिष्य णिक्कमामि ।

अथ निष्क्रमामि ।

उभौ । पविशद् आबुत्ते श्यामिपशादण्ण ।

उभौ । पविशतु आनुत्तः श्यामिप्रसादाय ।

॥ निष्क्रान्तः श्यालः ॥

प्रथमः । जाणुअ । चिलाअदि खु आबुत्ते ।

प्रथमः । जानुक । चिरायति खु आनुत्तः ।

द्वितीयः । णं अवशलोअण्णणीआ लाआणो ।

द्वितीयः । ननु अवसरोपसर्पणीया राजानः ।

प्रथमः । जाणुअ । फुलन्ति मे चत्था इमण्ण वण्णण्ण इमणो

प्रथमः । जानुक । सुरुतो मे हसो अस्मि वण्णण्ण सुमनः

¹ '(But) the finding [seeing, showing] of the ring by him must be (more closely) inquired into.' *Vimarshavyam* = *jijñāsavyam* : ४. The root *mṛi* with *vi* has usually the sense of 'to consider of,' 'investigate,' but if the root be *mṛij*, the sense would be 'must be pardoned,' 'overlooked.' *Kāṭya* has *vimarshavyam*, from *mṛij*.

² 'Cut-purse,' *lit.*, 'knot-breaker' or 'knot-cutter.' The Hindus generally carry their money tied up in a knot in one end of a cloth, which is bound round the waist.

पिण्डं ॥ इति पुरुषं निर्दिशति ॥

पिण्डं ॥ इति पुरुषं निर्दिशति ॥

पुरुषः । ए अलुहृदि भावे अकालणमालणे भविदुं ।

पुरुषः । न अर्हति भावो ऽकारणमारणो भवितुं ।

द्वितीयः ॥ विलोक्य ॥ एषे अन्धाणं शामी पत्तहृत्थे लाञ्छशाशणं

द्वितीयः ॥ विलोक्य ॥ एष नौ स्वामी पत्तहृत्तो राजशासनं
पडिच्छिअ इदोमुखे देक्खीअदि । गिद्धवल्ली भविशशशि । शुणो मुखं
प्रतीय इतोमुखो दृश्यते । गृध्रबलिर् भविष्यसि । शुनो मुखं
वा देक्खिअशशि ।

वा द्रक्ष्यसि ।

श्यालः ॥ प्रविश्य ॥ सूअअ । मुञ्जेदु एमो जालोअजीवी । उषधणो

श्यालः ॥ प्रविश्य ॥ सूचक । मुच्यताम् एष जालोपजीवः । उपपन्नः

किल अअं अङ्गुलीअअस्स आअमो ।

किल अयम् अङ्गुलीयकस्य आगमः ।

सूचक । जह आधुत्ते भणादि ।

सूचक । यथा आबुत्तो भणति ।

¹ 'My hands tingle [my fingers itch] to bind a flower (about the head) of this victim [criminal about to be executed].' All the Devanāgarī MSS. have *sumanah pinaddhum*, excepting the Mackenzie, which has *sumahanam* for *sumano*. The Bengālī have got rid of the difficulty by substituting *vyāpāda-yitum*, 'to kill.' It is clear from what follows that the two policemen expected that their master would return with the king's order for putting the fisherman to death. From the *Mālatī-Mādhava*, and other plays, it is evident that a person about to be offered as a victim to Śiva or Durgā had a wreath of flowers bound round the head. It may reasonably be assumed that this was also the case with common criminals, previous to their execution.

² 'Thou wilt be food for [an offering to] the crows [vultures], or wilt see the face of a dog.' *Grīdhrah-balih*: see p. 179, note 1. *Śuno mukham*: so read all the Devanāgarī MSS., excepting the Mackenzie, which omits the clause entirely. Dr. Rochtlingk has adopted as an emendation, *śūno*

द्वितीयः । एषे जमशदं पविशिष्य पडिषिवुत्ते ॥ इति पुरुषं
द्वितीयः । एष यमसदं प्रविश्य प्रतिनिष्ठः ॥ इति पुरुषं
परिमुक्तबन्धनं करोति ।
परिमुक्तबन्धनं करोति ।

पुरुषः ॥ आसं प्रसन्न ॥ भट्टा । अय कील्लिसे मे आजीवे ।
पुरुषः ॥ आसं प्रसन्न ॥ भर्ता । अय कीदृशो मे आजीवः ।
आसः । एस भट्टिणा अङ्गुलीअचमुत्तससिदो पसादोवि दा-
आसः । एष भर्ता अङ्गुलीयकमूत्तससितः प्रसादोऽपि दा-
विदो ॥ इति पुरुषायार्थं प्रयच्छति ॥
पितः ॥ इति पुरुषायार्थं प्रयच्छति ॥

पुरुषः ॥ सप्रणामं प्रतिगृह्य ॥ भट्टकेष अणुगहिदन्ति ।
पुरुषः ॥ सप्रणामं प्रतिगृह्य ॥ भर्ता अनुगृहीतोऽस्मि ।
सूचकः । एषे णामं अणुगहिदे जे शूलादो अवदालिअ हत्ति-
सूचकः । एष नाम अनुगृहीतो यः शूलाद् अवतार्थं हत्ति-
कन्धे पडिहाविदे ।
सूकन्धे प्रतिहापितः ।

mukham, i.e., *śīṣor* [not *śīṣuno*] *mukham*, and translated 'or thou wilt see the face of (thy) child (once more).' He has supported this interpretation by a reference to two other passages, one in the 7th. Act of this play [*putra-mukha-darśanena*], another in *Mṛich.*, 303, 4. Doubtless *putra-mukham dṛś* is a common phrase, but the whole point of this passage seems to me to lie in the ludicrous substitution of *śūṇah* for *putrasya*.

¹ *Yama-sadana*, 'the abode of Yama,' i.e., the infernal city, Yama-pur, whither the Hindús believe a departed soul immediately repairs, and receives a just sentence from Yama, the Hindú Pluto or Minos. The name Yama, i.e., Restrainer or Punisher [from *yam*, 'to restrain'] is given to him as judge of departed spirits and god of punishment.

² This is said ironically, in reference to p. 218, line 14, note 5.

³ Properly 'a favour,' here 'a present,' 'a gift.'

⁴ 'This (fellow) forsooth (may well say he) has been favoured, who, after

जानुकः । आवुत्त । पालिदोशिथे कहेदि तेण अङ्गुलीअएण
जानुकः । आवुत्त । पारितोषिकं कथयति तेन अङ्गुलीयकेन
भट्टिणो षण्णदेण होदध्वं ।

भर्तुः सम्यतेन भवितव्यं ।

श्यालः । ए तस्सं महारुहं रदणं भट्टिणो वज्जमदन्ति तक्केमि ।

श्यालः । न तस्मिन् महार्हं रत्नं भर्तुर् वज्जमतमिति तर्कयामि ।
तस्स दंसणेण भट्टिणो अभिमदो जणो सुमरिदो । मुज्जत्तञ्चं पकि-
तस्य दर्शनेन भर्तुर् अभिमतो जनः स्यतः । मुद्धर्तं प्रह-
दिगम्भीरोवि पज्जुसुअमणो आसि ।

तिगम्भीरो ऽपि पर्युत्सुकमनाः आसीत् ।

सूचकः । शेविदं णाम आवुत्तेण ।

सूचकः । सेवितं नाम आवुत्तेन ।

जानुकः । एं भणाहि । इमश्श कए मच्चिआभत्तुणोत्ति ॥ इति

जानुकः । ननु भण । अस्य कृते मत्स्यिकाभर्तुरिति ॥ इति

पुरुषम् असूयया पश्यति ॥

पुरुषम् असूयया पश्यति ॥

being made to descend from the stake, has been mounted on the withers of an elephant.' *Śūla*, 'a stake for impaling criminals.' The act of impaling was called *śūlādropana*, and one who deserved it *śūlya*. 'Mounting on an elephant,' denotes elevation to high dignity, elephants being used in triumphal processions.

¹ This is the reading of Kāṭavema. Most of the Devanāgarī have *pali-doṣam kahehi* for *paritoṣam kathaya*. Translate: 'The present proves [intimates] that this ring must be highly prized by the king.'

² 'Though naturally reserved [unruffled, deep, profound] he became for a moment agitated in mind.' *Gambhīra*: see p. 38, note 1, and p. 203, note 3, at end. Kāṭavema reads *pajjasu-ṇaṇo* for *paryāśru-nayana*. All Asiatics are skilful in suppressing or concealing emotion.

³ So read most of the Devanāgarī MSS. *Matsyikā* is not given in the Dictionary. Dr. Boehtlingk translates it by *fisch-brut*, 'the fry of fish,' and

पुरुषः । भट्टालके । इदो अहं तुन्हाणं इमणोमुत्तं होदु ।

पुरुषः । भट्टारकाः । इतो ऽहं युष्माकं सुमनोमूखं भवतु ।

जानुकः । एत्तके जुज्जइ ।

जानुकः । एतावद् युज्यते ।

आलः । धीवर । महत्तरो तुमं पिअवअस्सको दाणिं मे संवुत्तो ।

आलः । धीवर । महत्तरस् तं प्रियवयस् इदानीं मे संवृत्तः ।

कादम्बरीसक्खिअं अन्हाणं पढमसोहिदं इच्छीअदि । ता सोळिआ-
कादम्बरीसाधिकम् अस्माकं प्रथमसोहदम् इय्यते । तत् श्रीष्टिका-
पणं एव मच्छामो ।

पणम् एव गच्छामः ।

सर्वे । तह ।

सर्वे । तथा ।

॥ इति निष्क्रान्ताः सर्वे ॥

॥ प्रवेशकः ॥

observes that it is also the name for a kind of fish called in German *schaar*. Had the word been *matsyika* or *mātsyika*, 'a fisherman,' there would have been no difficulty. May it not mean 'a fish-woman,' and the phrase be translated, 'this lord of a fish-woman,' 'this husband of a fish-woman?' Kātavema and the Bengālī have *matsya-śatror*, 'enemy of fishes.'

¹ 'Let the half of this be the price of your flower (for binding about my head).' The fisherman is again ironical. The allusion of course is to the flower mentioned at p. 222, note 1. There is probably a double-entendre in *sumanaḥ*, which may signify 'good-will,' as well as 'flower.'

² 'Our first friendship requires to be attested over (some) wine,' i.e., We must pledge ourselves over our cups or in drinking each other's health. *Kādambarī*, 'an intoxicating liquor distilled from the Kadamba flower.' *Sātk-śhikam*: compare *Mālavikāg.*, page 53, line 7; *Raghu-vanśa*, xi., 48, and *Hitopadeśa*, line 842.

॥ अथ षष्ठो ऽङ्कः ॥

॥ ततः प्रविशत्याकाश्यानेन सानुमती नामाप्सराः ॥

सानुमती । णिव्वत्तिदं मए पज्जाअणिव्वत्तणिज्जं अच्चरातित्थ-
सानुमती । निर्वर्तितं मया पर्यायनिर्वर्तनीयम् अप्सरस्तीर्थ-
सण्णिज्जं । जाव साज्जणस्स अभिसेअकालोत्ति सम्पदं इमस्स रा-
सान्निध्यं । यावत् साधुजनस्स अभिषेककाल इति साम्प्रतम् अस्स रा-
एसिणो उदन्तं पच्चक्खीकरिस्सं । एं मेणआसम्बन्धेण शरीरभृदा
जर्षेर् उदन्तं प्रत्यक्षीकरिस्सामि । ननु मेनकासम्बन्धेन शरीरभृता
दाणिं मे सउन्दला । ताएअ दुहिदुणिमित्तं आदिट्ठपुव्वस्मि ॥
इदानीं मे शकुन्तला । तथा च दुहित्वनिमित्तम् आदिष्टपूर्वास्मि ॥

¹ 'Attendance at Apsaras-tīrtha (which is wont) to be performed (by us) in regular-rotation has been performed by me. Now, whilst (it is) the bathing-time of the good people [*i.e.*, of Śakuntalā and the nymphs], I will with my own eyes ascertain the circumstances [news] of this Rājarshi.' *Sānnidhyam*, lit., 'proximity.' Here it denotes 'close attendance or waiting,' as in *Hitop.*, line 1112, *anytvind sānnidhyam avāśyam karantīyam*. In the interlude before the 4th. Act of *Vikram.*, *upasthāna* occurs with the same sense in a parallel passage: *Apsaro-vyāpāra-paryāyena sūryasya upasthāno vartamānaya priya-sakhyā vinā vasanta-samaya āgata iti balavad utkanthitā 'smi*, 'I am mightily troubled that the spring season has arrived during the absence of my dear friend, who is in attendance upon Sūrya, according to the regular cycle of nymph's duty.'

² 'Verily by (my) connexion with Menakā, Śakuntalā has now become part of myself,' lit., 'my own body,' *i.e.*, 'part of my own flesh and blood,' 'identified with myself.' As to the nymph Menakā, the mother of Śakuntalā, see p. 43, l. 10 with note 2, and p. 44, note 1. *Śarīra-bhūtā*: this is the same sort of compound as *pūga-kṛitā* or *pūga-bhūtā*: see Pāṇini, II., i., 59,

समन्ताद् अवलोक्य ॥ किं एकुवु उदुक्कवेवि णिरुक्खवारम्भं विअ
 समन्ताद् अवलोक्य ॥ किं गुखुसु चत्तुसवे ऽपि निरुक्खवारम्भम् इव
 एदं राअउलं दीसद् । अत्थि मे विहवो पणिधाणेण मब्बं परिणादुं ।
 एतद् राजकुलं दूय्यते । अस्मि मे विभवः प्रणिधानेन सर्वं परिज्झातुं ।
 किन्दु सहीए आदरो मए माणइदब्बो । होदु । इमाणं एव उज्जा-
 किन्नु सज्जा आदरो मया मानयितव्यः । भवतु । अनयोद् एव उज्जा-
 णपासिआणं तिरक्खरिणीपरिक्खणा पस्सपरिवत्तिणी भविअ उव-
 नपासिकयोस् तिरक्खरिणीपरिक्खणा पार्श्वपरिवर्तिनी भूत्वा उप-
 सन्निभसुं ॥ इति नाय्येनावतीर्थं स्थिता ॥
 सस्ये ॥ इति नाय्येनावतीर्थं स्थिता ॥

and p. 168, note 1 at end. Compare in *Mālavikāg.*, 38, 12, *śartram asi me*, 'thou art my body.'

¹ *Ritūtsava*, lit., 'the festival of the season,' i.e., the *Vasantotsava*, or 'great vernal festival,' in celebration of the return of spring, and said to be in honour of the god *Kṛishna*. Originally his son *Kāmadeva*, the god of Love, must have been the object of worship in this festival. It is identified with the *Holi* or *Dolā-yātra*, the *Saturnalia*, or rather, *Carnival* of the *Hindūs*, when people of all conditions take liberties with each other, especially by scattering red powder and coloured water on the clothes of persons passing in the street, as described in *Ratnāvali*, pp. 5, 6, 7, where syringes and waterpipes are used by the crowd. Flowers, and especially the opening blossoms of the *Mango*, would naturally be much used for decoration at this festival, and as offerings to the god of Love. It was formerly held on the full moon of the month *Chaitra*, or about the beginning of April, but now on the full moon of *Phālguna*, or about the beginning of March. The other great *Hindū* festival, held in the autumn, about October, is called *Durgotsava* or *Durgā-pūjā*, being in honour of the goddess *Durgā*.

² *Pranidhāna*, 'profound meditation,' or that mental faculty by which divine beings were supposed to be able to ascertain future events. The verb *pranidhā* is primarily 'to fix in;' hence 'to fix the mind on,' 'be intent on.' Compare in *Vikram*. [interlude before the 4th. Act] *mayā pranidhāna-sthitayā atyādhītam upalabdham*.

॥ ततः प्रविशति चूताङ्कुरम् अवलोकयन्ती चेटी । अपरा च पृष्ठतस्-
तस्याः ॥

प्रथमा ।

आश्रमहरिअपण्डुर वसन्तमासस्य जीअसव्वस्य ।

आतामहरितपाण्डुर वसन्तमासस्य जीवसर्वस्य ।

दिट्ठोसि चूदकोरअ उदुमङ्गलं तुमं पसाएमि ॥ १३४ ॥

दृष्टो ऽसि चूतकोरक चतुमङ्गलं त्वां प्रसादयामि ॥ १३४ ॥

द्वितीया । परञ्जदि ए किं एआदणी मन्तेसि ।

द्वितीया । परमृतिके किम् एकाकिनी मन्त्वयसे ।

प्रथमा । मज्जअरि ए । चूदकलिअं देखिअ उअन्तिआ परञ्जदि-

प्रथमा । मधुकरिके । चूतकलिकां दृष्ट्वा उअन्ता परमृति-

आ होदि ।

का भवति ।

द्वितीया ॥ सहर्षं त्वरया उपगम्य ॥ कचं उवट्ठिदो मज्जमासो ।

द्वितीया ॥ सहर्षं त्वरया उपगम्य ॥ कथम् उपस्थितो मधुमासः ।

¹ 'O reddish pale-green mango-blossom, the very essence of the life of the vernal month, thou art seen (by me, and) I bid thee hail, auspicious-harbinger of the season.' *Ātāmra*, etc. This kind of Dvandwa Bahuvrhi compound, expressing varieties of colour is noticed by Pāṇini, II., i., 69. Compare *krishna-śukla*, *lohita-śavala*, etc. *Ā*, prefixed, implies diminution, and is equivalent to *ishat*. So *āpāṇḍu*, 'yellowish,' or 'slightly yellow:' Vikram., Act 2. *Jīva-sarva-sua*, lit., 'whose whole substance is constituted of life:' see p. 32, note 5 in middle. Some MSS. have *jīva-sarva-sucam*, agreeing with *twām*. *Mangalam*, 'anything auspicious,' 'any symbol or sign of happiness;' in this latter sense it seems to be used here. The goddess Durgā is called in the same way *sarva-mangalā*, 'presiding over the happiness

Verse 134. *ĀRYĀ* or *GĀTHĀ*. (See Verse 2.)

— | ——— | ——— || ——— | — | ——— | ——— | —
— | ——— | ——— || ——— | ——— | — | ——— | —

In the last half-line the syllables *mam* and *e* are considered short by a license peculiar to Prākṛit prosody.

प्रथमा । मङ्गलरिए । तव दाणिं काखी एषो मदविभ्रमगी-
प्रथमा । मधुकरिके । तव हृदानीं काख एष मदविभ्रमगी-
दाणं ।

तानां ।

द्वितीया । सखि । अवलम्ब मं । जाव अम्भपादङ्किआ भविअ
द्वितीया । सखि । अवलम्बस्व मां । यावद् अम्भपादस्निता भूत्वा
चूदकलिकां मेपिहअ कामदेवचरणं करेमि ।

चूतकलिकां गृहीत्वा कामदेवार्चनं करोमि ।

प्रथमा । जद्द ममबिक्खु अद्धं अचणफलस्सु ।

प्रथमा । यदि ममापि खलु अद्धम् अर्चनफलस्सु ।

द्वितीया । अकहिदेवि एदं सम्यज्जद्द । जदो एकं एम्भ एो जी-

द्वितीया । अकथितेऽपि एतत् सम्यस्यते । यत एकम् एव गौ जी-
विदं । दुधाठिदं सरीरं ॥ सखीम् अवलम्ब्य स्निता चूताङ्कुरं गृह्णाति ॥
वितं । दिधास्नितं सरीरं ॥ सखीम् अवलम्ब्य स्निता चूताङ्कुरं गृह्णाति ॥
अए । अप्पडिबुद्धोवि चूदप्पसवो एत्थ बन्धनमङ्गसुरभी होदि ।
अये । अप्पतिबुद्धोऽपि चूतप्रसवोऽपि बन्धनमङ्गसुरभिर् भवति ।
॥ कपोतहस्तकं कृत्वा ॥

of the whole world.' *Ritu* is evidently here the season *par excellence*, the season of all others. *Prasaddayāmi*, lit., 'I ask thee to be favourable,' 'I entreat thee to be propitious.'

¹ *Bandhana*, i.e., *prasava-bandhana*, 'the foot-stalk of the flower:' see p. 103, l. 8, note 3.

² 'Having joined the hands together,' or 'having placed them one over another.' *Kapota* is properly 'a dove or pigeon;' but Kātavema informs us that it is also the name for a mode of joining the hands. Probably the hands and fingers were brought into a position bearing some fancied resemblance to a pigeon. Śankara and Chandra-śekhara quote the following verse which seems to intimate that this position was significant of humble entreaty, respectful representation, or fear; *Sarva-pāriśva-samdāśahāt kapotah sarva-*

तुंसि मए चूदङ्कुर दिणो कामस्स गहिदधणुअस्स ।

त्वमसि मया चूताङ्कुर दत्तः कामस्य गृहीतधनोः ।

पद्मिअजणजुवदलक्खो पञ्चअहिओ सरो होहि ॥ १२५ ॥

पथिकजनयुवतिलच्छः पञ्चाभ्यधिकः शरो भव ॥ १२५ ॥

॥ इति चूताङ्कुरं चिपति ॥

कञ्चुकी ॥ प्रविश्य पटाचेपेण कुपितः ॥ मा तावद् अनात्मज्ञे ।

देवेन प्रतिषिद्धे वसन्तोत्सवे त्वम् आस्रकलिकाभङ्गं किम् आरभसे ।

उभे ॥ भीते ॥ प्रसीदद् अज्जो । अगगहीदत्थाओ वञ्च ।

उभे ॥ भीते ॥ प्रसीदतु आर्यः । अगृहीतार्थे आवां ।

कञ्चुकी । न किल श्रुतं युवाभ्यां । यद् वासन्तिकैस्तरुभिर् अपि

देवस्य शासनं प्रमाणीकृतं तदाश्रयिभिः पत्रिभिश्च । तथा हि

चूतानां चिरनिर्गतापि कलिका बध्नाति न स्वं रजः

सन्नद्धं यदपि स्थितं कुरुवकं तत्कोरकावस्थया ।

śirshaka [*sarpa-śirshaka*: Ś.], *Bhītau vijñāpane chaiva vinaye cha prayujyate*.

¹ 'O mango-sprout, thou art offered by me to Kāma-deva (now in the act of) taking-up-his-bow. Become the most excellent arrow of the five, having-for-thy-mark maidens whose lovers are journeying (to some distant land).' As to Kāma or Kāma-deva and the epithet *pañcābhyadhika* [= *śreṣṭha*: K. = *śaṣṭha*: Ś.]: see p. 99, note 2. *Pathika-jana-yuvati*: compare *Meghadūta*, verse 8, *pathika-vanitāh*. With reference to the offering of flowers to Kāma-deva, compare *Ratnāvali*, pp. 14, 17.

² 'With a hurried toss of the curtain:' see p. 144, note 1.

³ 'Do not so, thou thoughtless woman!' *Ānātma-jña* [= *ātma-parichaya-rahita*] lit., 'one who does not know his own nature.' It denotes here, 'one who is thoughtless about orders.' As to the Kanchukī or chamberlain, see page 186, note 1.

⁴ 'When even by the vernal shrubs, and by the feathered tribes [birds] their inhabitants, the commands of the king are made the rule [obeyed].'

Verse 135. *Āryā* or *Gāthā*. See Verse 2.

— — — | — — | — — || — — | — — | — — — | — — — | —
— — — | — — — | — — || — — | — — — | — — | — — | —

कषटेषु स्खलितं गते ऽपि शिशिरे पुंस्त्रोक्किलानां इतं

प्रक्षे संहरति क्षरो ऽपि चकितस्त्वनार्द्धदृष्टं शरं ॥ १३६ ॥

उभे । एत्थि सन्देहो । महप्पहावो राएमी ।

उभे । नास्मि सन्देहः । महाप्रभावो राजर्षिः ।

प्रथमा । अज्ज । कति दिअहादं अन्हाणं मित्तावसुणा रट्ठिएण

प्रथमा । आर्य । कति दिवसानि आवयोर् मित्तावसुना राट्ठियेव

भट्ठिणो पाअमूखं पेसिदाणं । इत्थं च एो पमदवणस्स पाअणकस्स
भर्तुः पादमूखं प्रेषितंयोः । इत्थं च नो प्रमदवणस्स पाअणकर्म

Pramāṇa is 'a rule or standard of action,' and *pramāṇi-kri*, 'to receive as a rule,' 'to admit as authority:' compare p. 188, l. 5.

¹ 'The bud of the mangoes, though long since protruded, does not form [gather] its own pollen [dust]. The kuruvaka, although ready-to-flower [completely studded with buds] remains stationary in its budding state. The note [voice] falters in the throats of the male-cuckoos, though the cold-dews are passed. I suspect even Smara, being daunted, arrests [replaces] the shaft half-drawn from (his) quiver.' *Badhndti*: see p. 28, note 1 in middle; and compare *ishad-baddha-rajah-kandgra-kapīd chūte navā manjari*: Vikram., Act 2. *Sannaddham* = *pushpitum udyatam*: Ś. = *vikāśonmukham*: K.: Compare p. 27, l. 5, note 2. *Sthitam*: compare p. 1, l. 2. *Kuruvaka* is either the crimson amaranth, or a purple species of *Barleria*. Sir W. Jones makes no mention of it. *Tat-korakāvasthayā* = *kalikā-dāśayā*: Ś., i.e., *na vikāśitam*: Ch. *Skhalitam* = *gadgaditam*: K. *Śūśira*, properly 'the dewy season,' or 'season of hoar-frost.' The Hindūs divide the year into six seasons of two months each, viz.—1. Spring, Vasanta, beginning about the middle of March, or according to some, February; 2. Summer, Grishma; 3. Rains, Varshāh; 4. Autumn, Śarad; 5. Winter, Hemanta; 6. Dews, Śīśira. *Punakokila*: see p. 162, note 3. *Sanharati*: compare p. 14, l. 1. It is clear that *san-hri* and *prati-san-hri* may have the sense of 'replace,' in reference to a quiver, as in Mahābh., 3, 772, we have *sanharanva punar vānam*. See also Ragh., iii., 64. *Smara*: see p. 208, note 2.

² '(But) few days (have elapsed) to us sent to the feet of his majesty

Verse 136. ŚĀNDŪLA-VIKRĪṢṬA (variety of ATIDHṚṢṬI). See Verses 14, 30, 36, 39, 50, 63, 79, 85, 86, 89, 97, 98, 111.

समर्पिदं । ता आश्रन्तुश्चदा ए अस्मदपुत्रो अहेचिं एभो वुत्तन्तो ।
 समर्पितं । तद् आगन्तुकतया अश्रुतपूर्वं आवाभ्याम् एष वृत्तान्तः ।
 कञ्चुकी । भवतु । न पुनर् एवं प्रवर्तितव्यं ।
 उभे । अज्ज । कोट्टहलं णो । जइ इमिणा जणेण सोदव्वं कहेदु
 उभे । आर्य । कौट्टहलं नो । यदि अनेन जनेन ओतव्यं कथयतु
 भञ्जं । किण्णिमित्तं भट्टिणा वसन्तूसवो पडिमिद्धो ।
 भवान् । किन्निमित्तं भर्त्ता वसन्तोत्सवः प्रतिषिद्धः ।
 सानुमती । उस्सवप्पिआ खु मणुस्सु । गुरुणा कारणेण सोदव्वं ।
 सानुमती । उत्सवप्रियाः खलु मनुष्याः । गुरुणा कारणेन भवितव्यं ।
 कञ्चुकी । बज्जलीभूतम् एतत् किं न कथ्यते । किम् अत्रभवत्योः
 कर्णपथं नायातं शकुन्तलाप्रत्यादेशकौलीनं ।

by Mitrā-vasu, the king's brother-in-law.' *Kati* like *kiyat* may be either interrogative or indefinite. So *kati padāni gatvā*: Ratnāvali, p. 14, l. 6. After *divasāni*, Kātavema supplies *gatvāni*, 'have passed.' This construction of the genitive case after *gata* expressing the lapse of time is not uncommon. Compare *ashta panchāsātām rātryah śayānasya adya me gatah*: Mahābh., xiii., 7732. *Adya daśamo māsaś tātasya uparatasya*: Mudr., 80, 11. *Māso jātasya*: Pāṇini, II., 2, 5. *Pāda-mūlam*, lit., 'the root of the feet,' 'the heel.' The phrase *pāda-mūlam preshita*, expressive of the most humble servitude, occurs elsewhere: see Mudr., p. 16, l. 8; and p. 64, l. 16. *Rāsh-triyena*: see p. 216 note 2. The king's brother-in-law probably acted as a kind of viceroy.

¹ 'Since we are but just arrived,' or 'by reason of our being strangers.' See note on *baddha-pallavatayā*, p. 28, l. 6.

² 'By us:' see note to *ayam janah*, p. 145, l. 2, and compare p. 110, l. 2.

³ *Utsava-priyāh*, 'fond of festivals:' see p. 162, note 1 at end.

⁴ *Bahulī-bhūtam* = *sakala-viditam*, 'generally known,' 'notorious:' Ś.

⁵ 'Has not the scandal about the repudiation of Śakuntalā reached your ladyships' ears?' *Karṇa-patha*, lit., 'the path or range of the ears:' see p. 110, note 2; and compare *lochana-patham yāntiyā*: Ratnāvali, l. 2. *Kaulīna* = *loka-vāda*, 'report:' K. = *parivāda* or *apavāda*, 'evil report:' Ch. It is certainly derived from *kula*, 'a family,' and may signify 'report relating to

उभे । सुदं रंष्टिषो मुखादो जाव अङ्गुलीअअदंशयं ।
 उभे । अतं रात्रियस्य मुखाद् यावद् अङ्गुलीयकदर्शनं ।
 कक्षुकी । तेन क्षयं कथयितव्यं । यदेव खलु स्वाङ्गुलीयकदर्शनाद्
 अनुसृतं देवेन सत्यम् ऊढपूर्वा मया तच्चभवती रहसि प्रकुन्तसा मो-
 दान् प्रत्यादिष्टेति तदा प्रभृत्येव पञ्चात्तापम् उपगतो देवः । तथा हि
 रम्यं देष्टि यथा पुरा प्रकृतिभिर् न प्रत्यक्षं श्रेयते
 ग्रन्थप्राप्तविवर्तनैर् विगमयत्युन्निद्र एव क्षपाः ।
 दाक्षिण्येन ददाति वाचम् उचिताम् अन्तःपुरेभ्यो यदा
 गोत्रेषु स्खलितस् तदा भवति च ग्रीडाविलक्ष्य चिरं ॥ १३७ ॥

family or private matters,' 'family scandal.' It is so used in Vikramorvaśī, Act 2, *etat kauṭnam vijrimbhate*.

¹ This must come from a Sanskrit crude form *rashtri* or from *rashtirin*, neither of which are given in the Dictionary.

² 'He abhors (everything) pleasurable. He is not as formerly respectfully-waited-on every day by (his) courtiers [counsellors, ministers]. He spends his nights, without even closing his eyes, in tossing [rolling] about on the edge of his couch. When, out of politeness, he addresses the usual-civil speeches to the women of the palace, then he blunders in (their) names and becomes for a long while disconcerted [abashed] with shame.' *Ramyam*, i.e., *arak-chandana-vanilddi*, 'garlands, sandal, women, etc.:' K.; in fact, 'the pleasures of sense.' *Prakṛitibhiḥ* = *sachivaiḥ*: Ch. = *siaṣṭaiḥ*: Ś. *Uchitam* = *arham* = *tatkāla-yogyam*: K.: see p. 145, l. 8. *Antahpurebhyo*: see p. 123, note 4. *Gotreshu* = *nāmasu*: Ś., Ch. = *nāmadhoyeshu*: K. *Skhalitah* = *viparyastah*: K., i.e., 'by mistake he utters the name of Śakuntalā:' K., Ś. To indicate a lover's absence of mind or rather the one engrossing object of his thoughts, Hindū poets are fond of making him fall into the trap of calling others by the name of his mistress. Compare Kumāra-sām., iv., 8. See also Ragh., xix., 14—*Nāma vallabha-janasya te mayā prāpya bhāgyam api tasya kankṣyate iti tam gotra-viskhalitam ūchur angandh*, 'The women thus addressed him making mistakes in their names [calling them by the name of his beloved], Since I have received the name of thy beloved I desire

सानुमती । पित्रं मे ।

सानुमती । प्रियं मे ।

कञ्चुकी । अस्मात् प्रभवतो वैमनस्याद् उत्सवः प्रत्याख्यातः ।

उभे । जुञ्जद् ।

उभे । युज्यते ।

नेपथ्ये । एदु एदु भवं ।

नेपथ्ये । एतु एतु भवान् ।

कञ्चुकी ॥ कर्णं दत्त्वा ॥ अये । इत एवाभिवर्तते देवः । स्वकर्मानुष्ठीयतां ।

उभे । तह ॥ इति निष्क्रान्ते ॥

उभे । तथा ॥ इति निष्क्रान्ते ॥

॥ ततः प्रविशति पश्चात्तापसदृशवेशो राजा विदूषकः प्रतीहारी च ॥

कञ्चुकी ॥ राजानम् अवलोक्य ॥ अहो सर्वास्ववस्थासु रमणीयत्वम्

आकृतिविशेषाणां । एवम् उत्सुको ऽपि प्रियदर्शनो देवः । तथा हि

प्रत्यादिष्टविशेषमण्डनविधिर् वामप्रकोष्ठार्पितं

विभ्रत् काञ्चनम् एकम् एव वल्लयं श्वासापरक्ताधरः ।

चिन्ताजागरणप्रतामनयनस्तेजोगुणाद् आत्मनः

संस्कारोल्लिखितो महामणिर् इव चीणो ऽपि नालं च्यते ॥ १३८ ॥

also her lot:’ also Praveśaka to Act 2 of Vikram., *yan-nimittam bhartā utkanthitas tasyāḥ striyā nāmnā bhartrā devī ālapitā*. And another passage in the Vishkambha at the opening of the next Act, *tayā puruṣhottama itī vaktavye puruṣavasīti nirgatā vānī*.

¹ ‘In consequence of this mental derangement of his majesty.’ *Vaimanasya*, abstract noun from *vimanas*, ‘disordered in mind,’ ‘changed in mind,’ ‘absent in mind.’ *Prabhavato* [= *rājnah*: Chézy: = *prabhoḥ*: K.] gen. case of *prabhavat*, ‘ruling,’ ‘one who rules;’ it seems to be used like *prabhu* and *prabhaviṣṇu* in addressing or speaking of kings. Compare *nāsti prabhavato parādhaḥ*: Vikramorvaśī, Act 2 at end.

² ‘Scorning distinguished [superior] forms of decoration; wearing but a

शानुमती ॥ राजानं वृद्धा ॥ ठाण्णेषु पञ्चादेसविमाणिदामि
 शानुमती ॥ राजानं वृद्धा ॥ खाने खलु प्रत्यादेशविमानितापि
 रमस्यु किदे सउन्दसा किस्समदि ।

अस्य हते शकुन्तला क्राम्यति ।

राजा ॥ ध्यानमन्दं परिक्रम्य ॥

प्रथमं शारङ्गाद्या प्रियया प्रतिबोधमानमपि सुप्तं ।

अनुश्रवदुःखायेदं वतवदयं सम्प्रति विबुद्धं ॥ १३८ ॥

शानुमती । णं ईदिसाणि तवस्सिणीए भाअहेआणि ।

शानुमती । मनु ईदुआणि तपस्सिन्या भागधेयानि ।

single golden bracelet fastened [placed] on the left fore-arm; with lips bloodless from sighing; with eyes very red from sleeplessness (caused) by thought (upon Śakuntalā); through the excellence of his own (inherent) lustre, though he be attenuated he is not observed (to be so), like a magnificent gem (whose surface is) ground away by the polishing-stone.' *Pratyddishṭa-viśeṣa-māṇḍana-vidhir* = *nirākṛita-viśiṣṭāṅkāra-vidhānah*: Ś. Compare Megh., verse 92, and *prasaddhana-vidheh prasaddhana-viśeṣah*: Vikram., Act 2. *Prakoṣṭha* [see page 51, note 3] = *kūrpara-maṇi-bandhana-madhyabdhga*: K. Compare page 115, note 1. *Bibhrat* = *dadhat*: in the pres. part. of verbs of the 3rd. conj., the nom. case is identical with the crude. *Aparakta* is equivalent to *nirakta*, *rakta-hina*, 'bloodless,' 'pale.' The effect of long and deep sighs would be to draw the blood away from the lips. Compare Megh., verses 83, 89. *Chintā-jāgarana*, i.e., *Śakuntalā-vishayinyā chintayā*: Ś. *Gundt* = *utkarṣāt*: K. *Sanskāra* = *śāna*: K. = *prastara-viśeṣa*: Wilson gives the sense 'polishing;' compare Hitopadeśa, line 15. *Sānollikhitāh* = *śānodghṛīṣṭāh*: K. *Nālakṣyaṭe*: see page 70, note 3 at end.

'Previously this paralysed [blighted] heart slumbered even whilst-it-was being-roused-from-sleep by my fawn-eyed beloved. Now it is broad-awake to the anguish of remorse.' *Anuśaya-duḥkḥḍya* = *pāśchāttāpa-kḥḍya*. *Samprati*, i.e., *tad-viraho*: Ś. *Vibuddham* = *jāgritam*: Ś.

Verse 139. *ĀṆYĀ* or *GĀṆHĀ*. (See Verse 2.)

— — — | — — | — — || — — — | — — | — — | — — | — —
 — — — | — — | — — || — — — | — — | — — | — — | — —

विदूषकः ॥ अपवार्य ॥ लङ्घितो एषो भूयोऽपि सउन्दलावाहिणः ।
 विदूषकः ॥ अपवार्य ॥ लङ्घित एष भूयोऽपि शकुन्तलाव्याधिना ।
 ण आणे । कच्चं चिकिच्छिद्वो भविस्मदिति ।
 न जाने । कथं चिकित्सितव्यो भविष्यतीति ।

कञ्चुकी ॥ उपगम्य ॥ जयतु जयतु देवः । महाराज । प्रत्यवेक्षिताः
 प्रमदवनभूमयः । यथाकामम् अध्यास्तां विनोदस्थानानि महाराजः ।

राजा । वेचवति । मदचनाद् अमात्यम् आर्यपिशुनं ब्रूहि । चिरप्र-
 बोधान् न सम्भावितम् अस्माभिर् अद्य धर्मासनम् अध्यासितुं । यत्
 प्रत्यवेक्षितं पौरकार्यम् आर्येण । तत् पत्रम् आरोप्य दीयताम् इति ।

प्रतीहारी । जं देवो आणवेदि ॥ इति निष्क्रान्ता ॥

प्रतीहारी । यद् देव आज्ञापयति ॥ इति निष्क्रान्ता ॥

राजा । वातायन । त्वम् अपि स्वं नियोगम् अप्रहूयं कुरु ।

कञ्चुकी । यद् आज्ञापयति देवः ॥ इति निष्क्रान्तः ॥

विदूषकः । किदं भवदा णिम्मच्छिअं । सम्यदं सिमिरातवच्छेअ-
 विदूषकः । कृतं भवता निर्मल्लिकं । साम्प्रतं शिशिरातपच्छेद-
 रमणीयं इमस्मिं पमदवणुद्देशे अन्ताणं रमदस्मि ।

रमणीये अस्मिन् प्रमदवनोद्देशे आत्मानं रमयिष्यसि ।

राजा । वयस्य । रन्ध्रोपनिपातिनोऽनर्थो इति यद् उच्यते तद्
 अव्यभिचारि वचः । कुतः ।

¹ 'He is again attacked [seized, afflicted] by a Śakuntalā-fever,' i.e., He is again love-sick for Śakuntalā. *Langhita*: see p. 97, note 1.

² 'Having committed that to writing [to a letter], let it be sent to me,' or, 'having written that in a letter, let it be given (to some messenger.)' *Dhya-tām* = *prahyatām*: Ś.

³ *Swa-niyogam antahpurāvekshā-rūpam*, 'thy stated business consisting of superintendence of the female apartments:' Ś. *Vātāyana* is the name of the Kanchukī: see p. 186, note 1.

⁴ See page 75, line 9, note 5. *Makshikāyā api abhāvan nirjanam*: Ś.

⁵ 'Misfortunes rush in through the (first) hole (they can find)' i.e., Mis-

मुनिसुताप्रणयस्यतिरोधिना

मम च मुक्तम् रदं तमसा मनः ।

मनसिजेन सखे प्रहरिष्यता

धनुषि चूतग्ररस निवेशितः ॥ १४० ॥

विदूषकः । चिह्न दाव । जाव ह्मिषा दण्डकट्टेष कम्प्यवाणं

विदूषकः । तिष्ठ तावत् । यावद् अनेन दण्डकाटेन कम्प्यवाणं

fortunes are continually on the watch for an opening or vulnerable point by which to assail us; they seize the first opportunity that offers for attacking us; they quickly succeed each other before we have time to stand on our guard. This must have been a common proverb, something like our 'Misfortunes never come alone.' The king observes that 'this which is a saying commonly current among men is quite consistent and true [*avyabhichāri*] in his own case,' and he then proceeds to explain why [*kulas*: see p. 54, note 2] in the subsequent verse. *Randhra* = *chhidra*: K. *Upanipātino* = *sandpātanti*: K. *Anarthāh* = *āpadah*: K. *Yad uchyate*, i.e., *lokena*: K. *avyabhichāri* = *aviparyāsi* [i.e., *ndanyathā bhavati*]: K. = *avāśyam-bhāvi* or *yathārtham*: Ś. Dr. Boehtlingk translates, 'The unfortunate fall into a hole [grave],' which seems to me only supportable by a reading *randhroparipātino* 'narthā', noticed by Kātavema, although not adopted by him. Compare Bhartri-hari, ii., 86. *Prāyo gachchhati yatra bhāgya-rahitas tatrasiva yānti āpadah*.

¹ 'No sooner is this my soul freed from the darkness that obstructed the remembrance of my love for the sage's daughter, than a mango-blossom-shaft, O my friend, is fixed on (his) bow by the Heart-born (god) now-about-to-shoot-at-me.' The occurrence of *cha* in each clause denotes immediate connexion or succession, expressed in English by 'so soon as,' 'immediately on,' 'scarcely—when,' etc.: compare Kumāra-sam., iii., 58. *Manasi-ja*, 'born in the mind or heart,' a name of the Hindú Cupid: see page 101, note 1. *Praharishyat*, 'about to strike,' part. of the 2d. future. *Chāta-śara*: see p. 99, note 2 in middle. The verse which follows this in the Bengālī and Mackenzie MSS. is probably spurious.

² I have adopted *vaṇam* from the oldest Bengālī MSS. Śānkara and

णासदस्मामि ॥ इति दण्डकाष्ठम् उद्यम्य चूताङ्कुरं पातयितुम् इच्छति ।
नाशयिष्यामि ॥ इति दण्डकाष्ठम् उद्यम्य चूताङ्कुरं पातयितुम् इच्छति ।

राजा ॥ सस्मितं ॥ भवतु । दृष्टं ब्रह्मवर्चसं । सखे । कोपविष्टः
प्रियायाः किञ्चिद् अनुकारिणीषु लतासु दृष्टिं विलोभयामि ।

विदूषकः । एं आसन्नपरिचारिआ चदुरिआ भवदा सन्दिग्धा ।

विदूषकः । ननु आसन्नपरिचारिका चतुरिका भवता सन्दिग्धा ।
माहवीमण्डवे इमं वेलं अदिवाहिसं । तहिं मे चित्तफलश्च-
माधवीमण्डपे इमां वेलाम् अतिवाहयिष्यामि । तस्मिन् मे चित्रफलक-
गदं सहत्यलिहिदं तत्तहोदीए सउन्दलाए पडिकिदिं आणेहिंति ।
गतां स्वहस्तलिखितां तत्रभवत्याः शकुन्तलायाः प्रतिकृतिम् आनयेति ।

राजा । ईदृशं हृदयविनोदस्थानं । तत्तमेव मार्गम् आदेशय ।

विदूषकः । इदो इदो भवं ।

विदूषकः । इत इतो भवान् ।

॥ उभौ परिक्रामतः सानुमत्यनुगच्छति ॥

विदूषकः । एसो मणिशिलापट्टकसनाथो माहवीमण्डवो उव-

विदूषकः । एष मणिशिलापट्टकसनाथो माधवीमण्डप उप-

Chandra-śekhara have *vāṇān*. The Devanāgarī, *vāḍhim* for *vyāḍhim*. Kāta-
vema reads *vāḍham* for *vyāḍham*, 'a hunter,' 'shooter.' May not *vyāḍhi* like
vyāḍha signify 'hunting,' 'shooting,' 'sport?' in which case the Devanāgarī
reading might be retained.

¹ 'The mighty power of a Brāhman is seen (by me).' This is said
ironically in reference to the Vidūshaka's ridiculous attempt to destroy the
arrows of Kāmadeva.

² Literally, 'a near attendant,' i.e., 'an attendant about one's person.'

³ *Vah* in the the caus. with *ati*, has the sense of 'to pass time.' Compare
Ragh., xix., 47; ix., 70.

⁴ *Chitra-phalaka*, 'a picture-tablet,' 'a tablet for painting.' The same
expression occurs in Ratnāvali, p. 21, l. 8; and p. 22, l. 1, and Vikram., Act 2.
As to *gatām*, here meaning 'committed to,' see p. 206, note 1.

⁵ *Mani-śilāpattaka-sandha*, 'furnished with a marble seat:' see p. 26, note 1.

हाररमणिज्जदाए णिस्संसं सान्नेयेण विअ णो पडिच्छदि । ता
हाररमणीयतया निःसंशयं स्नागतेन इव नो प्रतीच्छति । तत्
पविस्सिअ णिसीदद् भवं ।

प्रविस्स निषीदतु भवान् ।

॥ उभो प्रवेशं कृतोपविष्टौ ॥

शानुमती । सदासंस्मिता देक्खिस्सुं दाव मदीए पडिक्किदिं । तदो
शानुमती । सतासंभिता द्रच्छामि तावत्सखाः प्रतिक्रितिं । ततो
से भन्तुणो वड्डमुधं अणुराअं णिवेदइस्सुं ॥ इति तथा कृत्वा स्मिता ॥
ऽस्मा भर्तुर् वड्डमतम् अनुरागं निवेदयिष्यामि ॥ इति तथा कृत्वा स्मिता ॥

राजा । सखे । सर्वम् इदानीं स्मरामि शकुन्तलायाः प्रथम-
वृत्तान्तं । कथितवान् अस्मि भवते । स भवान् प्रत्यादेशवेत्तायां
मत्समीपम् उपगतो नासीत् । पूर्वमपि न त्वया कदाचित् सङ्कीर्तितं
तच्च भवत्या नाम । कश्चिद् अहमिव विस्मृतवान् अस्मि त्वं ।

विदूषकः । ए विस्मरामि । किन्तु सखं कश्चिअ अवसाणे उअ
विदूषकः । न विस्मरामि । किन्तु सर्वं कथयित्वा अवसाने पुनश्च
तुए परिहासविषय्यओ एसो ए भूदत्थान्ति आचक्खिदं । मएवि
त्वया परिहासविजय एव न भूतार्थ इत्य आचक्षितं । मयापि
मिण्णिच्छब्बुद्धिणा तद् एव गच्छीदं । अहवा भविद्व्यदा वसवदी ।

श्रुत्पिच्छब्बुद्धिणा तथा एव गृहीतं । अथवा भवितव्यता वसवती ।

¹ 'With the agreeableness of its flowery offerings,' 'with its charming
flowery gifts.' *Upahāra*, or according to the Scholiasts *upachāra* = *kusumaddi-
vistāra*: ४. Flowers were used as complimentary presents or offerings,
especially to the god of Love.

² *Sa bhavān* is in all the MSS. except my own, which omits *sa*. *Sa* may
be used to emphasize other pronouns, and *sa bhavān* is therefore equivalent to
ille tu, i.e., 'your honour, that same person to whom alone I mentioned the
circumstances.'

³ See page 94, line 2. As to *bhūtdrtha*: see page 4, line 3.

⁴ 'Whose brains [intellect] is like a lump of clay,' 'whose understanding

सानुमती । एष्वं णेदं ।

सानुमती । एवं न्वेतत् ।

राजा ॥ ध्यात्वा ॥ सखे । त्रायस्व मां ।

विदूषकः । भो । किं एदं । अणुवधषंक्खु ईदिसं तुद । कदा-

विदूषकः । भोः । किम् एतत् । अनुपपन्नं खलु ईदृशं त्वयि । कदा-
चि सप्पुरिसा सोअपत्तप्पाणो ण होन्ति । णं पवादेशि णिक्कम्मा
चित् सत्पुरुषा शोकपाचात्मानो न भवन्ति । ननु प्रवाते ऽपि निक्कम्मा
गिरीओ ।

गिरयः ।

राजा । वयस्व । निराकरणविक्रवायाः प्रियायाः समवस्थाम् अनु-
सृत्य बलवद् अशरणो ऽस्मि । सा हि

इतः प्रत्यादेशात् स्वजनम् अनुगन्तुं व्यवसिता

मुञ्जस्तिष्ठेत्युच्चैर् वदति गुरुशिष्ये गुरुसमे ।

पुनर्दृष्टिं वाष्पप्रकरकलुषाम् अर्पितवती

मयि क्रूरे यत्तत् सविषम् इव शल्यं दहति मां ॥ १४१ ॥

is dense as a clod of earth.' Compare our expressions 'clod-pated,' 'clod-poll,' 'blockhead,' etc. Some of the MSS. have *manda-buddhind*. As to *bhavitavyatā balavati*, see p. 205, note 3.

¹ 'Have not hearts that give place to sorrow,' 'do not give themselves up to uncontrolled grief.' As to *pātra*, 'a receptacle:' see p. 202, note 4 at end. I have followed Kātavema's reading. That of the other Devanāgarī MSS., *soa-vattavā*, is hardly intelligible.

² *Samavasthā*, with the sense of *avasthā*, 'state,' 'condition,' occurs not unfrequently in the plays. Compare *Mālavik.*, p. 66, l. 1; p. 68, l. 15. See also p. 164, l. 15 of this play, where it has the sense of *samāvasthā*.

³ '(The thought) that after her repudiation from hence, (when) she attempted to follow her attendants, the Guru's pupil, (who claimed obedience) like-the-Guru-himself, repeatedly saying to her in a loud voice, "Stay," she cast on me inexorable [cruel, hard-hearted] a second look

सानुमती । अन्हहे । ईदिमी सकञ्जपरदा । इमस्स सन्दावेण अहं
सानुमती । अहो । ईदुग्गी खकार्यपरता । अस्स सन्तापेन अहं
रमामि ।

रमे ।

विदूषकः । भो । अत्थि मे तक्को । केणवि तत्तहोदी आआसचा-
विदूषकः । भोः । अस्मि मे तर्कः । केनापि तच्चभवती आकाशचा-
रिणा णीदेत्ति ।

रिषा नीतेति ।

राजा । कः पतिदेवताम् अन्यः परिमार्ष्टुम् उत्सहेत् । मेनका किञ्च
संख्यास्ते जन्मप्रतिष्ठेति श्रुतवान् अस्मि । तत्सहचारिणीभिः सखी ते
हतेति मे हृदयम् आशङ्कते ।

bedimmed with gushing tears; that (it is which) torments me like an en-
venomed shaft.' *Itah*, i.e., *mattah*, 'by me:' Ś. *Vyavasitā* = *yatnam kṛita-*
vati: Ś. *Muhus tishtha*, etc.: see p. 212, l. 6. *Guru-same*, i.e., *alanghyaddasatayd*.

¹ 'Alas! such is (the force of) aversion to one's own action,' or 'such is
the force of self-reproach for wrong committed by one's self.' *Paratā* may
mean either 'addiction to,' or 'alienation from.' It seems here to have the
latter senso. Some of the Bengālī MSS. have *a-kajja-paradd*. *Swa-kārya*,
i.e., 'relating to Śakuntalā:' Ś. Compare p. 207, l. 1.

² 'Who else could presume [would have the power] to lay-a-finger-on
[touch, bear off] the idol of (her) husband?' *Kah anya*: compare p. 208,
l. 4. *Pati-devatā*, 'the goddess of her husband,' or as we should say, 'a
wife idolized by her husband.' This I take to be the sense of this expression,
which is found in all the Devanāgarī MSS. The Bengālī have *pati-vratā*,
'a wife devoted to her husband.' *Pari-māṣṭum* [so read all the Devanāgarī]
must come from *pari-mṛij*, to which Westergaard gives but one meaning,
'abatergere.' Doubtless, it may be used like *pari-mṛis*, 'to lay hands on,'
'lay hold of:' cf. p. 202, note 4. One MS. [E.I.H. 1060] has *pard-marṣṭum*.

³ *Janma-pratishṭhā* = *janma-sthānam*, 'place of birth:' = *mātā*, 'mother:'
Schol., Chézy. *Janma-pratishṭhā* = *janani*: Ś. Dushyanta speaks of Śakun-
talā to the Vidūshaka as, 'thy friend.' So the Yaksha speaks of his wife
to the Cloud, in *Megha-dūta*, verses 87, 93.

मानुमती । सम्मोहोक्तु विम्वद्विज्जो ण पडिबोद्धो ।

मानुमती । सम्मोहः खलु विस्मयनीयः न प्रतिबोधः ।

विदूषकः । जइ एव्वं । अत्थिक्खु समाअमो कालेण तत्तहोदीए ।

विदूषकः । यदि एवं । अस्ति खलु समागमः कालेन तत्रभवत्या ।

राजा । कथमिव ।

विदूषकः । एक्खु मादापिदरा भत्तुविओअदुक्खिदं दुहिदरं

विदूषकः । न खलु मातापितरौ भर्तृवियोगदुःखितां दुहितरं

देक्खिदुं पारेन्ति ।

द्रष्टुं पारयंतः ।

राजा । वयस्य ।

स्वप्नो नु माया नु मतिभ्रमो नु

क्लिष्टं नु तावत्फलम् एव पुण्यं ।

असन्नितृप्त्यै तद् अतीतम् एव

मनोरथानाम् अतटप्रपातः ॥ १४२ ॥

¹ 'Truly the state-of-mental-delusion [delirium, hallucination] is to be wondered at, not the recovery-from-it [the awakening from it].' According to Śāṅkara, *sammoha* is equivalent to 'forgetfulness,' and *pratibodha* to 'recollection.'

² This is either the causal form of the root *pri*, or a nominal verb from *pāra*, 'the other side;' meaning first 'to traverse,' 'get through,' 'bring to an end;' and secondly in Prakṛit and more modern Sanskrit, 'to be able.' In the latter sense, which is the one required here, it is much used in the Bengālī dialect. Compare in Greek, *πέρα*, *πέρας*, *περάω*, *περάω*.

³ 'Was it a dream? or an illusion-of-magic? or a mental-delusion? or (the result of my) good-works so far indeed rewarded (and then) marred? It has certainly passed away, never to return: (and so has become) the steep precipice of my heart's-fondest-hopes.' Such is the reading of all the Devanāgarī MSS., and doubtless the true one. In the third and fourth half-lines

Verse 142. UPAJĀTI OF ĀKHYĀNĀKĪ (variety of TRISHṬUBH). See Verses 41, 107, 121, 126.

विदूषकः । मा एवम् । एं अङ्गुलीअञ्च एव्व णिदंसणं । अवस्सभा-
विदूषकः । मा एवं । ननु अङ्गुलीयकम् एव निदर्शनं । अवस्सभा-
विणो अचिन्तणिको समाअमो होदिन्ति ।
विणो ऽचिन्तनीयः समागमो भवतीति ।

राजा ॥ अङ्गुलीयकं विस्त्रोक्ष ॥ अये । इदं तावद् असुखमस्मान्-
अङ्गि शोचनीयं ।

तव सुचरितम् अङ्गुलीय नूनं
प्रतनु ममेव विभाष्यते फलेन ।

अदृष्टमखमनोरमासु तस्मात्

च्युतमसि लब्धपदं यद् अङ्गुलीषु ॥ १४३ ॥

I have adopted *eva* and *prapdāh* [in place of *eto* and *prapdāh*] from the Mackenzie, the former supported by Kāṭavema. *Māyā*, i.e., *indra-jāldi-kriyā*: Ś. *Bhrama*: one so affected imagines that to be present which does not really exist [*asad api sākṣāt-karoti*: Ś., Ch.] *Puṇyam*, i.e., *svakṛtyam* *sukṛitam*: K. *Tāvat phalam eva*, i.e., *darsana-phalam eva*: K. *darsana-mātra-phalam*: Ch., 'fruitful so far only as the sight of Śakuntalā.' K. *Kṛishṭam* [cf. p. 201, l. 7]: the best explanation of this idea will be found in p. 80, l. 6, with note 2, and in note 2 in this page. *Asannivṛtṭyai*: compare Raghu-v., viii., 48, *para-lokam asannivṛtṭaye gatvai*, 'thou art gone to the other world never to return.' Śāṅkara thus explains the second half of the verse: 'As a man after ascending the peak of a mountain falls headlong, so my hopes after ascending to the sight of Śakuntalā are precipitated.' As to *tata*, see p. 175, note 1. Amara [ii., 3, 4] gives *atata* as a synonym of *prapdā* and *bhṛigu*, each of these words signifying 'a precipice,' but there is no reason why *atata* should not be used as an epithet of *prapdā*, to denote a very precipitous declivity. The Bengālī MSS. read *Kṛiptam nu tāvat phalam eva puṇyaiḥ asannivṛtṭaiḥ tad* [*asannivṛtṭyāitad*] *atīva manye manorathāndam atata-prapdām*.

¹ 'Is not the very ring a proof that there may be an unexpected meeting with that which must necessarily come?' *Nanu* is often = the Latin *nonne*.

² 'Verily, O ring, the-merit-of-thy-good-works like mine is judged [proved].'

सानुमती । जइ अण्हत्थगदं भवे । सच्च एव्व सोअणिज्जं भवे ।
 सानुमती । यदि अन्यहस्तगतं भवेत् । सत्यम् एव शोचनीयं भवेत् ।
 विदूषकः । भो । इअं णाम मुद्दा केण उद्देशेण तत्तहोदीए
 विदूषकः । भोः । इयं नाम मुद्दा केण उद्देशेण तत्रभवत्या
 हत्थसंसर्गं पाप्पिदा ।
 हस्तसंसर्गं प्रापिता ।

सानुमती । ममवि कोदूहलेण आआरिदो एसो ।
 सानुमती । ममापि कौटूहलेन आकारित एषः ।
 राजा । श्रूयतां । तदा खनगराय प्रस्थितं मां प्रिया सवाच्यम्
 आह । किञ्चिरेणार्यपुत्रः प्रतिपत्तिं दास्यतीति ।
 विदूषकः । तदो तदो ।
 विदूषकः । ततस् ततः ।
 राजा । पश्चाद् इमां मुद्रां तदङ्गुली निवेशयता मया प्रत्यभि-
 हिता ।

एकैकम् अत्र दिवसे दिवसे मदीयं

नामाक्षरं गणय गच्छमि यावद् अन्तं ।

to be insignificant [slender] by the reward [result]; since after-gaining-a-
 station on the charming-rosy-nailed fingers of that-lady thou hast fallen
 (from it).’ The doctrine of laying up a store of merit by good deeds per-
 formed in the present and former births is an essential part of the Hindú
 creed: see the last verse, and compare p. 185, note 3. *Aruna-nakha*: see p.
 125, note 3 at end. *Aruna* may imply ‘ruddy as the dawn’: see page
 142, note 3.

¹ ‘By my curiosity also he (would be) incited (to tell the reason).’ *Kau-
 túhala* = *śravanotkanthá*, ‘desire of hearing:’ Ś. *Ákárta* = *áhata*, *prerita*:
 K. Compare *tam vara-dándya ákárta* *rámayāna*, ii., 13, 2. Śan-
 kara reads *vádita*, ‘made to speak,’ in place of *ákárta*. The Bengálí MSS.
 have *vyáprita*.

² Compare page 172, line 7, with note 2 in middle.

तावत्प्रिये मद्वरोधगृहप्रवेशं

नेता जनस्त्वसमीपम् उपैष्यतीति ॥ १४४ ॥

तच्च दादृषात्मना मया मोहान् नानुष्ठितं ।

सानुमती । रमणीश्रोत्रु अवही विहिता विसंवादिदो ।

सानुमती । रमणीयः खलु अवधिर् विधिना विसंवादितः ।

विदूषकः । कसं धीवत्कपिअस्स सोदिअमअस्स उदराभन्तसे

विदूषकः । कथं धीवरकप्पितस्स रोहितमत्तस्स उदराभन्तरे

आमि ।

आसीत् ।

राजा । शचीतीर्थं वन्दमानायाः सख्यास्ते हस्ताद् गङ्गास्रोतसि
परिभ्रष्टं ।

¹ 'Count [spell] hereon [i.e., on this ring] one by one each day the letters of my name until thou reachest the end. So soon, O loved one, (as thou hast spelt the whole name) a messenger will come into thy presence who-will-conduct thee to the entrance of my private-apartments.' *Nāmdaksharam*: compare p. 52, l. 2. *Gachchhasi*: so reads the Taylor MS. and my own, supported by the Calcutta edition; the others, *gachchhati*. *Netā*: the noun of agency has sometimes the sense of a future participle, and may govern the case of the verb. So *vaktā vākyam*, 'one who is about to speak a speech:' Draup., 32. Indeed the nom. case of this form of noun is never distinguishable from the 3d. pers. of the 1st. fut.

² 'Verily (this) charming period (of expectation) was by Destiny made (to pass away) without-the-appointment-being-kept,' or 'Destiny caused that the delightful appointment-of-a-period (for the reunion of these lovers) should fail of being kept.' *Visamvad* is 'to fail in keeping a promise or agreement.' Cf. *phale visamvadati*: Vikram., Act 2.

³ The *Vidūshaka* designedly uses the dialect of the fisherman: see page 220, line 1 and 3; page 216, note 2.

⁴ Compare page 205, line 2-4, note 1.

Verse 144. *VASANTA-TILAKĀ* (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124.

विदूषकः । जुञ्जइ ।

विदूषकः । युज्यते ।

मानुमती । अदो एव तवस्त्रिणीए सउन्दलाए अधम्मभीरुणो
मानुमती । अत एव तपस्त्रिन्याः शकुन्तलाया अधम्मभीरोर्
इमस्स राएसिणो परिणए सन्देहो आसि । अहवा । ईदिसो अणुरा-
अस्स राजर्षेः परिणये सन्देह आसीत् । अथवा । ईदृशो ऽनुरा-
ओ अहिष्णाणं अवेक्खदि । कच्चं विअ एदं ।

गो ऽभिज्ञानम् अपेक्षते । कथम् इव एतत् ।

राजा । उपालप्स्ये तावद् इदम् अङ्गुलीयकं ।

विदूषकः ॥ आत्मगतं ॥ गच्छीदो णेण पन्था उम्भत्तआणं ।

विदूषकः ॥ आत्मगतं ॥ गृहीतो ऽनेन पन्था उम्भत्तानां ।

राजा ।

कथं नु तं बन्धुरकोमलाङ्गुलिं

करं विहायासि निमग्नम् अभसि ।

अथवा ।

अचेतनं नाम गुणं न लक्षयेन्

मयैव कस्माद् अवधीरिता प्रिया ॥ १४५ ॥

विदूषकः ॥ आत्मगतं ॥ कच्चं बुभुक्खाए खादिदं व्योम्भि ।

विदूषकः ॥ आत्मगतं ॥ कथं बुभुक्षया खादितव्यो ऽस्मि ।

¹ 'How (couldst) thou (allow thyself) to be immersed in the water, having abandoned that hand with (its) slender delicate fingers? But (where is the wonder? for) an inanimate-object may well not distinguish excellence. How (was it that) even by me (my) beloved was rejected?' *Bandhura* = *unnatānata*, 'undulating :'. Schol., Chézy : = *ramya*, 'beautiful :'. Ch. *Athavā* : see p. 30, note 1.

² 'Why am I to be devoured by hunger (while he is apostrophizing his ring)?' A very characteristic remark : see p. 59, note 1 in middle.

राजा । अकारणपरित्यक्ते । अनुश्रयतप्तहृदयस्त्वावद् अनुकम्प्य-
ताम् अद्य जनः पुनर्दर्शनेन ।

॥ प्रविश्य पटाखेपेण चित्रफलकद्वया ॥

चतुरिका । इत्थं चित्रगदा भट्टिणी ॥ इति चित्रफलकं दर्शयति ॥

चतुरिका । इत्थं चित्रगता भर्षी ॥ इति चित्रफलकं दर्शयति ॥

विदूषकः । साञ्ज वयस्य । मञ्जरावत्थाणदंसणिज्जो भावाणुप्प-

विदूषकः । साधु वयस्य । मधुरावस्त्थानदर्शनीयो भावानुप्प-

वेसो । खलदि विअ मे दिट्ठी णिणुअप्पदेसेसु ।

वेशः । खलसति इव मे दृष्टिर् निखीअतप्रदेशेषु ।

सानुमती । अम्हो एसा राएसिणो णिउणदा । जाणे । सही अग्ग-

सानुमती । अहो एसा राजर्षेर् निपुणता । जाने । खली अय-

दो मे वड्ढिदिन्ति ।

तो मे वर्तत इति ।

राजा ।

यद् यत् साधु न चित्रे स्थात् क्रियते तत् तद् अन्यथा ।

तथापि तस्मात् सावधं रेखया किञ्चिद् अन्वितं ॥ १४६ ॥

¹ 'The imitation of nature is charming by (reason of) the sweet position [disposition, arrangement, posture, attitude, of the figure or figures]. My sight stumbles as it were amidst the depressions and prominences;' i.e., The relief or appearance of projection and depression in the picture is so well managed that my eye is deceived, and seems to follow the inequalities of surface.

² 'Whatever is not well (executed) in the picture [whatever falls short of perfect beauty], all that is wrongly (portrayed). Nevertheless her loveliness is in some measure possessed by the drawing,' i.e., The artist has to some extent made a likeness though very inferior to the original. *Rakkhā* = *lekhanā*, 'a sketch,' 'delineation:' K. The Bengālī have *lekheyā*. The Dictionary gives *chitra-lekhā* only.

Verse 146. ŚLOKA OF ANUŚTUBH. See Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 130.

सानुमती । सरिसं एवं पच्छादावगुणो सिणेहस्स अणवलेबस्सुअ ।
 सानुमती । सदृशम् एवं पश्चात्तापगुरोः स्नेहस्य अनवलेपस्य च ।
 विदूषकः । भो । दाणिं तिणि तत्तहोदीओ दीसन्ति । सव्वाओअ
 विदूषकः । भोः । इदानीं तिस्रस्तत्रभवत्यो दृश्यन्ते । सर्वाश्च
 दंमणीआओ । कदमा एत्थ तत्तहोदी सउन्दला ।

दर्शनीयाः । कतमा अत्र तत्रभवती शकुन्तला ।

सानुमती । अणभिलोक्खु ईदिसस्स रूवस्स मोहदिट्ठी अअं जणो ।

सानुमती । अनभिज्ञः खलु ईदृशस्य रूपस्य मोघदृष्टिर् अयं जनः ।

राजा । त्वं तावत् कतमां तर्कयसि ।

विदूषकः । तक्केमि । जा एसा सिढिलकेसवन्धणुव्वन्तकुसुमेण

विदूषकः । तर्कयामि । या एषा शिथिलकेशवन्धनोदान्तकुसुमेन
 केसन्तेण उन्निणस्सेअविन्दुणा वअणेण विसेसदो ओसरिआहिं वाहा-
 केशान्तेन उद्भिन्नस्वेदविन्दुना वदनेन विशेषतो ऽपसृताभ्यां बाह्व-
 हिं अवसेअसिणिद्धतरुणपल्लवस्स चूअपाअवस्स पासे इमिपरिस्सन्ता
 भ्याम् अवसेकस्त्रिगधतरुणपल्लवस्य चूतपादपस्य पार्श्वे ईषत्परिआन्ता
 विअ आलिहिदा । एसा सउन्दला । इदराओ महीओत्ति ।

इव आलिखिता । एषा शकुन्तला । इतरे सख्याविति ।

¹ Compare page 76, line 9, note 2; Bhatti-kāvya, v., 19.

² 'I imagine that she who is delineated as if a little fatigued at the side of the mango-tree, the tender shoots of which are glistening after her watering (of them), with arms extended in a peculiar manner, with a face having drops of perspiration breaking out (upon it), with locks of hair the flowers of which have escaped through the slackened hair-band—this (I imagine) is Sakuntalā, the other two (are her) female friends.' *Uddanta*, lit., 'vomited up;' here 'dropped off,' 'fallen down.' *Udbhinna-sveda-vindunā*: compare p. 70, note 3: hence in line 8 of that page, *sveda-lēsair abhinna* is a better reading than *klēsa-lēsair*. *Vīśeshato apasritābhyām*: it appears from a subsequent passage that she is represented in the act of warding off the bee mentioned in the 1st. Act, p. 32, l. 2. *Itare*, nom. dual feminine.

राजा । निपुणो भवान् । अस्मिन् मे भावचिह्नं ।

स्त्रिणाङ्गुलिविविशेषो रेखाग्रान्तेषु दृश्यते मलिनः ।

अत्र च कपोलपतितं दृश्यम्, इदं वर्णिकोच्छ्वासात् ॥ १४७ ॥

चतुरिके । अर्द्धलिखितम् एतद् विनोदस्नानं । तस्माद् गच्छ । वर्तिकां तावद् आनय ।

चतुरिका । अञ्जमाठय । अवलम्ब चित्तफलकं । जाव आ-

चतुरिका । आर्यमाठय । अवलम्बस्त्र चित्तफलकं । यावद् आ-
अच्छामि ।

गच्छामि ।

राजा । अहम् एवैतद् अवलम्बे ॥ इति यथोक्तं करोति ॥

॥ निष्क्रान्ता चेटी ॥

राजा । अहं हि

साक्षात् प्रियाम् उपगताम् अपहृत्य पूर्वं

चित्रार्पितां मुञ्चद् इमां वज्र मन्यमानः ।

¹ 'Here is a sign of my passion : the soiled impression of (my) perspiring fingers is observed on the edges of the picture, and a tear here [this tear] fallen from (my) cheek is perceptible from the obliteration [effacement, disappearance, cessation] of the colour.' However offensive to our notions of good taste, it is certain that in Hindú erotic poetry, perspiration is considered to be one of the signs of passionate love. *Varnikā* [= *varṇa*] is the reading of *Kāṭavema*, supported by most of the Bengālī MSS., which have *varṇikā*. The other Devanāgarī have *vartikā*, which may possibly, like *vartī*, mean 'collyrium,' 'pigment.' *Uchchhṛāsa*, lit., 'breathing-time;' hence, 'cessation.' *Kapola-patitam* might be rendered 'fallen on the cheek,' [i.e., of the portrait] as well as 'from my cheek.'

² Literally, 'pleasure-ground,' i.e., landscape; '*lieu de la scène*:' Chézy.

Verse 147. *ĀRYĀ* or *GĀTHĀ*. See Verse 2.

— — — | — — — — | — — — — || — — — — | — — — — | — — — — | — — — — | — — — — | — — — — |

स्रोतोवहां पथि निकामजलाम् अतीत्य

जातः सखे प्रणयवान् मृगदृष्टिकायां १४८ ॥

विदूषकः ॥ आत्मगतं ॥ एसो अत्तभवं एदिं अदिक्कमिअ मिअति-

विदूषकः ॥ आत्मगतं ॥ एषो ऽचभवान् नदीम् अतिक्रम्य मृगदृ-
ष्टिआए सङ्गन्तो ॥ प्रकाशं ॥ भो । अवरं किं एत्थ लिहिदव्वं ।

णया सङ्गान्तः ॥ प्रकाशं ॥ भोः । अपरं किम् अत्र लिखितव्यं ।

सानुमती । जो जो पदेसो सहीए मे अहिरुवो । तं तं आलिहि-

सानुमती । यो यः प्रदेशः सख्या मे ऽभिरूपः । तं तम् आलिखि-
दकामो भवे ।

तुकामो भवेत् ।

राजा । श्रूयतां ।

कार्या सैकतलीनहंसमिथुना स्रोतोवहा मालिनी

पादास्ताम् अभितो निषलहरिणा गौरीगुरोः पावनाः ।

शाखालम्बितवल्कलस्य च तरोर् निर्मातुम् इच्छाम्यधः

ग्रह्णे कृष्णमृगस्य वामनयनं कण्डूयमानां मृगीं ॥ १४९ ॥

¹ '(While) again and again making much of her (image) committed to a picture, having previously repudiated my beloved when she came into my presence, I have become, O friend, (as it were) possessed of a longing for the waters-of-the-mirage, after passing by a river in-my-road having-plenty-of-water ;' i.e., I am like one who prefers the shadow to the substance, the semblance to the reality. *Chitrārpitām* = *chitra-gatām* : see p. 238, note 4. *Srotovahā* : Beautiful women are often compared by Hindú poets to rivers, which in Sanskrit are always feminine. *Nikāma-jalām*, 'yielding abundance of water, as much as can be desired :' as to *nikāma* in this sense, see p. 190, note 1 in middle. *Mṛiga-trishnikā*, lit., 'thirst of deer,' 'a vapour floating over waste places, which appears at a distance like water, and deceives men and animals.'

² 'The river Mālinī ought to be drawn [made] with a pair of swans

Verse 148. *VASANTA-TILAKĀ* (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144.

Verse 149. *ŚĀRDŪLA-VIKRĪPTĀ* (variety of ATIDHṚITĪ). See Verses 14, 30, 36, 39, 50, 63, 79, 85, 86, 89, 97, 98, 111, 137, 139.

विदूषकः ॥ आत्मगतं ॥ जह अहं देव्यामि । पूरितव्यं जेष
विदूषकः ॥ आत्मगतं ॥ यथा अहं पश्यामि । पूरयितव्यम् अनेन
चिन्तफलम् लम्बकुशाणं तावसाणं कदम्बेहिं ।

चिन्तफलकं लम्बकूर्शानां तापसानां कदम्बैः

राजा । वयस्य । अन्यच्च शकुन्तलायाः प्रसाधनम् अभिप्रेतम् अथ
विस्मृतम् अस्माभिः ।

विदूषकः । किं विच्य ।

विदूषकः । किम् इव ।

शानुमती । वनवासस्य सीतुमारस्य च सरिसं भविष्यति ।

शानुमती । वनवासस्य सीतुमारस्य च यत् सदृशं भविष्यति ।

[flamingoes] resting on a sandbank; (and) on both sides of it the sacred hills-contiguous to Himálaya [Gauri's father,] with-some-deer-reclining (on them); and I wish under a tree, on-whose-boughs-some-bark-garments-are-suspended, to form a doe rubbing (her) left eye on the horn of a black antelope.' *Hansa*, 'a kind of wild-goose of a white colour, with golden wings; something between a swan and a flamingo.' It serves the god Brahmá as a vehicle, and hence the *hansa-nāda* or 'cry' of this bird has a sacred character, just as the cry of the swan, with the Greeks: the voice of a beautiful woman is even compared to it: Bhatti-kāvya, v. 18. *Mālini*: compare p. 103, l. 4; p. 15, l. 6. *Pāddh* = *pratyanta-parvatāh*: *Ś.* = *par-yanta-parvatāh*: K. *Gauri-guroh* = *Himālayasya*: *Ś.* *Himāla*, the god of the great snowy range was the father of the goddess Gauri, the wife of Śiva, whence she is called Pārvatī, Himavatsutā, Himajā, etc. *Śākhā*—etc.: compare p. 17, note 2 at end; p. 23, note 1.

¹ 'With multitudes of long-bearded monks.' *Lamba*, lit., 'hanging down;' *kūrchha* = *śmaśru*: *Ś.* The Mackenzie reads *lamba-kuchohānam padī-kamma kuvvānena tābasānim niarena*.

² Chézy considers that *abhipretam* must here be taken in the sense of 'going before all others,' 'having the preference,' i.e., the favourite ornament. There seems to me no reason why this word should not retain its regular meaning, and the passage be translated, 'there is another of Śakuntalā's ornaments intended (to be drawn) on this picture (but) forgotten by me.'

राजा ।

कृतं न कर्णार्पितबन्धनं सखे

शिरिषम् आगण्डविलम्बिकेशरं ।

न वा शरच्चन्द्रमरीचिकोमलं

मृणालसूत्रं रचितं स्नानान्तरे ॥ १५० ॥

विदूषकः । भो । किं णु तत्तद्दोदी रक्तकुवलयपल्लवमोहिणा

विदूषकः । भोः । किं नु तच्चभवती रक्तकुवलयपल्लवशोभिना

अगृह्येण मुहं आवारिअ चददचददा विअ ठिदा ॥ सावधानं

अग्रहस्तेन मुखम् आवार्य चकितचकिता इव स्थिता ॥ सावधानं

निरूप्य । दृष्ट्वा ॥ आ । एमो दामीएपुत्तो कुसुमरसपाण्डचरो तत्त-

निरूप्य । दृष्ट्वा ॥ आः । एष दास्याः पुत्रः कुसुमरसपाटचरस् तच्च-

दोदीए वअणं अञ्जिलह्वादि मज्जअरो ।

भवत्या वदनम् अभिलङ्घति मधुकरः ।

राजा । ननु वार्यताम् एष धृष्टः ।

विदूषकः । भवं एव अविणीदाणं मामिदा इमस्मा वारणे पञ्चवि-

विदूषकः । भवान् एव अविनीतानां शासिता अस्म्य वारणे प्रभवि-

त्सदि ।

य्यति ।

¹ 'A śirīsha-blossom, with its stalk fastened in her ear, (and) its-filaments-hanging-down-to-her-cheek has not been drawn [made], O friend. Nor has a necklace-of-lotus-fibres, soft-as-the-rays-of-the-autumnal-moon, been formed in the midst of her bosom.' *Bandhana* = *prasava-bandhana* = *vr̥nta*: Ś. Ch. Compare p. 103, note 3, and p. 229, note 1. *Śirīsha*: see p. 5, note 3, and p. 51, note 3. The blossom of a plant is always neuter in Sanskrit.

² With regard to this passage and what follows, compare pp., 32, 33, 34. As to *rakta-kuvalaya*, etc.: see p. 24, note 2. As to *dāsyāh-putra*, see p. 61, note 2.

Verse 150. VANSASTHAVILA (variety of JAGATĪ.) See Verses 18, 22, 23, 67, 81, 114, 115, 119, 145.

राजा । युज्यते । अथि भोः कुसुमसताप्रियातिथे । किम् अथ
परिपतनखेदम् अनुभवसि ।

एषा कुसुमनिषणा द्रवितापि सती भवन्तम् अनुरक्ता ।

प्रतिपासयति मधुकरी न खलु मधु विना त्वया पिवति ॥ १५१ ॥

मानुमती । अज्ज अभिजादं कु एमो वारिदो ।

सानुमती । अथ अभिजातं खलु एष वारितं ।

विदूषकः । पडिभिद्धासि वामा एसा जादी ।

विदूषकः । प्रतिभिद्धापि वामा एसा जातिः ।

राजा । एवं भो न मे शासने तिष्ठसि । श्रूयतां तर्हि सम्मति ।

अक्लिष्टबासतदपक्षवलोभनीयं

पीतं मया सद्यम् एव रतोत्सवेषु ।

बिम्बाधरं स्तुषसि चेद् भ्रमर प्रियायास्

त्वां कारयामि कमलोदरबन्धनसं ॥ १५२ ॥

¹ 'Wherefore dost thou undergo the fatigue of hovering round about? There [*ashā*] resting-on-a-flower the-devotedly-attached female-bee, although being thirsty, waits for thee; nor indeed without thee will she sip (its) nectar.' *Paripatana*, 'flying round about,' the first sense of *pat* is 'to fly.'

² 'For-once-now this (bee) is warned-off [kept off] quite in a courteous manner.' The meaning is somewhat obscure, but there seems to be a satirical allusion to the king's polite address to the bee, followed as it is by a threat.

³ 'This race (of animals), however (it may be) driven off, is perverse.' The Bengālī MSS. and Kātavema have *pratishiddha-odmā*. *Vdmā* in its first sense means 'left,' 'not right;' hence anything 'turned from the right,' 'reverse,' 'perverse,' 'refractory.'

⁴ 'If, O bee, thou touchest the bimba-lip of (my) beloved charming as the uninjured blossom of a young tree, that very (lip which has been) tenderly

Verse 151. *ĀRYĀ* or *GĀTHĀ*. See Verse 2.

— — | — — — — | — — || — — — — | — — — — | — — — — | — — — — | — — — —

Verse 152. *VARANTA-TILAKĀ* (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 83, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144, 148.

विदूषकः । एवंति एहदण्डस्स किं ण भादस्सदि ॥ प्रहस्य । आत्म-
 विदूषकः । एवंतीच्छणदण्डस्स किं न भेय्यंति ॥ प्रहस्य । आत्म-
 गतं ॥ एसो दाव उम्भत्तो । अहमपि एदस्स सङ्गेण ईदिसवअणो
 गतं ॥ एष तावद् उम्भत्तः । अहमपि एतस्स सङ्गेण ईदृशवचन
 विअ संवुत्तो ॥ प्रकाशं ॥ भो । चित्तंक्खु एदं ।
 इव संवुत्तः ॥ प्रकाशं ॥ भोः । चित्रंखलु एतत् ।

राजा । कथं चित्रं ।

मानुमती । अहमपि दाणिं अणवगदत्था । किं उण जहल्लिहि-
 मानुमती । अहमपि इदानीम् अनवगतार्था । किं पुनर् यथालिखि-
 दाणुभावी एसो ।

तानुभावी एषः ।

राजा । वयस्स । किम् इदम् अनुष्ठितं पौरोभाग्यं ।

drunk by me in love's banquets, (then) I will make thee imprisoned in the hollow of a lotus.' Compare verse 77, p. 128, note 2. *Bimbādharam*: 'lip like the bimba,' i.e., of a bright red colour, like the gourd of the Bimba or *Momordica monodelpha*, a cucurbitaceous plant. So *Bimbādharaḍḍakakā*: *Mālavik.*, p. 30, 1; *Ragh.*, xiii., 16. Compare our expression, 'cherry-lip.' *Kamalodara*—etc.: see p. 183, note 1. *Bandhana* seems here to mean 'the place of imprisonment.'

¹ 'How should he not stand in awe of one who has (threatened him with) so severe a punishment?' *Tikshṇa-danda*, 'severe in punishing,' 'a strict disciplinarian.' The *Prākṛit* equivalent of *tikshṇa* is *tinha*, according to *Vararuchi*, iii., 33, although most of the MSS. have *tikkhana*. The root *bhi* in *Sanskṛit* is usually joined with an abl. case, but the gen. is admissible. *Kāṭavema*, however, observes that this construction is peculiar to *Prākṛit*. Compare *dākṣiṇya-pāśchāttāpasya bibhemi*: *Vikram.*, end of Act 2.

² 'Even I now did not understand the thing: how much less should he perceive that it was painted?' *Anavagatārthā*: so reads the *Mackenzie MS.*, supported by *Kāṭavema*; the others, *avagatārthā*.

³ 'Why has this ill-natured-act been perpetrated (by you)?' As to *paurobhāgyam*: see p. 211, note 2. *Kāṭavema* observes, *paurobhāgi* = *doṣhaika-darśi* = *dushtah*, *tasya karma paurobhāggam*, and refers to *Pāṇini*, V., 1, 124.

दर्शनसुखम् अनुभवतः साक्षाद् इव तस्मै न हृदयेन ।

स्मृतिकारिणा त्वया मे पुनरपि चिञ्चिता कान्ता ॥ १५३ ॥

॥ इति वाच्यं विहरति ॥

सानुमती । पुष्पावरविरोधी अपुष्पो एषो विरहमग्गो ।

सानुमती । पूर्वापरविरोधी अपूर्व एष विरहमार्गः ।

राजा । वयस्य । कथम् एवम् अविश्रान्तदुःखम् अनुभवामि ।

प्रजागरात् खिखीभूतस्तस्याः स्वप्ने समागमः ।

वाच्यस्तु न ददात्येनां द्रष्टुं चिञ्चिताम् अपि ॥ १५४ ॥

¹ 'My beloved is once more transformed into a picture by thee reviving the recollection of me enjoying the bliss of beholding her just-as-if (she were) present before my eyes, having my (whole) soul wrapped-up-in-her.' *Tan-mayena* = *Sakuntalā-mayena*: Ś., lit., 'with a heart made of Śakuntalā,' i.e., wholly absorbed by her. As to *viharati* in the line following this verse: see p. 167, note 3.

² 'This demeanour of (one in a state of) separation, opposing first one thing and then another, is singular [unexampled, without a precedent].' *Pūrvāpara-virodhī* may mean 'setting itself against everything from first to last,' or 'from first to last untoward.' Lovers, when separated from each other, were supposed to find comfort and amusement in various trifling employments expressive of their passion [see *Megha-dūta*, verse 86]; but here was the case of one whom nothing could divert.

³ '(The hope of) meeting her in sleep is rendered vain through (my) wakefulness. Moreover the (blinding) tears (that fill my eyes) will not permit me to behold her even represented-in-a-picture.' As to *vdshpa*, see p. 167, note 3 in middle. *Khilibhūta* = *durlabha*: Ś. In Hindū poetry dreams and pictures are the regular standing artifices of lovers for tricking themselves into fictitious unions with their mistresses; just as sleeplessness and tears are the regular standing impediments to such devices. Compare

Verse 153. *Āryā* or *Gāthā*. (See Verse 2.)

— — — | — — — — | — — — || — — — | — — — | — — — | — — — | — — — | — — — | — — — || — — — — | — — — | — — — | — — — | — — — | — — —

Verse 154. *Śloka* or *Anuṣṭup*. See Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 146.

सानुमती । सव्वहा पमज्जिदं तुए पञ्चादेमदुक्खं सउन्दलाए ।
 सानुमती । सर्वथा प्रमार्जितं त्वया प्रत्यादेशदुःखं शकुन्तलायाः ।
 चतुरिका ॥ प्रविश्य ॥ जेदु जेदु भट्टा । वट्टिआकरण्डअं मेण्हिअ
 चतुरिका ॥ प्रविश्य ॥ जयतु जयतु भर्ता । वर्तिकाकरण्डकं गृहीत्वा
 इदोमुत्तं पत्थिदन्दि ।

इतोमुखं प्रस्थितास्मि ।

राजा । किं च ।

चतुरिका । मो मे हत्थादो अन्तरा तरलिआदुदिआए देवीए
 चतुरिका । स मे हस्ताद् अन्तरा तरलिकादितीयया देव्या
 वसुमदीए अहं एव्व अज्जउत्तस्स उवणइस्संति मवल्लङ्कारं गच्छिदो ।

वसुमत्या अहम् एव आर्यपुत्रस्य उपनेष्यामि इति सबलात्कारं गृहीतः ।

विदूषकः । दिट्ठिआ तुमं मुक्का ।

विदूषकः । दिट्ठा त्वं मुक्ता ।

चतुरिका । जाव देवीए विडवल्लगं उत्तरीअं तरलिआ मोचे-

चतुरिका । यावद् देव्या विटपलग्नम् उत्तरीयं तरलिका मोच-
 दि । ताव मए णिव्वात्तिदो अत्ता ।

यति । तावन्मया निर्वहित आत्मा ।

Megh., 104, *Tvāṃ ālikhya āsraśaś tēvaṇ muhur upachitair drishtir ālupyate me krūras tasmīnapi na sahate sangamam nau kṛitāntah*. See also Megh. 89. And Vikram., Act 2, *Katham upālabhe nidrām swapne samdgama-kārinīm; na cha suvadanām ālekhyo 'pi priyām samavāpya tām mama nayanayor uddāśh-patwam sakhe na bhaviṣhyati*.

¹ 'Atoned for,' *lit.*, 'wiped clean,' 'wiped out.'

² 'Box of colours : ' see page 249, note 1.

³ 'On the way,' 'midway.' The same expression occurs in p. 257, l. 15. See also Mālavik. 8, 18. As to Vasumatī, see p. 184, note 3.

⁴ 'I took myself off,' 'I made my escape,' *lit.* 'By me my own person was carried off.' The Prākṛit is responsible for this idiom and construction. *Nirvāhita* is the reading of most of the Devanāgarī MSS. and there seems no

राजा । वयस्य । उपस्थिता देवी बद्धमानगर्विता च । भवान् इमां
प्रतिक्रान्तिं रचतु ।

विदूषकः । अन्ताप्यन्ति भण्णाहि ॥ विचफलकम् आदायोत्थाय
विदूषकः । आत्मानमिति भण ॥ विचफलकम् आदायोत्थाय
च ॥ अहं भवं चन्नेउरकालकूटादो मुञ्चीयदि । तदो मं मेचप्यञ्जि-
च ॥ यदि भवान् चन्तःपुरकालकूटाद् मुच्यते । ततो मां मेचप्रति-
चन्दे पासादे महावेदि ॥ इति द्रुतपदं निष्क्रान्तः ॥
चन्दे प्रासादे शब्दयं ॥ इति द्रुतपदं निष्क्रान्तः ॥

शानुमती । चक्षसङ्गन्तश्चिचोवि पठमसम्भावणं चवेक्यदि ।
शानुमती । अन्यसङ्गन्तश्चिचोऽपि प्रथमसम्भावणाम् अपेक्षते ।
अदिसिद्धिसोददो दाणिं एषो ।
अतिप्रियसोदद इदानीम् एवः ।

प्रतीहारी ॥ प्रविश्य पचहस्ता ॥ जेदु जेदु देवो ।

प्रतीहारी ॥ प्रविश्य पचहस्ता ॥ जयतु जयतु देवः ।

राजा । वेचवति । न स्वप्नरा दृष्टा तथा देवी ।

reason why it should not stand with the sense 'carried away,' 'borne off.'
Kātavema has *nirvāsita*, 'expelled.' Some of the Bengālī, *nihnavida* for
nihnuta, 'concealed.' Śāṅkara has *nirgato*.

¹ 'Rendered insolent by my great attention to her.'

² 'From the bane of the inner apartments.' *Kāla-kūta*: At the churning
of the ocean, after the deluge, by the gods and demons, for the recovery or pro-
duction of fourteen sacred things, a deadly poison called *kāla-kūta* or Halā-
hala was generated, so virulent that it would have destroyed the world, had
not the god Śiva swallowed it. Its only effect was to leave a black mark on
his throat, whence his name *nīla-kant̥ha*. Kātavema has *kalahādo* for *kalahāt*,
'strife,' and Śāṅkara, *kūdat*, 'snare.'

³ 'Call me in the palace (named) Megha-pratichohhanda.' *Śabda* may
form either a nominal or a verb of the 10th class: compare p. 152, note 2.

⁴ 'Although his heart [affection] is transferred to another.' Compare in
Vikram., Act 3, '*Anya-sankrānta-premāno nāgarā adhikam dakṣiṇā bhavanti*.

प्रतीहारी । अहं । पत्तद्वत्थं मं देखिण पडिणिउत्ता ।

प्रतीहारी । अथ किं । पचहस्तां मां दृष्ट्वा प्रतिनिवृत्ता ।

राजा । कार्यज्ञा कार्योपरोधं मे परिहरति ।

प्रतीहारी । देव । अमहो विष्णवेदि । अत्थञ्जादस्मि गणणाघञ्ज-

प्रतीहारी । देव । अमात्यो विज्ञापयति । अर्थजातस्य गणनावज्ञ-
ल्लहाए एक्ष्ण एष्व पौरकज्जं अबेखिदं । तं देवो पत्तारूढं पच्चक्खी-
लतथा एकम् एव पौरकार्यम् अपेक्षितं । तद् देवः पत्तारूढं प्रत्यची-
करेदुत्ति ।

करोत्विति ।

राजा । इतः पत्रिकां दर्शय ।

॥ प्रतीहार्युपनयति ॥

राजा ॥ अनुवाच्य ॥ कथं । समुद्रव्यवहारी सार्थवाहो धनमित्रो
नाम नौव्यसने विपन्नः । अनपत्यस्य किल तरस्वी । राजगामी तस्या-
र्थसञ्चय इत्येतद् अमात्येन लिखितं । कष्टं खल्वनपत्यता । वज्रधनत्वाद्
वज्रपत्नीकेन तत्रभवता भवितव्यं । विचार्यतां । यदि काचिद् आपन्न-
सत्त्वा तस्य भार्यासु स्यात् ।

प्रतीहारी । देव । दाणिं एष्व साकेदश्चस्म मेद्विणो दुहिन्ना णिष्णु-

प्रतीहारी । देव । इदानीम् एव साकेतकस्य अष्टिनो दुहिता निर्द-
त्तपुंसवणा जाञ्चा मे सुणीअदि ।

त्तपुंसवना जाया अस्य श्रूयते ।

¹ 'By reason of the length of the calculation of the various-items-of-revenue, only one case among the citizens has been brought under consideration.' *Artha-jātasya*, etc.: some of the Bengālī have *rāja-kāryasya bahulatayā*. *Bahulatayā*: compare *pallavatayā*: p. 28, note 1.

² 'It is reported that his wife, the daughter of the foreman of a guild belonging to Ayodhyā, has even now just completed the ceremony (performed) at the quickening (of the unborn child).' *Sāketakasya*: Sāketa is a name of Ayodhyā, 'the invincible city,' the ancient capital of Rāma-chandra and

राजा । ननु गर्भः पित्र्यं रिक्त्यम् अर्हति । गच्छ । एवम् अमात्यं
ब्रूहि ।

प्रतीहारी । जं देवो आणवेदि ॥ इति प्रस्थिता ॥

प्रतीहारी । यद् देव आज्ञापयति ॥ इति प्रस्थिता ॥

राजा । एहि तावत् ।

प्रतीहारी । इच्छन्ति ।

प्रतीहारी । इयमस्ति ।

राजा । किम् चनेन सन्ततिर् अस्ति नास्तीति ।

येन येन विद्युष्यन्ते प्रजाः खिरधेन बन्धुना ।

स स पापाद् अन्ते तासां दुष्यन्त इति घुष्यतां ॥ १५५ ॥

प्रतीहारी । एवं एवम घोषद्द्वयं ॥ निष्क्रम्य । पुनः प्रविश्य ॥

प्रतीहारी । एवं नाम घोषयितव्यं ॥ निष्क्रम्य । पुनः प्रविश्य ॥

काशे पवुहं विच अक्षिणन्दिह देवस्य सासनं ।

काशे प्रवृष्टम् इव अभिनन्दितं देवस्य सासनं ।

राजा ॥ दीर्घम् उष्णं च निःश्वस्य ॥ एवं भोः सन्ततिच्छेदनिरव-
लम्बानां कुलानां मूलपुरुषावसाने सम्पदः परम् उपतिष्ठन्ति । ममा-
founded by Ikshwáku, the first of the monarchs of the solar dynasty [see p.
14, note 2]. It was situated on the river Sarayu in the North of India, and
is now called Oude. *Śreshṭhin*, 'the head of a guild or corporation practising
the same trade.' *Punsavana*, 'the rite performed on the quickening of the
foetus,' is the second of the twelve purificatory ceremonies enjoined by Manu
on the three superior classes [ii., 27, etc.] It comes next in order to the
garbhádधाना or 'ceremony on conception:' compare p. 198, l. 7, note 3.

¹ *Garbha* = *garbha-sthah putrah*, 'the child in the womb:' K.

² See the translation of this verse, page 191, note 2 at end.

³ 'Like grateful-rain at the right season.' *Praerishṭam* = *prahrishṭa-
varshanam*: Schol., Chézy. Some of the Bengálí MSS. have *pavitṭham* for
pravisṭam.

⁴ 'The goods of families who are bereft of support through the failure of

यन्ते । पुरुवंशश्रीर् अकाल इवोप्तवीजा भूर् एवंवृत्ता ।
 प्रतीहारी । पडिहदं अमङ्गलं ।
 प्रतीहारी । प्रतिहतम् अमङ्गलं ।
 राजा । धिङ् माम् उपस्थितश्रेयोवमानिनं ।
 मानुमती । असंसृष्टं मर्हि एव द्विअए करिअ णिन्दितो णेण
 मानुमती । असंसृष्टं सखीम् एव हृदये कृत्वा निन्दितो ऽनेन
 अया ।

आत्मा ।

राजा ।

संरोपिते ऽप्यात्मनि धर्मपत्नी
 त्यक्ता मया नाम कुलप्रतिष्ठा ।
 कल्पियमाणा महते फलाय

वसुन्धरा काल इवोप्तवीजा ॥ १५६ ॥

मानुमती । अपरिच्छिन्ना दाणिं दे मन्ददी भविस्सहि ।
 मानुमती । अपरिच्छिन्ना इदानीं ते सन्ततिर् भविष्यति ।
 चतुरिका ॥ जनान्तिकं ॥ अए । इमिणा सत्थवाहवृत्तन्तेण विउ-
 चतुरिका ॥ जनान्तिकं ॥ अये । अनेन सार्थवाहवृत्तान्तेन विगु-

lineal descendants, pass over to a stranger at the decease of the representative-of-the-original-stock.' *Mūla-purusha*, 'the man who represents the original progenitor from whom, in a direct line, the family is descended,' 'the eldest surviving son,' *lit.*, 'the stock-man.'

¹ 'The misfortune be averted!' compare page 194, line 8.

² 'Although myself was implanted (in her womb), verily (my) lawful wife, the glory of (my) family, was repudiated by me, like the earth sown with seed at the right-season, about to become adequate to the production of mighty fruit.' *Sanropite ātmani = vasmin upa sati* : K., *lit.*, 'myself being sown,' 'she being sown with myself,' i.e., 'she bearing my second self'

पुत्रेभ्यो भद्रा । एवं अस्मासिबुं मेघपतिच्छन्दादो अस्मं माठयं
बोहेनो भर्ता । एनम् आम्नासयितुं मेघप्रतिच्छन्दाद् आर्थं माठयं
येषिह्य चाचच्छेति ।

पृथीत्वा आगच्छ ।

प्रतीक्षारी । सुहु भणसि ॥ इति निष्क्रान्ता ॥

प्रतीक्षारी । सुहु भणसि ॥ इति निष्क्रान्ता ॥

राजा । अहो दुष्यन्तस्य संशयम् आहूताः पिण्डभाजः । कुतः ।

अस्मात्परं वत यथाश्रुतिसम्भूतानि

को नः कुस्ते निवपनानि नियच्छतीति ।

नूनं प्रसूतिविकसेन मया प्रसिक्तं

धौताश्रुशेषम् उदकं पितरः पिबन्ति ॥ १५७ ॥

॥ इति मोहम् उपागतः ॥

in her womb.' According to the Hindú notion, a child is a reproduction of one's self. *Átmaiva patnyá jáyato*: K. *Kula-pratishthá*: see p. 124, note 1. *Kalpishyamánd*: see p. 191, note 2 in middle. *Vasundhard*: compare p. 184, note 3.

¹ 'Woe is me! the ancestors of Dushyanta are brought to a critical situation; because—Thinking to themselves, Who, alas! after this (man), in our family, will offer (us) the oblations prepared according to scriptural-precept? in all probability,' etc.: see page 112, note 1. *Pinda-bhájah* = *pitarah*: Ś., *lit.*, 'partakers of oblations to the dead,' i.e., the manes of deceased ancestors for whom the Śráddha was performed. *Kutah*: see p. 54, note 2. *Asmát*, i.e., *Dushyantát*: Ś. *Dhautásru-śesha*: compare the analogous compounds *twag-asthi-śesha*, 'having nothing left but skin and bone;' *náma-śesha*, 'having nothing surviving but a name.' The Bengál MSS. read *dhautásru-śekam*. The duty of performing the Śráddha devolved on the eldest son or on the nearest surviving relative. If no one survived to celebrate this rite, the manes of deceased progenitors sank from their celestial abode to the lower regions. Compare Ragh. I., 66, 67.

Verse 157. VARANTA-TILAKÁ (variety of ŚAKKARÍ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 96, 100, 104, 106, 108, 123, 124, 144, 148, 152.

चतुरिका ॥ ससन्ध्रमम् अवलोक्य ॥ समस्तसुखं समस्तसुखं भद्रा ।
 चतुरिका ॥ ससन्ध्रमम् अवलोक्य ॥ समाश्रयितुं समाश्रयितुं भर्ता ।
 सानुमती । हृष्टी हृष्टी । सदिकु दीवे ववघाणदोषेण एसो
 सानुमती । हा धिक् हा धिक् । सति खलु दीपे व्यवधानदोषेण एषो
 अन्धआरदोषं अणुहोदि । अक्षं द्वाणि एव णिवृद्धं करेमि ।
 अन्धकारदोषम् अनुभवति । अहम् ददानीम् एव निर्वृतं करोमि ।
 अहवा । सुदं मए सउन्दलं समस्तसुखं अन्तीए महेन्द्रजणणीए मुह्मादो ।
 अथवा । श्रुतं मया शकुन्तलां समाश्रययन्त्या महेन्द्रजनन्या मुखात् ।
 जणभाओसुआ देवा एव तच्च अणुचिद्धिस्सन्ति जह अदरेण धम्म-
 यज्ञभागोल्लुका देवा एव तथा अनुष्ठास्सन्ति यथा अचिरेण धर्म-
 पदिणिं भद्रा अहिणन्दिस्सदित्ति । ता जुत्तं एदं कालं पडिपा-
 पत्तीं भर्ता अभिनन्दिष्यतीति । तस्माद् युक्तम् एतं कालं प्रतिपा-

¹ 'A light being really (near at hand) this-man by reason [fault] of the screen (which covers it) experiences (all the) ill-effects of darkness.' Dr. Boehtlingk proposes to interpret *andhadra-dosam* by *andhakāra-doshām*, 'dark night,' or 'the darkness of night,' but this seems hardly a legitimate compound, nor does the sense require it.

² 'Longing for their portions of the sacrifice.' *Janna* is the Prākṛit equivalent for *yajna* by Var., iii., 44. Great sacrifices were performed by kings in celebration of auspicious events, especially after marriage, in the hope of securing issue, and Indra with the inferior gods were invited to partake of portions set apart for them. These sacrifices were accompanied by largesses to the Brāhmins, and festivities, in which the gods were supposed to be eager to participate. - Compare Rāmāyana I., xiii., 6, 8. The mother of Indra was Aditi, who was the wife of Kaśyapa [see page 22, note 1]. It appears from Act 7 of the present play that Sakuntalā was at this time enjoying an asylum with the illustrious pair Kaśyapa and Aditi in some sacred retreat, where they were engaged in acts of mortification and penance.

³ 'Therefore it is proper to wait for this period.' This is the reading of Kāṭavema. Some of the Devanāgarī have *tā na juttam kalam*, etc., for *tasmān na yuktam kalam*, etc.

खिदुं । जाय इमिणा वृत्तान्तेण पिचसखिं समस्यसेमि ॥ इत्युह्वान-
सहितुं । यावद् अनेन वृत्तान्तेन प्रियसखीं समाश्वासयामि ॥ इत्युह्वान-
केन निष्क्रान्ता ॥

केन निष्क्रान्ता ॥

नेपथ्ये । अञ्जनं चञ्जनं ।

नेपथ्ये । अन्नद्वयम् अन्नद्वयम् ।

राजा ॥ प्रत्यागतप्राणः । कर्णं दत्त्वा ॥ अथे । माठव्यखेवार्त्तखरः ।

कः कोऽयं भोः ।

प्रतीक्षारी ॥ प्रविष्ट ॥ परिज्जायदु देवो संमन्त्रम् वचस्यं ।

प्रतीक्षारी ॥ प्रविष्ट ॥ परिचायतां देवः संमन्त्रगतं वचस्यं ।

राजा । केनात्तगन्धो माणवकः ।

प्रतीक्षारी । अदिदृष्टेण खेषि सत्तेण अदिक्कमिच मेवप्पधि-

प्रतीक्षारी । अदृष्टरूपेण केनापि सत्तेन अतिक्रम्य मेघप्रति-
चन्दस्य पामादस्य अयमभूमिं आरोपितो ।

चन्दस्य प्रासादस्य अयमभूमिम् आरोपितः ।

¹ See page 217, note 2 : i.e., *Uddhramanena dkdām pratyudgamena* : K.

² *Abrahmanyam*, ('Help! to the rescue!') according to Amara I., vii., 14, is *abadhyoktau*, i.e., implies an assertion that the thing in question is not to be killed. *Abadhyo 'ham ityarthah*: Ś., 'the meaning is that, as a Brāhmaṇ, my person is sacred and inviolable.' Compare in the *Uttara-Rāma-charitra*, p. 30 : 'Then by a Brāhmaṇ, having placed his dead son at the royal gate, a cry of "Abrahmanya" was set up, accompanied by a smiting on the breast.'

³ So reads my own MS. One Devanāgarī has *pratydgatah*, the others simply *karnam dattvā*. The Bengālī *pratydgata-chetanah*.

⁴ 'Fallen into danger,' 'placed in jeopardy.' As to *gata*, see p. 37, note 1.

⁵ *Ātta-gandha* = *ātta-garva*, 'humbled,' having the pride taken down,' 'insulted.' Compare in the *Mahābh.*, *rdjyam ātta-lakṣmi*, 'a kingdom stripped of its wealth.' The Mackenzie has *drta-kāṭha*, 'throttled.'

⁶ 'By some demon of invisible form, having seized [overpowered] him, he

राजा ॥ उत्थाय ॥ मा तावत् । समापि सत्त्वैर् अभिभूयन्ते गृहाः ।
अथवा ।

अहन्यहन्यात्मन एव तावज्

ज्ञातुं प्रमादस्खलितं न शक्यं ।

प्रजासु कः केन पथा प्रयाती-

त्यशेषतो वेदितुम् अस्ति शक्तिः ॥ १५८ ॥

नेपथ्ये । भो वयस्सु । अविद्या अविद्या ।

नेपथ्ये । भो वयस्य । अविधा अविधा ।

राजा ॥ गतिभेदेन परिक्रामन् ॥ सखे । न भेतव्यं न भेतव्यं ।

has been mounted on a pinnacle of the palace (called) Megha-pratichehkhanda.
Sattwa = *bhūta*, 'a goblin' or 'evil spirit.'

¹ *Griha*, 'a house,' or 'a wife,' is masc. in the plur.: Am.-ko., ii., 5.
The Sáh.-Darp. [p. 190] inserts *nāma*, 'forsooth,' after *mamāpi*.

² 'Even one's own false-steps (proceeding from) heedlessness (occurring) day by day cannot be altogether ascertained. Is there (then) the power to know in every case by what road each of my subjects is walking?' *lit.*, 'by what road who among my subjects,' etc. *Tāvat* = *sākalyena*: K. *Pramāda-skhalitam*, 'tripping,' 'stumbling,' 'blundering,' from carelessness. *Āśeshato* = *sākalyena*: K. According to Kātavema, this last clause presents an example of *kāku* which is defined as 'a change in the tone of the voice,' 'giving emphasis.' Thus, 'Is there the power?' becomes equivalent to 'There certainly is not the power:' see Sáh.-darp., p. 24.

³ *Avidhā ityākrośe*. The interjection *avidhā* is used in calling for assistance: K. Translate, 'Help! help!' The word is not given in the Dictionary, nor is any mention of it made in the grammars. Two of the MSS. have *aviha* for *avidhā*; the Mackenzie, *aviddho*; my own *avidū*. *Aviha* and *avidhā* seem to be interchangeable. *Avihā* occurs in Mālavik., p. 12, l. 22; p. 24, l. 7; p. 56, l. 8. Dr. Boehtlingk suggests that *avida* in Mrich., 213, 6; 312, 9. may be for *aviha* or *avidhā*.

⁴ *Gati-bhedena*, 'with long strides.' *Tvarita-gamanena ityarthah*: K.

Verse 158. UPAJĀTI OR ĀKHYĀNAKI (variety of Trisṭubh). See Verse 41, 107, 121, 126, 142, 156.

नेपथ्ये ॥ पुनस्तदेव पठित्वा ॥ कथं न भावयामि । एष मं कोवि
नेपथ्ये ॥ पुनस्तदेव पठित्वा ॥ कथं न भवेयामि । एष मां कोऽपि
पञ्चावणदशिरोहरं द्रक्ष्युः विप्रतिपक्षभङ्गं करोति ।

पञ्चावणतशिरोधरम् द्रक्ष्युः द्रवतीक्ष्णभङ्गं करोति ।

राजा ॥ सदृष्टिचेपं ॥ धनुस्तावत् ।

यवनी ॥ प्रविश्य शार्ङ्गहस्ता ॥ भट्टा । एदं दृष्ट्यावावसहिदं

यवनी ॥ प्रविश्य शार्ङ्गहस्ता ॥ भर्तः । एतद् हस्तावापसहितं
सुरासहं ।

शरासनं ।

॥ राजा शरं धनुर् आदत्ते ॥

नेपथ्ये ।

एष त्वाम् अभिनवकण्ठशोषितार्थी

शार्ङ्गलः पश्युम् द्रव हस्मि चेष्टमानं ।

आर्त्तानां भयम् अपनेतुम् आत्तधन्वा

दुष्यन्तस्तव शरणं भवतिदानीं ॥ १५६ ॥

राजा ॥ शरणं ॥ कथं माम् एवोद्दिशति । तिष्ठ कुण्ठपात्रम् । त्वम्

¹ A Bahuvrhi compound agreeing with *mdm*. Some MSS. have *prat-yavanata*.

² As to *Yavani* and *Śārṅga-hastā*, see page 62, note 3.

³ *Hastadvāpa* = *jyāghāta-vāraṇa*: K. = *anguli-trāṇa*, 'a guard to protect the hand or fore-arm from the bow-string,' 'an arm-guard,' 'a finger-guard'; from *hastā*, 'a hand,' or 'the lower arm,' and *dvāpa*, 'a band' or 'bracelet': compare p. 115, note 1. The Bengālī have *hastadvāra*.

⁴ 'Here, thirsting for (thy) fresh throat-blood, will I slay thee struggling, as a tiger (slays) a beast. Let Dushyanta now, who grasps his bow to remove the fear of the oppressed, be thy refuge [protector].' *Ārttāndm*, etc.: compare page 14, line 2. *Ātta-dhanuḥ*: compare page 230, line 2.

Verse 159. *PRAHARSHINĪ* (variety of *ATIJAGATĪ*), containing thirteen syllables to the half-line, each half-line being alike.

— — — | — — — — — — — — — ॥

इदानीं न भविष्यसि ॥ शार्ङ्गम् आरोग्य ॥ वेचवति । सोपानमार्गम्
आदेशय ।

प्रतीक्षारी । इदो इदो देशो ।

प्रतीक्षारी । इत इतो देवः ।

॥ सर्वे सत्वरम् उपसर्पन्ति ॥

राजा ॥ समन्ताद् विलोक्य ॥ शून्यं खल्विदं ।

नेपथ्ये । अविष्टा अविष्टा । अहं अन्नभवन्तं पेक्षामि । त्वं मं ण
नेपथ्ये । अविष्टा अविष्टा । अहम् अन्नभवन्तं प्रेक्षे । त्वं मां न
पेक्षामि । विडालगृहीतो मूषको विष्णु पिरामोक्षि जीविदे संवृत्तो ।
प्रेक्षसे । विडालगृहीतो मूषक इव निराशो ऽस्मि जीविते संवृत्तः ।

राजा । भोस् तिरस्करिणीर्गर्वित । मदीयम् अस्त्रं त्वां द्रक्ष्यति ।
एष तम् द्रष्टुं सन्धत्ते

यो हनिष्यति बन्धं त्वां रक्ष्यं रक्षति च द्विजं ।

हंसो हि क्षीरम् आदत्ते तन्मिश्रा वर्जयत्यपः ॥ १६० ॥

॥ इत्यस्त्रं सन्धत्ते ॥

¹ See page 264, note 3. My own MS. has *avihā* in this place.

² 'Priding thyself on the power of rendering thyself invisible.' *Tiraskarini* is properly a veil to cover the head, used by celestial beings to render themselves invisible: compare p. 227, l. 8. It is here the science or art, peculiar to such beings, of so concealing themselves. This interpretation is supported by the gloss of Ranganātha on *tiraskaraṇi-prachchannā* in Act 2 of Vikr.; *tiraskaraṇi* = *antardhāna-vidyā*. It answers to the *sikhā-bandhanī vidyā*, 'art of tying [covering] the top-knot,' called *aparājita* in a preceding page.

³ 'He it is fits the arrow (to the bow) who will slay thee worthy-of-death, and save a Brāhmaṇ worthy-of-preservation. For the flamingo extracts [takes] the milk (and) leaves behind the water that is mixed with it.' The Hindūs imagine that the Hansa or flamingo [see page 250, note 2] has the power of separating milk from water. Compare Mahābh., Śakuntalopā-

॥ ततः प्रविशति विदूषकम् उत्सृज्य मातलिः ॥

मातलिः ।

कृताः शरथं हरिषा तवासुराः

शरासनं तेषु विह्वल्यताम् इदं ।

प्रसादसौम्यानि यतां सुहृज्यने

पतन्ति चञ्चूषि न दारुणाः शराः ॥ १६१ ॥

राजा ॥ अस्त्रम् उपसंहरन् ॥ अथे मातलिः । स्वागतं महेन्द्रसारथे ।

विदूषकः ॥ प्रविष्ट ॥ अहं तेन दृष्टिपशुमारं मारितो मी

विदूषकः ॥ प्रविष्ट ॥ अहं येन दृष्टिपशुमारं मारितः सो

इमिषा माश्रयेण अक्षिणन्दीश्रदि ।

ऽनेन स्वागतेन अभिनन्द्यते ।

khyāna, vii., 88, *Prājñas tu jalpatām punśam śrutvā vācāh śubhāśubhāh, Gunavad vākyam dāto, hantāh kshīram ivāmbhasāh*. Bhartri-hari [II. 16] has the following sentiment—'Brahmā [whose vehicle is the flamingo] when very angry with this bird, can destroy his nest among the lotuses, but cannot deprive him of that celebrated and inestimable faculty which he possesses, of separating milk from water.' The reference is probably to the milky juice of the water-lily, which would be its natural food, and to which allusion is often made by the Hindú poets. As to *rakshati*, see p. 85, note 1.

¹ *Mātali* is the charioteer of Indra. In the pictures which represent this god mounted on his other vehicle, an elephant (called *Airāvata*), *Mātali* is seen seated before him on the withers of the animal, acting as its driver. In the plays, however, [see page 11, note 1] Indra is generally borne in a chariot drawn by two horses [called *Hari* or *Harayah*], which were guided by *Mātali*.

² 'The demons are made by Indra thy mark: let this bow (of thine) be drawn against them. Not on a friendly-person are dreadful arrows directed [fall] by the good, [but rather] eyes soft-with-(looks of)-favour.' *Asurdh*, etc.: see page 86, note 1; page 87, note 1.

³ 'He by whom I was being slaughtered like a sacrificial victim, is

मातलिः ॥ सस्मितं ॥ आयुष्मन् । अयतां । यदर्थम् अस्मि हरिणा
भवत्सकाशं प्रेषितः ।

राजा । अवहितो ऽस्मि ।

मातलिः । अस्ति कालनेमिप्रसूतिर् दुर्जयो नाम दानवगणः ।

राजा । अस्ति श्रुतपूर्वं मया नारदात् ।

मातलिः ।

सख्यस्ते स किल शतक्रतोर् अजय्यम्

तस्य त्वं रणशिरसि स्मृतो निहन्ता ।

उच्छेत्तुं प्रभवति यन्न सप्तसप्तिम्

तन् नैशं तिमिरम् अपाकरोति चन्द्रः ॥ १६२ ॥

greeted with a welcome by this man!' *Ishti-pāsu-māram mārītaḥ* = *ishti-pāsur iva mārītaḥ*: K. This kind of adverbial compound is noticed in Pāṇini, III., 4, 45, 46. So *aja-nāśam naśtāḥ* is equivalent to *aja iva naśtāḥ*, and *ghṛita-nidhāyam nihitāḥ* to *ghṛita iva nihitāḥ*.

¹ The Mackenzie MSS. has *yadartham*, supported by some of the Bengālī.

² *Kālanemi*, son of the demon Hiranya-kaśipu, was a Daitya or Asura [see p. 86, note 1] with a hundred arms and as many heads. These Daityas were sometimes called Dānavas, from their mother Danu, who as well as Diti was one of the wives of Kaśyapa and daughters of Dakṣa. The Rākshasas, or cannibal demons who, for the sake of human flesh, waged perpetual war with men, as the Daityas did with the gods, were related to the Daityas.

³ *Nārada* is a celebrated divine sage or Rishi, usually reckoned among the ten Prajāpatis or Brahmādikas first created by Brahmā, and called his sons. He acts as a kind of messenger of the gods: see the end of Act V. of the *Vikramorvaśī*.

⁴ 'Verily that (troop of demons) is not to be subdued by thy friend Indra: thou, at the head of the fight, art appointed [termed, called] its destroyer. That nocturnal darkness which the sun has no power to remove, the moon dispels.' *Sata-kratuh*, 'the lord of a hundred sacrifices;' another of Indra's thousand names. He is so called because the rank which he occupies is

स भवान् आत्तग्रस्व एवम् रदानीं तम् ऐन्द्रयम् आदस्य विजयाद्
प्रतिष्ठतां ।

राजा । अनुगृहीतोऽहम् अनया मघवतः सम्भावनया । अथ मा-
तृभ्यं प्रति भवता किम् एवं प्रयुक्तं ।

मातलिः । तदपि कथ्यते । किञ्चिन्निमित्तादपि मनःसम्पापाद्
आयुष्मान् मया विह्वलो दृष्टः । पश्चात् कोपयितुम् आयुष्मन् तथा
कृतवान् चक्षि । कुतः ।

ज्वलति चलितेन्धनोऽग्निर् विप्रकृतः पञ्चगः फलं कुर्वते ।

प्रायः स्वं महिमानं शोभात् प्रतिपद्यते हि जनः ॥ १६३ ॥

राजा ॥ जनान्तिकं ॥ वयस्य । अनतिक्रमणीया दिवंसतेर् आश्वा ।
तद् अत्र परिगतार्थं कृत्वा मदचनाद् अमात्यपिशुनं ब्रूहि ।

unattainable excepting through a hundred *śwa-medhas*, or 'horse-sacrifices:'
see page 86, note 1. *Sapta-saptih*, 'drawn by seven steeds:' see page 11,
note 1. *Chandrah*: the appositeness of this comparison depends on the
fact that Dushyanta's pedigree was traceable to the moon: see page 14, note
2; page 113, note 2.

¹ Compare *ditā-danda*: p. 191, l. 4, and *ditā-dhanuḥ*: p. 265, l. 14.

² 'Fire blazes up when the fuel is stirred; the snake when irritated ex-
pands its hood; verily a man generally regains his own high-spiritedness
[greatness, courage] through being roused-to-action [shaken, excited].' *Pha-
ṇam kurute*, lit., 'makes a hood;' *phaṇa*, 'the expanded hood of the cobra.'
Kṣhobhāt: Kāṭavema has *kopāt*. My own MS. and the Mackenzie have *jantuk*
for *hi janah*. Most of the Bengālī MSS. read *tejasvi sankshobhāt prdyah*
pratipadyate tejah.

³ Indra, as the Hindú Jove, is lord of the atmosphere and winds: see
page 86, note 1.

⁴ 'Having made acquainted with the circumstance:' *Pisuna* [Informer]
is the name of the minister: compare p. 236, l. 7.

Verse 163. *Ányā or Gāthā. See Verse 2.*

— — — — | — — — — | — — || — — — — | — — — — | — — — — | — — — — | — — — —
— — | — — — — | — — || — — | — — — — | — — | — — — — | — — — —

त्वन्मतिः केवला तावत्परिपालयितुं प्रजाः ।

अधिज्यम् इदम् अन्यस्मिन् कर्मणि व्याप्तं धनुः ॥ १६४ ॥

इति ॥

विदूषकः । जं भवं आणधेदि ॥ इति निष्क्रान्तः ॥

विदूषकः । यद् भवान् आज्ञापयति ॥ इति निष्क्रान्तः ॥

मातलिः । आयुष्मान् रथम् आरोहत् ।

॥ राजा रथारोहणं नाटयति ॥

॥ इति निष्क्रान्ताः सर्वे ॥

॥ षष्ठो ऽङ्कः ॥

¹ 'Let the-powers-of-thy mind be wholly and solely (exerted) to protect-by-good-government (my) subjects. This (my) braced [strung] bow is (for a time) occupied in a different employment.' *Tūvat*: compare p. 264, l. 3. The root *pāl*, 'to protect,' in reference to a king or his officers, implies protection by a just administration of the laws. *Samyak pāl* occurs frequently in the sense of 'to govern justly.' *Adhi-jyam*: see page 8, note 4; and compare page 68, line 1; page 87, line 2.

Verse 164. ŚLOKA OF ANUŠṬUBH. See Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 146, 154, 155, 160.

॥ अथ सप्तमो ऽङ्कः ॥

॥ ततः प्रविशत्याकाश्यानेन रथाधिष्ठो राजा मातलिश्च ॥
 राजा । मातले । अनुष्ठितनिदेशो ऽपि मघवतः सत्क्रियाविशेषाद्
 अनुपयुक्तम् इवात्मानं समर्थये ।
 मातलिः ॥ सस्मितं ॥ आयुष्मन् । उभयम् अथपरितोषं समर्थये ।
 प्रथमोपकृतं मरुत्वतः प्रतिपत्त्या लघु मन्यते भवान् ।
 गणयत्यवदानतोषितो भवतः सो ऽपि न सत्क्रियागुणान् ॥ १६५ ॥
 राजा । मातले । मा मैवं । स खलु मनोरथानाम् अथभूमिर्

¹ 'Although I have executed (his) commission, after-such-a-distinguished reception (on the part) of Indra, I consider myself as unworthy (of so much honour).' *Satkriya-viśeshād*: compare p. 40, l. 11; p. 134, l. 18. The ablative may imply 'in consequence of,' 'after.' *Anupayuktam*, i.e., *iddrik-satkriyāy ayogyam*: Schol., Chézy. *Samarthayo* = *atagachchhāmi*.

² Compare page 8, line 3, note 2.

³ 'Your highness makes light of the prior benefit (conferred by you) on Indra, (compared) with the (subsequent) mark-of-distinction (conferred by him on you). He too (Indra) takes no account of the distinguished honours (bestowed) on your highness, being-filled-with-admiration at your heroic-achievement.' *Prathamopakṛitam*, i.e., *rāksasa-jaya-rūpam pūrvopakṛitam*: K. *Pratipattya* = *sambhavanayā*. *Avadāna* = *pauruṣam*, 'a deed of heroism': K. The Colebrooke MS. has *toshito* instead of *vismito*. *Satkriya-guṇān* = *sambhāvanā-viśeṣān*: K. *Guṇa* appears to be used at the end of a compound with the sense of *viśeṣa*: compare line 2 of verse 168. The following is the Bengālī reading: *Upakṛitya hareḥ tathā bhavān laghu satkāram arekṣhya manyate*: *Ganayaty avadāna-sammilān bhavataḥ so'pi na satkriyām imām*.

विसर्जनावसरमत्कारः । मम हि दिवौकसां समक्षम् अर्द्धासनोपवेशितस्य
 अन्तर्गतप्रार्थनम् अन्तिकस्थं
 जयन्तम् उदीक्ष्य कृतस्मितेन ।
 आमृष्टवक्षोहरिचन्दनाङ्गा
 मन्दारमाला हरिणा पिनङ्गा ॥ १६६ ॥
 मातलिः । किमिव नामायुष्मान् अमरेश्वरान् नार्हति । पश्य ।
 सुरसखस्य हरेर् उभयैः कृतं
 त्रिदिवम् उद्धृतदानवकण्टकं ।

¹ 'That honorary-distinction on the occasion of (his) dismissing (me) was certainly beyond the compass [reach, place] of my hopes.' *i.e.*, exceeded all my expectation. *Abhūmih* = *asthānam*, 'want of place' = *avishaya*, 'beyond the reach.' K. The expression occurs again in this act, and in *Málavik.*, p. 35, line 4, *Abhūmih* *iyam málavikādyāh*.

² 'For a garland of Mandāra (flowers), marked with yellow-sandal from (its) rubbing on (his) breast, was fastened (round the neck) of me; made to sit on half his throne, before the eyes of the gods, by Indra, smiling and looking up at (his son) Jayanta (who was) standing by and inwardly longing (for the same honours).' *Amrīṣṭa*, etc.: The breast of Indra was dyed yellow with a fragrant kind of sandal-wood called Hari-chandana [compare *Kumāra-sam.*, V., 69], and the garland, from coming in contact with it, became tinged with the same colour. Wreaths and garlands of flowers were much used by the Hindús as marks of honorary distinction, as well as for ornaments on festive occasions, and to adorn sacrificial victims: compare page 222, line 1, note 1. They were suspended round the neck [see page 151, note 1], or placed on the head. Mandāra is one of the five ever-blooming trees of Swarga, or Indra's heaven. Another of these trees is said to be the Hari-chandana mentioned above, and another the Santāna; but the two most celebrated are the Párijāta and the Kalpa-druma, or tree granting all desires. Jayanta is the son of Indra by his favourite wife Paulomí or Śachí.

Verse 166. *UPAJĀTI* OF *ĀKHYĀNAKĪ* (variety of *TRISHṬUBH*). See Verses 41, 107, 121, 126, 143, 156, 158.

तव शरैर् अधुना नतपर्वभिः

पुरुषकेशरिणश्च पुरा नखैः ॥ १६० ॥

राजा । अत्र खलु शतक्रतोर् एव महिमा स्तुत्यः ।

सिध्यन्ति कर्मसु महत्त्वपि यन् नियोज्याः

सम्भावनागुणम् अवेहि तम् ईश्वराणां ।

किं वाभविष्यद् अरण्यस्तमसां विभेत्ता

तं चेत् सहस्रकिरणो धुरि नाकरिष्यत् ॥ १६८ ॥

¹ 'The heaven of Indra, friend of the gods, has been made free from the plague of the Dánavas by two (means): now by thy flat-jointed arrows: and formerly by the claws of the Man-lion.' *Sura-sakha*: see p. 86, note 1. *Tridiva* = *Swarga*: each of the superior Hindú gods has a heaven, paradise, or elysium of his own. That of Brahmá is called Brahma-loka, situated on the summit of Mount Meru; that of Vishnu, Vaikuntha, on the Himálayas; that of Śiva and Kuvera, Kailása, also on the Himálayas; that of Indra, Swarga or Nandana. The latter, though properly on one of the points of Mount Meru, below Brahmá's paradise, is sometimes identified with the sphere of the sky or heaven in general. *Uddhríta*, etc., *lit.*, 'having the thorns of Dánavas extracted.' *Kañṭaka*, 'a thorn,' is often used for a pestilent or noxious person or thing. *Dánava*: see p. 268, note 2. *Nata-parvabhīḥ* = *nimna-parvabhīḥ*; *Natāni anunnatāni parvāni yocām*: K. Compare *nata-ndsikah*, 'flat-nosed.' Also in Rámáy., I. i., 64, *śarena-nata-parvaṇḍ* [*bibheda sapta-tálan*] which should be resolved into *śarena-dnata-parvaṇḍ*, not *anata*, etc. *Purusha-kośarīṇ* = *nara-sinḥa*, 'the man-lion,' i.e., Vishnu; for in this monstrous shape of a creature half-man, half-lion, which was his fourth avatár or incarnation, Vishnu delivered the three worlds, or earth, Pátála, and heaven, from the tyranny of an insolent demon called Hiranya-kaśipu, who had usurped the sovereignty of Indra: see Vishnu-Purána, p. 126.

² 'Verily, when servants [delegates] succeed in mighty enterprises, understand thou that (there has been) peculiar condescension [distinguished

Verse 167. DEUTA-VILAMBITA (variety of JAGATI). See Verses 45, 72, 123, 140.

Verse 168. VARANTA-TILAKÁ (variety of ŚAKKARÍ). See Verses 8, 27, 31, 43, 46, 64, 74, 90, 93, 94, 95, 100, 104, 105, 106, 123, 124, 144, 146, 152, 157.

मातलिः । सदृशम् एवैतत् ॥ श्लोकम् अन्तरम् अतीत्य ॥ आ-
युञ्जन् । इतः । पश्य नाकपृष्ठगतस्य सौभाग्यम् आत्मयशसः ।

विच्छिन्तिशेषैः सुरसुन्दरीणां

वर्णैर् अमी कल्पलतांशुकेषु ।

सच्चिन्ध गीतिचमम् अर्थबन्धं

दिवौकसस्त्वच्चरितं लिखन्ति ॥ १६८ ॥

capacity] on-the-part-of (their) masters. How indeed could Aruna be the disperser of the-shades-of-night, if the thousand-rayed-one did not place him in front (of his car)?' *Niyojyāh* = *sevakāh*: Ś. *Sambhāvanā-guṇam* = *satkāra-vīśeṣam*: K.: see p. 271, note 1. *Sambhāvanā* may mean 'fitness,' 'capability,' as well as 'honour.' The condescension consisted in placing Dushyanta in front of the battle, just as the Sun places the Dawn in front of his chariot. *Sahasra-kiraṇa* is one of the innumerable names for the Sun. As to Aruna, 'the Dawn:' see page 142, note 3. *Dhuri* = *rathāgre*: Ś. = *agre*, *purobhāge*: K.

¹ 'Behold the sublimity [beauty, auspiciousness] of (thy) own fame that has reached to the vault of heaven. With the tints remaining from the colours [used in the toilet] of the heavenly fair-ones, these inhabitants of the sky are painting [tracing] thy exploits on vestments [tapestry, leaves] of the Kalpa-tree, thinking of verses suitable for singing.' *Vicchhitti* = *ranga*, *rāga*: Ś., Ch. *Vicchhitti-śeṣaiḥ* = *vīśiṣṭair varṇaiḥ*: K., i.e., *kuṣuma-kasturikā-chandanādibhiḥ*, 'with flowers, musk, sandal, and other cosmetics.' The first sense of the word is 'excision,' 'cutting off;' it rarely has the sense required here, of 'rouge,' 'paint.' Compare *bhakti-chheda*, 'the coloured streak (marking Vaishnava) devotion:' Megh., verse 20. *Sura-sundartnam* = *divya-strīnam*. *Kalpa-latānśukeshu* = *kalpa-latā-vastreshu*: Ś., Ch. The first sense of *anśuka* is 'cloth,' 'tapestry;' it is said to bear the meaning 'leaf,' and may be so used here: in which case the idea may be that the gods are writing Dushyanta's memoirs on the leaves of the Kalpa-tree. Kāṭavema's gloss is not quite clear, *kalpa-latāsu anśukābharaṇādī* [na] *vidyante iti prasīdāha*; but it seems likely, especially if reference is made to page 155, note 4, of this book, that he intends to imply that the Kalpa-tree, which was a tree

Verse 169. UPAJĀTI OR ĀKHYĀNAKĪ (variety of TRISHTUBH). See Verse 41, 107, 121, 126, 142, 156, 158, 166.

राजा। मातले। असुरसमहारोत्सुकेन पूर्वेषु दिवम् अधिरोहता
न लक्षितः स्वर्गमार्गः। कतरस्मिन् मरुतां पथि वर्तमाने।

मातलिः।

चिच्छोतसं वहति यो गगनप्रतिष्ठां

ज्योतींषि वर्तयति च प्रविभक्तरश्मिः।

yielding everything [see p. 272, note 1], produced the vestments or tapestry on which they might be supposed to design the adventures of Dushyanta. *Gīti-khamam* = *gāna-yogyam* is the reading of Kāṭavema and the Bengālī; most of the Devanāgarī MSS. have *gīti-khamam*: compare p. 28, note 1 at end. *Artha-bandham* = *padam*, 'a verse,' 'word.' *Artho badhyate anena iti artha-bandhah padam*: K. Compare in Act 2 of Vikram.: *Tulyānurdga-pīṣunam lalitārtha-bandham patre niveśitam uddharanam priydydh*, etc.

¹ 'In which course [path, orbit] of the (seven) winds are we now moving?' The Hindús divide the heavens into seven Mārgas or Pathas, i.e., paths, courses, orbits (like the stories of the Mussalmán creed) assigning a particular *vdya* or wind to each. Compare Vishnu-Purāṇa, p. 212 [Wilson]. The first of those seven *vdya-mārgas* or *vdya-pathas* is identical with the *bhūvar-loka*, or atmospheric region, extending from the *bhūr-loka*, or terrestrial region [comprising the earth, and the *adho-loka*, called Pātāla] upwards to the sun. The wind assigned to this Mārga is called *dvaha*, and its office is to bear along the atmosphere, clouds, meteors, lightning, etc. The other six make up the *swar-loka* or heavenly region with which Swarga is often identified [compare p. 273, note 1] in the following order:—The 2d. Mārga is that of the sun, and its wind, called *pravaha* or *pravdha* causes the sun to revolve; 3d. that of the moon, its wind *samvaha* or *samedha* impels the moon; 4th. that of the *nakshatra*, or lunar constellations, its wind, *udvaha*, causes the revolution of these asterisms; 5th. that of the *graha*, or planets, its wind *viddha* bears along the seven planets; 6th. that of the *saptarshi*, or seven stars of the Great Bear, its wind *parivaha* bears along these luminaries, as well as the *swar-gangā*, or heavenly Ganges [*saptarshi-chakram swar-gangām shashthah parivahas tathā*: not as Dr. Boehtlingk suggests *saptarshi-chakram swarga-gah*, etc.]: it appears from the next verse that this was the Mārga in which Indra's car was at the moment moving; 7th. that of *dhruva*, or the polar-star, the pivot or axis of the whole planetary system, to which, according to the Vishnu-Purāṇa [pp. 230, 240, Wilson], 'all the

तस्य द्वितीयहरिविक्रमनिस्तमस्कं

वायोर् इमं परिवहस्य वदन्ति मार्गं ॥ १७० ॥

the celestial luminaries are bound by aerial cords, and are made to travel in their proper orbits, being kept in their places by their respective bands of air.' According to the *Brahmāṇḍa-purāṇa*, from which, as quoted by Kāṭavema, the above account is taken, the wind of the 7th Mārga, causing the revolution of the polar-star, is *parāvāha* [? *parāvaha*]. Obs. *katara* is sometimes used for *katama*. All the Devanāgarī MSS. read *katarasmin* for *katamasmin*.

¹ 'They call this road, freed-from-all-impurities-by-the-second-stride-of-Vishṇu, (the road) of that wind Parivaha, which bears along the triple-flowing-river [Ganges] located in heaven, and causes the stars [of the Great Bear] to revolve, duly-distributing-their-rays.' See the last note. *Tri-srotas* = *sva-gangā* = *mandākinī*: K. The Ganges was supposed to take its rise in the toe of Vishṇu [whence one of its names, Vishṇu-pādī]; thence it flowed through the heavenly sphere, being borne along by the wind Parivaha and identified with the Mandākinī, or Milky way: its second course is through the earth; but the weight of its descent was borne by Śiva's head, whence after wandering among the tresses of his hair, it descended through a chasm in the Himālayas: its third course is through Pātāla, or the lower regions, the residence of the Daityas and Nāgas, and not to be confounded with Naraka, 'hell,' 'the place of punishment.' *Gagana-pratishthām* = *ākāśa-sthām*: Ś., Ch.; Were it not for this interpretation I should translate 'the glory of the skies:' compare p. 260, l. 11. There is doubtless a double-entendre. *Jyotiṃśi*, etc., i.e., *saptarshīṇām dhishnyāni*: K. *Pravibhaktarāsmih*, i.e., *asankīrṇa-rāsmayah tejānsi yasmin karmani tat tathoktam*: K. *Vartayati* = *sanchārayati*: K. *Dvitiya*, etc., i.e., *dvitīyena harer viśṇor vikramena pāda-nyāsena nirdoṣam*: K. *Tasya vāyor*, etc., i.e., *tasya parivāhākyasya vāyor mārgam panthānam imam grīhṇanti āmananti*. *Parivāho* [sic] *nāma swa-gangām saptarshī-maṇḍalam pravartayati śaśtho vāyu-skandho yathoktam brahmāṇḍa-purāṇe*: K. The story of Vishṇu's second stride was this—An Asura or Daitya [see p. 86, note 1] named Bali or Mahābali, a descendant of Hiranya-kaśipu had, by his devotions, gained the dominion of Heaven, Earth, and Pātāla. Vishṇu undertook to trick him out of his power, and assuming the form of a Vāmana, or dwarf [his 5th

Verse 170. VASANTA-TILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144, 145, 152, 157, 168.

राजा । मातसे । अतः खलु सर्वाङ्मान्तःकरणो ममानरात्मा
प्रसीदति ॥ रथाङ्गम् अवलोक्य ॥ मेघपदवोम् अवतीर्णै स्त्रः ।

मातलिः । कथम् अवगम्यते ।

avatār] he appeared before the giant, and begged, as a boon, as much land as he could pace in three steps. This was granted, and the god immediately expanded himself till he filled the world, deprived Bali at the first step, of earth; at the second, of heaven; but, in consideration of some merit, left Pātāla still under his rule. Another account makes him comprehend earth in his first step, the region of the air in his second, and heaven in his third. Hence *tri-vikrama*, *tri-pāda*, as names of Vishnu. The Bengālī MSS. have in place of *tasya dvitīya*, etc.; *tasya vyapeta-rajasaḥ pravahasya vāyor mārgo dvitīya-hari-vikrama-pūta esah*.

¹ 'Hence, indeed, do-I-feel-a-delightful-repose in all my senses [organs] external and internal,' *lit.*, 'Hence my inner soul along with my external organs feels (a pleasurable) repose.' Compare in Vikram. end of Act IV., *tvad-darīṇena prasanno me savāhyāntardātma*, i.e., 'body and soul,' 'my external and internal being,' 'my outer and inner man.' And again, *Urvaś-gātra-sparśād iva nirvṛitam me sa-hṛdayam śarīram*. The organs of sense [*indriya*] according to the Sāṅkhya system are divided into two classes, external, *vāhyendriya*; and internal, *antarindriya*. The external are of two kinds: the five 'organs of perception,' *jñānendriya*, viz., the ear, eye, skin, tongue, and nose; and the five 'organs of action,' *karmendriya*, viz., the throat, hand, foot, organ of excretion, and that of generation. The internal organs are three, viz., *manas*, 'the mind,' or organ of thought; *buddhi*, 'the reason,' or organ of apprehension; *ahankāra*, 'individuality,' or 'self-consciousness.' *Chitta*, 'the heart,' or organ of feeling is sometimes added. Amara [I., 4, 17] divides the *indriya* into two grand classes—1. *karmendriyāni*; and 2. *buddhindriyāni* or *dhindriyāni*, 'intellectual organs;' the latter comprises the *jñānendriyāni* with *manas*: this seems to be the popular division. Compare Vikram., Act iii., *Bhacitayātānuvidhayini buddhindriyāni*.

² 'We have descended to the path of the clouds,' i.e., to the atmospheric region between the sun and the earth, the Mārga of the clouds and of the Āvaha wind: see p. 275, note 1. The chariot must, therefore, have traversed with the speed of lightning, the four intervening Mārgas of the planets, lunar constellations, moon, and sun. If the Bengālī reading, *pravahasya*, be adopted

राजा ।

अयम् अरविवरेभ्यश्चातकैर् निष्पतद्भिर्

हरिभिर् अचिरभासां तेजसा चानुलिप्तैः ।

गतम् उपरि घनानां वारिगर्भोदराणां

पिप्शुनयति रथस्ते शीकरक्लिन्ननेमिः ॥ १७१ ॥

मातलिः । चणाद् आयुष्मान् स्वाधिकारभूमौ वर्तियते ।

राजा ॥ अधो ऽवलोक्य ॥ वेगावतरणाद् आश्चर्यदर्शनः संलक्ष्यते
मनुष्यलोकः । तथा हि

शैलानाम् अवरोहतीव शिखराद् उन्मज्जतां मेदिनी

पर्णाभ्यन्तरलीनतां विजहति स्कन्धोदयात् पादपाः ।

सन्तानात् तनुभावनष्टसलिला व्यक्तिं भजन्यापगाः

केनाप्युत्क्षिपतेव पश्य भुवनं मत्पार्श्वम् आनीयते ॥ १७२ ॥

in the last verse, the transition would merely be from one Mārga to the next.

¹ Here [*ayam*] by the *chātakas* flying forth through the interstices of the spokes, and by the horses glistening with the flash of the lightnings, thy chariot, the rings [circumferences] of whose wheels are bedewed with mist, betrays (our) progress over clouds whose bellies are pregnant with rain.' *Ara* = *nemyavashṭambhaḥ*: the Bengālī MSS. and the Mackenzie read *aga*, 'a mountain.' *Ara-vivarebhyah chakrāvayavānām vivarebhyo antardā-pradeśebhyah*: K. *Nishpatadbhih* = *nirgachehhabhih*: K.: see p. 253, note 1, at end. The *Chātaka* is a kind of cuckoo [*Cuculus Melano-leucus*]. The Hindús suppose that it drinks only the water of the clouds, and their poets usually introduce allusions to this bird in connexion with cloudy or rainy weather: see Megh., verses 9, 23, 113; Ragh., xvii., 60. So *Trishākulaś chātaka-pakṣhiṇām kulaiḥ prayāchitāḥ valāhakāḥ*: Ritu-s., ii., 3. *Haribhir* = *aśvaih*, especially Indra's horses: see p. 11, note 1, and compare Ragh., iii., 43. *Achira-bhāsām* = *vidyutām*: Ś. *Gatam*, etc. *Teshām meghānām upari ūrdhva-bhāge gatam gamanam*: K. *Piśunayati* = *sūchayati*: K.

² 'The earth descends as it were from the summit of the upward-rising

Verse 171. *MĀLINĪ* or *MĀNINĪ* (variety of *ATI-ŚAKKARĪ*). See Verses 10, 19, 20, 38, 55, 109, 110, 120.

Verse 172. *ŚĀRDŪLA-VIKRĪPITA* (variety of *ATIDHRĪTI*). See Verses 14, 30, 36, 39, 50, 63, 79, 85, 86, 89, 97, 98, 111, 137, 138, 149.

मातलिः । माधु दृष्टं ॥ सबलमानं विलोक्य ॥ अहो उदाररम-
णीया पृथिवी ।

राजा । मातले । कतमोऽयं पूर्वापरसमुद्रावगाढः कनकरसनि-
खन्दी सान्ध्य इव मेघपरिचः सानुमान् आलोक्यते ।

मातलिः । आयुष्मन् । एष खलु हेमकुटो नाम किमुद्वपर्वतस्-
तपसां सिद्धिचेचं । पश्य ।

[emergent] mountains. The trees, from the elevation [coming-into-view, rising, appearing] of (their) trunks, lose their state of being enveloped [concealed, wrapped] in their foliage. The rivers whose waters were lost in narrowness, become visible [acquire manifestation] from the expansion (of their waters). Behold! the earth is being brought up to my side [near me], as if by some one flinging it upwards.' In the same way to a voyager in a balloon at a very great height, the surface of the earth would seem flat, the trees would be compressed within their foliage like mushrooms, and the rivers shrivel into threads or tiny rivulets; but, on descending, the mountains would appear to stand out, and the earth to recede from them, the trees would exhibit their elevation, and the rivers their breadth of water. *Unmajjātām = udgachchhatām*: K. *Avarohati = adho-gachchhati*: K. *Parndbhyanāra*, etc.: The Colebrooke MS. and my own have *parna-svāntara*; the Taylor, *parneshwantara*; the Mackenzie, *parna-prastara*; Kāṭavama, *parnd-tara-villnam*. *Skandhodayāt = krodhvirbhavāt*: K. *Santānat = jala-vistārat*: K.: the other Devanāgarī have *santānai*. *Tanubhāva*, etc., *Tanubhāvena śukshmatvena adriṣṭam salilam ydām*: K. *Vyaktim bhajanti*, i.e., *vyaktā bhavanti*: K.

¹ 'What mountain yonder is seen, bathing itself in the eastern and western ocean, pouring down a golden stream like a bar [bank, gate] of evening clouds?' *Parigha* occurs in p. 86, l. 5, with the sense of 'the bar of a gate,' but it may also denote the gate itself. *Sānumān*, lit., 'possessed of table-land,' 'a mountain having extensive level ground on its summit.'

² *Hema-kūṭa*, 'golden-peaked,' a sacred range of mountains lying among the Himālaya chain, and apparently identical with, or immediately adjacent to Kailāsa, the paradise of Kuvera, the god of wealth, as it is here described as the mountain of the Kimpurushas, or servants of Kuvera. They are a dwarfish kind of monster, with the body of a man and the head of a horse,

स्वायम्भुवान् मरीचेर् यः प्रवभूव प्रजापतिः

सुरासुरगुरुः सो ऽत्र सपत्नीकस् तपस्थितिः ॥ १७३ ॥

राजा । तेन ह्यनतिक्रमणीयानि श्रेयांसि । प्रदक्षिणीकृत्य भगवन्तं
गन्तुम् इच्छामि ।

and are otherwise called Kinnara : *aśva-mukha*, *turanga-mukha*. This mountain is also here described as 'the scene [place, field] of the perfect fulfilment of penance.' The Mackenzie MS. has *tapaswinām* for *tapasām*.

¹ 'That Prajapati [Kaśyapa], who sprang from Marīchi, the Self-existent's-son [i.e., from Marīchi, son of Brahmā], (and who is) the father of the gods and demons, practices penance here along with his wife (Aditi).' An account of Kaśyapa, who, as son of Marīchi, is called Mārīcha, is given in page 22, note 1, and p. 86, note 1. He is here said to be one of the Prajāpatis, or fathers of all created things, who were Brahmā's sons, created by him to supply the universe with inhabitants, and who, after fulfilling their mission, retired from the world to practise penance and prepare for death. The Vāyupurāṇa certainly reckons Kaśyapa, with his father-in-law Dakṣa and other sages, among the Prajāpatis, but he does not belong to the seven original Prajāpatis of whom his father Marīchi is one, nor to the ten enumerated by Manu [I., 35]. Of the thirteen daughters of Dakṣa married to Kaśyapa, the eldest, and his favourite wife, was the Aditi introduced here, from whom were born the gods and particularly the twelve Ādityas, the several representatives of the sun in the twelve months of the year. From Diti, Danu, and others of the remaining twelve, came the Asuras or demons; and, from Vinatā, Aruṇa 'the Dawn,' [see p. 142, note 3] and Garuḍa, 'the vehicle of Viṣṇu and king of birds.' *Swāyambhuvāt* = *Brahma-sunoḥ*: K. *Surāsura-guruh*: as to *guruh*, see p. 173, note 3, in middle, and p. 91, note 1, correcting the typographical error in the second line of the last note, 'venerable hermit' being a misprint for 'venerable parent.' *Sa-patnīkas*, i.e., *patnyā adityā saha*: compare such compounds as *sa-strīka*, *sa-śrīka*, etc.

² Compare page 68, line 9; page 91, line 1. *Śreyāṁsi* = *śubhāni*, *kaśyapa-darśana-namaskāradāni*, 'lucky occasions,' 'opportunities for obtaining blessings, such as visiting and paying homage to Kaśyapa.' As to *pradakṣhīni-kṛitya*, see page 160, note 1.

Verse 173. ŚLOKA OF ANUŚTUBH. See Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 146, 154, 155, 160, 164.

मातलिः । प्रथमः कल्पः ।

॥ नाखेनावतीर्णै ॥

राजा ॥ सविस्मयं ॥

उपोढशब्दा न रथाङ्गमेमयः

प्रवर्तमानं न च दृश्यते रजः ।

अभूतलस्यर्शतया निरन्धतस्

तवावतीर्णऽपि रथो न लक्ष्यते ॥ १७४ ॥

मातलिः । एतावान् एव शतक्रतोर् आयुश्चतस्र विशेषः ।

राजा । मातले । कतमस्मिन् प्रदेशे मारीचाश्रमः ।

मातलिः ॥ हस्तेन दर्शयन् ॥

वल्लीकार्द्धनिमग्नमूर्तिर् उरसा सन्दृष्टसर्पत्वचा

कण्ठे क्षीर्णलताप्रतानवक्षयेनात्यर्थसम्पीडितः ।

असंख्यापि शकुन्तलीनित्तितं विभ्रज्जटामण्डलं

यत्र स्थाणुर् इवाचलो मुनिर् असाव् अभ्यर्कविम्बं स्थितः ॥ १७५ ॥

¹ 'A noble resolve,' 'a prime idea,' 'a first-rate conception:' compare p. 204, l. 8. *Prathamah kalpah* = *mukhyah pakshah*: K.

² 'The circumferences of the chariot-wheels cause no sound, and no dust is soon rising-in-advance (of us); the chariot of thee reining-in (thy steeds), although it has descended (to the earth), is not observed (to have done so) by-reason-of-its-not-touching the surface of the ground.' *Upodha-sabddh* = *prāpta-dhvanayah*: K. Compare *upodha-rāga*: Vikram., Act 2. *Pravartamānam* may mean 'rising in front of us:' compare p. 10, l. 3. *Nirundhatah* = *nigrihnatah*: K. *Na lakshyate*: see p. 70, note 3 at end. In the First Act of Vikramorvaśī, when the car of Purūravas touches the ground, the direction is *rathavaldra-kshobham ndāyanti*, 'acting the concussion (caused) by the descent of the chariot.' Such, Mātali remarks, is the difference between the car of Indra and that of mortal heroes.

³ 'Where stands yon sage, towards [facing] the sun's orb, immovable as

Verse 174. *VANĀSTRAVILA* (variety of JAGATī.) See Verses 18, 23, 25, 67, 81, 114, 117, 119, 145, 150, 161.

Verse 175. *SĀNDŪLA-VIKRĪPĪTA* (variety of ATIDHĪPĪTA). See Verses 14, 30, 36, 39, 50, 63, 79, 85, 86, 89, 97, 98, 111, 137, 138, 149, 172.

राजा । नमस्ते कष्टपसे ।

मातलिः ॥ संयतप्रग्रहं रथं कृत्वा ॥ महाराज । एताव् अदिति-
परिवर्धितमन्दारवृक्षं प्रजापतेर् आश्रमं प्रविष्टौ स्वः ।

the trunk-of-a-tree, (his) body half-buried in an ant-hill, with (his) breast closely-encircled by a snake's-skin, round the throat excessively pinched by a necklace (formed) of the tendril of a withered creeper, wearing a circular-mass-of-matted-hair enveloping (his) shoulders (and) filled with bird's-nests.' *Valmīkārddha*, etc.; so read K. and the Mackenzie MS.; the other Devanāgarī, *valmīkāgra*. *Valmika* [= *krimi-kṛita-mṛttikāchaya*] is the mound of earth thrown up by the large ants of India. These hillocks sometimes rise, in Bengal, to the height of eight or ten feet, and are held sacred: see Manu, iv., 46, 238. Such was the immovable impassiveness of this ascetic, that the ants had thrown up their mound as high as his waist, without being disturbed, and the birds had built their nests in his hair. *Sandashta*-, etc. = *āślishta-nirmokena*: compare p. 121, note 2. The serpent's skin was used by the ascetic in place of the regular Brahmanical cord. This thread or cord, sometimes called the sacrificial cord *yajnopavita*, might be made of various substances, such as cotton, hempen or woollen thread, according to the class of the wearer, and was worn over the left shoulder and under the right. The rite of investiture with this thread, which conferred the title *dvija* 'twice-born,' and corresponded in some respects with the Christian rite of baptism, was performed on youths of three classes, at ages varying from eight to sixteen, from eleven to twenty-two, and from twelve to twenty-four, respectively: see Manu, ii., 36, etc. *Latā-pratāna* = *latā-santāna*, 'the spreading part of a creeper.' *Jaṭā-maṇḍala* is the circle or bundle of matted entangled hair which ascetics allowed to grow on the crown of their heads, and which fell in long clotted tresses over the back and shoulders. *Jaṭā* is, especially, Śiva's hair so plaited and arranged, through which the Ganges meandered before its descent upon the earth. *Nichitam* = *pūritam*: K. *Sthānur* = *śākhā-kīnas taru-skandhah*. *Abhy-arka-vimbam* = *sūrya-maṇḍalābhīmukham*: K. The Mack. MS. has *adhyarka*, etc.

¹ *Kaṣṭam kṛichchhram tapo yasya sa tathoktah*: K.

² 'Possessed of the Mandāra-tree reared by Aditi.' This was one of the five trees of Swarga [see p. 272, note 2], and is probably the tree intended here, as, in verse 176, the Kalpa-tree also is said to have graced Kaśyapa's

राजा । स्वर्गाद् अधिकतरं निर्दृष्टिस्थानं । अमृतं^१ इदम् द्वावगा-
ढोऽस्मि ।

मातलिः ॥ रथं स्थापयित्वा ॥ अवतरत्वायुष्मान् ।

राजा ॥ अवतीर्थं ॥ मातले । भवान् कथम् इदानीं ।

मातलिः । संयन्त्रितो मया रथः । वयम् अथ्यवतरामः ॥ तथा
हत्वा ॥ इत आयुष्मान् ॥ परिक्रम्य ॥ दृष्ट्वा नाम् अचभवताम् अवीणां
तपोवनभूमयः ।

राजा । ननु विस्मयाद् अवलोकयामि ।

प्राज्ञानाम् अग्निलेन दृष्टिर् उचिता सत्कल्पवृक्षे वने

तोये काञ्चनपद्मरेणुकपिशे धर्माभिषेकक्रिया ।

ध्यानं रत्नशिखातलेषु विबुधस्त्रीसन्निधौ संयमो

यत्काङ्क्षन्ति तपोभिर् अन्यमुनयस् तस्मिंस्तपस्यन्यमी ॥ १७६ ॥

retreat, which the Scholiast thence imagines to have been located in part of
Swarga. Mandāra, however, may stand for the 'coral tree,' and 'swallow-wort.'

^१ *Amrita*, 'the beverage of immortality,' 'the nectar' of the Hindú gods,
supposed to be a liquid substance distilled by the moon, who is thence called
amrita-súh, 'nectar-producer,' *amritādhārah*, 'nectar-repository.'

^२ *Avatarishyati, iti śeshah* : Ś. : i.e., Supply *avatarishyati*.

^३ '(The place) to which other sages aspire by (their) penances, (where
there is) habitual [suitable, adequate] support of life by air in a grove in-
which-the-kalpa-tree-is-found; (where there is) the performance of religious
ablutions in water, brown with the dust of the golden lotus; (where there
is) meditation (while seated) on jewelled slabs of marble, (and) restraint (of
the passions) in the presence of celestial nymphs; in (such a place as) this
these (sages) are performing penance.' *Prāndādm vṛittih = jīvanam* : K. The
Hindús imagine that supporting life upon air is a proof of the highest degree
of spirituality to which a man can attain. *Sat-kalpa-vṛikṣo = vidyamāna-
kalpa-drūmo* : K. : = *vidyamāna-kalpa-tarau* : Ś., Ch. The Colebrooke MS.
has *sankalpa-vṛikṣo* : this use of *sat* is noticeable. *Śīla-tala*, 'the surface

Verse 176. ŚĀNDŪLA-VIKRĪṢITA (variety of ATIDHṚITI). See Verses 14, 30, 36, 39, 50,
63, 70, 85, 86, 89, 97, 98, 111, 137, 138, 140, 172, 175.

मातलिः । उत्सर्पिणी खलु महतां प्रार्थना ॥ परिक्रम्य । आकाशे ॥
अये वृद्धशाकल्य । किम् अनुतिष्ठति भगवान् मारीचः । किं ब्रवीषि ।
दाक्षायण्या पतिव्रताधर्मम् अधिकृत्य पृष्टस् तत् तस्यै महर्षिपत्नीसहि-
तायै कथयतीति ।

राजा ॥ कर्णं दत्त्वा ॥ अये । प्रतिपाल्यावसराः खलु मुनयः ।

मातलिः ॥ राजानम् अवलोक्य ॥ अस्मिन् अशोकवृक्षमूले तावद्

of a stone slab or seat: compare p. 76, l. 2. *Vibudha-strī* = *divyāṅga*: K. *Sanyamah* = *niyatendriyatvam*: K. *Ebbih sat-kalpa-vṛikshatvādikair viśeshair ayam pradēśah swarga iti pratyate*, 'By these attributes of the Kalpa-tree, etc, it is inferred that this place was part of Swarga:'. K. As to the Kalpa-tree, see p. 272, note 2. *Yat*, etc., i.e., *Yat sthānam anye kṅkshanti tasmin swarga-pradēśe amī munayas tāni phalāni parihṛitya tapasyanti iti anena teshām mokshārthitvam gamyate*: K.

¹ 'Verily the aspirations [earnest desire, longing] of the great soar upwards [are continually mounting upwards].' *Utsarpinī* = *udgamana-śīlā* = *atiśayinī*: K.

² As to *dkāśe* and *kim bravīshi*: see p. 96, note 3.

³ 'Being questioned by *Dākshāyini* [i.e., his wife Aditi, the daughter of Daksha; see p. 280, note 1.] respecting the duties [duty] of a wife devoted to her husband, he is recounting them [it] to her, in company with the wives of the Maharshis.' *Dākshāyaṇī* is a patronymic applicable to any of the daughters of Daksha. *Pativratā*: compare p. 241, l. 2. *Adhikṛitya*: see p. 4, note 5. *Maharshi*, 'a great saint': this order of saint or sage was one step in advance of the *Rishi* or simple 'saint.' The classification of *Rishis* varies, but the following seems to be the usual gradation:—1. *Rishi*; 2. *Maharshi*; 3. *Paramarshi*; 4. *Devarshi*; 5. *Brahmarshi*. *Amara* mentions two other orders, *Kāṇḍarshis* and *Śrutarshis*. The *Rājarshi* was a mixed order: see p. 83, note 2.

⁴ 'We must await the leisure of saints.' So reads the Mackenzie MS., supported, apparently, by K. *Munayah* is of course the nominative, but such is the terseness of compounds like *pratipālyāvasarāḥ* that a literal English translation is impossible. The other Devanāgarī have *pratipālyāvasarah khalu prastāvah*.

⁵ The *Aśoka* [*Jonesia Asoka*] is one of the most beautiful of Indian trees.

आक्षाम् आयुष्मान् । यावत् त्वाम् इन्द्रगुरवे निवेदयितुम् अन्तरा-
न्वेधी भवामि ।

राजा । यथा भवान् मन्यते ॥ इति स्मितः ॥

मातलिः । आयुष्मान् । साधयाम्यहं ॥ इति निष्क्रान्तः ॥

राजा ॥ निमित्तं सूचयित्वा ॥

मनोरथाय नाश्रये किं बाहो स्यन्दसे वृथा ।

पूर्वावधीरितं त्रेयो दुःखं हि परिवर्तते ॥ १७० ॥

नेपथ्ये । मा खु चाबलं करेहि । कथं गदो एव्य अन्तणो पकिदिं ।

नेपथ्ये । मा खलु चापलं लुह । कथं गत एव आत्मनः प्रकृतिं ।

Sir W. Jones observes that 'the vegetable world scarce exhibits a richer sight than an *Āśoka*-tree in full bloom. It is about as high as an ordinary cherry-tree.' The flowers are very large, and 'beautifully diversified with tints of orango-scarlet, of pale yellow, and of bright orange, which form a variety of shades according to the age of the blossom.'

¹ 'Opportune time' is one of the meanings given for *antara*. As to *gurave*, compare p. 173, note 3 in middle. *Kaśyapa* was the reputed father of *Indra*.

² 'I go-to-do (what I proposed),' 'I will-do (as I said):' compare page 212, line 6, and page 16, line 8.

³ 'I expect not to (obtain my) desire; why, O arm, throbbest thou (thus) vainly? For happiness formerly scorned turns to misery.' *Kāṭavema* observes that *manorathāya* is here equivalent to *manoratham prāptum*, and refers to Pāṇini's *Sūtra* ii., 3, 14. So *phalebhyo yāti* = *phalāni dhartum yāti*. As to the throbbing of the arm, and *nimittam सूचयित्वा* [= *śakunam nirūpya*: K.] see p. 20, notes 1 and 2. *Śreyo* = *śubham*, i.e., *Śakuntalā-rūpam*, 'consisting of *Śakuntalā*:' K. *Hi parivartate*: *Kāṭavema* has *viparivartate* and *sat parivartate*.

⁴ 'Act not so wildly [do not commit such a wild, wilful act, be not so wild in your behaviour]. What! has he gone already to his own nature?' Compare *Ragh.*, iii., 42. *Prakṛiti*, 'the state or character which is natural to one:' compare p. 72, note 2. *Gatah*: see p. 162, note 1 at end.

Verse 177. ŚLOKA OF ANUSHTUP. See Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 146, 154, 155, 160, 164.

राजा ॥ कर्णं दत्त्वा ॥ अभूमिर् इयम् अविनयस्य । को नु खल्वेष
निषिध्यते ॥ शब्दानुसारेणावलोक्य । सस्मितं ॥ अये । को नु खल्वयम्
अनुबध्यमानस् तपस्विनीभ्याम् अवालसत्त्वो बालः ।

अर्द्धपीतस्तनं मातुर् आमर्दक्लिष्टकेशरं ।

प्रक्रीडितुं सिंहशिशुं बलात्कारेण कर्षति ॥ १७८ ॥

॥ ततः प्रविशति यथानिर्दिष्टकर्मा तपस्विनीभ्यां बालः ॥

बालः । जिम्ह सिङ्ग । दन्ताङ्गं दे गणइस्सुं ।

बालः । जृम्हस्स सिङ्ग । दन्ताम् ते गणयिस्सामि ।

प्रथमा । अविणीद । किं णो अपच्चणिव्विमेसाणि सत्ताणि विप्प-

प्रथमा । अविनीत । किं नो ऽपत्यनिर्विशेषाणि सत्त्वानि विप्र-
अरेसि । हन्त वज्जुद्दे संरम्भो । ठाणेक्खु इमिजणेण सव्वदमणोत्ति
करोषि । हन्त वर्धते ते संरम्भः । स्थाने खलु अघिजनेन सर्वदमन इति
किदणामधेओमि ।

कृतनामधेयो ऽसि ।

राजा । किं नु खलु बाले ऽस्मिन् औरस इव पुत्रे स्निह्यति मे

¹ 'This is no place for petulance [insolence]:' compare p. 271, line 7.

² 'Who is this child with unchild-like disposition [nature], closely attended by two female ascetics?' *Anubadhyamāna*: the Mackenzie MS. has *anugamyamāna*. *Anubandha*, lit., 'tying after,' 'following at the heels,' 'sticking closely to;' very forcibly expresses the close attendance of a nurse upon a child.

³ 'He forcibly drags to play (with him) a lion's cub that-has-but-half-sucked-its mother's dug, (and) whose-mane-is-disordered-by-rough-handling,' or 'he forcibly drags from its mother,' etc.

⁴ 'Why dost thou tease the animals (cherished by us as if) not-differing-from-our-offspring?' *Sattvōdāni*: compare p. 54, note 4. *Nir-viśeṣhāni*: compare *suta-nirviśeṣham nakulam*, 'the ichneumon dear to him as a son:' *Hitop.*, l. 2721: and *mūshika-nirviśeṣham*: *Hitop.*, l. 2395.

मनः । नूनम् अनपत्यता मां वत्सलंयति ।

द्वितीया । एषा खलु केसरिणी तुमं लङ्घेदि । जर से पुनश्चं ए
द्वितीया । एषा खलु केसरिणी त्वां लङ्घयति । यदि अस्याः पुनश्चं न
मुञ्चेयि ।

मुञ्चेयि ।

बासः ॥ सखितं ॥ अन्धसे । बलिभ्रंक्षु भीदोष्णि ॥ इत्यधरं
बासः ॥ सखितं ॥ अहो । बलीयः खलु भीतो ऽस्मि ॥ इत्यधरं
दर्शयति ॥

दर्शयति ॥

राजा ।

महतस्तेजसो वीजं बासो ऽयं प्रतिभाति मे ।

सुलिङ्गावस्थया वक्रिर् एधापेच इव खितः ॥ १७८ ॥

प्रथमा । वच्छ । एदं बालमिदन्दं मुञ्च । अवरं दे कीलक्ष्यं
प्रथमा । वत्स । एतं बालमृगेन्द्रकं मुञ्च । अपरं ते कीलनकं
दाहस्यं ।

दाहस्यमि ।

¹ 'It must certainly be my childlessness that causes me to yearn (towards this child).' *Vatsala* or *vdtsalya* is, properly, the yearning affection of a cow for its calf, or a parent for its offspring.

² *Langhayati* = *dkramati*: K. Compare page 97, note 1.

³ Kātavema quotes a passage from the *Vasanta-rājīya* to show that different movements of the lips, such as biting the lip, pouting the under-lip, etc., were significant of various emotions. The gloss is corrupt, but it appears that *adhara-darīana* = *adhara-prasdrāṇa* is [*anddare*] a gesture of contempt. Compare Psalm xxii., 7: 'All they that see me laugh me to scorn; they shoot out the lip,' etc.

⁴ 'This child appears to me (to possess) the germ [rudiment] of mighty energy [spirit, courage]. He stands like fire in a state of scintillation [in a

बालः । कचिं । देहि ण ॥ इति हस्तं प्रसारयति ॥
 बालः । कुत्र । देहि एनं ॥ इति हस्तं प्रसारयति ॥
 राजा । कथं चक्रवर्तिलक्षणम् अयनेन धार्यते । तथा ह्यस्य
 प्रलीभ्यवस्तुप्रणयप्रसारितो
 विभाति जालययिताङ्गुलिः करः ।
 अलक्ष्यपचान्तरम् इद्वरागया
 नवोषसा भिन्नम् द्वैकपङ्कजं ॥ १८० ॥

sparkling state], waiting (only) for fuel (that it may blaze up).' *Edhāpekṣha* = *indhanāni kāṅkṣhinī*: K. The Bengālī MSS. have *edhah-kshayah*.

¹ 'The mark of an universal emperor:' see p. 15, note 1, and p. 213, note 4.

² 'His hand stretched forth to beg for a coveted object, having the fingers connected by a web, appears like [shines like] a single lotus-blossom, the spaces between whose petals is imperceptible, expanded by the early dawn, whose-glow-is-just-kindled.' *Prāṇaya* = *prārthana*: Ś. *Jāla*, etc.; *Jāleshu antareshu grathitāḥ sanhatāḥ angulayo yasya*: K. For *grathitāṅguliḥ* Śāṅkara has *sanhatāṅguliḥ* = *sanśliṣṭāṅguliḥ*, and remarks that a hand whose fingers were thus united was indicative of great valour [*mahā-purushatvam*]. He adds *jāla-pāda-bhujāviti nara-nārāyaṇa-viśeṣaṇam uktam*, 'webbed-feet and webbed-hands are said to be characteristics of Nara and Nārāyaṇa.' Hindū poets reckon thirty-two marks of greatness, and he who possessed them all was said to be *dvā-triṃśallakṣhaṇopetah*. The child's fingers, being drawn together by this membrane or web, would bear some resemblance to an expanding lotus-flower, the fingers answering to the long petals, which would be only separated towards the top. This seems to be the sense: my first inclination was to translate, 'having the fingers regularly marked with reticulated lines,' or 'having the fingers drawn together into (the form of) a bud.' *Alakṣhya* [= *adrīṣya*: K.]: So read all the Devanāgarī MSS. excepting my own, which has *alakṣhya*, with the Bengālī; Śāṅkara, however, has *alakṣhya*. *Patrāntaram* = *dala-vivaram*: K., Ś. *Iddha-rāgayā navoṣṣad*, etc.; *Uṣhas*, 'the dawn,' is usually neuter in classical Sanskrit. In the Vedas, as here, it is feminine. Thus in Rīg-veda i., 46, 1, *Eṣho uṣhā apūrvyā vyuchehhati priyā divah*. See also Rīg-veda i., 48; 3, 5, 7, 8, 13, and i., 62, 8,

Verse 180. VANSASTHAVILA (variety of JAGATĪ). See Verses 18, 22, 23, 67, 81, 114, 117, 119, 145, 150, 161, 174.

द्वितीया । सुखदे । ए सक्को एसो वाचामेत्तेष विरमाविदुं ।
 द्वितीया । सुव्रते । न शक्य एष वाचामाचेष विरमयितुं ।
 गच्छ । मम केरुण उडए मङ्गण्डेयस्स इयिकुमारस्स वणचिन्तिदो
 गच्छ । मदीये उटजे मार्कण्डेयस्स चविकुमारस्स वणचिन्तिदो
 मिन्तिआमोरओ चिट्ठदि । तं मे उवहर ।
 वृत्तिकामयूरस् तिष्ठति । तम् अस्स उपहर ।

प्रथमा । तच्च ॥ इति निष्क्रान्ता ॥

प्रथमा । तथा ॥ इति निष्क्रान्ता ॥

बालः । इमिणा एव दाव कीलिसुं ॥ इति तापसी विलोक्य
 बालः । अनेन एव तावत् क्रीडयिष्यामि ॥ इति तापसी विलोक्य

हसति ॥

हसति ॥

राजा । सुहयामि खलु दुर्लसितायास्मै ।

and i, 92, 4, and i., 113, 4, etc. It is possible that the feminine noun *ushā* may form its vowel cases from *ushas*, as *jard* from *jaras*; nom. *jard*, *jarasau*, *jarasah*; instr., *jarasā*, *jarābhyām*, *jarābhiḥ*, etc.: see Professor Wilson's Grammar, rule 129. The following is the corrupt gloss of Śāṅkara: *ushah-pratyushasi klivam pihaprasodntu* [? *pihaprasodntu*: Ch.] *yoshatīti koshah*. Kāṭavema explains *navośasā* as a Bahuvrīhi, 'by the early-dawned one:' *Navam usho yasyāḥ sād navośā prdāhsandhyā tayā bhinnam vikāṣitam*. As to *pankajam*: see p. 212, note 3.

¹ This pleonastic word, according to Lassen [Instit. Prāk., p. 118] is derived from the Sanskrit *krīte*, and is equivalent to *pertinens ad*, 'in the cottage belonging to me,' etc. Some of the MSS. omit the word.

² 'I have a great fancy for this unmanageable (child).' *Durlālita*, i.e., *durlabham tpsitam yasya* [Ś.], 'difficult to be coaxed or pleased,' 'wayward,' 'naughty.' Kāṭavema reads *durlāsītāya* and interprets by *dhūrlāya*, 'roguish,' 'mischievous.' The causal sense of the root *lāl* is 'to coax,' though *dur-lālita* might then be expected. The primitive idea is certainly that of 'sporting,' 'toying,' 'taking pleasure,' as in the root *las*. So in Vikramorvaśī, Act II., the king complains that his eye-sight has become *durlālita*, i.e., 'difficult

आलक्ष्यदन्तमुकुलान् अनिमित्तहासैर्

अव्यक्तवर्णरमणीयवचःप्रवृत्तीन् ।

अङ्गाश्रयप्रणयिनस्त्वनयान् वहन्तो

धन्यास्तदङ्गरजसा मलिनीभवन्ति ॥ १८१ ॥

तापसी । होदु । ए मं अश्रं गणेदि ॥ पार्श्वम् अवलोकयति ॥

तापसी । भवतु । न माम् अयं गणयति ॥ पार्श्वम् अवलोकयति ॥

को एत्य दसिकुमाराणं ॥ राजानम् अवलोक्य ॥ भद्रमुह । एहि
को ऽत्र च्छिकुमाराणां ॥ राजानम् अवलोक्य ॥ भद्रमुख । एहि

to be pleased,' 'fastidious' by looking on Urvaśī, and that the beauties of Nature have no longer any charms for him; *upavana-latāsu chakshur na badhnāti dhritim tad-anganāloka-durlalitam*. The Scholiast there explains the word by *dur-āgrastam*. In the *Sāhit.-darp.*, p. 193, line 1, the following is cited from the *Mahābh.*: *Dhik dhik sūta kim kṛitavān asi vatsasya me prakṛiti-durlalitasya*, where *durlalita* is explained by *durvilasita*.

¹ 'Happy (those parents who), carrying (their) little-sons fondly-soliciting-a-refuge-in-their-lap, having-buds-of-teeth-just- [scarcely, slightly] visible by their innocent [causeless, without reason] smiles, while-attempting-charming-prattle-in-indistinct-accent, are soiled by the dust of their (infantine) limbs!' *Ālakshya*: *ā* is here the prefix of diminution: see p. 228, note 1. *Pranayinah* = *prārthakāh*: *Ś.*, Ch. *Malini*; the Bengālī have *parushī*. This is the verse with which Chézy is enraptured: '... strophe incomparable, que tout père, on plutôt toute mère, ne pourra lire sans sentir battre son cœur, tant le poète a su y rendre, avec les nuances les plus délicates, l'expression vivante de l'amour maternel.'

² 'O gentle sir,' *lit.*, 'O thou with auspicious countenance.' According to the *Sāhit.-darp.* [p. 179, line 16] *bhadra-mukha* and *saumya* are the titles used by the inferior characters in addressing the king's son: *saumya bhadra-mukhetyevam adhamaistu kumarakah*. They do not seem to be so restricted, as in the 5th. Act the Bengālī MSS. make Gautamī address the king himself as *bhadra-mukha*; and Kāṭavema extends the application of both terms to

Verse 181. *VASANTA-TILAKĀ* (variety of ŚAKKARĪ). See Verses 8, 27, 81, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144, 148, 152, 157, 168, 170.

दाव । मोएहि इमिषा दुम्भोअहत्थग्गाहेण डिम्भसीसाए वाहीअ-
तावत् । मोचय अनेन दुर्मोचहसपाहेण डिम्भसीसया वाध-
माणं वासमिरन्दचं ।
मानं वासमृगेज्जकं ।

राजा ॥ उपगम्य । सखितं ॥ अयि भो महर्षिपुत्र ।

एवम् आश्रमविद्वद्भूतिना

मंथमः किमिति जन्मनस्त्वया ।

सत्त्वसंश्रयसुखो ऽपि दूष्यते

कृष्णसर्पत्रिभुगेव चन्दनं ॥ १८९ ॥

तापसी । भद्रमुह । ए ज्ञ अश्वं दधिकुमारओ ।

तापसी । भद्रमुख । न खलु अयम् अषिकुमारः ।

any *mānya*, honorable person: *Bhadra-mukheti mānyasyāmantrane yathoktam saumya bhadra-mukhetiyovam mānyo rājnah suto vā*.

¹ 'Release the young lion being tormented in childish play by this (boy) the-grasp-of-whose-hand-is-difficult to unloose.' Some MSS. have *maindam* or *maindaam* for *mrigendram*: the Mackenzie, *miindam*.

² 'How is it that by thee, whose behaviour is opposed to (the peaceful character of) a hermitage, (thy) father's humanity [forbearance], that-delights-in-the-protection-of-the-animals is thus outraged; like the sandal-tree by the young of the black serpent?' *Āśrama-viruddha*: compare p. 37, l. 9. *Sanyamah* = *śamah*: K., 'a vow to forbear hurting animals.' *Kim iti* = *kimartham*: K.: *iti* is frequently thus joined with *kim*: compare p. 71, l. 1. *Janmanas* = *janmano hetoh*: K. So *prabhava* = *janma-hetu*: p. 83, line 2, note 1; otherwise I should translate 'from thy birth.' The Bengāl MSS. have *janmadas* and *sanyami* agreeing with it. *Sukho*: the Mackenzie and Kātavoma have *guṇo* [= *dharmah*: K.] *Chandanam*: as to the sandal, see p. 175, note 1. This celebrated tree seems to have paid dearly for the fragrance of its wood: 'the root is infested by serpents; the blossoms by bees; the branches by monkeys; the summits by bears. In

Verse 182. RATHODDHATĀ (variety of TRISHṬUṢH) containing eleven syllables to the half-line, each half-line being alike.

— — — — — ॥

राजा । आकारसदृशं चेष्टितम् एवास्य कथयति । स्थानप्रत्ययात्
तु वयम् एवन्तर्किणः ॥ यथाभ्यर्थितम् अनुतिष्ठन् बालस्पर्शम् उपलभ्य ।
आत्मगतं ॥

अनेन कस्यापि कुलाङ्कुरेण

स्पृष्टस्य गात्रेषु सुखं ममैवं ।

कां निर्वृतिं चेतसि तस्य कुर्याद्

यस्यायम् अङ्गात् कृतिनः प्रकृढः ॥ १८३ ॥

तापसी ॥ उभौ निर्वर्ण्य ॥ अक्षरिभ्यं अक्षरिभ्यं ।

तापसी ॥ उभौ निर्वर्ण्य ॥ आश्चर्यम् आश्चर्यं ।

राजा । आर्ये । किमिव ।

तापसी । इमस्मै बालश्चरुवस्मै देवि संवादिणी आकिदित्ति वि-

तापसी । अस्य बालकरूपस्य ते ऽपि संवादिनी आकृतिरिति वि-
न्हाविदन्धि । अपरिददस्मवि दे अण्डिलोमो संवुत्तोत्ति ।

स्मापितास्मि । अपरिचितस्यापि ते ऽप्रतिलोमः संवृत्त इति ।

short, there is not a part of the sandal-tree which is not occupied by the vilest impurities :’ Hitop., verse 162, ed. Johnson.

¹ ‘His behaviour (which is) conformable to his mien says as much [bespeaks it, betokens it].’ *Kathayati*: compare p. 224, line 2.

² ‘Such (being) the-thrill-of-delight in the limbs of me touched by this scion of the family of some one (unknown to me); what bliss must he cause in the heart of that happy-man from whose body [loins] he sprang!’ Hindú poets are fond of alluding to the thrilling effect of the touch of a child on the limbs of its parent, and *vice versa*. Compare the parallel passages in the 5th Act of the *Vikramorvaśi*, and the following from the *Mahābh.*: *Putra-sparśāt sukhataṛaḥ sparśo loke na vidyate. Angāt*: some MSS., including my own, have *ankāt*, ‘from whose loins.’ *Kṛitinaḥ* = *bhāgyavataḥ*, ‘fortunate.’ *Kṛitī* is properly ‘one who has accomplished the desire of his heart.’

³ ‘The speaking-resemblance of form;’ ‘la ressemblance parlante:’ Chézy.

Verse 183. UPJĀTI OR ĀKHYĀNĀKĪ (variety of TRISTUBH). See Verse 41, 107, 121, 126, 142, 156, 158, 166, 169.

राजा ॥ बालम् उपलालयन् ॥ न चेन् मुनिकुमारो ऽयं । अथ
को ऽस्य व्यपदेशः ।

तापसी । पुरुवंशो ।

तापसी । पुरुवंशः ।

राजा ॥ आत्मगतं ॥ कथम् एकान्वयो मम । अतः खलु मदनुका-
रिणम् एनम् अचभवती मन्यते । अस्थेतत् पौरवाणाम् अन्धं कुलव्रतं ।

भवनेषु रसाधिकेषु पूर्वं

चित्तिरक्षार्यम् उग्रमिति ये निवासं ।

नियतैकयतिव्रतानि पश्चात्

तन्मूलानि गृहीभवन्ति तेषां ॥ १८४ ॥

॥ प्रकाशं ॥ न पुनर् आत्मगत्या मानुषाणाम् एष विषयः ।

¹ *Upalālayan*, 'fondling:' see p. 289, note 2. *Vyapadēśah*, 'family:' see page 204, note 2.

² 'This (custom of retiring to a hermitage) is the last family-observance of the descendants of Puru. (They) who first of all for the sake of protecting the earth choose a residence in palaces abounding-in-all-the-pleasures-of-sense, to them [of them] the roots of trees where the one religious vow of ascetics [i.e., control of the passions, mortification] is rigidly maintained, become a dwelling-place.' *Rasaddhikeshu*: the Bengālī MSS. have *suddh-siteshu*, 'white with stucco or chunam.' *Uśanti* [3d pers. pl. pres. of *vas*] = *ichchhanti*: Ś. = *vdnchhanti*: K. *Taru-mūlāni*: so Manu enjoins that the hermit is to be *vijitendriyo dhardāyo vriksha-mūla-nikotanaḥ*, 'his passions kept in subjection, sleeping on the bare ground, dwelling at the roots of trees:' vi., 26. It seems to have been a constant practice in ancient India for kings when they had reigned sufficiently long, to retire from the charge of government and betake themselves to penitential exercises. They first associated the Yuva-rāja or heir-apparent with themselves, and then left him in quiet possession of the throne.

³ 'But this (sacred) place is not (accessible) to mortals by their own means [condition].' *Viśayaḥ* = *pradēśaḥ*: Schol., Chézy. The Mackenzie MS. has *katham* for *na*.

तापसी । जह भद्रमुखो भणादि । अच्छरामन्वेण दमस्तु जणणी
तापसी । यथा भद्रमुखो भणति । अप्परःसंमन्वेण अस्य जननी
एत्थ देवगुरो तपोवणे पसूदा ।

अत्र देवगुरोस् तपोवने प्रसूता ।

राजा ॥ अपवार्यं ॥ हन्त द्वितीयम् इदम् आशाजननं ॥ प्रकाशं ॥
अथ सा तत्रभवती किमाख्यस्य राजर्षेः पत्नी ।

तापसी । को तस्म धर्मदारपरिच्छादणो णाम सङ्कीर्तितुं चिन्ति-
तापसी । कस् तस्य धर्मदारपरित्यागिनो नाम सङ्कीर्तितुं चिन्त-
स्सदि ।

यिष्यति ।

राजा ॥ स्वगतं ॥ इयं खलु कथा माम् एव लचीकरोति । यदि
तावद् अस्य शिशोर् मातरं नामतः पृच्छेयं ॥ विचिन्थ ॥ अथवा ।
अन्यायः परदारपृच्छाव्यापारः ।

तापसी ॥ प्रविश्य मृन्मयूरहस्ता ॥ सर्वदमण । स उन्द लावणं पेक्ख ।

तापसी ॥ प्रविश्य मृन्मयूरहस्ता ॥ सर्वदमन । शकुन्तलावणं प्रेक्ष ।

बालः ॥ सदृष्टिचेपं ॥ कहिं वा मे अम्मा ।

बालः ॥ सदृष्टिचेपं ॥ कुत्र वा मे अम्मा ।

उभे । णामसारिस्सेण वच्चिदो मा उवच्छसो ।

उभे । नामसादृश्येन वच्चितो मा त्ववत्सलः ।

¹ 'In consequence of her relationship to a nymph.' *Deva-guros* = *Kāś-yapasya*.

² So reads the Mackenzie MS. The others *tarhy andryah para-dāra-vyavahārah*.

³ *Śakunta* = *pakshin*, 'a bird.' By joining it with *lāvanyam*, the hermitess unconsciously pronounces *Śakuntalā*. *Śakuntasya pakshino lāvanyam*. *Śakunta-lāvanyam ślesheṇa Śakuntalā-śabdah uktah*; Schol. Chézy.

⁴ For *ambā* (the reading of the Mackenzie MS., supported by K.) some have *ajjā* for Sanskrit *ajjukā*, and again, subsequently, *ajjū* for *ajjukā*, where *Kāṭavema* has *ajjā* for *aryakā* or *aryā*. I have everywhere followed *Kāṭa-*

द्वितीया । वच्छ । इमस्स मित्तिआमोरअस्स रअत्तणं देवस्सि
द्वितीया । वत्थ । अस्स मृत्तिकामयूरकस्स रअत्तणं पअप्पेति
अप्पिदोमि ।

अप्पितो ऽपि ।

राजा ॥ आत्मगतं ॥ किं वा शकुन्तलेत्यस्य मातुर् आख्या । वनि
पुनर् नामधेयसादृश्यानि । अपि नाम मृगद्विषिकेव नाममात्रप्रसा-
वो मे विषादाय कल्पते ।

बालः । अज्जए । रोअदि मे एमो भइमोरओ ॥ इति क्रीडन-
बालः । आर्यके । रोचते मे एष भद्रमयूरकः ॥ इति क्रीडन-
कम् आदत्ते ॥

कम् आदत्ते ॥

प्रथमा ॥ विलोक्य । सोदेगं ॥ अज्जए । रक्खाकरणञ्चं से मणि-
प्रथमा ॥ विलोक्य । सोदेगं ॥ अहो । रक्खाकरणकम् अस्स मणि-
वन्धे ण दोषदि ।

वन्धे न दृश्यते ।

vema in rejecting *ajjukā*, as, according to Amara [I., 1, 7, 11] and *Sāhit-*
darpa. [p. 179 at end], this word, in theatrical language, is applied only to
a *veśyā* or harlot.

¹ 'Perhaps the mention of a mere name, like the mirage-of-the-desert, is
destined to (cause) me bitter-disappointment.' *Mṛiga-trishṇikā*: see p. 250,
note 1 at end. *Nāma-mātra-prastāvo* may mean 'the occasion of a mere
name,' but the verb *pra-stu* has the sense of 'mentioning,' 'declaring.'
Kalpato, 'is sufficient,' or simply 'becomes a cause of:' compare p. 191, l. 5,
p. 260, l. 12.

² A peacock, whether living or in the form of a toy, seems to have been a
favourite play-thing. So the boy in the fifth Act of the *Vikramorvaśī*: *yaś*
suptavān madanto tam me jāta-kālpam prashaya iṅghinam. For *dryo* the
Bengālī have *antiko*. *Antikā* = *bhagini jyeshthā* = *dātrī*: Ś.

³ 'The amulet,' 'the talisman,' lit., the guardian casket, the magical
casket. One sense, however, of *karandaka* is 'a kind of plant,' or 'herb:'

राजा । अलम् अलम् आवेगेन । नन्विदम् अस्य सिंहशावविम-
र्दात्परिभ्रष्टं ॥ इत्यादातुम् इच्छति ॥

उभे । मा खु मा खु । एदं अविलम्बिअ कहं गहिदं णेण ॥

उभे । मा खलु मा खलु । एतद् अविलम्ब्य कथं गृहीतम् अनेन ॥
इति विस्मयाद् उरोनिहितहस्ते परस्परम् अवलोकयतः ॥

राजा । किमर्थं प्रतिषिद्धाः स्मः ।

प्रथमा । सुणादु महाराओ । एसा अबराजिदा णाम ओसही

प्रथमा । शृणोतु महाराजः । एषा अपराजिता नाम औषधिर्
इमस्मै जादकम्मसमए भअवदा मारीएण दिष्सा । एदं किल मादा-
अस्य जातकर्मसमये भगवता मारीचेन दत्ता । एतां किल माता-
पिदरो अप्पाणं च वज्जिअ अवरो भूमिपडिदं ण गेण्हादि ।

पितराव् आत्मानं च वर्जयित्वा अपरो भूमिपतितां न गृह्णाति ।

राजा । अथ गृह्णाति ।

प्रथमा । तदो तं मप्पो भविअ दंसद ।

प्रथमा । ततस् तं सर्पो भूत्वा दशति ।

राजा । भवतीभ्यां कदाचिद् अस्याः प्रत्यचीकृता विक्रिया ।

Compare the next note. It was probably a kind of locket, containing some herb with talismanic properties, worn round the waist, to serve as an amulet. *Karaṇḍaka* certainly usually signifies 'a little box,' but it may possibly be the name for the herb itself. *Kāṭavema* explains it by *rakshā-ghutikā* [? *gutikā*], 'a magical ball.' Some of the Bengālī have *rakshā-kāṇḍo*; Śāṅkara and Chandra-ś., *rakshā-gaṇḍo* and *rakshā-gaṇḍako*.

¹ 'This herb, called *aparājita* [unconquered, invincible], was given by his reverence Kāśyapa to this child, on the occasion of the natal (ceremony).' As to the name *aparājita*, compare p. 266, note 2. The *jāta-karma* is the fourth of the twelve Sanskāras, or purificatory rites, described in *Manu* [ii., 27, etc.], and the first after the child's birth: compare p. 258, note 2, p. 198, note 3. It was performed by giving the child honey and clarified butter out of a golden spoon, before separating the navel-string.

² *Attha* must here be equivalent to *yadi tu*, 'supposing now.'

उभे । अणेअसो ।

उभे । अनेकशः ।

राजा ॥ सहर्षं । आत्मगतं ॥ कथम् इव सम्पूर्णमपि मे मनोरथं
नाभिनन्दामि ॥ इति बालं परिव्रजते ॥

द्वितीया । सुखदे । एहि । इमं वृत्तान्तं शिञ्जमव्यावुडाए सउन्द-
द्वितीया । सुव्रते । एहि । इमं वृत्तान्तं नियमव्यावृतायै शकुन्त-
लाए निवेदेण ॥ इति निष्क्रान्ते ॥

सायै निवेदयावः ॥ इति निष्क्रान्ते ॥

बालः । मुञ्च मं । जाव अम्माए सञ्जामं गमिस्सुं ।

बालः । मुञ्च मां । यावद् अम्मायाः सकाशं गमिष्यामि ।

राजा । पुत्रक । मया सहैव मातरम् अभिनन्दिष्यसि ।

बालः । ममस्सु तादो दुस्सन्दो । ण तुमं ।

बालः । ममस्सु तातो दुस्सन्तः । न त्वं ।

राजा ॥ सस्मितं ॥ एष विवाद एव प्रत्याययति ।

॥ ततः प्रविशत्येकवेणीधरा शकुन्तला ॥

शकुन्तला । विञ्जारकालेवि पकिदित्थं मव्वदमणस्स ओमहिं
शकुन्तला । विकारकालेऽपि प्रकृतिस्सुं सर्व्वदमणस्स ओषधिं
सुजिअ ण मे आमा आमि अन्नणो भाअहेएसु । अहवा जह मा-
अत्ता न मे आशा आसीद् आत्मनो भागधेयेषु । अथवा यथा सा-

¹ 'Even this contradiction convinces me.' *Pratydyayati*, 'causes me to believe,' 'me inducit ad credendum:' compare page 215, line 13.

² Compare Megh., verse 90 [*sārayanti eka-veṇīm karama*], and verse 98 [*abala-veṇī-mokshotsukāni*]. The Hindú women collect their hair into a single long braid, as a sign of mourning, when their husbands are dead, or absent for a long period.

³ 'Even at the time of metamorphose,' i.e., even on an occasion when it ought to have changed its form. As to *prakṛitī*, 'the natural form or state,' as opposed to *vikāra*, compare p. 72, line 2. *Aushadhi*: see p. 296, note 1.

⁴ 'I had no hope in my own destiny,' 'I had no trust in my fortunes.'

एमुदीए आचक्खिदं । तह सम्भावीअदि एदं ।

नुमत्या आचंछं । तथा सम्भाव्यते एतत् ।

राजा ॥ शकुन्तलां विलोक्य ॥ अये । सेयम् अत्रभवती शकुन्तला ।

येषा

वसने परिधूसरे वसाना

नियमलाममुखी धृतैकवेणिः ।

अतिनिष्करुणस्य शुद्धशीला

मम दीर्घं विरहव्रतं बिभर्ति ॥ १८५ ॥

शकुन्तला ॥ पश्चात्तापविवर्णं राजानं दृष्ट्वा ॥ एकसु अज्जउत्तो

शकुन्तला ॥ पश्चात्तापविवर्णं राजानं दृष्ट्वा ॥ न खलु आर्य्यपुत्र

¹ Compare page 262, lines 10 and 12.

² 'She who, wearing a pair of dark-grey vestments, having a countenance emaciated by penitential-exercises, bearing (on her head) a single braid of hair, chaste [pure] in her behaviour, undergoes a long vow of separation from me, excessively unmerciful.' *Vasane*, acc. du. neut.: see p. 158, note 1, and compare *vasasi* in *Mṛichchhakatī*, Act 4. It seems that men's clothes, as well as women's, consisted of two pieces: compare in *Bhaṭṭi*, iii., 20, *manorame vastre*, which, in one commentary, is rendered by *manoramam vastra-dvayam*, and, in the other, by *cheto-hārinī vastre*. *Pari-dhūsare*: as the preposition *ā* is employed diminutively, so the prepositions *pari* and *sam* give force and intensity, much as *περί* and *σύν* in Greek, and *per* and *con* in Latin. *Pari* is even more intensive than *sam*: thus, *samāpti*, 'completion,' *pari-samāpti*, 'entire completion;' *sampūrṇa*, 'very full,' *pari-pūrṇa*, 'completely filled;' *san-śushka*, 'dried up,' *pari-śushka*, 'quite dried up;' *āpāṇḍu*, 'palish,' *pari-pāṇḍu*, 'very pale;' *pari-śrāṇṭa*, 'completely wearied, etc., etc. *Dhṛitaika-veni*: see p. 297, note 2. Śāṅkara and Chandra-śekhara quote the following from *Bhārata*: *amalāsvavadhāraṇam* [? *amalā avadhāraṇam*: Ś.] *alukāṇām eha kalpanam anulepana-sanskāram na kuryāt pathikāṅganā* ['a woman whose husband is absent on a journey:'] compare p. 230, note 1]; *pāṇḍu-chedayā kṛiṣa-tanur veni-yuta-śiroruhā lambālākā dīna-veśā vibhūṣana-vivarjitā*.

विभ्र । तदो को एसो दाणिं किदरक्खामङ्गलं दारक्खं मे गत्तसं-
इव । ततः क एव इदानीं छतरक्खामङ्गलं दारक्खं मे गाचसं-
सग्गेण दूसेदि ।

सर्गेण दूषयति ।

बालः ॥ मातरम् उपेत्य ॥ अम् । को एसो पुरिसो मं पुत्तेत्ति

बालः ॥ मातरम् उपेत्य ॥ अम् । क एव पुरुषो मां पुतेति

आलिङ्गति ।

आलिङ्गति ।

राजा । प्रिये । कौर्यमपि मे त्वयि प्रयुक्तम् अनुकूलपरिणामं संह-
त्तं । यद् अहम् इदानीं त्वया प्रत्यभिज्ञातम् आत्मानं पश्यामि ।

शकुन्तला ॥ आत्मगतं ॥ हिअअ । समस्सुस समस्सुस । परि-

शकुन्तला ॥ आत्मगतं ॥ इदय । समान्सिहि समान्सिहि । परि-

चत्तमच्छरेण अणुअम्पिदन्दि देव्वेण । अज्जउत्तोक्खु एसो ।

त्यक्तमत्सरेण अनुकम्पितास्मि दैवेन । आर्यपुत्रः खलु एवः ।

राजा । प्रिये ।

स्मृतिभिन्नमोहतमसो दिव्या प्रमुखे स्विताधि मे समुखि ।

उपरागान्ते शशिनः समुपगता रोहिणी योगं ॥ १८६ ॥

¹ 'Furnished with a lucky talisman,' 'protected by an auspicious amulet.'
As to *drya-putra* in the preceding line, see p. 196, note 3.

² The feminine *ambā* makes its vocative *amba*, by special rule.

³ 'By-the-kindness-of-fortune, O lovely-faced-one, thou standest (once again) before me, the darkness of whose delusion is dispelled by recollection. At the end of the eclipse, Rohini has been (again) brought to an union with the moon.' *Dishtyā* is generally an exclamation equivalent to 'Hail!' 'good luck!' corresponding to Shakspero's 'Now fair befall thee!' I have preferred to regard it here as an adverbial instrum. case, 'by the kindness of destiny,' 'fortunately,' 'happily.' *Upardga*: the following is the Hindū

Verse 186. *Āryā or Gāthā. See Verse 2.*

— — — | — — — | — — — || — — — | — — — | — — — | — — — | — — —
— — — | — — — | — — — || — — — | — — — | — — — | — — — | — — —

शकुन्तला । जेदु जेदु अज्जउत्तो ॥ इत्यद्धोक्ते वाष्पकण्ठी वि-
 शकुन्तला । जयतु जयतु आर्यपुत्रः ॥ इत्यद्धोक्ते वाष्पकण्ठी वि-
 रमति ॥
 रमति ॥

राजा । सुन्दरि ।

वाष्पेण प्रतिषिद्धे ऽपि जयशब्दे जितं मया ।

यत्ते दृष्टम् असंस्कारं पाटलोष्ठपुटं मुखं ॥ १८७ ॥

बालः । अम्ब । को एमो ।

बालः । अम्ब । क एषः ।

notion of eclipses :—A certain demon, which had the tail of a dragon, was decapitated by Vishnu at the churning of the ocean; but, as he had previously tasted of the amrit or nectar reproduced at that time, he was thereby rendered immortal, and his head and tail, retaining their separate existence, were transferred to the stellar sphere. The head was called Rāhu and became the cause of eclipses, by endeavouring, at various times, to swallow the sun and moon. *Rohini*: as to the love of the moon for Rohini, the fourth lunar constellation, see p. 113, note 2.

¹ Lit., 'Having tears in her throat,' i.e., 'having her voice choked with tears.' *Vāshpa* is not the tear itself, but the lachrymal moisture [see p. 169, note 2 in middle] which may find its way into the throat and impede the utterance.

² 'Though the (utterance-of) the word 'victory' be obstructed by (thy) weeping, victory-has-been-gained by me, since thy unadorned countenance, having-the-surface [skin] -of-its-lips-pale-red, has been seen (by me).' *Jaya-śabda*, the word 'Victory!' i.e., *jayatu* or *vijayi-bhava* was the regular form of saluting kings: compare p. 65, note 2. *Asanskāram*, so reads the Taylor MS.; the others have *asanskāra*, which violates the usual cæsura. If the latter be retained, translate 'the skin of whose lips is pale red from the absence of colouring or paint.' There is no doubt that unpainted lips were a sign of mourning, but this is sufficiently implied in *pātaloskṭha*, and it is a question whether *sanskāra* can ever mean 'paint.' Some of the Bengālī, and

Verse 187. ŚLOKA OF ANUŠTUBH. See Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 146, 154, 155, 160, 164, 173, 177, 178, 179.

शकुन्तला । वच्छ । दे भाअहेआइं पुच्छेहि ।

शकुन्तला । वत्स । ते भागधेयानि वृच्छ ।

राजा ॥ शकुन्तलायाः पादयोः प्रणिपत्य^१ ॥

सुतनु हृदयात् प्रत्यादेशव्यलीकम् अपैतु ते

किमपि मनसः सम्मोहो मे तदा बलवान् अभूत् ।

प्रबलतमसाम् एवमायाः शृंगेषु हि वृत्तयः

सजमपि शिरस्थन्धः क्षिप्तां धुनोत्यहिशङ्कया ॥ १८८ ॥

शकुन्तला । उद्वेदु अज्जउत्तो । णूणं मे सुअरिअप्पडिबन्धं

शकुन्तला । उत्तिष्ठतु आर्यपुत्रः । नूनं मे सुचरितप्रतिबन्धकं

पुराकिदं तेषु दिअहेसु परिणाममुहं आसि । जेण साणुक्कोसोवि
पुराकृतं तेषु दिवसेषु परिणाममुखम् आसीत् । येन सानुक्कोशोऽपि

amongst them the old MS. [Bodleian, 233], supported by Śankara and Chandra-śekhara, read *asankūrdī lolālakam idam mukham*, 'this countenance, having its curls hanging loosely from want of dressing.' *Oshṭha-puṭa*, 'the covering of the lip;' so *akshi-puṭa*, 'the skin covering the eye,' 'the eye-lid.' The student is reminded that in a compound, *oshṭha* optionally causes the elision of a preceding *a*. The Mackenzie MS. has *pūṭaloṣṭham mukham priye*.

^१ Śankara quotes the following from Bharata: *Kṛdubhiḥ pranipṭaiḥ cha bhāgya-nindātibhis tathā, evam kṛto cha narīndm puruṣo 'ti-priyo bhavet*.

^२ 'O fair one! let the unpleasant-feeling [unpleasantness] of (my) repudiation (of thee) depart from thy heart. Somehow-or-other at that time the infatuation of my mind was strong. For such, for the most part, is the behaviour of those over-whom-(the quality of)-darkness-has-the-mastery, on happy (auspicious)-occasions. A blind man shakes off even the garland thrown on his head, suspecting it to be [with the suspicion of its being] a snake.' *Vyākṣam* = *apriyam*, K. = *vipriyam*, Ch. *Apaitu*: some of the Bengāl MSS. have *upaitu*, which is unintelligible. *Kimapi*, i.e., *anirvachaniya-rūpam yathā syāt*, 'in a manner not to be explained.' Ś. *Tadd* = *pratyakṣa-kāle*, 'at the time of repudiation.' *Prabala-tamasām*, *prabalam ajñānam yesham te tathoktāḥ*: K. According to the Hindū philosophy there were three qualities or properties incident to the state of humanity, viz.: 1. *Sattva*, 'excellence' or

अज्जउत्तो मद् विरसो संवुत्तो ॥ राजोत्तिष्ठति ॥ अहं कहं अज्ज-
आर्यपुत्रो मयि विरसः संवृत्तः ॥ राजोत्तिष्ठति ॥ अथ कथम् आर्य-
उत्तेण सुमरिदो दुक्खभाई अअं जणो ।

पुत्रेण स्यतो दुःखभागी अयं जनः ।

राजा । उद्धृतविषादशल्यः कथयिष्यामि ।

मोहान् मया सुतनु पूर्वम् उपेक्षितस्ते

यो वाचविन्दुर् अधरं परिबाधमानः ।

तं तावद् आकुटिलपक्षविलग्नम् अद्य

वाच्यं प्रमृज्य विगतानुशयो भवेयं ॥ १८६ ॥

॥ इति यथोक्तम् अनुतिष्ठति ॥

'goodness' [quiescence], whence proceed truth, knowledge, purity, etc. 2. *Rajas*, 'passion,' or 'foulness' [activity], which produces lust, pride, falsehood, etc., and is the cause of pain. 3. *Tamas*, 'darkness' [inertia], whence proceed ignorance, infatuation, delusion, mental blindness, etc. *Śubhesu* = *sat-karmasu*, 'in auspicious matters:' *Ś.* *Vṛttayah* = *vyavahārāḥ*: *Ś.* *Dhū-noti* = *nirasyati*: K. *Srajan*: see p. 272, note 2.

¹ 'Assuredly my (evil deeds), committed in a former (birth), opposed to virtuous conduct, were in those days drawing towards (their appointed evil) issue, (seeing) that my husband, although of-a-compassionate-nature, became unfeeling towards me.' *Purā-kṛitam*, i.e., *janmāntara-karma*, *Ś.*: see p. 185, note 3 at end. *Parindama-mukham* [*parinatābhimukham*: K.], 'about to issue in their appointed fruit, in their matured result,' 'ripe for an evil result.' *Parindama* is 'the last stage of anything,' 'the stage of ripeness or maturity,' 'the final result:' *mukha* like *unmukha* [lit., 'looking towards'] has here the sense of 'tending towards,' 'being about,' 'being on the point.'

² Compare p. 272, l. 8; and *uddharen no hṛdaya-śalyam* in *Vikram.*, Act I.

³ 'O graceful lady! I should in a manner be freed from (my) remorse by wiping off that moisture now clinging to thy slightly curved eye-lashes, which formerly (in the form of) a tear-drop corroding thy lip, was unnoticed [overlooked] by me through mental-delusion.' *Pūrvam*, i.e., *pratyādeśa-*

Verse 189. *VASANTA-TILAKĀ* (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144, 148, 152, 157, 168, 170, 181.

शकुन्तला ॥ नाममुद्रां दृष्ट्वा ॥ अञ्जुत्त । एदं तं अञ्जुलीअञ्चं ।
 शकुन्तला ॥ नाममुद्रां दृष्ट्वा ॥ आर्यपुत्र । एतत्तद् अञ्जुलीयकं ।
 राजा । अस्माद् अञ्जुलीयोपलब्धात् खलु स्यतिर् उपलब्धा ।
 शकुन्तला । विषमं किदं णेण । जं तदा अञ्जुत्तस्स पञ्चाअण-
 शकुन्तला । विषमं हतम् अनेन । यत्तद् आर्यपुत्रस्स प्रत्यायन-
 काले दृष्ट्वा अस्मि ।

काले दुर्लभम् आसीत् ।

राजा । तेन ह्युत्तुसमवायचिह्नं प्रतिपद्यतां लता कुंसुमं ।

शकुन्तला । ए मे विस्मयामि । अञ्जुत्तो एव षं धारेदु ।

शकुन्तला । न अस्मै विस्मयामि । आर्यपुत्र एव एनद् धारयतु ।

॥ ततः प्रविशति मातलिः ॥

मातलिः । दिश्या । धर्मपत्नीसमागमेन पुत्रमुखदर्शनेन सायुष्मान्
 वर्धते ।

राजा । अभूत् सन्पादितस्त्रादुफलो मे मनोरथः । मातले । न

velāyām. Paribādhamāna = phāyān: Ś. Ākuṭīla: compare ātmra, p. 228, l. 5, and p. 298, note 2. Vigatānuśayo = apagata-pāśchāt-tāpo. For vāshpam in the fourth line, some of the Bengālī MSS. have kānte, unsupported by any of the Devanāgarī MSS. The repetition of vāshpa seems at first unnecessary, but not if it be borne in mind that vāshpa is, appropriately, the moisture in the eye, and vāshpa-vindu, the tear-drop when it has left the eye: see p. 169, note 2 in middle.

¹ A noun formed from the causal verb explained in p. 297, note 1.

² 'Therefore let the creeper receive again (its) flower, as a pledge [mark, token] of its inseparable-union with the (spring) season,' i.e., 'Receive thou back this ring, as the beautiful twining plant receives again its blossom, in token of its reunion with the spring.' *Tena hi*, with the sense of 'therefore,' occurs very frequently in dramatic composition: compare p. 81, l. 2, p. 83, l. 2, and p. 85, l. 1. *Ritu*: see p. 228, note 1 at end. *Samavāya*, 'inseparable or intimate connexion.' The Bengālī MSS. have *ritu-samāgamānsi*, and Śankara *ritu-sangama-sūchakam*.

³ *Dishtyā*, see p. 299, note 3. As to *putra-mukha*, etc., see p. 222, note 2.

खलु विदितो ऽयम् आखण्डलेन वृत्तान्तः स्यात् ।

मातलिः ॥ सस्मितं ॥ किम् ईश्वराणां परोचं । एवायुश्चान् । भगवान् मारीचस्ते दर्शनं वितरति ।

राजा । शकुन्तले । अवलम्ब्यतां पुत्रः । त्वां पुरस्कृत्य भगवन्तं द्रष्टुम् इच्छामि ।

शकुन्तला । हिरिआमि अज्जउत्तेण सह गुरुसमीवं गन्तुं ।

शकुन्तला । जिह्मेमि आर्य्यपुत्रेण सह गुरुसमीपं गन्तुं ।

राजा । अप्याचरितव्यम् अभ्युदयकालेषु । एह्येहि ।

॥ सर्वे परिक्रामन्ति ॥

॥ ततः प्रविश्यदित्या सार्द्धम् आसनस्थो मारीचः ॥

मारीचः ॥ राजानम् अवलोक्य ॥ दाक्षायणि ।

पुत्रस्य ते रणशिरस्ययम् अगयायी

दुष्यन्त इत्यभिहितो भुवनस्य भर्ता ।

चापेन यस्य विनिवर्तितकर्म जातं

तत्कोटिमत्कुलिशम् आभरणं मघोनः ॥ १६० ॥

¹ *Ākhandala* is one of a class of epithets [such as *puran-dara*, *bala-bhit*, *giri-bhid*, etc.] applied to Indra, as breaking cities, mountains, etc., into fragments with his thunderbolt: see p. 86, note 1.

² 'Allows thee a sight (of him),' i.e., 'Graciously permits thee to be presented to him,' 'vouchsafes thee an audience.'

³ 'But on joyful [festive] occasions the (usual) practise must be observed.' The Mackenzie MS. has *gantavyam* for *ācharitavyam*.

⁴ 'O Dākshāyini [i.e., Aditi: see p. 284, note 3], this is he that marches foremost at the head of thy son's [Indra's] battles, the so-called 'Dushyanta,' the lord [protector] of the earth, through whose bow that edged thunderbolt of Indra, having rested from its work, has become (a mere) ornament.' *Rana-sirasi*: compare p. 268, line 8, and p. 87, note 1. *Koṭimat* = *sāgram* = *tikshṇam*. *Kuliśam* = *vajram*. *Maghavan*, 'Indra,' may change *va* to *u* before the accus. pl. and other vowel terminations.

Verse 190. VASANTA-TILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144, 148, 152, 157, 168, 170, 181, 189.

अदितिः । सम्भावणीआणुभावा मे आकिदी ।
 अदितिः । सम्भावनीयानुभावा अस्य आदितिः ।
 मातलिः । आयुष्मन् । एतौ पुत्रप्रीतिपिण्डनेन चक्षुषां दिवौकषां
 पितराव् आयुष्मन्तम् अवलोकयतः । ताव् उपसर्प ।
 राजा । मातले । एतौ

प्राङ्गर् द्वादशधास्त्रितस्य मुनयो यत् तेजसः कारणं
 भर्तारं भुवनत्रयस्य सुषुवे यद् यज्ञभागेश्वरं ।
 यस्मिन् आत्मभुवः परोऽपि पुरुषश्चक्रे भवायास्यदं
 ददं दक्षमरीचिसम्भवम् ददं तत् स्रष्टुर् एकान्तरं ॥ १८१ ॥

¹ 'His dignity may be inferred from his form,' *lit.*, 'his form has its dignity inferrible.'

² 'With an eye that betrays [betokens] affection for (thee as for) a son.'
Pīṣuna: compare p. 278; line 5.

³ 'This is that pair [Aditi and Kaśyapa], the offspring of Daksha and Marīchi, one remove from the Creator [Brahmā], which (said pair) sages call the cause [origin, author, maker] of the solar-light subsisting in twelve forms [having a twelve-fold subsistence], which (pair) begot the ruler of the three worlds, the lord of the (Gods who are the) sharers of (every) sacrifice, (and) in which (pair) Nārāyaṇa (or Viṣṇu), he (who was) even superior to the Self-existent [Brahmā], chose [made] the site for (his) birth.' *Dvādaśādhā*: there are twelve Ādityas or forms of the sun, which represent him in the several months, or, as some say, attend upon his car: see p. 280, note 1. They are the children of Aditi and Kaśyapa, and the gods Viṣṇu and Indra are reckoned among them. The other ten, according to the Viṣṇu-purāṇa [p. 234], are Dhātṛi, Aryamat, Mitra, Varuṇa, Vivasvat, Pūshan, Parjanya, Anśu, Bhaga, and Tvashtṛi; but the names of the Ādityas vary in the other Purāṇas. *Tejasaḥ*, i.e., *sūryātmaśāya*, 'consisting of the sun': K. = *sūryasya*: Ś. = *ādityasya*: Schol. Chézy. *Bhuvana-trayaśāya*, i.e., *swarga-martya-pātāśāya*: Ś. [see p. 314, note 3]. *Yajna-bhāgśvaram* may simply mean 'the lord of a share of (every) sacrifice'; it seems, however,

Verse 191. ŚĀNDÓLA-VIKRĪPITA (variety of ATIDHĀṬI). See Verses 14, 30, 36, 39, 50, 63, 70, 85, 86, 89, 97, 98, 111, 137, 138, 140, 172, 175, 176.

मातलिः । अथ किं

राजा ॥ प्रणिपत्य ॥ उभाभ्यामपि वासवानुयोज्यो दुष्यन्तः प्रण-
मति ।

मारीचः । वत्स । चिरं जीव । पृथिवीं पालय ।

अदितिः । वच्छ । अष्पडिरहो होहि ।

अदितिः । वत्स । अप्रतिरंयो भव ।

likely that *yajna-bhāga* is here synonymous with *kratu-bhuj*, 'a god,' though *yajna-bhāj* would be the more usual form. *Ātma-bhuvah* [abl. case from *ātma-bhū*] = *swayambhuvah* = *brahmanah*: K., Ch. *Paro* = *śreshṭho*. *Purusha* = *Vishnu*: K. = *Nārāyaṇa*: Ś., Ch. *Bhavāya* = *janmane*: K. = *avatārāya*: Ś. *Āspadam* = *pratiśṭhām* = *sthitim*: K., Ś. *Upendravatārasya kāranam uktam bhavati*: K. *Dvandvicam* = *mithunam* = *stri-punsayor yugalam*. *Srashtur* = *Brahmanah*: K., Ś. *Ekāntaram* = *ekāntaritam*: Ś. *Ekah purushah antaram vyavadhānam yasya tat tathoktam*. *Brahmano Marīchih, Marīcheh Kāśyapah, Brahmano Dakshah, Dakshād Aditir iti ekāntaram*: K. *Ekah purusho antaram antardhānam yasya tad dvandvicam*: Chézy. As Kāśyapa and Aditi were the grandchildren of Brahmā, they were only removed from him by Marīchi and Daksha, their parents and his children: see p. 280, note 1. Vishṇu, as Nārāyaṇa, or the supreme spirit, [*purusha*] moved over the waters before the creation of the world, and from his navel came the lotus from which Brahmā sprang. As Vishṇu, or the Preserver, he became incarnate in various forms, and chose Kāśyapa and Aditi, from whom all human beings were descended, as his medium of incarnation or place of birth, especially in the Avatāra in which he was called 'Upendra,' (or *Indrānuja, Indravaraja*) 'Indra's younger brother' [according to some identified with *Kṛishṇa*], and in his Vāmana, or Dwarf-Avatāra: see p. 276, note 1. *Purusha* is properly 'that which sleeps or abides in the body' [*puri śete*]. The worshippers of Vishṇu identify him with Nārāyaṇa and with Brahma, and name him Mahā-purusha, Purushottama, i.e., 'the supreme spirit,' thus exalting him above Brahmā, the Creator. Kālidāsa seems by this verse to include himself among the Vaishnavas.

¹ *Ubhābhyām* [dat. dual.], i.e., *Aditi-Marīchābhyām*: Ś. *Vāsavānujoḥ* = *Indrājñā-kāri*, 'Indra's servant': Ś. The Bengālī MSS. have *vāsava-niyoḥ*: compare p. 273, line 4.

² 'An invincible hero:' see p. 177, line 8, note 2 in middle.

शकुन्तला । दारकसहिदा वो पादवन्दनं करोमि ।

शकुन्तला । दारकसहिता वां पादवन्दनं करोमि ।

मारीचः । वत्से ।

आखण्डलसमो भर्ता जयन्तप्रतिमः सुतः ।

आशोर् अन्या न ते योग्या पौलोम्या सदृशी भव ॥ १८२ ॥

अदितिः । जादे । भक्तुणो बज्रमदा होहि । अवस्यं दीहाञ्ज

अदितिः । जाते । भर्तुर् बज्रमता भव । अवस्यं दीर्घायुर्

वच्छओ उहअकुलणन्दणो होद् । उवविसह ।

वत्स उभयकुलनन्दनो भवतु । उपविशत ।

॥ सर्वे प्रजापतिम् अभित उपविशन्ति ॥

मारीचः ॥ एकेकं निर्दिशन् ॥

दिश्या शकुन्तला साध्वी सदपत्यम् इदं भवान् ।

अद्वा वित्तं विधिश्चेति चितयं तत् समागतं ॥ १८३ ॥

¹ '(Thy) husband (being) like Indra, thy son resembling Jayanta [Indra's son], no other blessing (would be) suitable to thee: mayst thou be like Paulomí!': see p. 272, note 2 at end. As to *Ākhandala*, see p. 304, note 1.

² As to the title Prajāpati, see p. 280, note 1.

³ 'All hail! the virtuous Śakuntalā, (her) noble offspring, your highness (Dushyanta)! Piety [faith], Fortune [wealth], Action: this trio is here combined.' *Dishtyd*: see p. 299, note 3. *Sad*, i.e., *ubhaya-kula-guṇa-sampannam*. *Śraddhā*, being feminine, of course represents Śakuntalā; *Vittam*, being neuter, her offspring [*apatyam*], viz., Sarva-damana or Bharata; and *Vidhi*, being masculine, Dushyanta. *Vidhi*, according to Chandra-śekhara, is *veda-bodhitdcharanam*, 'putting in practice the precepts of the Vedas;' it may, perhaps, imply power as exhibited in action. A parallel passage occurs in Ragh., ii., 16: *Babhu sđ tena śraddheva sđkshđd vidhinopapannā*, which Stenzler renders 'She appeared [shone forth] like Faith visibly manifested, accompanied by action [works].'

Verse 192. ŚLOKA OR ANUSHTUP. See Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 70, 84, 87, 125, 127, 146, 154, 155, 160, 164, 173, 177, 178, 179, 187.

Verse 193. ŚLOKA OR ANUSHTUP. See preceding verse.

राजा । भगवन् । प्राग् अभिप्रेतसिद्धिः । पश्चाद् दर्शनं । अतोऽपूर्वः खलु वोऽनुग्रहः । कुतः ।

उदेति पूर्वं कुसुमं ततः फलं

घनोदयः प्राक् तदनन्तरं पयः ।

निमित्तनैमित्तिकयोर् अयं क्रमस्

तव प्रसादस्य पुरस्त्वं सम्पदः ॥ १६४ ॥

मातलिः । एवं विधातारः प्रसीदन्ति ।

राजा । भगवन् । इमाम् आज्ञाकरीं वो गान्धर्वेण विवाहविधि-

¹ 'First (came) the accomplishment of my desires; afterwards, the sight (of thee). Hence thy favour (towards me) has indeed been unprecedented.' Śāṅkara gives the following interpretation: *Śakuntalā-prāpakam bhavad-darśanam bhaviṣhyati iti evam mamābhipretam āsīt, tāvat prabhāvat darśana-pūrvam nirvyūḍham. Tathā cha naimittikānantaram nimittotpattir iti anugrahasyāpūrvatvam iti bhāvah*: 'My desire was that the sight of thee might lead to my recovery of Śakuntalā. But (my meeting her) was arranged through (thy) divine power, before my presentation to thee. Thus after the effect was the appearance of the cause. The meaning is, that the favour (of my seeing thee and receiving thy blessing) did not precede (the attainment of my desire), and hence that the favour was unprecedented, as the accomplishment of my wishes ought naturally to have resulted from thy blessing.' There seems to be a double meaning in *apūrvah*.

² 'First appears the blossom, then the fruit; first the rising of clouds, afterwards the rain. This (is) the regular-course of cause and effect; but the success-of-my-wishes (came) before thy favour.' *Naimittika*, 'that which is connected with the *nimitta* or is dependant on it,' 'the effect.' *Puras* = *prathamatas*: Ś. *Sampadah* [nom. pl.] = *abhishta-siddhiḥ*: Ś. It is clearly meant to be synonymous with *abhipreta-siddhiḥ* in the previous clause.

³ 'Thus (it is that) the creators-of-all-beings perform favours.' *Vidhātṛi* must here be equivalent to *Prajāpati*: see p. 280, note 1.

⁴ See page 127, note 4, and page 134, line 4.

नोपयम्य कस्यचित् कालस्य बन्धुभिर् आनीतां सतिशैथिल्यात् प्रत्या-
दिशन् अपराद्धो ऽस्मि तत्रभवतो युष्मत्सगोचस्य कंसस्य । पश्चाद्
अङ्गुलीयकदर्शनाद् ऊढपूर्वां तदुदितरम् अवगतो ऽहं । तच्चिचम्
इव मे प्रतिभाति ।

यथा गजो नेति समच्छरूपे

तस्मिन् अतिक्रामति संशयः स्यात् ।

पदानि दृष्ट्वा तु भवेत् प्रतीतिश्च

तथाविधो मे मनसो विकारः ॥ १८५ ॥

मारीचः । वत्स । अलम् आत्मापराधशङ्कया । सस्योद्दो ऽपि
तय्यनुपपन्नः । श्रूयतां ।

राजा । अवहितो ऽस्मि

मारीचः । यदैवाप्सरस्तीर्थावतरणात् प्रत्यक्षवैकल्यां शकुन्तलाम्

¹ *Kasyachit kálasya*, i.e., *kasminśchit kálo*: Ch.

² Called Káśyapa as being of the race of Káśyapa: see p. 22, note 1.

³ 'As if one were to say, "(that) is not an elephant," its form being before one's eyes, and doubt were to arise (in one's mind) on its walking past, but conviction were to take place after seeing its footsteps; of such a kind has been the change of my mind,' i.e., My mind has passed through similar transitions. Thus, as Kátavema observes, when Dushyanta first saw Śakuntalá, he repudiated her [see p. 199, l. 7, and p. 200, l. 9]; when she passed out of his presence, he began to relent and doubt [see the last verse of Act V., p. 215]; and, when he saw the ring, he was convinced she was his wife. *Neti*: see p. 140, note 2 in middle. *Samaksha-rúpe*, i.e., *samaksha-vidyamdnarúpe*: Ch. *Padāni* = *pada-chihvánāni*: Ch. *Vikārah* = *svarúpdanyathā-bhāvah*: Ś. May not *sanśayah* govern both lines? thus: 'As if there were a doubt that that is not an elephant, while he is marching along, his form obvious to the eye.'

⁴ The Mackenzie MS. and my own have *aparaddha*; the others, *apachdra*.

⁵ 'After [in consequence of] her descent to Apsaras-tírtha:' see p. 271, note 1, and p. 215, l. 2. According to Śankara, *Apsaras-tírtha* = *sachi-*

आदाय मेनका दाचायणीम् उपगता । तदैव ध्यानाद् अवगतो ऽस्मि ।
दुर्वाससः शापाद् इयं तपस्विनी सहधर्मचारिणी त्वया प्रत्यादिष्टा
नान्यथेति । स चायम् अङ्गुलीयकदर्शनावसानः ।

राजा ॥ सोच्छ्रासं ॥ एष वचनीयान् मुक्तो ऽस्मि ।

शकुन्तला ॥ स्वगतं ॥ दिङ्मित्रा । अकारणपञ्चादेशी ए अज्जउत्तो ।

शकुन्तला ॥ स्वगतं ॥ दिष्ट्या । अकारणप्रत्यादेशी न आर्यपुत्रः ।

ए ङ सत्तं अत्ताणं सुमरेमि । अहवा पत्तो मए स हि सावो वि-
न खलु श्रुं आत्मानं स्मरामि । अथवा प्राप्तो मया स हि शापो वि-
रहसुण्हिअआए ण विदिदो । जदो महीहिं सन्दिट्ठन्दि । भत्तुणो
रहसुण्हदयया न विदितः । यतः सखीभ्यां सन्दिष्टास्मि । भर्तुर्
अङ्गुलीअअं दंमइदव्वन्ति ।

अङ्गुलीयकं दर्शयितव्यमिति ।

मारीचः । वत्से । चरितार्थासि । सहधर्मचारिणं प्रति न त्वया
मन्युः कार्यः । पश्य ।

शापाद् अस्मि प्रतिहता स्मृतिरोधरूचे

भर्तृपेततमसि प्रभुता तवैव ।

tirtha : see p. 205, l. 2. Menakā was Śakuntalā's mother : see p. 43, l. 10.

¹ 'That this thy poor faithful [lawful] wife was repudiated in consequence of the curse of Durvāsas, and on no other account, and that this same (curse) would terminate on the sight of the ring.' *Durvāsas* : see p. 137, note 2. *Tapasvini* = *anukampyā* : Ś. [compare p. 246, l. 4.] *Saha-dharma-chārini* = *pativrata* : Ś.

² *Vachanyān*, i.e., *sādhvī-nirākaraṇa-rūpavāddt*. *Vachanyam* = *vāch-yam* : p. 198, line 6.

³ The Colebrooke and Mackenzie MSS. and my own have *sattam* or *satam* for *śaptam*, supported by Śankara. The Taylor has *sachcham* for *satyam*, supported by Kātavema and the Bengālī.

⁴ Compare page 137, line 12, note 2.

⁵ 'Thou hast gained thy object.' *Charitārthā* = *labdhārthā* = *kṛitārthā*. The Mackenzie has *viditārthā*.

ह्याया न मूर्हति मलोपहतप्रसादे

इद्धे तु दर्पणतले सुलभावकाशा ॥ १८६ ॥

राजा । भगवन् । अचं खलु मे वंशप्रतिष्ठा ॥ इति वासं हस्तेन
गृह्णाति ॥

मारीचः । तथा भाविनम् एनं चक्रवर्तिनम् अवगच्छतु भवाम् ।
पश्य ।

रथेनानुत्थातस्त्रिमितगतिना तीर्णजलधिः

पुरा सप्तदीपां जयति वसुधाम् अप्रतिरथः ।

इहायं सत्त्वानां प्रसभदमनात् सर्वदमनः

पुनर् यास्यत्याख्यां भरत इति लोकस्य भरणात् ॥ १८७ ॥

¹ 'Thou wast repulsed in consequence of the curse, (thy) husband being harsh [cruel] through the obstruction of (his) memory; (but now) indeed, on (the heart of) him freed from darkness, thy influence-is-supreme. (Even as) an image has no effect on the surface of a mirror whose brightness is tarnished with dirt, but on a clean-one easily makes impression [gains admission].' *Smṛiti-rodha*, the Mackenzie has *smṛiti-dosha*. *Apeta-tamasi*: compare p. 301, note 2. *Prabhutā*: Kātavema refers to verse 73, p. 124. *Chhādyā* = *prativimbam*. *Murchhati* = *vyāpnoti*: K. = *aphurati*: Ś.: see p. 200, note 4. *Malopahata-prasādo* = *malāpagata-prasannatavo*: Ś. = *mālinyena naśtā prasannatā*: K. *Sulabhāvakāśa* = *sukhena labhyah praveśah yasyāh* = *prāpta-vasthitiḥ*: Ś. [compare p. 46, line 2.] Śankara observes that *darpana-tale* answers to *bhartari*; *malopahata* to *smṛiti-rodha*; *chhādyā* to *prabhutā*; and, we may add, *buddhe* to *apeta-tamasi*.

² That is, *asyām Śakuntalāyām, kuloddhāraka-putrotpāddakatvena*, 'in this Śakuntalā, because she has given birth to a son, the upholder of my family?' K.: compare p. 260, line 11, and p. 124, line 6.

³ *Tena prakāreṇa kuloddhārakatvena bhaviṣhyantam*: K. *Chakravartinam* = *śrva-bhaumam*, 'a monarch of the whole earth': K.: see p. 15, lines 1 and 2, note 1.

⁴ 'Previously (as) an-invincible-warrior, having crossed the ocean in a

Verse 196. VASANTA-TILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144, 148, 153, 157, 168, 170, 181, 180.

Verse 197. ŚIKHARINĪ (variety of ATTASHTI). See Verses, 9, 24, 44, 63, 112, 141.

राजा । भगवता कृतसंस्कारे सर्वम् अस्मिन् वयम् आशास्महे ।

अदितिः । भअवं । इमा ए दुहिदुमणोरहसम्यत्ती ए कणोवि दाव

अदितिः । भगवन् । अस्या दुहितमनोरथसम्यत्तेः कणो ऽपि तावत्

chariot whose motion is not (made) unsteady by uneven-ground, he will subjugate the earth, consisting of seven islands. Here, from his forcible taming of the animals, he (is called) Sarva-damana; but (then) he will acquire the appellation Bharata, from his support of the world.' *Rathena*: see p. 8, line 1. *Anutkhāta*, etc. [*nimnonnata-pradēsasyābhāvād anutkhātām*: K.]: so reads the Mackenzie MS., supported by *Kātavema*; the others, *anudghāta*: compare p. 9, l. 4, note 3. *Stimīta* = *anishkampa*: K. = *Aprati-bandhārtha-durgamanena*: Ś. 'By this epithet it is indicated that the chariot would have the power of going in the air' [*tena viśeṣaṇena rathasya ākāśa-gāmitvam sūchitam*]: K. *Sapta-dwīpām*: according to the mythical geography of the Hindūs, the earth consisted of seven islands, or rather insular continents, surrounded by seven seas. That inhabited by men was called Jambudwīpa, and was in the centre, having in the middle of it the sacred mountain Meru or Sumeru, a kind of Mount Olympus, inhabited by the gods. About Jambu flowed the sea of salt-water [*lavaṇa*], which extends to the second Dwīpa, called Plaksha, which is in its turn surrounded by a sea of sugar-cane-juice [*ikṣhu*]. And so with the five other Dwīpas, viz., Śālmali, Kuśa, Krauncha, Śāka, and Pushkara, which are severally surrounded by the seas of wine [*sura*], clarified butter [*sarpis*], curds [*dadhi*], milk [*dugdha*], and fresh-water [*jala*]: Vish.-pur., p. 166. *Aprati-ratha* = *atulya-ratha* = *mahāratha*: Ś: see p. 177, note 2 in middle. *Iha* = *asmin āsrame*: K. *sattvānām* = *prāṇinām sinhādīnām*: Ś. = *śarabha-sinhādīnām*: K. *Pra-sabha-damanāt* = *balātkaṛeṇa mardanāt*. The name Bharata is derived from the root *bhri* [*fero*] 'to support.' Many Indian princes were so named, but the most celebrated was this son of Dushyanta and Śakuntalā, who so extended his empire that from him the whole of India was called Bharata-varsha or Bhārata-varsha; and whose descendants, the sons of Dhṛitarāshṭra and Pāṇḍu, by their quarrels, formed the subject of the great epic poem called Mahābhārata: see p. 14, note 2.

¹ 'We invoke all blessings on him for whom the prescribed-rites were performed by your holiness,' or 'we have high hopes and expectations of him,' etc. As to *kṛita-sanskāre*, see p. 258, note 2; and p. 198, note 3.

सुदवित्यारो करीअदु । दुहिदुवच्छला मेणआ इह एव मं परिच-
 अतविस्तारः क्रियतां । दुहिद्ववत्सला मेणका इह एव मां परिच-
 रन्ती चिद्ध ।

रन्ती तिष्ठति ।

शकुन्तला ॥ आत्मगतं ॥ मणोरहोक्खु मे भणितो भगवदीए ।

शकुन्तला ॥ आत्मगतं ॥ मनोरथः खलु मे भणितो भगवत्या ।

मारीचः । तपःप्रभावात् प्रत्यक्षं सर्वम् एव तत्रभवतः ।

राजा । अतः खलु ममानतिकुद्धो मुनिः ।

मारीचः । तथाप्यसौ प्रियम् अस्माभिः प्रष्टव्यः । कः कोऽत्र भोः ।

शिष्यः ॥ प्रविश ॥ भगवन् । अयम् अस्मि ।

मारीचः । गालव । इदानीम् एव विहायसा गत्वा मम वचनात्
 तत्रभवते कषाय प्रियम् आवेदय । यथा पुत्रवती शकुन्तला तच्छाप-
 निवृत्तौ सतिमता दुष्यन्तेन प्रतिगृहीतेति ।

शिष्यः । यद् आज्ञापयति भगवान् ॥ इति निष्क्रान्तः ॥

मारीचः । वत्स । त्वमपि स्थापत्यदारसहितः सख्युर् आखण्डलस्य
 रथम् आरुह्य ते राजधानीं प्रतिष्ठस्व ।

राजा । यद् आज्ञापयति भगवान् ।

मारीचः । अपि च ।

¹ 'Let Kanwa also be made acquainted with all the circumstances,' etc. Sankara has *jnāta-vistarah*; the Bengālī MSS., *vijñātarthah*.

² Here, and in the insertion of *me* in the next line, I have followed the Mackenzie MS. and my own, as I have never hesitated to do, when supported by Kātavema.

³ 'Notwithstanding, he must be questioned by us about (this) joyous-event. Ho! there!' *Śishyānām madhye ka atra tiṣṭhati iti arthah*, 'Which among my pupils is in waiting here? such is the meaning of *kah*, etc.' : Ś. Compare p. 69, l. 8; p. 263, l. 8.

⁴ Here I have followed the Colebrooke MS. The others have *sapatya-dāra-sahitah*; the Bengālī, *sapatya-dārah*.

तव भवतु विडौजाः प्राज्यवृष्टिः प्रजासु
 त्वमपि विततयज्ञः स्वर्गिणः प्रीणयालं ।
 युगशतपरिवर्तान् एवम् अन्योन्यकृत्यैर्
 नयतम् उभयलोकानुग्रहं स्यादनीयैः ॥ १८८ ॥

राजा । भगवन् । यथाशक्ति श्रेयसे यतिये ।

मारीचः । वत्स । किं ते भूयः प्रियम् उपहरामि ।

राजा । अतः परमपि प्रियम् अस्ति । यद् इह भगवान् प्रियं
 कर्तुम् इच्छति तर्हिदिम् अस्तु भरतवाक्यं ।

¹ 'May Indra be bountiful of (his) rain towards thy subjects. Do thou also, abundantly-dispensing [distributing, diffusing] sacrifices, gratify [satisfy] the gods [inhabitants of heaven] to the full. Thus pass (both of you) periods [revolutions] of hundreds of ages with reciprocal friendly acts, landable on account of the favours (thus conferred) on both worlds: That is, You by sacrificing, and Indra by showers, confer benefits on the inhabitants of Swarga and the earth respectively. The two worlds are of course Heaven and Earth, not including the third world Pátála: see p. 276, note 1. *Vidaugas* or *Vidojas* is one of the class of Indra's names, explained in p. 304, note 1. *Prājya-vrīṣṭiḥ* = *prachura-varṣaṇāḥ*. *Vituta-yajñah* = *vistrita-yāgah*: K. *Swargīṇah* = *devān*: K. *Prīṇaya alam* = *alam bhāvaya*: K. = *atyarthena santoshaya*: Ś. *Yuga-śata-parivartān* = *yugānām śatāni tesham parivartanāni*.

² *Kātavema* has *śreyasi* and interprets by *dharma*. Śāṅkara has the same and explains by *prāśasta-kṛtye*.

³ 'Is there any favour still greater than this? As (however) on this occasion his holiness desires to confer a favour, then let this saying of Bharata be (fulfilled).' *Atah param*, i.e., *adhikam*. *Atra prāśnārthe kākur anusandheyā*: see p. 264, note 2. The Bharata here intended must not be confounded with the young prince. He was a holy sage, the director or manager of the gods' dramas, and inventor of theatrical representations in general. He wrote a work containing precepts and rules relating to every branch of dramatic writing, which appears to have been lost, but is constantly

Verse 198. *MĀLINĪ* or *MĀNINĪ* (variety of *Ati-ŚAKKARĪ*). See Verses 10, 19, 20, 38, 55, 109, 110, 120, 171.

प्रवर्ततां प्रकृतिहिताय पार्थिवः

सरस्वती श्रुतिमहतां महीयतां ।

quoted by the Commentators. He seems to have superintended the exhibition of the drama called *Lakshmi-swayamvara* [composed by *Saraswatī*: see p. 27, note 3 at end] in Indra's heaven. See *Vikram.*, Act 3, and middle of Act 2, *Munind Bharatena yah prayogo bhavatiśhu ashta-rasāśrayo nibaddha*, etc. It was not unusual to close the plays by quoting one of Bharata's verses: compare the conclusion of the *Ratnāvali*. The Scholiast supposes that there is here an intentional ambiguity as to whether this verse is spoken in the name of the young prince or of the sage.

'Let the king exert himself for the welfare of his subjects. Let *Saraswatī* be honoured among (those who are) mighty in the scriptures [lovers of literature]. Moreover, may the purple-god [*Śiva*] who-is-self-existent, (and) whose-Energy-is-every-where-diffused, put an end to my future birth [deliver my soul from passing into another state of being].' *Pravartatām* = *prayatatām*. *Saraswatī* [= *Dhārati*: K.] is the wife of the god *Brahmā*. She is the goddess of speech and eloquence, patroness of the arts and sciences, and inventress of the Sanskrit language. *Saraswatī* signifies 'flowing,' and is also applied to a river. *Śruti-mahatām*, etc.: some have *śruti-mahatī mahīyasām*: K. *śruta-mahatām*. According to the latter, *śruta* = *śāstra*, *mahatām* = *īreshīdhām*. I see no reason why *mahatām* should not be the gen. c. plur. of the present part. regularly formed from *mah*, 'to honour.' *Śruti-mahatām* might then mean 'lovers of literature.' *Mahīyatām* = *pūjyatām*: K. *Nīla-lohitā*, 'blue and red,' i.e., according to *Kāṭavema*, *vāma-bhāgo nīlā*, *dakṣiṇa-bhāgo lohita*, 'on the left side blue, on the right side red.' *Śiva* is usually represented as borne on a bull, his colour, as well as that of the animal he rides, being white, to denote the purity of Justice over which he presides. In his destroying capacity, he is characterised by the quality *tamas* [see page 301, note 2] and named *Rudra*, *Kāla*, etc., when his colour is said to be purple or black. 'In the beginning of the *Kalpa*, as *Brahmā* purposed to create a son, a youth of purple complexion [blue and red, *nīla lohita*] appeared, crying and running about [*ru*, *dru*, whence *Rudra*]:' *Vish.-Pur.*, p. 58. Some refer this name to the colour of his throat: see p. 257, note 2. *Parigata-śaktiḥ*; *prāptiḥ śaktiḥ Pārvatī yena sa tathoktaḥ*. Hence, *Śakti* = *Pārvatī*, *Śiva*'s wife. The wives of the deities were supposed to personify their energy or active power. *Ātma-bhā*, although properly a name of

ममापि च क्षपयतु नीललोहितः

पुनर्भवं परिगतशक्तिर् आत्मभूः ॥ १८८ ॥

॥ इति निष्क्रान्ताः सर्वे ॥

॥ सप्तमो ऽङ्कः ॥

॥ समाप्तम् इदम् अभिज्ञानशकुन्तलं नाम नाटकं ॥

॥ शुभं भूयात् ॥

Brahmá, is applied equally to Vishnu and Śiva by those who give the preference to these deities. Exemption from further transmigration and absorption into the divine soul was the *summum bonum* of the Hindú philosophy: compare p. 184, note 4 at end. Kálidása indulges the religious predilections of his fellow-townsmen by beginning and ending the play with a prayer to Śiva, who had a large temple in Ujjayiní, the city of King Vikramáditya, and abode of the poet. Both actors and spectators would probably repeat the prayer after the speaker and appropriate it to themselves.

Verse 199. RUCHIRÁ or PRABHÁVATÍ (variety of ATÍ-JAGATÍ) containing thirteen syllables to the half-line, each half-line being alike.

— — — — | — — — — | — — — — ॥

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