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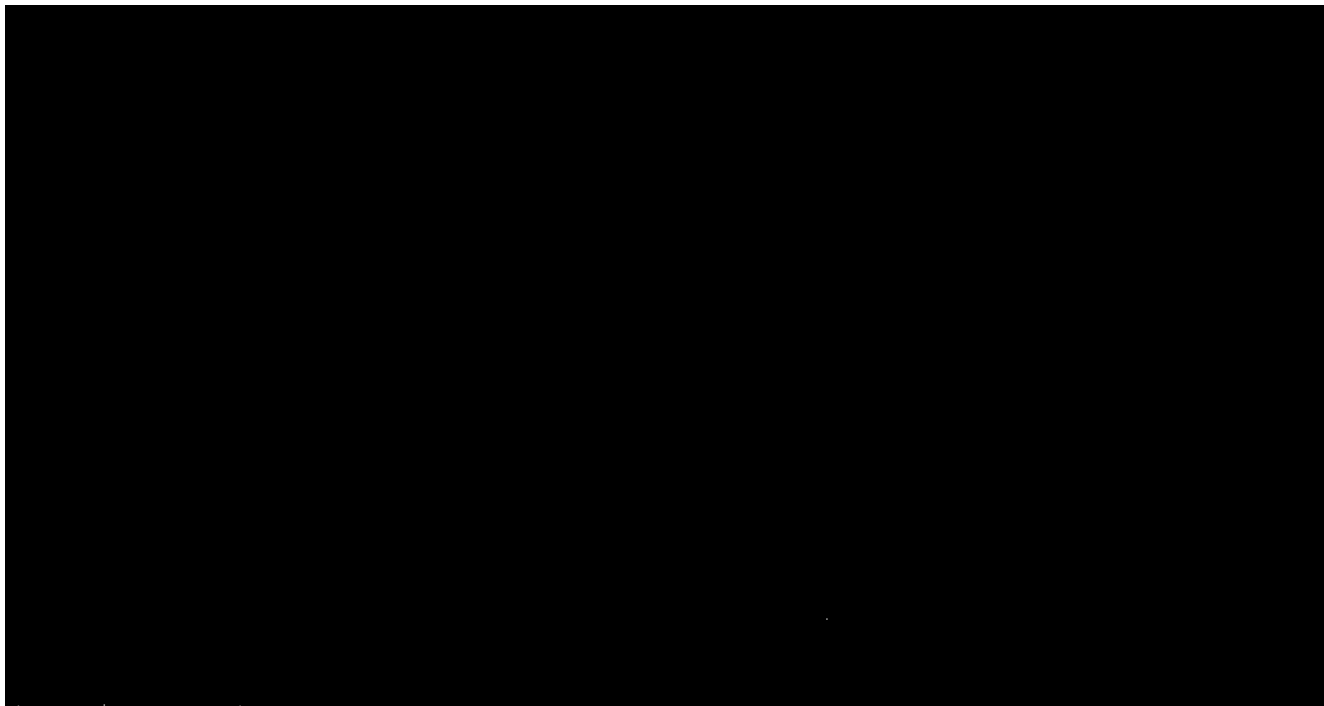
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PRIYADARSIKA
A SANSKRIT DRAMA BY KING HARSHA

MEHAR CHAND
LACHHMAN DAS '
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COLUMBIA UNIVERSITY INDO-IRANIAN SERIES

EDITED BY
A. V. WILLIAMS JACKSON

PROFESSOR OF INDO-IRANIAN LANGUAGES
IN COLUMBIA UNIVERSITY

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1923

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PRIYADARSIKA

A SANSKRIT DRAMA

BY

HARSHA

KING OF NORTHERN INDIA IN THE SEVENTH CENTURY A.D.

TRANSLATED INTO ENGLISH

BY

G. K. NARIMAN

HON. SECRETARY OF THE K. R. CAMA ORIENTAL INSTITUTE, BOMBAY

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AND

CHARLES J. OGDEN, Ph.D.

CORRESPONDING SECRETARY OF THE AMERICAN ORIENTAL SOCIETY

WITH

AN INTRODUCTION AND NOTES

BY THE TWO LATTER

TOGETHER WITH THE TEXT IN TRANSLITERATION

NEW YORK

Columbia University press

1923

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previously published, and of the volume in
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*Set up and electrotyped
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TO
THE DEAN OF AMERICAN SANSKRITISTS
CHARLES ROCKWELL LANMAN
PROFESSOR IN HARVARD UNIVERSITY

NOTE FOR LIBRARIANS AND BIBLIOGRAPHERS

The present volume contains the text and English translation of a Hindu drama composed in Sanskrit and Prakrit by Harsha (in more strictly scientific transliteration *Harsa*), who reigned as king in Northern India from 606 to 647 A.D. Harsha was the author also of two other dramas, the *Ratnavali* and the *Nagananda*, as well as of a number of stanzas that have been preserved (see pages xxxix-xlix, below).

His name is found likewise in the fuller forms Harsha-deva and Harsha-var dhana, and, with the customary honorific prefix *sri*, as Sri-Harsha and Sri-Harsha-deva. This monarch was further designated, especially in Buddhist texts, as Siladitya.

This Harsha is not to be confused with the later Harsha, more properly Sriharsha, author of the epic poem *Naishadhiya-carita* and of a philosophical work entitled *Khandana-khanda-khadya*.

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Jackson, Abraham Valentine Williams, 1862- [as joint translator]
Nariman, Gushtaspshah Kaikhushro [as joint translator]
Ogden, Charles Jones, 1880- [as joint translator]
Columbia University Indo-Iranian Series [as series entry]
Jackson, Abraham Valentine Williams, 1862- [as editor]
Sanskrit drama. *See also* Harsha, king (606-647) of *Thanesar* [as subject cross-reference, if desired]
Sanskrit literature—Translations into English. *See also* Harsha, king (606-647) of *Thanesar* [as subject cross-reference, if desired]
Priyadarsika, etc. [as title entry, if desired]

PREFACE

The drama *Priyadarsika*, written in Sanskrit and Prakrit by Harsha (Harsha-deva, Harsha-var dhana), King of Northern India in the seventh century of our era, has been chosen for translation into English for the first time, because of the interest of its plot and because it has previously received less attention than the other plays by the same author, the *Ratnavali* and the *Nagananda*.

The basis of the translation was a preliminary version submitted a number of years ago by my Parsi friend Gushtaspshah Kaikhushro Nariman, of Bombay, who sent it to me in a tentative form for later revision and editing before its inclusion in the Columbia University Indo-Iranian Series. This led me to take up the *Priyadarsika* with my classes at Columbia, and I have read the drama several times with them, writing out also a translation of my own. My pupil Dr. George C. O. Haas likewise prepared a translation in manuscript, which has been of special service. Dr. Ogden, another of my students, then joined with me in repeatedly working through the drama. The present translation is therefore in a way composite, but owing to Mr. Nariman's residence in India it was not possible to confer with him regarding the numerous problems involved.

The rendering has been made fairly literal throughout, and the text has been reproduced in transliteration on the pages opposite, in order to aid students in rapid reading; there was no occasion to give the Sanskrit in the original Nagari characters because no new edition of the text from manuscripts was contemplated. The Sanskrit text which has been taken as a basis is that in the edition of R. V. Krishnamachariar, Srirangam, 1906, although the text as printed by Vishnu Daji Gadre, Bombay, 1884, has also been consulted throughout, as indicated in Part 8 of the Introduction (see p. xciii) and in the Notes. The method followed with regard to the Prakrit forms is explained on pages xciv-xcv. As noted on the title-page, the Introduction and Notes are the work of Dr.

Ogden and myself alone; they have purposely been made rather full, for the benefit of students reading a Sanskrit drama for the first time, and for the sake of embodying information that may be useful for the general study of Harsha as a dramatist.

It is with particular pleasure that grateful acknowledgments are here made to Dr. George C. O. Haas for his invaluable help in every way during the years in which the work has been in progress and while the volume was passing through the press. He has, moreover, contributed the account of the meters of the stanzas which constitutes Part 9 of the Introduction, and has prepared the Bibliography. Thanks are due to Dr. G. Payn Quackenbos, Instructor in Latin in the College of the City of New York, who was at one time a student in my Department, for collecting the material relating to trees, flowers, and shrubs which is included as Part 10 of the Introduction. It is a pleasure also to acknowledge the courtesy of Dr. E. W. Burlingame in placing at our disposal certain advance sheets of his *Buddhist Legends* (Harvard Oriental Series, vols. 28-30) and in supplying information from other Buddhist texts not readily accessible.

The Grolier Society of New York and London have most kindly allowed me to reproduce from the *History of India* which I edited for them the facsimile of Harsha's signature included as frontispiece, and have also furnished the electrotpe. The courtesy of the Oxford University Press in granting permission to insert (on p. xxxi) the map of India in Harsha's time, from Vincent Smith's *Oxford History of India*, is likewise heartily appreciated.

To these ready helpers thanks are cordially expressed. But to another a special debt of gratitude is due—to my friend Alexander Smith Cochran, whose continued interest in the Columbia University Indo-Iranian Series has rendered possible the publication of this latest volume in the set.

A. V. WILLIAMS JACKSON,
Editor.

COLUMBIA UNIVERSITY,
July 3, 1923.

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ABBREVIATIONS AND SYMBOLS

ad loc.	{ <i>ad locum</i> } ; with reference to this passage.
AJP.	<i>American Journal of Philology.</i>
B.	Banskhera Plate of Harsha.
c.	circa; about.
ch.	chapter.
com.	commentary.
DR.	Dasarupa, by Dhanamjaya.
ed.	edition; edited by.
<i>Ep. Ind.</i>	<i>Epigraphia Indica.</i>
fasc.	fasciculus; fascicle.
G.	Vishnu Daji Gadre; text of Priya. edited by Gadre.
GGA.	<i>Gottingische Gelehrte Anzeigen.</i>
IA.	<i>Indian Antiquary.</i>
<i>ibid.</i>	{ <i>ibidem</i> } ; in the same work.
id.	{ <i>idem</i> } ; the same author.
<i>Ind. Spr.</i>	<i>Indische Spruche</i> , by O. Bohtingk, 2d edition, 3 vols., St. Petersburg, 1870-1873.
JAOS.	<i>Journal of the American Oriental Society.</i>
JRAS.	<i>Journal of the Royal Asiatic Society.</i>
K.	Krishnamachariar; text of Priya. edited by Krishna- machariar.
K. Com,	the Skt. commentary in the edition of Krishnama- chariar.
KP.	Kavyaprakasa, by Mammata (and Alata).
Malav.	Malavikagnimitra, by Kalidasa.
MBh.	Mahabharata.
Mdh.	Madhuban Plate of Harsha.
n.	note.
Nagan.	Nagananda.
n.d.	no date.
n.s.	new series.

<i>op. cit.</i>	{ <i>opus citatum</i> } ; the work previously cited.
pl.	plate.
Priya.	Priyadarsika.
PWb.	{ <i>Petersburg Worterbuch</i> }; the great Skt. Dict, by Bohtlingk and Roth,
q.v.	(<i>quod vide</i>) ; which see.
Ratn.	Ratnavali.
SBE.	<i>Sacred Books of the East.</i>
SD.	Sahityadarpana, by Visvanatha Kaviraja.
sec.	section.
Skm.	Saduktikarnamrta, by Sridharadasa.
Skt.	Sanskrit,
st.	stanza.
s.v.	(<i>sub voce</i>) ; under the word . . .
tar,	taranga, i.e. chapter of the Kathasaritsagara.
tr.	translation; translated by.
V.	Jibananda Vidyasagara; text of Priya. published by Vidyasagara.
Vikram.	Vikramorvasi, by Kalidasa.
WZKM.	<i>Wiener Zeitschrift fur die Kunde des Morgenlandes.</i>
ZDMG.	<i>Zeitschrift der Deutschen Morgenlndischen Gesell- schaft.</i>

<>, «», «» indicate single, double, or triple *Mesa*, or paronomasia;
see note 43 on Act 1, page 102, below.

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Rajendralala Mitra, *Notices of Sanskrit MSS.*, vol. 3, Calcutta, 1876. Pages 132-133, no. 1179. [1 manuscript.]

A. C. Burnell, *A Classified Index to the Sanskrit MSS. in the Palace at Tanjore*, London, 1880. Page 169, col. 2. [5 manuscripts.]

Gustav Oppert, *Lists of Sanskrit Manuscripts in Private Libraries of Southern India*, 2 vols., Madras, 1880-1885. Vol. 1, nos. 1501, 2643, 3430, 5746, 6058; vol. 2, nos. 830, 5964, 9061. [8 manuscripts.]

Lewis Rice, *Catalogue of Sanskrit Manuscripts in Mysore and Coorg*, Bangalore, 1884. Page 258, nos. 2398 and 2399. [2 manuscripts.]

E. Hultzsch, *Reports on Sanskrit Manuscripts in Southern India*, parts 1-3, Madras, 1895-1905. Part 1, no. 267a; part 2, no. 945; part 3, no. 1609 (2 copies). [4 manuscripts.]

Theodor Aufrecht, *Catalogus Catalogorum*, vol. 3, Leipzig, 1903. Page 78, manuscript in the Burnell Collection, India Office. [1 manuscript.]

In addition to these 21 manuscripts there was a 'very old MS.' since declared to be lost, which served as a basis for Vidyasagara's edition of the text; and an old manuscript used by Krishnama-chariar in addition to those in the Tanjore Palace Library may possibly be one that is not included in the above catalogues. The 3 manuscripts from the Tanjore Palace Library that were the basis of the edition of Gadre are doubtless included in Burnell's list. See the notes on these editions, below.

B. EDITIONS OF THE TEXT

Priyadarsika. [Without place or date; about 1870.] 56 pages.
 Priyadarshika: A Drama in Four Acts, by Sri Harsha. Edited
 with notes by Pandit Jibananda Vidyasagara. Calcutta, 1874.
 61 pages.¹

This edition was based on one very old manuscript, which Vidyasagara later claimed to have lost; see Gadre, preface, p. 2, note.

Priyadarsana by Harshadeva, with the Commentary of Nivasa
 Jagannatha Svamin. Vizagapatam, 1880. 102 pages. [In
 Telugu characters.]

This edition was not available for use in the preparation of the
 present volume.

The Priyadarsika of Sriharshadeva. Edited with Notes and
 Prakrita Chhaya by Vishnu Daji Gadre. Bombay, 1884.

7 + 56 + 32 pages-

Gadre based his edition on 3 manuscripts from the Palace Library
 at Tanjore (doubtless included in Burnett's list; see above); cf. his
 preface, page 5.

Priyadarsika, with a Commentary and Bhumika by Pandit R. V.
 Krishnamachariar. Srirangam, 1906. iv + xlviii + 97 pages.
 (Sri Vani Vilas Sanskrit Series, no. 3.)

In the preparation of this edition Krishnamachariar used the Tan-
 jore Palace manuscripts and one other old one; see his preface, page 1.

C. TRANSLATION

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 G. Strehly. Paris, 1888. 88 pages. (Bibliotheque Orientate
 Elzevirienne, no. 58.)

¹ Schuyler, in the preliminary bibliography of the plays of Harsha pub-
 lished in the *Verhandlungen des xiii. Internationalen Orientalisten-Kon-
 gresses* (see below), listed a second edition of this text, Calcutta, 1876,
 124 pages. This was, however, an error for the text of the Ratnavali pub-
 lished by Vidyasagara in that year, and the entry was accordingly omitted
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² This preliminary bibliography erroneously mentions a non-existent second edition of Vidyasagara's text of Priya.; see the footnote in connection with Vidyasagara's edition of the text in section B, above.

645 A.D. 2 vols., London, 1904-1905. (Oriental Translation Fund, new series, vols. 14-15.)

Whitney, W. D. A Sanskrit Grammar. 3d ed., Leipzig & Boston, 1896.

Wilson, H. H. Select Specimens of the Theatre of the Hindus. 3d ed., 2 vols., London, 1871.

A translation of the Ratnavali is included in vol. 2, pages 255-319.

Winternitz, M. Geschichte der indischen Litteratur. Vol. 3, Leipzig, [1922].

E. SPECIAL BIBLIOGRAPHICAL LIST ON THE PROBLEM OF THE AUTHORSHIP OF THE DRAMA

- 1835 WILSON, H. H., *Select Specimens of the Theatre of the Hindus*, 2d ed., vol. 2, pp. 259, 346: ascribes Ratn. to King Harsha of Kashmir, 12th cent.; mentions the Dhavaka tradition with approval.
- 1859 HALL, F., *Vasavadatta*, introduction, pp. 15-17, 51 f.: criticizes Wilson's date for Harsha; authority of the KP. commentaries not great; considers Bana's claim to authorship of Ratn. as good as Dhavaka's; the Ratn. stanza *dvipad anyasmad* etc. occurs also in Harsacarita, ch. 5.
- 1862 HALL, F., *Journ. As. Soc. Bengal*, 31. 11-13: notes the identical stanza, *sri-Harso nipunah kavih*, in Ratn. and Nagan., and qualifies his previous statement as to Bana's authorship.
- 1865 HALL, F., *The Dasa-Rupa*, preface, p. 36 n.: makes an allusion to Priya. which is probably the earliest reference made to that play by a Western scholar.
- 1868 WEBER, A., *Indische Streifen*, 1. 356-357: in differing from Hall's conclusions, does not think that the occurrence of the same stanza (*dvipad* etc.) in Ratn. and Harsacarita proves the identity of authorship of these two works.
- 1872 Co WELL, E. B., in his preface to Boyd's *Nagananda*, pp. 5-12: reviews Wilson's and Hall's opinions; thinks the religious tone, etc., shows Ratn. and Nagan. to be by different authors; inclines to Bana as author of Ratn., accepting Dhavaka as presumably the author of Nagan.
- 1872 WEBER, A., *Literarisches Centralblatt*, 1872, col. 614: in reviewing Co well and Boyd's *Nagananda*, he rejects the view that Bana is the author of Ratn. and Dhavaka the author of Nagan.; Harsha's connection with the dramas should be tentatively adhered to.
- 1873 BUHLER, G., I A. 2. 127-128: adds Nrsimha Thakkura's commentary on KP. to the other scholiasts who mention Dhavaka, but regards

- the statement as not carrying much weight; quotes Madhusudana's com. on the Suryasataka, which names Harsha as a poet and author of Ratn. (see Introduction to the present volume, pages xlii-xliii).
- 1875 BUHLER, G., (letter, dated 1874) in Weber, *Indische Studien*, 14. 407: states that all Kashmir Mss. read 'Bana' instead of 'Dhavaka' (see Introduction to the present volume, p. xlviii); 'Bana' looks like 'Dhavaka' in Sarada script.
- 1878 WEBER, A., *History of Indian Literature* (Eng. tr. from the 2d German ed. of 1875), p. 204 n. 212, p. 207 n. 218: approves Hall's and Bühler's attribution of Ratn. to Bana. [Weber's 1st ed., Berlin, 1852, does not refer to the Harsha plays.]
- 1879 WEBER, A., *Indische Streifen*, 3. 106: [reprint of the review of Cowell and Boyd's *Nagananda*; see 1872, above.]
- 1882 WINDISCH, E., 'Der griechische Einfluss im indischen Drama.' in *Verhandlungen des 5. internat. Orientalisten-Kongresses* (1881), part 2, 2, pp. 93-98: alludes (p. 95) to the problem of authorship, and surmises that the plays were produced at Ujjayini during the King's absence.
- 1883 PISCHEL, R., GGA. 39. 1235-1241 (reviewing Fritze's *Kausika's Zorn*) : believes Dhavaka to be a historic person; mention of a poet Dhava (cf. Weber, in *Monatsberichte d. Berl. Akad.* 1879, p. 469, for other Dhavas) ; regards the three plays as by one and the same author, not Bana; contends that the identity of the stanza (*dvipad* etc) in Ratn. and Harsacarita does not prove Bana's authorship; the Dhavaka tradition of the scholiasts is not to be rejected; Dhavaka was probably a contemporary of Bana, and his verses in anthologies pass under the name of Harsha.
- 1883 WARREN, S. J., *Koning Harsha van Kanyakubja* (see Bibliography, above) : argues that all three dramas are by Harsha; the *dvipad* stanza in the Harsacarita was probably copied by Bana as a compliment to Harsha.
- 1883 GLASER, K., 't)ber Bana's Parvatiparinayanataka,' in *Sitzungsb. d. kais. Akad. d. Wiss. zu Wien, Phil.-hist. Klasse*, 104. 575-664: seems to favor (p. 615) the attribution of Ratn. to Bana.
- 1886 PETERSON, P., *Subhasitavali*, introd., p. 138, s.v. 'Harsadeva': observes that the quotations are chiefly from Ratn. and Nagan., and thinks that Harsha's authorship is not excluded.
- 1890 LEVI, S., *Le Theatre indien*, pp. 184-196: seems to accept Harsha as author of the plays, and regards the KP. tradition of Bana as proving nothing; yet in part 2, appendix, p. 42, he speaks of the plays incidentally as 'les drames de Harsa, dont le veritable auteur ne sera peut-etre jamais connu.'
- 1893 BRAHME and PARANJAPE, *Nagananda*, Poona, introd., pp. vi-x: reject the attribution of Ratn. to Bana; the *dvipad* stanza does not occur in the printed editions of the Harsacarita; Bana had an independent

fortune (Harsacarita, ch. i) ; the style of his acknowledged works differs from that of the dramas. These editors, while inclining to the view (p. vi) that Harsha 'seems to have bought the honour of its authorship [i.e. that of Nagan. as well as of Ratn.] from Dhavaka,' and (p. ix) that 'Dhavaka sold all his works to others for money,' nevertheless allow (p. ix) that 'it is not quite impossible that Sriharsha might have written the play [Priya. as well as Nagan. and Ratn.]/

- 1900 MACDONELL, A. A., *A History of Sanskrit Literature*, p. 362: thinks Ratn. is possibly by Bana, and Nagan. may have been written by Dhavaka. (No mention is made of Priya.)
- 1901 PISCHEL, R., *Ajhyaraja* (see Bibliography, above) : proves that Bana's address to Adhyaraja refers to Harshadeva (see Introduction to the present volume, pp. xxxix-xl).
- 1902 NARAYANA SASTRI, T. S., *Sriharsha the Dramatist*, Madras: presents the bizarre theory that Sri Harsha = Vikramaditya was prior to Kalidasa, and that the plays were written by Dhavaka = Bhasa 1 [Criticized by Ettinghausen, *Harsa-Vardhana*, pp. 100-102 n. 3; summarized with doubts by M. Krishnamacharya, *History of Classical Sanskrit Literature*, pp. 83-85, Madras, 1906; and especially controverted by R. V. Krishnamachariar in his edition of Priya., Sri-rangam, 1906.]
- 1903 CIMMINO, F., *Nagananda*, introd., pp. 7-22: reviews the arguments as to authorship and decides tentatively for Harsha.
- 1903 OLDENBERG, H., *Die Literatur des alt en Indien*, p. 197: 'In einem der Dr amen, die dieser Konig [Harsha] verfasste oder wohl richtiger von einem Hofpoeten verfassen liess, um ihnen dann seinen Namen zu geben',
- 1904 HENRY, V., *Les Literatures de l'Inde*, pp. 295, 313: accepts Harsha's authorship without question.
- 1906 KRISHNAMACHARYA, M., *History of Classical Sanskrit Literature*, Madras, pp. 83-85: summarizes, with doubts, the views of Narayana Sastri (see above, 1902).
- 1906 KRISHNAMACHARIAR, R. V., *Priyadarsika*, Srirangam, 1906, in the Sanskrit *bhumikā*, pp. i-xxi: accepts Harsha's authorship and supports it in detail (as stated also in the Eng. preface by T. K. Balasubrahmanyam, p. ii).
- 1906 ETTINGHAUSEN, M. L., *Harsa-Vardhana*, pp. 98-102: reviews the main arguments and concludes (p. 102): 'La paternite de Harsa est garantie'.
- 1920 KONOW, S., *Das Indische Drama*, pp. 73-74: in a clear and concise summary he concludes that Harsha's claim to authorship of the three plays is to be accepted and that the remarks of the KP. commentators are due to misunderstanding of Mammata's own words.
- 1922 WINTERNITZ, M., *Geschichte der indischen Litteratur*, vol. 3, Leipzig, [1922], page 226 n. 3: thinks there is no adequate reason for denying Harsha's authorship of the plays.

CONSPECTUS OF EDITIONS REFERRED TO

The following list specifies the editions and translations of Sanskrit **texts** to which the citations in the Introduction and the Notes **refer**. The order of **arrangement** is that **of the** Sanskrit alphabet.

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- Uttararamacarita**, by Bhavabhuti. Ed. P. V. Kane and tr. C. N. Joshi, Bombay, 1915. Tr. S. K. Belvalkar, Cambridge, Mass., 1915 (Harvard Oriental Series, vol. 21).
- Kathasaritsagara**, by Somadeva. Ed. Pandit Durgaprasad and K. P. Parab, Bombay, 1889. Tr. C. H. Tawney, 2 vols., Calcutta, 1880-1884.
- Karpuramanjari**, by Rajasekhara. Ed. S. Konow and tr. C. R. Lanman, Cambridge, Mass., 1901 (Harvard Oriental Series, vol. 4).
- Kavindravacanasamuccaya**. Ed. F. W. Thomas, Calcutta, 1912 (Bibliotheca Indica, new series, no. 1309).
- Kadambari**, by Bana. Ed. K. P. Parab, Bombay, 1890. Tr. C. M. Ridding, London, 1896 (Oriental Translation Fund, vol. 7).
- Kavyaprakasa**, by Mammata (and Alata). Ed. B. V. Jhalakikara, 2d ed., Bombay, 1901. Tr. Ganganatha Jha, Benares, 1898. Ullasas 1 and 2, ed. and tr. D. T. Chandorkar, Poona, 1898. Ullasa 10, ed. and tr. D. T. Chandorkar, Poona, 1896.
- DaSarupa**, by Dhanamjaya. Ed. and tr. George C. O. Haas, New York, 1912 (Columbia University Indo-Iranian Series, vol. 7).
- Nagananda**, by Harsa. Ed. G. B. Brahme and S. M. Paranjape, Poona, 1893. Tr. Palmer Boyd, London, 1872.

- Panini**, i.e. Astadhyayi by Panini. Ed. and tr. Otto Bohtlingk, *Panini's Grammatik*, Leipzig, 1887.
- Pratijnayaugandharayana**, by Bhasa. Ed. T. Ganapati Sastri, Trivandrum, 1912 (Trivandrum Skt. Series, no. 16).
- Prabodhacandrodaya**, by Krsnamisra. Ed. H. Brockhaus (2 vols, in 1), Leipzig, 1835-1845. Ed. Hrishikesh Sastri, **Calcutta**, n.d.
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- Brhatkathamajari**, by Ksemendra¹. Ed. Pandit Sivadatta and K. P. Parab, Bombay, 1901 (Kavyamala, no. 69).
- BrhatkathaSlokasamgraha**, by Budhasvamin. Ed. and tr. F. Lacote, Paris, 1908. [Only sargas 1-9 published.]
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- Raghuvamsa**, by Kalidasa. Ed. G. R. Nandargikar, 3d ed., Poona, 1897.
- Ratnavali**, by Harsa. Ed. K. P. Parab and V. S. Josi, Bombay, 1888. Ed. N. B. Godabole and K. P. Parab, 2d ed., Bombay, 1890. Ed. K. Joglekar, Bombay, 1913. Ed. S. C. Chakravarti, 2d ed., Calcutta, 1919.
- Ramayana**, by Valmiki. Ed. K. P. Parab, 2 vols., Bombay, 1888.

- Vikramorvasi**, by Kalidasa. Ed. G. Bh. Vaidya, Bombay, 1894.
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- Sakuntala** [Abhijanasakuntala], by Kalidasa. Ed. R. Pischel, Kiel, 1877 (new ed., 1886). Ed. and tr. S. D. and A. B. Gajendragadkar, Bombay, 1920.
- Sarngadharapaddhati, by Sarngadhara. Ed. P. Peterson, Bombay, 1888 (Bombay Skt. Series, no. 37).
- Saduktikarnamrta**, by Sridharadasa. Ed. Ramavatara Sarma, • fasc. 1, Calcutta, 1912.
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INTRODUCTION

1

LIFE AND TIMES OF HARSHA, OR SRI-HARSHA-VARDHANA

(KING OF NORTHERN INDIA, A.D. 606-647)

Introduction: Harsha's reign an epoch in the history of Early India. For many centuries prior to Harsha's reign India had passed through stage after stage of political and national events that meant change, reconstruction, florescence, decadence, as rule followed rule and empire succeeded empire. The aim in the case of each constructive power was the same—to bring about general political unity by establishing sovereign sway in the north, and if possible by exercising control also over the south. Harsha's rise to power in the seventh century A.D. was a reaffirmation of the imperial idea, and the period of his reign formed one of these great epochs in India's early history.¹

Summary of history down to Harsha's time. The general course of India's history during the centuries that preceded the rise of Harsha needs only to be recapitulated in the briefest way from

¹ An extensive collection of material for a monograph on Harsha, in connection with the dramas ascribed to him, was presented by A. V. W. J. at a meeting of the American Oriental Society in April, 1904, but was withheld at the time for expansion and for publication at a later date. Such use of the material, however, became unnecessary two years later, owing to the appearance of a valuable book by M. L. Ettinghausen, *Harsa-Vardhana, empereur et poete*, Louvain, 1906. Among other important contributions on the subject of Harsha since that date, special mention may be made of the chapter in V. A. Smith, *Early History of India*, 3d ed., pp. 335-359, Oxford, 1914; idem, *Oxford History of India*, pp. 165-171, Oxford, 1919. Full advantage has naturally been taken of these admirable contributions, even though the present sketch rests in large measure upon the material originally gathered for the monograph that was left unpublished, as mentioned.

the establishment of the first great empire, that of the Mauryas, in 322 B.C., with the outstanding figures of Candragupta and Asoka as lords paramount. Amid the confusion of the minor dynasties in the succeeding period there stand out the eras of the Indo-Greek and Indo-Parthian kings on the northwestern frontier, followed by the Kushan, or Indo-Scythian, invasions, which culminated in Kanishka's sway in the first century A.D. The two subsequent centuries of India's history in the north form a special field for study until about the year 320 A.D., when the sovereignty of Northern India passed into the hands of the Guptas, who maintained it for more than a century. The era of the Gupta Empire was that of a true Indian renaissance—the Augustan age of Sanskrit literature, with Kalidasa as its brightest ornament. The decline and fall of the Gupta dynasty, about 455 A.D., was brought about largely by the inroads of the Hunas, or Huns, resulting in a period of chaos until the barbarians were finally driven back, about the end of the sixth century. The last successful strokes needed to complete this achievement appear to have been delivered through the prowess of the father and the elder brother of Harsha. To Harsha himself belonged the glory of then establishing a new era, literally, and of bringing the major portion of Northern India under one royal 'umbrella/

Harsha's father and elder brother as kings. In the veins of Harsha, Harshadeva, or Sri-Harsha-var dhana, as he was more fully entitled, flowed the royal blood of generations; indeed, his grandmother on the father's side was by descent a princess of the Gupta line. The family name Vardhana, lit. 'increase, growth/ hence 'bestower of prosperity' (shared in ancient days by the great Asoka), seemed in itself to imply an augury.²

His father, Prabhakara-var dhana (reigned 584?-605 ? A.D.), was an ambitious Raja who held the overlordship of Thanesar (Sthanesvara) in the latter part of the sixth century and won success by a series of wars waged against neighboring rulers in

²Bana in his *Harsacarita*, p. 85 (tr. Cowell and Thomas, p. 64), speaks of Harsha, in consequence of his personal cognomen (*Harsa*, 'Joy'), as being 'of well-chosen name.'

the west and northwest, which laid the cornerstone of a new fabric to be reared on the ruins of the fallen Gupta Empire. One of that spirited monarch's last acts of warfare had been to send his elder son, Rajya-var dhana (four years the senior of Harsha), on a campaign against the remnants of Hun power on the northwest frontier, when death by a fever cut short Prabhakara-var dhana's energetic career in 605 A.D.⁸

Rajya-var dhana (605-606 A.D.) was only a youth of about nineteen when he mounted the throne of his father. Almost immediately he had to undertake a war of vengeance against the king of Malwa who had slain the princely brother-in-law of Harsha and Rajya-var dhana and was holding their widowed sister, Rajyasri, a captive at Kanauj. Success crowned the campaign so far as regarded taking vengeance upon the Malwa monarch; but after the final battle Rajya-var dhana was treacherously murdered by Malwa's ally, Sasanka king of Central Bengal, during a parley.

A young princess escaped from Kanauj and became a refugee in the Vindhya forest,⁴ while Harsha, sixteen or seventeen years old, was left as the logical successor to the throne.

Harsha becomes king (606 A.D.). The nobles united in choosing Harsha as their sovereign in October' 606 A.D., a date which is signalized in the chronology of India as the beginning of the * Harsha era'. For reasons that are not clear—whether he was acting as regent for a presumable infant son of his dead brother, or as a sort of joint ruler with his widowed sister—Harsha did not at once assume the kingly title, but apparently for a time termed himself simply Prince Siladitya, 'Sun of Virtue',

First six years of warfare. His most pressing duty, however, was to recover his widowed sister. She was rescued when on the verge of suicide in the Vindhya forest, and was restored in safety to Harsha's side, where she remained as a devoted companion. It

•This date (605), though subject to correction, is accepted by Ettinghausen, p. 9, and by V. A. Smith, *Early History*, 3d ed., p. 336, although later V. A. Smith, *Oxford History* (1919), p. 165, gives the year as 604.

⁴ In the Priyadarsika the heroine is a princess captured in the Vindhya region, but only a very distant parallel could be drawn.

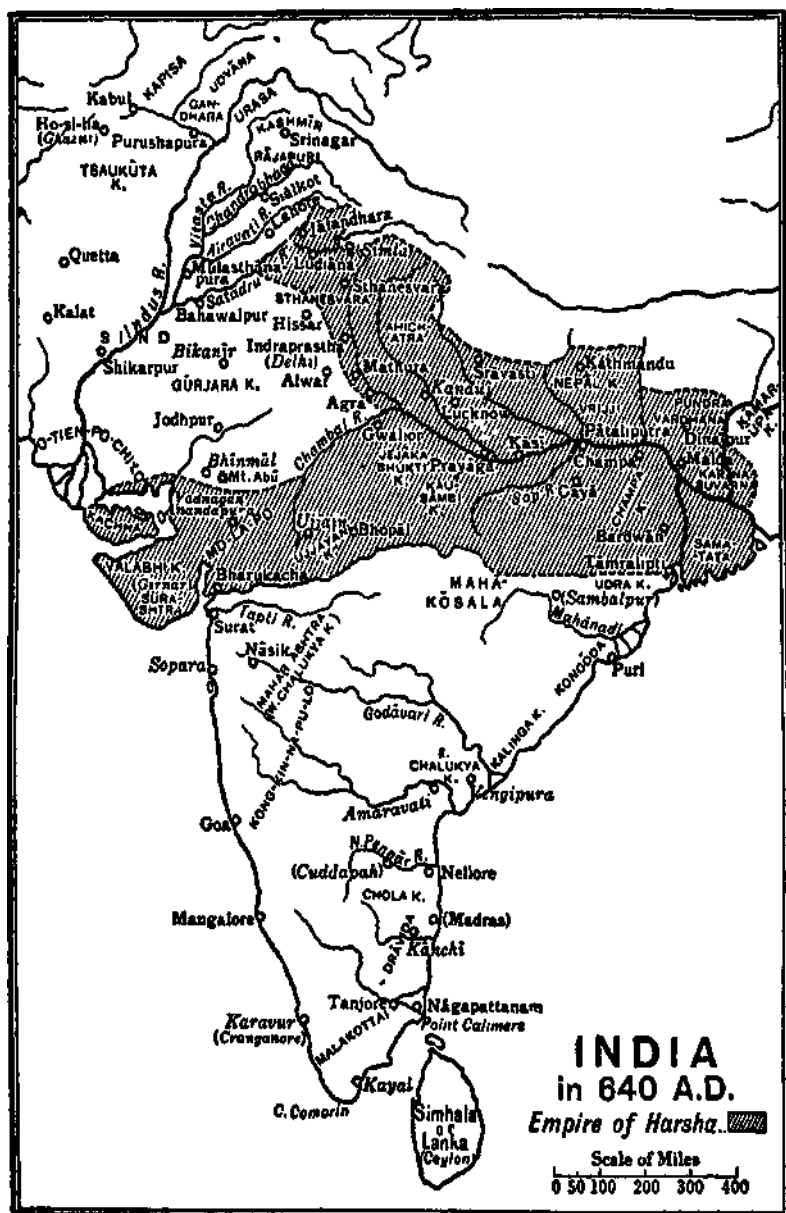
would seem that she influenced her royal brother in his later life in favor of the religion of the Buddha, to which she herself was ardently devoted.⁵ Another, if not an earlier, obligation was the punishment of his brother's murderer, Sasanka. Regarding this campaign we have no information beyond the fact that the treacherous monarch was still maintaining sway in 619 A.D., although the recreant's realm appears to have come later under Harsha's rule.⁶ However that may be, it is certain that Harsha, directly after assuming the reins of government, entered upon a career of martial activity aimed at bringing Northern India under his domination. In the words of the Chinese pilgrim, Hsuan-Chuang (whose name is transcribed also as Yuan-Chwang and Hiuen-Tsang), 'he went from east to west, subduing all who were not obedient; the elephants were not unharnessed, nor the soldiers unhelmeted'. The successes of his large and triumphant armies resulted, within six years from the time of his accession, in Harsha's being able to assume all the royal prerogatives that belonged to a 'great king' (maharajadhiraja), in the year 612 A.D.

Succeeding years. The dominant chord in the rest of Harsha's life, for more than thirty years, was that of strife, organization, and pacification. To establish his rule in the south of India—the goal sought by every lord paramount—was a natural aim; but in this attempt, about the year 620 A.D., he met with defeat at the hands of Pulakesin I I, the monarch of the Calukya kingdom of Maharashtra in the Western Deccan. Inscriptional evidence in the records of Pulakesin II shows that the southern monarch 'caused the interruption of the joy' of King *Harsa* (lit. 'Joy') by a triumphant repulse of the northern forces. So far as is known, this abortive attempt by Harsha to extend his rule beyond the Vindhya range and the Narmada river was his sole defeat. In the north, with the exception of the Panjab, Harsha remained Lord Paramount; eighteen kings became vassals at his feet,^T and in

⁵ Thus much can be gathered from the accounts of Harsha by Bēna and Hsuan-Chuang (Yuan-Chwang, Hiuen-Tsang).

⁶ See Vincent A. Smith, *Early History of India*, 3d ed., p. 339.

⁷ For references see note 14 on Act 1, below.



MAP OF INDIA IN HARSHA'S TIME

(Reproduced, by courtesy of the Oxford University Press, from *The Oxford History of India* by Vincent A. Smith.)

addition to these the monarchs Kumara (Bhaskaravarman) of Kamarupa (Assam) on the extreme east of India and Dhruvabhata (Dhruvasena) of Valabhi (Gujarat) on the extreme west became his tributary lieges, thus acknowledging him as supreme sovereign. Harsha's last known feat of arms was that of bringing into subjection the district of Ganjam (Kongoda) on the coast of the Bay of Bengal, south of the Mahanadi River, in 642-643 A.D., four years before his death.

Some other events and features of Harsha's reign. The long reign of Harsha was marked not only by deeds of conquest but also by a vigorous administration of the regions subjugated, a task in which his organizing and controlling hand was ever felt. The capital was transferred from Thanesar to Kanauj (Kanyakubja) on the Ganges, which became a city of regal splendor, although hardly a trace remains today to establish its precise site, since it was finally destroyed in the sixteenth century through the ravages of local warfare. Education was zealously promoted throughout Harsha's imperial realm, and as king he recognized that his claim to the remembrance of posterity must be evidenced not by deeds alone or inscribed in records of bronze and stone, but perpetuated in monuments raised by the men of letters whom he gathered about him at his court.⁸ His own education in youth was of the best; a specimen of his handwriting, preserved on an engraved grant,⁹ shows Harsha to have been a master of calligraphy; while his interest in letters is proved not merely by the patronage which he bestowed upon authors, but still more by his own efforts in literary composition.

Religious tolerance marked Harsha's sway, iron though his ruling hand may otherwise have been. Freedom in matters of faith seems to have been an inherited trait in the family, for his father and his ancestors worshiped equally Siva and the Sun in the Hindu pantheon, while his elder brother and his sister were

⁸ Regarding the literary circle at the court of Harsha see below, p. xlix.

⁹ Regarding this grant and the autograph signature of Harsha see below, p. xliii, and the reproduction given as Frontispiece.

devotedly attached to the teachings of the Buddha. Harsha himself paid homage to Siva, to the Sun, and to the Buddha alike, but inclined more especially to Buddhism in his later years. This latter fact is testified to by the Chinese Buddhist pilgrim Hsuan-Chuang, who spent a large part of the last eight years (635 to 643) of his long sojourn in India within the borders of Harsha's dominions, and who, toward the end of his travels, was received as an honored guest at the imperial court. To this pious follower of the footprints of the Buddha we owe, as is well known, the fullest account of India in Harsha's reign, tinged though the narrative may be by a natural Buddhistic bias on the part of the pilgrim.

The grand assemblies at Kanauj and Prayag. Most noteworthy among the occurrences chronicled by Hsuan-Chuang, after he had met the Emperor in Bengal in 643 A.D.,¹⁰ were the grand religious assemblies held at Kanauj and Prayag (Allahabad), which were witnessed by the pious pilgrim. At these royal ceremonies, elaborately described, eighteen vassal kings were in attendance, and additional homage was paid by the two great tributary monarchs of Kamarupa (Assam) and Valabhl (Gujarat). The imposing functions began at Kanauj with royal pomp and were continued with equal magnificence at Prayag, where they lasted two months and a half. A feature of the first day of the ceremonies at Prayag was the dedication of an image of the Buddha; similar consecrations of votive images of the Sun and of Siva marked the second and third days of the festival. It has been conjectured—somewhat fancifully, perhaps—that Harsha's play *Nagananda*, with its Buddhist theme, may have been performed on the first day, and that the other two plays, *Priyadarsika* and *Ratnavali*, in which Siva is especially invoked, may have been produced on the second and third days.¹¹ Then followed a distribution of the royal treasures to the devout and poor of the various religious sects, Buddhist, Brahmanical, and Jain, assembled in

¹⁰ This celebration took place after the subjugation of Ganjam in **that** year.

¹¹ See Cowell's suggestion in the introduction to Palmer Boyd's translation of the *Nagananda*, pages x-xi.

thousands, until nothing was left of the accumulated wealth except enough to administer the government. At the close, Harsha donned a worn-out cloak handed him by his sister, to symbolize his poverty. This was the sixth quinquennial celebration of the kind which he had held during his long reign. Hsuan-Chuang returned to the Celestial Empire shortly afterward to chronicle his Indian sojourn.

Death of Harsha. Harsha at last could return the royal sword to its scabbard; the restless soldier, the busy king and emperor, the untiring administrator and promoter of his people's welfare could finally seek repose. Probably, like Asoka, he found peace and comfort in religion, though we do not know how his remaining three years of life were occupied. Death closed his remarkable career toward the end of the year 646 or the beginning of 647 A.D. It belongs to the historian, not the biographer, to record the anarchy which followed soon after his mighty hand was withdrawn from control.

Estimate of Harsha. Harsha had not the exalted character of Asoka, though in certain aspects he doubtless strove to emulate the example of that great predecessor, who ruled nearly a thousand years before him. With Kanishka he could be compared only in respect of his martial career and his predilection for Buddhism. Some resemblances between him and the Gupta emperor Candragupta II might be found. In the distinction of being a man of letters as well as a warrior he resembled Babar, the founder of the Mughal Empire centuries later. More numerous points of likeness between Harsha and Akbar the Great could possibly be pointed out, including a talent for organization and administration, although Harsha's empire died with him. But taken for all in all, Sri-Harsha-vardhana—king, emperor, military genius, organizer, patron of letters, poet—stands out as one of the most noteworthy figures in India's long roll of great men.

2

KING HARSHA AS AUTHOR AND LITERARY PATRON

A. ROYAL AUTHORS AND PATRONS IN INDIA

Introduction. Kings as patrons of literature are not uncommon, but kings themselves as authors are more rare. The names of the Hebrew psalmist King David, the Roman dictator Julius Caesar, the philosophic emperor Marcus Aurelius, King Alfred the Great, James the Sixth of Scotland and First of England, and Frederick the Great of Prussia rise at once to our memory as instances of royal authors, and the list might readily be extended. India, in its turn, can claim a place on the honor roll of monarchs who wielded the pen as well as the scepter and the sword.

Poet-kings of Ancient and Early India. From Visvamitra, the priest-king and bard of Rigvedic antiquity, to the age of King Harsha is a tremendous span. In the interval it may seem fanciful to catch an early strain in the Pali chant that sprang from the lips of Prince Gautama Siddhartha at the moment when he became the Buddha, or to hear echoes in the rhythmic Gathas of the Enlightened One, sung after he had resigned world-sovereignty for world-teaching.¹ We may be sure, however, that the lyric note in India's voice had never been lost, and certain it is that its crescendo tone broke forth in full unison in the Gupta period of Sanskrit literature four centuries after the beginning of our era.

Samudragupta, who reigned as emperor about 330-375 A.D., was not only skilled in music and singing,² but he is said to have possessed marked talents likewise in the realm of literary composition. Although no specimen of his work in the latter line has been pre-

¹ For the text of the first chant of Prince Siddhartha, Sakyamuni, after attaining the Buddhahood see Jataka, ed. Fausboll, 1. 76; Dhammapada 153-154 (tr. Burlingame, *Buddhist Legends*, part 2, p. 345, Cambridge, Mass., 1921).

² Evidence to prove his musical interest is given by his coins, which represent Samudragupta as playing on the lute; see Vincent A. Smith, *Early History of India*, plate facing p. xii, no. 10; and cf. also the first part of line 27 (*gtindharwa-lalitair*) in the Gupta inscription noted below in note 3.

served, we have an inscription, bearing the impress of royal sanction, which records the fact that 'his title as "King of Poets" (*kaviraja*) was established by various poetical achievements that would have served as a means of livelihood for the learned class.'⁸ In any event, on the patron roll, his son and successor Candragupta II, Vikramaditya (c. 375-413 A.D.),⁴ and his grandson Kumargupta I (413-455 A.D.) were fervent fosterers of literature, because in this era flourished Kalidasa, if the accepted dates for the Indian Shakespeare be correct.

King Sudraka and authorship. Furthermore, in the dramatic field itself, the authorship of the *Mrcchakatika*, or 'Clay Cart,' is assigned, according to the prologue of the play and tradition, to King Sudraka, whatever the date (3d cent, A.D.?)⁵ and identity of that ruler may have been.⁶ Sudraka was likewise a royal patron, as we may judge from the fact that he is mentioned as the lord of a literary circle (*sabhapati*) in a list of royal literati—Vasudeva, Satavahana, Sudraka, and Sahasanka—cited by Rajasekhara (900 A.D.) as royal poet-patrons whose example is worthy of emulation.⁷

⁸ Sanskrit text: *vidvaj-janopajivyaneka-kavya-kkriydbhih pratis(hita-kaviraja-Sabdasya*, in the inscription of Samudragupta, *Corpus Inscriptionum Indicarum*, vol. 3, The Gupta Inscriptions, no. 1, pi. 1, line 27 = text, p. 8, tr. p. 15, Calcutta, 1888; cf. also lines 6 and 16 in the same inscription. Fleet, as editor, rightly notes that 'the title *kaviraja*, "king of poets," answering somewhat to our "poet-laureate," is still in use in Native States.' Possibly the discovery of some Sanskrit work bearing Samudragupta's name as author may yet be made and thus substantiate his title to rank as a king among poets (*kaviraja*).

⁴ See especially below, page xxxviii, n. 14.

⁵ So now ('Mitte des 3. Jahrh.') Sten Konow, *Das Indische Drama*, p. 57 (*Grundriss der Indo-Arischen Philologie*, 2. 2, part D), Berlin and Leipzig, 1920. [This work was not available until the present Introduction was completed, though in time for the inclusion of references.]

⁶ In relation to the problem of Sudraka as an author, mentioned also as a patron below, n. 7, consult, among other references, the remarks by H. Jacobi (in reviewing Pischel's *Rudra(a)* in *Literaturblatt für Orient Philol* 3. 74*-75*, Leipzig, 1886; Sylvain Levi, *Le Theatre indien*, index, p. 96; and Georg Morgenstierne, *fiber das Verhdltis zwischen Carudatta und Mrcchakatika*, Leipzig, 1921, esp. pp. 24-25.

⁷ Sanskrit text: *Vasudeva-Satavahana-Sadraka-Sahasa'nkadin sakalan*

King Harsha and later Sanskrit poet-kings. As shown below, King Harsha in the 7th century of our era combined in a notable manner the qualities of illustrious ruler, literary patron, and author of renown. His contemporary, the Pallava king Mahendra-vikrama-varman, wrote a farce, the *Mattavilasa*.^{7a} Yaso-varman (c. 735 A.D.), king of Kanauj and patron of Bhavabhuti, was the author of a drama on the fortunes of Rama, entitled *Ramabhyudaya*,⁸ as well as of occasional verses that have been preserved. An inscription of King Jayadeva of Nepal (8th cent. A.D.) contains five stanzas composed by the king himself.⁹ A Kalacuri prince, named Mayuraja (8th-9th cent. A.D.), is mentioned as the author of a drama, *Udattaraghava*, though no

sabhapatin danamandbhyam anukuryat—see Rajasekhara, *Kavyamimarnsa*, ed. C. D. Dalai and R. A. Sastry (Gaekwad's Oriental Series, no. 1), Baroda, 1916, p. xxi (summary) and p. 55 (text). Regarding these royal names, which are given apparently in chronological order, a query may be raised as to identification. Is Vasudeva to be identified with the first Kanva king, 1st century B.C., or is he to be associated with Vasudeva I (reigned c. 140—c 178 A.D.) or with some other king of that name in the late Kushan line? Consult Vincent A. Smith, *Early History of India*, 3d ed., p. 204, ef. pp. 272-278; id., *Oxford History of India*, pp. 138, 146. Probably Satavahana is the king of Kathasaritsagara fame, perhaps identifiable with the Andhra king Hala, the reputed author of the *Halasaptasati*, 1st century A.D., ef. V. A. Smith, *Early History of India*, 3d ed., p. 208. It seems plausible, moreover, to associate Sahasanka with 'the illustrious (king-)poet Sahasanka* (*s'ri-'Sahasankah kavir*) in a list of authors found in a stanza by Rajasekhara quoted in Sarngadhara's *Paddhati* (text, Aufrecht, *ZDMG.* 27. 77, and Peterson, no. 188—see Quackenbos, *Mayura*, p. 11; Gray, *Vasavadatta*, p. 4; ef. also Ettinghausen, *Harsa-Vardhana*, p. 101 note); and it is likely that Pischel was correct in accepting for this 'beruhmte Personlichkeit' the identification with Vikramaditya-Candragupta II, as suggested by Bhandarkar on the basis of a statement by Ratnesvara, a commentator on the *Sarasvatikanthabharana*, who explains Sahasanka as Vikramaditya, ef. Pischel, *Adhyaraja*, pp. 2-3 = 486-487 (see below, note 18). According to another passage of the *Kavyamimamsa* (p. 50), Satavahana ruled over Kuntala in the Deccan, and Sahasanka in Ujjain.

^{7a} See Barnett, in *Bulletin School Or. Stud.*, London, 1920, pp. 37-38.

* Cited by Abhinavagupta, see Aufrecht, *ZDMG.* 36. 521, and mentioned in SD. 427; also referred to by Dhanika on DR. 1. 90, ed. and tr. Haas, p. 37; ef. also Levi, *Le Theatre indien*, pp. 211-212; and now Konow, *Das Indische Drama*, pp. 79, 82.

• See Indrajit and Bühler, 'Inscriptions from Nepal'. *I A.* 9. 178-182.

extant copy of the work is known.¹⁰ In a minor way Amoghavarsha I, who reigned in the Deccan in the 9th century (815-877 A.D.), was probably himself an author, besides being a patron of literature.¹¹ The same qualities of authorship and literary patronage are well illustrated in King Mufija, who reigned toward the end of the 10th century (974-995 A.D.), and in King Bhoja early in the nth century.¹² A stanza by Munja is quoted by the later Paramara king Arjunavarman (see below); and the names of Munja and Bhoja, combined with that of Harsha and the still earlier Vikramaditya (= Candragupta II, see above, p. xxxvi and end of n. 7), are instanced by Soddhala (nth century A.D.) as examples equally of 'the monarch* (*bhupala*) and 'the poet-prince' or 'prince of poets' (*kavindra*)¹³ who headed a literary court (*sabha*),¹⁴ Still later, in the 12th century, we have the indisputable evidence of a royal dramatist, King Vighararajadeva, of Sakambhari in Rajputana, as contained in his own epigraphic records. In a Sanskrit inscription discovered at Ajmir, bearing his royal authorization and dated 1153 A.D., there are preserved portions of a drama entitled *Harakelinataka*, in prose and verse, from his own pen, showing certain reminiscences of Bharavi, five centuries earlier, and possibly of Kalidasa.¹⁵ The Paramara king Arjunavarman, who ruled early in the 13th century, wrote a commentary on the *Amarusataka* entitled *Rasikasamjivani*, in the

10 See the stanza quoted by Dhanika on DR. 2. 92, ed. and tr. Haas, p. 73; cf. now also Konow, *Das Indische Drama*, p. 82.

¹¹ See J. F. Fleet, 'Notes on Indian History'. *I A.* 33. 107-200; cf. id. *IA*, 38. 256. (This name is not to be confused with *Amoghavarsha*, an epithet of Munja Vakpatiraja; cf. Bühler, *Ep. Ind.* 1. 226.)

¹² For detailed references see Haas, *Dasarupa*, pp. xxii-xxiii; Quackenbos, *Mayura*, pp. 41-42.

¹³ Regarding the appellation *kavindra* see the remark on *kaviraja*, note 3, above.

¹⁴ Sanskrit text: *kavindrais ca Vikramaditya-s'ri-Harsa-Muh'ja-Bhoja-devddi-bhupalaih*—see Soddhala, *Udayasundarikatha*, ed. C. D. Dalai and E. Krishnamacharya, p. 150 (*Gaekwad's Oriental Series*, no. 11), Baroda, 1920. Furthermore, regarding Soddhala's dubbing *sri-Harsa* as *gir-Harsa* see below, p. xlii.

¹⁵ See F. Kielhorn, 'Sanskrit Plays partly preserved as inscriptions at Ajmere,' *I A.* 20. 201-212, Bombay, 1891.

course of which he quotes King Munja, whom he calls 'our ancestor Munja.'¹⁶

Other parallels connected with India: Tamerlane, Babar, Jahangir. Quite apart from Sanskrit literature, yet directly connected with India's history, may be mentioned parallels drawn from the line of the Mughal emperors. With a passing allusion to the Turkish-Persian Memoirs of their distant ancestor Timur Lang, or Tamerlane, who sacked Delhi in 1398 and thus opened the gates for his later descendants, special mention may be made of the delightful autobiographic Journal of Babar, the founder of the Mughal Empire in India.¹⁷ Babar was not only a master of prose narrative, but was also a skilled craftsman in verse, whether in his native Turk! or in Persian. Nor must we forget the personal Annals of his great-grandson Jahangir, 'the Great Mogul.' Later examples might be cited of Hindu rulers who have written both in the vernaculars and in English. The ideal of kingship in India from early times was supposed to embody all gifts; the talent of authorship might well be among them.

B. HARSHA'S CLAIMS TO AUTHORSHIP

On Harsha's direct claims as a literary monarch. It has been shown above, on the grounds of external evidence, precedents, and parallels, that there is good reason for including Harsha as a 'king-poet.' Abundant evidence, partly external and partly internal, may furthermore be brought forward to prove that this title to literary craftsmanship is certainly assured for Harsha. We may begin with statements by Bana.

Bana's allusions to Harsha as a poet. Bana, the friend and biographer of Harsha's earlier life, speaks two or three times in his prose romance, *Harshacarita*, of the king's acknowledged poetic

¹⁶ See *Amarusataka*, ed. Durgaprasad and Parab, p. 23, Bombay, 1889; cf. Haas, *Dasarupa*, p. xxiii. The poetic skill of Arjunavarman is mentioned in stanza 18 of an inscription of this ruler published by Fitzedward Hall, *JAOS.* 7- 24-31 (1861).

¹⁷ See *Memoirs of Babur*, tr. Leyden and Erskine, rev. by King, 2 vols., Oxford, 1921.

talent. In a metrical introduction, of twenty-one verses, to his prose narrative of Harsha's deeds, Bana (with a courtier's grace, it is true) leads up through a long line of poets to a climax (stanza 18) in alluding to his generous patron under the title of Adhyaraja (lit. 'Rich King') as a recognized poet.¹⁸ He writes: 'My tongue seems checked from utterance through the performances (*utsahair* == literary achievements as well as deeds of prowess)¹⁹ accomplished by Adhyaraja (i.e. Harsha) even when merely remembered as abiding in my heart, and it can proceed no further in poetry.'²⁰ Then, mentioning Harsha expressly by name in stanza 21, Bana turns to prose as the medium in which to narrate the events of the earlier life of his royal patron.

Even if a question should be raised as to the interpretation to be given to the above passage, there is no question as to the fact that twice later in the course of his account Bana definitely alludes to his patron's poetic talents. One of these references is found among a long list of Harsha's achievements as a king, and affirms that 'his gift in poetry could hardly find expression in words, just as his valor lacked sufficient range for its exercise.'²¹ The other allusion by Bana emphasizes Harsha's originality in composition,

¹⁸ The identification of Adhyaraja with Harsha was first made by R. Pischel, 'Adhyaraja,' in *Nachrichten der kgl. Gesellsch. der Wiss. su Göttingen, Phil.-hist. Klasse*, 1901, pp. 485-487 (= reprint, pp. 1-3), Göttingen, 1902.

¹⁹ See the note by Cowell and Thomas, *The Harsacarita*, p. 3 n. 6, who draw attention to the fact that '*utsaha* seems to refer to a pantomimic recitation as well as to general energy.' Consult furthermore Ettinghausen, *Harsa-Vardhana*, p. 98. But differently Pischel, *op. cit.*, p. 486 (= p. 2 of the reprint).

²⁰ For the Sanskrit text,

*Adyaraja-krtotsahair hrdayasthaih smrtair api
jihva 'ntah krsyamdne 'va na kavitve pravartate,*

see Bana, *Harsacarita*, ed. Fuhrer, p. 9, Bombay, 1909; ed. Parab and Vaze, p. 6, Bombay, 1892; and Cf. the transl. of Cowell and Thomas, p. 3, London, 1897.

²¹ Sanskrit text: *apt ca 'sya . . . kavitvasya vacah . . . na paryapto visayah*, see Bana, ed. Fuhrer, p. 121, lines 8-11; ed. Parab and Vaze, p. 86, lines 6-9; cf. tr. Cowell and Thomas, p. 65, lines 2-9; cf. also Ettinghausen, *Harsa-Vardhana*, p. 98.

'pouring forth, in art-poesy and in stories, a nectar unquaffed [from other sources] /²²

Other direct allusions to Harsha as a royal author. Supplementary to what has been instanced already regarding Harsha as both king and poet, attention may be drawn to an interesting statement by the Chinese Buddhist traveler I-Ch'ing (I-Tsing), who spent many years in India in the last quarter of the 7th century, being absent from his home between the years 671 and 695 A.D.²⁸ This noted authority expressly records that 'King Siladitya (i.e. Harsha) was exceedingly fond of literature'; and that, besides causing a collection of poetry to be made, 'King Siladitya *versified the story of the Bodhisattva Jimutavahana* (Chinese, 'Cloud-borne'), who surrendered himself in place of a Naga; this version was set to music (lit. 'string and pipe'); he had it *performed by a band accompanied by dancing and acting*, and thus popularized it in his time'²⁴ This statement, as is well known, contains an allusion to the Sanskrit drama *Nagananda*, which bears Harsha's name, and thus adds external evidence to the internal evidence brought out below to prove the King's authorship.

It is interesting, furthermore, to find that Damodaragupta, who lived under King Jayapida of Kashmir (800 A.D.), gives excerpts from the *Ratnavali*, which he designates as the work of a king.²⁵ Thus additional testimony is given regarding that play.

²² Sanskrit text: *kavyakattosv apitam amrtam udvamanatam*—see ed. Parab and Vaze, p. 79, lines 3-4, and ed. Fuhrer, p. 112, line 12. It should be observed that Cowell and Thomas, p. 58, lines 5-7, render *kftvyakathOsu* as 'in poetical contests'; but that translation can hardly be accepted in view of the natural version of the words offered above, even though it might be difficult to show from extant texts that Harsha was an author of both *kavyas* and *k at has*, unless the dramas bearing his name are to be understood as including both.

²⁸ See I-Tsing, *A Record of the Buddhist Religion in India and the Malay Archipelago*, tr. J. Takakusu, pp. xxv-xxviii, lv, and p. 163, Oxford, 1896.

²⁴* See Takakusu, *op. cit.* pp. 163-164.

²⁵ See Levi, *Le Theatre indien*, pp. 389-391 and now also Sten Konow, *Das indische Drama*, p. 74; cf. Kuttanimata 777-787, 856-857, in *Kavyamala*, Pt. 3, pp. 98-99, 104-105, Bombay, 1887; tr. J. J. Meyer, pp. 129-130, 143-144, Leipzig, n.d.

Attention may here be called again to the statement of Soddhala (nth century A.D.), cited above as mentioning Harsha among poet-kings and patrons of literature.²⁶ In another passage,²⁷ to which special attention may be drawn, Soddhala punningly refers to Harsha (lit. 'Joy') as 'the illustrious Harsha' (*M-Harsa*)_f whose 'Joy was in diction' (*gir-harsa*). The text, which is difficult to imitate in an English version, runs as follows:—

*SriHarsa ity avanivartisu parthivesu
namnai 'va kevalam ajdyata; vastutas tu
gir-harsa esa nijasamsadi—yena rajna
sampujitah kanakakotisatena Banah*

'There arose among the princes dwelling upon earth
[One who was] Sri-Harsha merely by name; but, in reality,
That one was Speech-Joy (or 'rejoicing in diction') in his own
assembly—

A king by whom Bana was honored with [a gift of] a hundred
crores of gold.'²⁸

Additional evidence along the same general line may be found in Jayadeva (about 13th century A.D.),²⁹ who joins Harsha's name as author with that of the earlier Bhasa and Kalidasa, as well as with his contemporaries Bana and Mayura and with the later Cora, in a stanza on poetry that contains punning allusions to these writers.³⁰ In a somewhat similar connection, associating Bana and Mayura with Harsha's court, Madhusudana (1654 A.D.) speaks of the king as 'Maharaja Sri-Harsha, the chief of poets, the composer

²⁶ For the text see page xxxviii, note 14, above.

²⁷ Soddhala's *Udayasundarikatha*, ed. C. D. Dalai and E. Krishnama-charya, p. 2, Baroda, 1920 (Gaekwad's Oriental Series, no. 11).

²⁸ On Harsha's liberality toward Bana cf. below, p. xlvi.

²⁹ This date for Jayadeva is tentatively assigned by H. Chand, *Kalidasa et l'art poetique de l'Inde*, p. i n, Paris, 1917; but cf. Konow, *Das Indische Drama*, pp. 87-88, who would place him not later than the nth century. In any event, the view formerly entertained, that he flourished in the 16th century (cf. Quackenbos, *The Sanskrit Poems of Mayura*, p. 54 n. 4), must now be abandoned, since stanzas by Jayadeva are quoted in Sarngadhara's *Paddhati* (1363 A.D.).

³⁰ For the Sanskrit text of this stanza, and for references, see Quackenbos, *Mayura*, p. 54.

of the Natika called Ratnavali, who was lord of Malava, and whose capital was Ujjain'.⁸¹ In concluding, it may furthermore be noted that the comparatively late anthology entitled Subhasitaratna-bhandagara contains a stanza of four lines (stanza 70, ed. Parab, 3d ed., p. 56, Bombay, 1891) which includes Harsha's name in a somewhat longer list of well-known writers who 'gladden this universe by their compositions'.⁸²

Royal grants by Harsha. In addition to the general evidence brought forward above with regard to Harsha as a writer, we have also epigraphic data that have a bearing in this connection. Passing over the Sonpat Seal of Harsha, we may refer directly to two records inscribed on copper plates, namely, the well-known Banskhera Plate (628 A.D.), bearing Harsha's own signature, and the almost identical Madhuban Plate (631 A.D.), unsigned. This royal signature, attesting the Banskhera Plate, expressly states that it is 'the own hand of me, the Overlord of Maharajas, the Illustrious Harsha' (*svahasto mama Maharajdhiraja-sri'Harsasya*), and is written in a very handsome hand that shows high culture.⁸³ Both of these records, which relate to grants of land, were manifestly dictated by the King, and besides giving genealogical data they contain likewise some metrical stanzas, common to them both, which deserve to be specially considered.

One of these stanzas (B. 5-6 = Mdh. 6-7, *rajano*, etc.), in four verses written in the *sardulavikndita* meter, feelingly refers to the death of Harsha's brother, Rajyavardhana, through treachery at

⁸¹ The text reads: *Malavarajasyojjayinirajadhanikasaya kavijanamurdhanyasya Ratnavalyakhyanditikakatur Maharajasriharsasya*. See text and translation in Bühler, 'On the Authorship of the Ratnavali,' *I A.* 2. 127-128 (1873), who further remarks that Madhusudana Ms probably inaccurate in making Ujjain Sriharsha's capital.'

⁸² Cited by Gray, *Vasavadatta*, p. 5, New York, 1913, and by Quackenbosc, *Mayura*, p. 55.

⁸³ Compare the reproduction included as a frontispiece in the present volume. For the text of the Banskhera Plate see G. Bühler, *Epigraphia Indica*, 4. 208-211 (1896-1897). For text and translation of the Madhuban Plate see G. Bühler, *Ep. Ind.* 1. 67-75 (1892); F. Kielhorn, *Ep. Ind.* 7. 155-160 (1902-1903). Cf. also Ettinghausen, *Harsa-Vardhana*, pp. 143-151, 179-180.

the hands of enemies, and may well be Harsha's **own** composition.⁸⁴ A second stanza of four lines (B. 13 = Mdh. 16, *asmat-kula*, etc.), written in the *vasantattiakd* meter and containing a somewhat graphic image of 'Fortune unstable as lightning or a bubble of water'. urges upon his family and others the faithful sanction of his royal gift. It is directly followed in the next line (B. 13-14 = Mdh. 16-17) by a couplet in *sloka* meter:

karmmand, manasa vaca karttavyam pranine⁸⁵ hitam
Harsenai 'tat samakhyatam dharmmdrjjanam anuttamam

' By deed, thought, and word one should do good to the living;
 This Harsha has declared to be the highest way of earning religious merit'.

On the evidence furnished by the two epigraphic records presented there are apparently good grounds for recognizing Harsha's gift for writing occasional verse.

Occasional stanzas attributed to Harsha in the Sanskrit anthologies. Further proof of Harsha's poetic achievement may be sought in the stanzas quoted under his name in the Sanskrit anthologies, although the shifting attributions in several cases leave more or less uncertainty concerning the actual authorship. The majority of the stanzas ascribed to Harsha are taken from the extant dramas (only one, however, being from the *Priyadarsika*⁸⁶), but about a dozen others in addition are quoted in the various anthologies, notably in the *Kavindravacanasamuccaya*, the *Saduktikarnamrta*, and the *Subhasitavali*.⁷

Two poems of Buddhistic content bearing Harsha's name. There exist two relatively short Sanskrit poems (Buddhistic in tenor) to which Harsha's name is attached and which bear the stamp of authenticity, particularly because they harmonize with the

84 Such also is the view of Ettinghausen, *Harsa-Vardhana*, pp. 179, 145.

85 So Mdh.; B. reads *pranibhi[r]*, *good should be done by the living-

* See Skm. 1. 114 = Priya. 1. 1; cf. note 2 on Act 1, below.

87 The anthology citations from Harsha are fully indicated in the valuable edition of the first-mentioned work by F. W. Thomas, *Kavindravacanasamuccaya, a Sanskrit Anthology of Verses, edited with Introduction and Notes*, Calcutta, 1912 (Bibl. Ind., new series, no. 1309), cf. especially pp. 117-120.

King's later Buddhistic tendencies.⁸⁸ One of these is the Suprabhatastotra, a Matin Hymn in praise of Buddha as the Illuminator, composed in twenty-four stanzas, or ninety-six lines, principally in the *malini* meter, and bearing Harsha's name in the colophon.⁸⁹ The other, entitled Astamahasicaitiyasamskrtastotra, an Encomium of Eight Buddhist Shrines, is preserved in a Chinese transliteration from the original Sanskrit, as was first cleverly recognized by Professor Sylvain Levi, and is attributed, on the authority of Hsuan-Chuang, to an Indian king called in Chinese 'Sun of Virtue', which is the equivalent of Siladitya, the name by which Harsha is best known in Buddhist writings.⁴⁰ This short poem consists of five stanzas, comprising twenty lines in all, the first stanza being composed in the *mandakranta* meter and the other four in the meter named *sragdhara*.

In addition to all the cumulative data collected above in support of Harsha's claim to having been an author as well as a king, we have the convincing evidence of the three dramas.

Assured internal evidence of the three dramas in support of Harsha's authorship. Every student of these plays is familiar with the fact that Harsha's name as author is woven into a stanza which is repeated nearly verbatim in the Induction of each of the dramas Priyadarsika, Ratnavali, and Nagananda.⁴¹ Such devices to assure title-claim to authorship are found not only in Sanskrit but also in the Greek Anthology, in Persian odes, and in Anglo-Saxon poems. A closing stanza of benediction is likewise repeated in the case of the two plays first named⁴²; and there are two instances of identical stanzas also in the Priyadarsika and the Nagananda.⁴³ In addition to these there are repeated phrases, parallels

⁸⁸ On Harsha's leanings toward Buddhism see above, p. xxxiii.

⁸⁹ See Ettinghausen, *Harsa-Vardhana*, pp. 168-175; also Thomas, *JRAS.* 1903, pp. 703-722.

⁴⁰ See S. Levi, 'Une Poesie inconnue du Roi Harsa Ciladitya,' *Actes du dixieme congres international des orientalistes* (1894), part 2, sec 1, pp. 189-203, Leiden, 1897; and cf. Ettinghausen, *Harsa-Vardhana*, pp. 176-179.

⁴¹ See note 20 on Act 1, below.

⁴² See note 79 on Act 4, below.

••Priya. 3. 3 = Nagan. 4. 1; Priya. 3. 10 = Nagan. I. 14.

in situation and turns of thought, and structural similarities or the like, all of which are well enough known to the specialist and go to prove the unity of authorship of the three plays.⁴⁴ These similarities are pointed out in detail in part 6 of the present Introduction, below. Thus the assignment to Harsha, the poet-king, is certainly justifiable.⁴⁵

Disposal of doubts as to Harsha's authorship of the dramas.

It remains only to dispose of some doubts in regard to Harsha's claim to the authorship of the plays, because that question has been much discussed by European and Indian scholars, although the trend of opinion has been steadily growing in favor of Harsha's title. No doubts on this subject appear to have existed in the seventh or the ninth century, because in those centuries, as already shown,⁴⁶ the *Nagananda* and the *Ratnavali* (and hence, as a corollary, the *Priyadarsika*) were definitely assigned to Harsha. The doubt first arose, so far as the evidence at hand indicates, through a Sanskrit comment made by some Hindu exegetes on a passage in the opening of the *Kavyaprakasa*, several centuries after that work itself.

The passage referred to in the *Kavyaprakasa* (I, stanza 2), a work by the Kashmirian writer Mammata (about 1100 A.D.), alludes to the gains accruing from the practice of the poetic art, among them being the fact that 'poetry redounds to fame and makes for wealth' (*kavyam yasase 'rthakrte*), which statement the author himself illustrates in a prose remark, 'fame, as in the case of Kalidasa and others; money, as in the case of Dhavaka and others from Sri-Harsha and the like' (*Kalidasdinam iva yasah, sri-Harsader Dhavakadinam iva dhanam*).⁴⁷ This merely repeats

⁴⁴See Pischei, *GGA*. 1883, pp. 1235-1241; *ibid.* 1891, pp. 366-367; S. J. Warren, *Koning Harsha van Kanyakubja*, pp. 1-8, The Hague, 1883; F. Cimmino, *Sui Drammi attribuiti ad Harshadeva*, Naples, 1906.

⁴⁵ This is the conclusion likewise of Ettinghausen, *Harsa-Vardhana*, p. 102, and of the latest authority, Konow, *Das indische Drama*, p. 74.

⁴⁶ See above, page xli.

⁴⁷ *Kavyaprakasa*, ed. B. V. Jhalakikara, 2d ed., pp. 8-9, Bombay, 1901; tr. G. Jha, pp. 1-2, Benares, 1898; ed. of *ullasa* 1 and 2 by D. T. Chandorkar, p. 5, Poona, 1898.

the fact that Harsha was well known as a generous patron, whatever interpretation we are to place upon the problematical and otherwise unknown Dhavaka. So much for the text itself.

Now, it must be noted that several late Sanskrit scholiasts, belonging to the seventeenth century or thereabouts, in commenting upon this passage in the *Kavyaprakasa* ascribe the *Ratnavali* to Dhavaka, although allowing that it bears Harsha's name. These scholiasts (as cited by Fitzedward Hall, *Vasavadatta*, preface, pp. 15-17; see also pp. 51 ff., Calcutta, 1859) are Jayarama in his *Kavyaprakasatilaka*, Vaidyanatha in his *Prabha* (or, in full, *Kavyapradipaprabha*), and Nagoji (or Nagesa) in his *Uddyota* (or *Kavyapradlpoddyota*), regarding all of whom Hall adds the criticism that their authority is not great. Thus the following statement is from the *Uddyota* of Nagoji (about the end of the 17th century), who recounts a 'report': 'Dhavaka was a poet, and having composed the *Ratnavali* in Sri-Harsha's name obtained much wealth; such is the report' (*Dhavakah kavih; sa hi sri-Harsandmna Ratnavalim krtva bahu dhanam labdhavan: iti pro-siddhani*).**

Still another scholiast, Paramananda, repeats the story that 'a poet, by name Dhavaka, having sold his own work, a play called *Ratnavali*, obtained much wealth from the king named Sri-Harsha; so it happened of old' (*Dhavakanama kavih, svakrtim Ratnavalim nama natikam vikriya, sri-Harsanamno rajfnah sakasad bahu dhanam avape *ti puravrttam*).⁴⁹

Based upon these statements by late commentators, a long discussion has been carried on by various scholars, although the best-qualified authorities today tend to reject the assertions of the scholiasts as later fictions, lacking foundation, and to accept the authenticity of Harsha's claim.⁵⁰ Long ago, for example, Fitzedward Hall rightly observed that 'Hindu authors frequently use

⁴⁸ See Chandorkar, *op. cit.*, p. 5.

⁴⁹ Cited by Pischel, *GGA*, 1891, pp. 366-367, from a manuscript in Bhandarkar, *Report for 1882-1883 on Skt. Manuscripts* (no. 208, fol. 8 b).

⁵⁰ See the special bibliographical list on the authorship of the dramas, which is appended to the general Bibliography, above.

the formulas " old story " and " matter of notoriety," while simply repeating what they have read, and after no particular pains to test the credibility of what they accept as facts'.⁵¹ In addition to this, Bühler noted that all the manuscripts of the Kavyaprakasa found in Kashmir, to which region Mammata belonged, read * Bana' instead of 'Dhavaka'. and he furthermore pointed out that in the Sarada script it would be quite possible for a copyist to mistake the reading of Bana's name as Dhavaka.⁶² It is known, moreover, that Bana, as a protegé and litterateur at Harsha's court, received recompense for his literary activity,⁵⁸ but nothing more, even though he may possibly have lent a hand in polishing his patron's dramas. On the financial aspect of Bana's position at court we may draw attention anew to the Soddhala passage which has been quoted above (page xlii) to the effect that ' Bana was honored with [a gift by Harsha of] a hundred crores of gold'. On the whole we may feel justified in disposing of the interpretation given by the late scholiasts on the Kavyaprakasa passage as one to be discredited, and as not militating against Harsha's real claim to creative literary genius.⁵⁴ [It may be added that this same view is expressed by Konow in his work *Das indische Drama*, p. 74 (just now available), where a clear and concise summary of the controversy on the authorship of the plays ascribed to Harsha is given, and with like results.]

Conclusion as to authorship. In summing up the question it

⁵¹ See Hall, *Vasavadatta*, p. 16, Calcutta, 1859 (Bibl. Indica, and reprint).

⁶² Bühler, *Detailed Report of a Tour in search of Skt Mss. in Kasmir*, 1877, p. 69; cf. also notice by Weber, *Indische Studien*, 14. 407, Leipzig, 1876. Pischel, *GGA*. 1883, pp. 1235-1236, expresses some doubt as to the confusion in the Sarada script.

⁵⁸ Cf. *Harsacarita*, ch. 2, end, ed. Parab and Vaze, p. 91, and see note by Brahme and Paranjape, *Nagananda*, p. viii, n. 15.

⁵⁴ As further proving the untrustworthiness of the later rhetoricians it may be noted that Acyutaraya (Saka 1753 = 1831 A.D.) in his own commentary on his *Sahityasara*, p. 4 (ed. Panshikar W. L. Shastri, Bombay, 1906), makes Dhavaka the author of the *Naisadhlyacarita*, on the authority of the *Kavyaprakasa*, wholly regardless of the fact that this poem was composed by the later Harsha and was subsequent to the date of the *Kavyaprakasa* itself.

may safely be said that, whatever may be urged on the side of the king's having possibly received literary help, there can remain no reasonable doubt that Harsha was actually a king-poet, the author of the three dramas that bear his name, and the writer of some occasional verses and poems assigned to him by Sanskrit literary tradition.

The literary coterie at Harsha's court. From the various allusions that have been given above, it is clearly proved that Harsha was the patron of a literary coterie, and there flourished also in his time several noted writers who were not connected with the court.⁶⁵ Paramount in his own cherished circle were Bana and Mayura, whose writings are well known.⁶⁶ There is mentioned also a poet Divakara, spoken of as Matanga-Divakara or Candala-Divakara (lit. 'outcast Divakara'), whose skill in verse was such that, according to a stanza of Rajasekhara, this 'Outcast Divakara became a member of the coterie of Sri-Harsha, on equal terms with Bana and Mayura' (*Matanga-Divakarah /sri-Harsasya bhavat sabhyah samo Bana-Mayurayoh*),⁶⁷ and his name is linked, in another stanza by the same author, with that of Bana into a compound (*Bana-Divakarau*),⁵⁸ Regarding this shadowy person, however, nothing tangible seems thus far to have been brought out⁵⁹; but his literary merits must have been considerable to have won the fostering favor of King Harsha, warrior, poet, and patron of letters.

⁵⁵ See Ettinghausen, *Harsa-Vardhana*, p. 96, for a table.

⁶⁶ On the whole subject of these two authors see the introduction to Quackenbos, *The Sanskrit Poems of Mayura, . . . with Bana's Canfi-ataka*, New York, 1917 (C. U. Indo-Iranian Series, vol. 9).

⁵⁷ Quackenbos, *Mayura*, pp. 9-10.

⁵⁸ Quackenbos, *Mayura*, pp. 10-11.

⁵⁹ It would be fanciful and hazardous to conjecture that this alien who was admitted to the coterie might possibly be the same as the Buddhist monk Divakaramitra who was helpful in bringing about the rescue of Harsha's sister and was afterwards honored by the king's friendship, according to Bana's *Harsacarita*, text, pp. 261-289; transl. pp. 233-258.

3

PLOT OF THE DRAMA PRIYADARSIKA

This four-act drama derives its title (as often in the case of a *natika*) from the name of its heroine Privadarsika. or Priyadarsana, who upto the time of the denouement is called Aranyaka, i.e. ' Sylvia'. from having been found in the forest and is then discovered to have been a princess in disguise The plot is in outline as follows:

Act I. The heroine's father, Drdhavarman, king of Anga, had pledged his daughter in marriage to King Vatsa of Kausambi, the hero of the play, although her hand had been repeatedly sought by the king of Kalinga. Angered by the rebuff, Kalihga waged war against Drdhavarman, ravaged his kingdom, and made him prisoner. Drdhavarman's daughter, Priyadarsika, was rescued amid the turmoil of battle by her father's trusty chamberlain and placed for safety in the keeping of his ally, the forest-king Vindhyaketu. The chamberlain then departed on a short pilgrimage, but returned to find that in a surprise attack by unknown foes Vindhyaketu had been slain with all his followers, the camp had been burned, and no trace of the princess was to be found.

These events are narrated in the Explanatory Scene by the chamberlain himself, who expresses his intention of rejoining Drdhavarman in the latter's captivity. He adds that he has learned that King Vatsa, the hero, who had been held a captive by a powerful monarch, Mahasena-Pradyota, of Avanti (Ujjain), had meanwhile escaped from bondage, carrying off his captor's daughter, Vasavadatta, whom he had made his queen.

The scene now shifts to King Vatsa's palace at Kausambi, and the King appears with his boon companion, the Jester Vasantaka. Their banter is interrupted by the entrance of Rumanvant, the prime minister, and Vijayasena, the generalissimo, who proves to be the unknown assailant of Vindhyaketu, against whom he had

been sent by Vatsa in pursuance of some unmentioned grudge. He relates his triumph in detail and adds that he has brought among the spoils of war a captive maiden, supposedly the daughter of Vindhyaketu. The King at once gives orders that the young girl shall be placed in charge of his queen, Vasavadatta, and taught the accomplishments befitting her presumed rank, and directs that he shall be notified when it is time for her to wed, so that an appropriate marriage may be arranged. Finally, as the act closes, he declares his intention of dispatching his successful general to uproot the implacable Kalinga.

Act 2. (A year, perhaps more, has elapsed.) Queen Vasavadatta is observing a religious fast. At a moment when the King is walking with the Brahman Jester, Vasantaka, in the palace garden to dispel his loneliness, he happens to catch sight of Aranyaka, now grown to be a maiden of rare beauty. She has been sent to the garden by the Queen, in the company of one of the Queen's attendants, Indivarika, to gather lotuses for an offering in connection with the religious ceremony. The King, attracted by her charm, hides with the Jester behind a clump of bushes to overhear the conversation between the two maidens. He learns that Aranyaka is none other than the supposed daughter of his late enemy Vindhyaketu, now arrived at marriageable age.

Aranyaka, while her companion has momentarily withdrawn to a distance, is suddenly attacked by bees lurking in the cluster of lotuses which she is picking (cf. *Sakuntala*, act I i). Covering her face with her mantle, she calls to Indivarika for help. Urged by the Jester, the King rushes to the rescue, drives off the tormenting insects, and thus finds a chance to embrace her. Unfortunately, however, he disregards the Jester's advice to remain silent, and endeavors to comfort the maiden in a stanza of impromptu poetry. This startles Aranyaka, who had supposed her rescuer to be Indivarika, but now learns that it is none other than King Vatsa, whom her father Drdhavarman had designated as her future bridegroom. Despite her sudden infatuation, she calls in alarm to Indivarika, whose return forces the King to retire again to hiding.

Deep in the pensiveness of first love, Aranyaka retires regretfully with her companion, while the King, likewise infatuated, departs with the Jester, filled only with a desire for a meeting soon again with the object of his new passion.

Act 3. (A short interval of perhaps a few days has elapsed.) Sankrtyayani, a learned lady and friend of Queen Vasavadatta, has composed for the diversion of her royal mistress a dramatic performance representing an incident in the courtship of Vasavadatta and her husband, the King. In this little play Aranyaka is entrusted with the Queen's part; the role of King Vatsa is to be performed by her friend, the Queen's attendant Manorama. All this we learn from Manorama's monologue in the Introductory Scene. She then overhears Aranyaka in the garden lamenting her hopeless passion and seeks to find a way for her to see the King again. At this juncture the Jester enters in search of Aranyaka by the King's command, and the mutual affection of hero and heroine is thus made manifest. Manorama whispers to the Jester an artful device for bringing the two together.

The action on the stage now shifts to a room in the palace, arranged as a theater, where the Queen with her retinue and Sankrtyayani come to witness a scene from the latter's play. It begins in due form, with Aranyaka appearing in the part of the Queen; but the King, entering secretly, reveals that it has been arranged for him to assume his own role, instead of Manorama's playing it, and thus have a chance to make love to Aranyaka in person. This he proceeds to do, but with such ardor as to arouse the suspicion of the Queen. She soon learns the truth from the lips of the Jester, who has been asleep in the adjoining room and in his drowsiness confesses the ruse. Vasavadatta breaks up the play in anger and commands that both Aranyaka and the Jester, as an accomplice, shall be thrown into prison. She leaves the stage in high dudgeon, despite the King's endeavors to apologize, while the King departs bent on finding some means for a reconciliation.

Act 4, (A short interval of time has elapsed.) Manorama

appears in the Introductory Scene and reveals that Aranyaka is still kept imprisoned by the relentless Queen and in her despair is meditating suicide. Kancanamala, the Queen's attendant, enters and informs Manorama that the Queen is also distressed by a letter from her mother telling that King Drdhavarman, husband of her mother's sister, is still a captive of the accursed Kaliriga, and reproaching her for Vatsa's failure to act. (The Queen appears to be ignorant of the fact that her royal consort had dispatched an expedition against Kalinga a twelve-month or more before, in order to destroy him and effect Drdhavarman's release.)

The disconsolate Vasavadatta is now disclosed seated in the 'ivory tower' of the palace, while Sankrtyayani vainly seeks to assure her of the King's continued affection. The latter enters, discussing with the Jester, now released, the best means of placating the Queen and of securing Aranyaka's freedom as well. He finally confides to his royal spouse the word that he is daily expecting news of the complete overthrow of Kaliriga. At this moment the triumphant Vijayasena is announced, who brings the tidings of Kaliriga's death in battle. He is accompanied by the chamberlain of Drdhavarman (already familiar to the spectators from the Explanatory Scene of the First Act), who renders the grateful homage of his master, now restored to his throne through Vatsa's aid. The only jarring note in the harmony of the rejoicing is the Chamberlain's tale of the disappearance long since of Drdhavarman's daughter Priyadarsika, who had been placed for safe-keeping in Vindhyaketu's charge at the time of the first war. Queen Vasavadatta, who had meanwhile given orders for Aranyaka's release, is deeply afflicted by the sad news of the loss of her cousin Priyadarsika, of whom no trace can be found.

At this instant Manorama enters with the shocking news that Aranyaka, in despair, has taken poison. Filled with remorse, the Queen bids that she be conveyed at once into the royal presence, in the hope that the King, being skilled in the use of magic spells that counteract the effects of poison, may save her life. Aranyaka is led on the stage in a dying condition. The chamberlain of Drdha-

varman recognizes her immediately as the lost daughter of his master. All are in consternation. King Vatsa comes to the rescue, and by using formulas that are potent charms against the poison, he gradually restores the heroine to consciousness. Vasavadatta, rejoiced at finding her cousin Priyadarsika (no longer Aranyaka) restored to life and to the royal family, bestows her hand upon the King to be a lawful wife in fulfilment of Drdhavarman's pledge. Thus all ends happily, and the play concludes with universal felicitation.

4

TIME ALLUSIONS AND DURATION OF THE ACTION¹

[Plot of the play in brief. Priyadarsika, or Aranyaka, as she is called in the play, is brought in early girlhood as a captive to the court of King Vatsa Udayana, and is placed under the care of Queen Vasavadatta, until she shall be of marriageable age. The king later falls in love with her, and she is discovered to be the daughter of a friendly monarch, Drdhavarman, who had been taken prisoner by an enemy more than a year before, or at the very moment when Priyadarsika was accidentally captured and brought to Vatsa's court. King Vatsa restores Drdhavarman to his throne by overcoming his captor, the king of Kalinga. The princess Priyadarsika, as she now turns out to be, is united to Vatsa at this happy moment as the play closes. Number of acts, four.]

General observations.—An analysis of the time covered by the action of this play is more difficult than in the case of the Ratnavali, with which it has many points of resemblance (see part 6 of

¹This section is reprinted, with minor changes, from Jackson, 'Time Analysis of Sanskrit Plays, 11', *JAOS*. 2r (1900), pp. 94-101.

the Introduction, below). The chief personages, King Vatsa and his companion, the Jester Vasantaka, Queen Vasavadatta and her attendant Kancanamala, are the same as in that drama. Rumanvant, however, who was the leading general in the Ratnavali, is now prime minister; and Yaugandharayana, who figured as minister in the Ratnavali, is now mentioned only in the Mimic Play (garbhanataka), which is introduced in the third act of the present drama and which recotints certain incidents in King Vatsa's earlier career (cf. *susamvihitam sarvam Yaugandhardyanena*, page 56). Once in this drama, moreover, allusion is made to Vatsa's second wife, Padmavati, and to other wives (cf. *devinam Vasavadatta-Padumdvadinam annanam ca devinam*, pages 42-44), of whom no mention is made in the Ratnavali. But too much stress must not be laid on this point, nor on the change of ministers, to show that the Priyadarsika refers to a somewhat later period in Vatsa's married life. See part 5 of this Introduction, below, p. lxxiii.

One point comes out clearly when the time element in this play is studied; it is that Harsha in this play has followed the convention of compressing period that seemsto be a year, as laid down by the laws of Hindu

dramaturgy.² Thus the events which play a part at the opening of this drama, the escape of King Vatsa with his bride Vāsavadatta, the misfortunes of King Drdhavarman, and the overthrow of King Vindhyaketu which brings Priyadarsika to Vatsa's court, can hardly have been almost simultaneous, as the play for dramatic purposes treats them to be. It is for harmonizing such matters that the conventional Explanatory Scene (*viskambhaka*) is made use of by the author (consult on this subject SD. 308, 314; DR. 1. 116, ed. Haas, p. 34; and Levi, *Le Theatre indien*, p. 59). The growth of Priyadarsika to marriageable age and the release of her kingly father, Drdhavarman, who has been in captivity 'more than a year* (*samahio samvaccharo*, page 70) by the time that the play closes, are compressed into a single year so as to follow the dramatic dictum that 'business extending beyond a year should be

² For quotations from the canon on this point see Jackson, 'Time Analysis of Sanskrit Plays, 1; J A OS. 20 (1899), p. 343.

comprised within a year' (*varsad Urdhvam tu yad vastu tat syad varsad adhobhavam*, SD. 306). So much for the first general results of an examination into the time system of this play. Let us now turn to the details.

Analysis in detail. *Explanatory Scene.*—King Vatsa has been promised the hand of Priyadarsika, daughter of King Drdhavarman. The latter's chamberlain, Vinayavasū, appears in the Explanatory Scene (*viskambhaka*) and informs us that a rival king, Kaliriga, has taken Drdhavarman prisoner because the latter had promised his daughter's hand to King Vatsa instead of to him. Drdhavarman's captivity has therefore begun.

At the very time when Drdhavarman's realm was being invaded by Kalinga, King Vatsa himself was in captivity to another monarch, Pradyota, but he had escaped and had carried off the latter's daughter, Vasavadatta, as his bride. She is the jealous queen in this play as in the Ratnavali. We are furthermore told that some unknown foe is warring against the king of the Vindhya forest. From the chamberlain's speech we learn that a battle had taken place on the very day on which he is speaking (cf. *kathitam cd 'dya mama Vindhyaketuna* etc., page 8). Vindhyaketu is slain, and the young girl Priyadarsika, who had been temporarily left for safety in Vindhyaketu's forest abode, disappears and is nowhere to be found. Further news than this the chamberlain who had lost her cannot tell. He knows only that his own lord, Drdhavarman, is a prisoner to Kalinga (*baddhas tisthati*, page 8).

From the chamberlain's closing words we learn also that the season of the year is autumn (*aho atidarunata saradatapasya*, page 8); the sun is passing from the zodiacal sign Virgo to Libra (*kanyagrahanat param tulam prapya*, stanza 5, page 8), which likewise implies a covert allusion to the king's escape from captivity and his marriage with Vasavadatta.

Time of the Explanatory Scene: duration of the action itself, i.e. some part of a day.

Interval of several days.—A slight interval separates the Explanatory Scene (*viskambhaka*) from Act 1. There are several

things which show this. In the first place the Jester speaks of Drdhavarman's having been imprisoned by Kalinga (*Didhavammd baddho tti*, page 12). Furthermore, King Vatsa says it is 'many days' (*bahtiny ahdni*, page 12) since he has sent his own chief general, Vijayasena, against Vindhyaketu. These days must be accounted for, since they fall in part within the present action. In some degree it is possible to do this. The victorious general returns in the first part of Act 1; from his own words we know that it required a forced march of 'three days' (*divasatrayena*, page 14) to reach Vindhyaketu and that the battle began at daybreak after his arrival. The day of the conflict was the very one in which the scene of the Explanatory Scene (*viskambhaka*) is laid, as we have already found (cf. *adya*, page 8). It must have taken almost as much time again for the general with his army to return. This period of at least six days may well form a good part of the 'many days' which King Vatsa impatiently feels have elapsed since the general was first dispatched—unless we are to regard *bahuny ahdni* as a mere dramatic exaggeration. In any case it seems fair to allow no less than three days for the interval between the *viskambhaka* and Act 1. We may now turn to the act itself.

Act 1.—King Vatsa comes upon the stage and his general returns victorious. He brings in his triumphant train a young girl who is supposed to be the daughter of the dead Vindhyaketu (cf. *Vindhyaketor . . . tadduhite 'ti*, page 16). She is really, however, Priyadarsika, the child of the imprisoned Drdhavarman. Vatsa appoints the girl to be a maid in waiting upon Vasavadatta, and he directs the Queen to remind him when Aranyaka (i.e. 'Sylvia'), as she is henceforth called, is old enough to be married (*yadd varayogya bhavisyati tadd mam smaraya*, page 16). At the close of the act, when all are leaving the stage, the hour is mid-day (cf. *nabhomadhyam adhyaste bhagavan sahasradidhitih*, page 18, and other similar allusions). Plans are to be made for a celebration in honor of the victorious Vijayasena, who is next to be sent against Kalinga (page 18), a campaign which plays a part in the sequel (Act 4).

Time of the First Act: the forenoon of one day.

Interval of fully a year.—An interval of at least a year is to be assumed between First and foremost we must account for the expression 'more than a year' used in the Fourth Act regarding the length of Drdharman's imprisonment (cf. *samahio satnvaccharo*, page 70). The present place between Act 1 and Act 2 is the only one in the drama where we can allow for this longer lapse of time, since there is not any break of importance either before Act 3 or before Act 4. Again, as already stated, the King had bidden that Priyadarsika, or Aranyaka, as she is called in the play, should be the Queen's maid of honor until she should reach a marriageable age (cf. page 16). In the Second Act the Queen is reported as saying 'today' (*ajja*, page 28) that she must inform the King that Aranyaka is now marriageable, as he had commanded to be reminded when she attained that age. When the King now sees her he speaks of 'having long been robbed' (*ciram musitah smo vayam*, page 28) of a pleasure he would like to have enjoyed. Moreover, Aranyaka and her associate, Indivarika, seem to have become such devoted friends in the interval that has elapsed that they can hardly be separated (cf. *na sakkunomi tue vina ettha asidum*, page 28), although Aranyaka has wellkept the secret of her exalted birth all the time (cf. page 24). The time is now the rainy season of autumn once again, as is shown by the allusions to the luxuriance of the flowers and to the autumnal rains (pages 22, 26).⁸ But more especially is it shown by thereference to the grand autumnal celebration of the full moon, or the Kaumudi-festival, in Asvina-Karttika (SeptemDfer=ftovember). This is mentioned at the beginning of Act 3 and again in Act 4, and both of these Acts follow in sequence after Act 2 without any important break. It is to be supposed, therefore, that an interval of fully a year has elapsed between Act 1 and Act 2. The interval may possibly have been even longer owing to the tendency, for dramatic purposes, to comprise events within a year, as explained above. In that event the

⁸ Compare also the allusion to the Agastya-offering in Act 2, page 24, and see note 26 thereon regarding the season (early autumn).

expression 'more than a year,' as found in the Fourth Act, would be a milder expression for a somewhat longer period. See above.

Act -?.—At the opening of the Second Act the Queen is temporarily absent, as she has undertaken a vow and a fast (cf. *sotthivdana*, page 20), and the lonely king is in need of diversion (cf. *kadharn eso piavaasso ajja devie virahukkanthdvinodananimittam dharagharujjanam jewa patthido*, and also stanza 1, *ksamam . . . adya priyam*, page 20). It is late afternoon (cf. *atthahilasina sujjena maūlavlanti*, page 24) when the meeting of the King and Aranyaka unexpectedly takes place, and the sun is setting when their interview closes (cf. *atthamaahilasī bhaavam sahasarassī* and *parinataprdyo divasah*, page 34). The whole action is swift and unbroken.

Time of the Second Act: the latter part of an afternoon.

Possibly a very slight interval.—Only a very slight interval of time separates Act 3 from Act 2, for the Queen is again present after her fast; and the allusions made by one of the girls to Aranyaka's distracted air 'yesterday*' (*hio*, page 38) and to the absent-minded acting of her role as Vasavadatta in the mimic play which is about to be given seem to imply that the meeting with the King had taken place recently. The miniature play itself is to be performed 'today, at the great Kaumudi-festival' (*ajja . . . komudimahusave*, page 38); and if Aranyaka does not play her part better 'today' (*ajja*, page 38) there is danger of the Queen's displeasure. Aranyaka's conversation with her confidante Manorama, moreover, seems to imply that little time could have elapsed since the preceding Act. The disguised princess recognizes the very spot where she had been embraced by the King, as if but shortly before (cf. *aam so uddeso jassim* etc., page 40). The interval was long enough, however, to give a show of credibility to the exaggerated statements about Aranyaka's sighing 'day and night' (*divasam rattim*, page 42) and also to Vasantaka's jesting complaint that Vatsa had not slept 'day or night', nor allowed him to do so (cf. *tena saha mae rattimdivam nidda na ditthd*, page 58),

while the affairs of state are simply neglected by the King (cf. *pariccattardakajjo*, page 42). In this interval, furthermore, the Jester has made an unsuccessful search for Aranyaka in the women's apartments (page 44).

Act 3.—The Third Act itself opens on the evening of the Kaumudi-festival, the occasion when the Mimic Play is to be presented (cf. *adya ratrau*, page 54, *ajja . . . komudimahusave*, page 38, and also *kaumudimahotsave*, page 72). The autumnal day has been a hot one (cf. *saradadavena samtappidaim ajja* etc., page 40) and the twilight is already past by the time they are ready to begin the performance of the Mimic Play (cf. *adikkanta khu samjha*, page 48). By the close of the Act it is bedtime (*idanim sayantyam gatvd*, page 68). The King retires for the night planning some means to propitiate his jealous Queen, who has hurried Aranyaka and the Jester off to prison.

Time of the Third Act: part of an evening, which is devoted to the incident of the Mimic Play.

Slight interval.—Some interval, not long however, separates Act 3 from Act 4. This is shown especially by allusions in the Introductory Scene, or *pravesaka*. Aranyaka is now in prison by order of Vasavadatta, and, as her confidante Manorama says, has been so for some time (*ettiatn kalam*, page 70). Yet the interval cannot have been a long-extended one, because the Queen's allusion to the incident between Aranyaka and the King in the Mimic Play would seem to imply that that occasion was more or less recent (*tuha una eso Aranniae vuttanto paccakkho*, page 72). A like inference may be drawn from Sankrtyayani's reference to the same episode during the full-moon festival (cf. *kaumudtmahotsave*, page 72). The only other time-allusion which needs mention in this connection is found in a speech of the King. As commented on below, he says that it is 'several days' (*katipayany ahfini*, page 78) since he received the news of his general Vijayasena's expected victory over Kalinga and of the impending rescue of the long-imprisoned Drdhavarman. Allowing, therefore, for this slight interval we may take up the final Act of the drama.

Act 4,—The importance of the Fourth Act with reference to the rest of the play is that we learn from its Introductory Scene that 'more than a year' (*samahio samvaccharo*, page 70) has elapsed since Drdhavarman was taken prisoner by Kalinga, the hated foe against whom King Vatsa at the close of Act 1 had determined to send his general Vijayasena after the victory over Vindhyaketu had been duly celebrated. In the midst of Act 4 the King tells the news which he received from his general 'several days' before (*katipayany ahani*, page 78), announcing that the fall of Kalinga might be expected 'today or tomorrow' (*adya svo va*, stanza 5, page 78). The siege has apparently been a long and exhausting one (cf. page 78). At this very moment the general himself enters to announce his triumphal success. He is accompanied by Vinayavasū, the old chamberlain of Drdhavarman who appeared in the Explanatory Scene at the opening of the play. Through the victory of Vatsa's forces Drdhavarman is resealed on his throne (page 80). On this same occasion of news-giving, the old chamberlain of the restored monarch recognizes Aranyaka as Priyadarsika, the lost daughter of Drdhavarman, and he explains her relationship to the Queen, who is her cousin. As the Fourth Act closes, Priyadarsika is united to the King as another wife, and all ends happily after the various vicissitudes filling the space of a year or more which forms the time of the action of the play.

Time of the Fourth Act: part of a day.

SUMMARY OF THE DURATION OF THE ACTION

	Days Represented
Explanatory Scene (<i>viskambhaka</i>) : part of one day in the rainy season of autumn	1
[Interval of several days]	
Act 1: part of day, forenoon until mid-day	1
[Interval of at least a year—see discussion above]	
Act 2: the latter part of an autumn afternoon	1
[Interval—possibly a very slight one, hardly more than a couple of days]	

Act 3: part of an evening during the Kaumudli-festival	I
[Only a slight interval]	
Act 4: part of one day	I

Thus the whole action of the play covers 'more than a year'. from autumn until autumn. The long interval falls between Act I and Act 2. The handling of events gives the impression that they have been compressed into the space of not much over a year, so as to comply with certain rules of the dramatic canon.

SOURCES OF THE PLAY, AND THE LEGEND OF UDAYANA

Importance of the legend for the Priyadarsika. In the Induction of our play (Act 1, page 4), it is termed *aptirvavasturacanalamkrta*, 'graced by the treatment of a novel subject' or, perhaps, 'graced by a novel treatment of the subject/ an expression that recurs in the Inductions of the other dramas ascribed to Harsha.¹ The novelty to which the author lays claim in these words would seem to consist in his arrangement of the details of the plot, for the incidents in their general outline are those regularly found in the *natika*, or romantic comedy, namely, the love-intrigue of a king with a disguised princess, their secret meetings, the jealousy of the chief

Acceptance of The situation in the last ct, when the heroine is discovered to be her long-lost cousin. Yet, while the course of the action is thus shaped by the-writer's invention, in accordance with the rules of Hindu dramaturgy,² the theme in a wider sense is related to literary tradition through the central character of the hero, Udayana Vatsaraja, 'Udayana, King

¹ See note 16 on Act 1, below, p. 99.

² See SD. 539, *natika klptavrtta syat*, *the *natika* should have an invented action/

of the Vatsas,' the popularity of whose story the dramatist is at pains to attest.⁸ The Priyadarsika is thus a blending of old and new material, as is its companion piece, the Ratnavali, and in order to realize the effect that it was designed to produce we must bring before us the legendary figure of the gay and gallant prince as known to Harsha and his circle. In fact, one long scene, that of the Mimic Play in the Third Act, is woven out of fragments of the Udayana story in a manner that presupposes an intimate acquaintance with this on the part of the hearers.

Udayana as a historical personage. The historical Udayana appears in the Puranas as a ruler of the Paurava dynasty, who traced their lineage back through Arjuna, the great hero of the Mahabharata, and who held sway in Kausambi⁴ after Hastinapura, their earlier capital, had been destroyed by an inundation; but the jejune chronicles merely mention him as the fifth from the last king of the line and as successor of Satanika and predecessor of Vahinara.⁵ A passage in one of the Buddhist canonical writings shows that he was believed to have been reigning shortly after the decease of the Buddha,⁶ and consequently indicates that he was a contemporary of Ajatasatru, king of Magadha, and Pradyota, king of Avanti or Ujjain,⁷ even though the earlier Buddhist texts

⁸ Act i, stanza 3; see page 7, below.

⁴ Regarding the site of KauSambl see the Additional Note at the end of this part of the Introduction, p. lxxvi, below.

⁵ See F. E. Pargiter, *The Purana Text of the Dynasties of the Kali Age*, pp. 3-8, Oxford, 1913, and cf. especially p. 7, lines 23-24; cf. id., *Ancient Indian Historical Tradition*, p. 285, London, 1922.

⁶ Cullavagga 11. 1. 12-15, ed. H. Oldenberg, *The Vinaya Pitakatn*, 2. 290-292, London, 1880; tr. Rhys Davids and Oldenberg, *Vinaya Texts*, part 3, pp. 381-385, Oxford, 1885 (*SBE*. vol. 20). The passage relates how Ananda, after the Council of Rajagaha, visits Kosambi (Kausambi) in order to pronounce sentence of excommunication upon the monk Channa, preaches to the ladies of the zenana, and explains to Udena (Udayana) himself the manner of disposing of the monks' worn-out robes.

⁷ See the historical reference to the relations between Ajatasatru and Pradyota in Majjhima-Nikaya 108 (Gopakamoggallanasutta), ed. R. Chalmers, 3. 7, London, 1899: 'On that occasion [not long after the Buddha's decease] the king of Magadha, Ajatasattu the son of the Videha princess, was refortifying Rajagaha, being suspicious of King Pajjota.'

do not bring him into relation with these sovereigns.⁸ His city of Kausambi, however, which was situated on a navigable river,⁹ presumably the Jumna,¹⁰ was frequently visited by the Buddha, and many sites there are mentioned, especially the Ghositarama park.¹¹ Udayana, or Udena (the form that his name assumes in Pali), does not receive the royal appellation Vatsaraja in the earlier texts,¹² but his subjects are mentioned, under the name Vamsa, as one of the sixteen 'great peoples' of the time.¹³

Possible origin of the legend. We can only conjecture what caused legend to gather around the figure of Udayana, but even in the canonical Pali writings there are hints of amorous traits that would make him a suitable hero of romantic adventures,¹⁴ just as his contemporary Pradyota early gained an unenviable reputa-

⁸ The view set forth by Harit Krishna Deb (*Udayana Vatsa-rajā*, 9 pp., Calcutta, 1919), that Udayana ultimately extended his sway over the kingdoms of Magadha and Avanti and became the first 'emperor' of 'Middle India' rests upon a strained interpretation of variant readings in the Purana texts of the dynastic lists, and finds no real support in the historical tradition.

⁹ See Cullavagga 11. 1. 12 (cf. note 6, above) : *navaya ujjavanikaya Kosambiya paccorohitva*, 'having disembarked at Kosambi (Kausambi) from a boat going up-stream.'

¹⁰ See the Additional Note on the site of Kausambi, p. lxxvi, below.

¹¹ See the references in E. Müller, 'A Glossary of Pali Proper Names'. in *Journal of the Pali Text Society*, 1888, pp. 26, 30.

¹² He is king of the Vatsas (Vamsas) in the Sanskrit Buddhist writings; see Mahavastu, ed. E. Senart, 2. 2, line 12, Paris, 1890; and cf. Lalitavistara, ed. S. Lefmann, 1. 21, Halle, 1902; tr. P. E. Foucaux, *Annales du Musée Guimet*, 6. 22, Paris, 1884. See also the Tibetan sources translated in W. W. Rockhill, *The Life of the Buddha*, pp. 16-17, 74, London, 1884.

¹³ See Anguttara-Nikaya 8. 42. 4; 8. 43. 4; 8. 45. 4, ed. E. Hardy, 4. 252, 256, 260, London, 1899. Compare, however, *ibid.* 3. 70. 17, ed. R. Morris, 1. 213, London, 1885, in which passage the Vangas are substituted in the enumeration.—On the Buddhist sources in general see Rhys Davids, *Buddhist India*, pp. 3-8, 23, 27, 36, New York, 1903; id. in *The Cambridge History of India*, 1. 187-188, London, 1922.

¹⁴ Cullavagga, loc. cit. (Udayana converses with the ladies of his zenana) ; Samyutta-Nikaya 35. 127 (Bharadvaja-sutta), ed. L. Feer, 4. 110-113, London, 1894 (he questions the monk Pindolabharadvaja about monastic chastity) ; Udana 7. 10, ed. P. Steinthal, p. 79, London, 1885; tr. D. M. Strong, pp. 109-110, London, 1902 (his zenana is destroyed by fire and five hundred ladies perish, headed by Samavati).

tion for ferocity.¹⁵ It is therefore not surprising that popular fancy should have woven a story that brings the two monarchs together in dramatic contrast, narrating the capture of Udayana through Pradyota's stratagem and his subsequent escape with the heart and hand of his captor's daughter as a prize. And who shall say, in view of the romantic annals of Rajput chivalry, that there may not have been a kernel of truth in the incident?¹⁶ **literary sources for the legend** count the legend as it is found in the writings of the Pali commentators and in those of the Northern schools of Buddhism¹⁷; for Harsha, despite his leanings towards that religion, seems not to have drawn from its literary sources in either of his plays that

¹⁵ See the story of the physician Jivaka, in Mahavagga 8. I. 23-29, ed. H. Oldenberg, *The Vinaya Pitakam*, 1. 276-278, London, 1879; tr. Rhys Davids and Oldenberg, *Vinaya Texts*, part 2, pp. 186-191, Oxford, 1882 (SBE. vol. 17). The she-elephant Bhaddavatika, on whom Jivaka made his escape, appears also in the Udayana legend, see p. Ixix, below, and cf. Jataka 409 (Dalhadhammajataka), ed. V. Fausboll, 3. 384-385, London, 1883; tr. Francis and Neil, 3. 233, Cambridge, 1897.

¹⁶ D. R. Bhandarkar, *Lectures on the Ancient History of India*, pp. 58-63, Calcutta, 1919, in his summary of the traditions regarding Udayana seems to accept the historical character of the main events, relying especially on the evidence of Bhasa's dramas, cf. pp. lxxi-lxxii, below.

¹⁷ The fullest treatment of the Udayana legend in the Pali literature is found in the Dhammapada Commentary (5th century A.D.), ed. H. C. Norman, 1. 2. 161-231, London, 1909; tr. E. W. Burlingame, *Buddhist Legends*, part 1, pp. 247-293, Cambridge, Mass., 1921 (Harvard Oriental Series, vol. 28). For the account of Udayana's earlier years see text, pp. 161-169, tr., pp. 247-252; for his wooing of Vasuladatta, daughter of Cancja-Pajjota, see text, pp. 191-199, tr., pp. 270-274. These portions of the story are also told very briefly by Buddhaghosa in his Majjhima-Nikaya Commentary entitled Papaficasudani, cf. the Siamese edition (A.B. 2463 = 1920 A.D.), 3. 300-302. For the allusion in the Jataka Commentary see note 15, above.

The numerous references to Udayana in the Northern Buddhist texts have been collected by F. Lacote, *Essai sur Gunahya et la Brhatkatha*, pp. 231-273, Paris, 1908; cf. especially the summary of the episode of Vasavadatta (pp. 242-244) extracted from the legends about Pradyota in the Kandjur, which have been translated in full by A. Schiefner, 'Mahakatjajana und Konig Tshanda-Pradjota,' *Memoires de l'Academie Impériale des Sciences de Saint-Petersbourg*, 7th series, vol. 22, no. 7, pp. 35-40, St. Petersburg, 1876. See also Burlingame, *op. cit.* introd., pp. 51, 62-63, for a conspectus of the sources of the whole story-cycle of Udayana.

have Udayana as their hero. That the theme had long had a place in the secular literature of India is indicated by the statement of Harsha himself,¹⁸ by its employment in two dramas of the early poet Bhasa, the *Svapnavasavadatta* and the *Pratijnayaugandharayana*,¹⁹ and by incidental references to it in such technical treatises as the *Kautiliya Arthasastra*²⁰ and Patanjali's *Mahabhasya*,²¹ as well as by the more literary allusions in the *Mrcchakatika*²² and

¹⁸ Act i, stanza 3: 'The story of Vatsaraja is a popular subject'.

¹⁹ The *Svapnavasavadatta* and the *Pratijnayaugandharayana* have been edited by T. Ganapati Sastri in the Trivandrum Sanskrit Series, nos. 15 and 16, Trivandrum, 1912; also 3d ed., with commentary by the editor, in 1916 and 1920 respectively. The authenticity of these as well as of the other dramas ascribed to Bhasa has been questioned, cf. Bhattanatha Svamin, *IA*. 45. 189-195 (1916); L. D. Barnett, *JRAS*. 1919, pp. 233-234; *ibid.* 1921, pp. 587-589. The weight of opinion, however, is in favor of accepting them as genuine, cf. Konow, *Das Indische Drama*, pp. 51-56; F. W. Thomas, *JRAS*. 1922, pp. 79-83; M. Winternitz, *Geschichte der indischen Litteratur*, 3. 644-645, Leipzig, [1922]. Bhasa flourished after Asvaghosa and before Kalidasa, between the end of the 2d century A.D. (so Konow, *op. cit.*, p. 51; *id.*, *Aufsätze . . . Ernst Kuhn . . . gewidmet*, pp. 106-114, München, 1916) and the beginning of the 4th century (Winternitz, *op. cit.*, pp. 186-187; *id.*, *Ostasiatische Zeitschrift*, 9. 282-299, Berlin, 1922).

²⁰ See *Arthasastra*, book 9, ch. 7, ed. R. Shama Sastri, 2d ed., p. 360, Mysore, 1919: *drśia hi jivatāḥ punaradvitīḥ, yathā Suyatrodāyanabhyatn*, 'for the return [to power] of one living has been witnessed, as in the case of Suyatra and Udayana.' It is not certain that this work as a whole goes back to the time of its reputed author Canakya (c. 320 B.C.), cf. A. B. Keith, *JRAS*. 1916, pp. 130-137; A. Hillebrandt, *ZDMG*. 69. 360-364; Winternitz, *Gesch. d. ind. Litt.* 3. 5x7-523; but it is in any case anterior to Harsha by some centuries. On the employment of such quasi-historical examples in the *Arthasastra* cf. J. Charpentier, 'Sagengeschichtliches aus dem *Arthasastra*,' *WZKM*. 28. 211-240, esp. pp. 219, 239.

²¹ *Mahabhasya*, ed. Kielhorn, 2. 313, Bombay, 1883, in commenting on Panini 4. 3. 87, mentions an *akhydyika* or 'tale' called *Vasavadatta* after its heroine; and *Vasavadattika* is the name for one who is familiar with it, *ibid.* 2. 283-284 (on Panini 4. 2. 60). That this *Vasavadatta* is the same as the bride of Udayana cannot be definitely proved, but it is at least highly probable.

²² See *Mrcchakatika*, act 4, stanza 26 c, d, ed. N. B. Godbole, p. 190, Bombay, 1896 (=ed. K. P. Parab, p. 113, Bombay, 1900): *jnatān . . . uttejayami suhrdah parimoksandya / Yaugandharayana ivo 'dayanasya rajfiah*, 'The kinsmen . . . I will arouse for the deliverance of my friend as Yaugandharayana did for that of King Udayana.' This stanza occurs in

in Kalidasa's Meghaduta.²⁸ Yet, as chance would have it, we must follow the main current of Sanskrit literature down to the eleventh century before we find a consecutive presentation of the tale in two works by Kashmirian writers, the famous Kathasaritsagara of Somadeva (written between 1063 and 1081 A.D.) and the slightly earlier Brhatkathamajari of Ksemendra. Both profess to be abridgments of the ancient Brhatkatha, or 'Great Story', composed by Gunadhya in Paisaci Prakrit²⁴; but it has been shown by Lacote that they represent in fact a much altered Kashmirian adaptation of it, and that another abridgment recently brought to light, the Brhatkatha-slokasamgraha of Budhasvamin (probably earlier than 1000 A.D.), is closer to the antique original.²⁵ Since, however, this last-named work passes over the story of Udayana, we must have recourse to the Kashmirian accounts, more especially to the fuller one of Somadeva, even if their testimony is always to be accepted with reserve.²⁸

The narrative of the Kathasaritsagara. According to the one of the Aryaka episodes of the play and is not found in the Daridracarudatta of Bhasa.

²³ See Meghaduta, 1. 30a, ed. Godabole and Paraba, 26. ed., p. 24, Bombay, 1886: *prapya 'vanttn UdayanakathakovidagrdrtnavrddhQn*, 'reaching Avanti, whose village elders are conversant with the story of Udayana.'¹ The second of the interpolated stanzas following 1. 31 (*ibid.* p. 26) contains a reference to Udayana's elopement with Vasavadatta and to the fury of the elephant Nalagiri, cf. Act 3, page 49, below.

²⁴ Concerning the original work of Gunadhya, who must have flourished not later than the 3d century A.D., see F. Lacote, *Essai sur Gunadhya et la Bfhatkatha*, pp. 1-59; Winternitz, *Gesch. d. ind. Lit.* 3. 312-315.

²⁶ See the careful discussion by Lacote, *op. cit.*, pp. 61-145 (the Kashmirian versions), pp. 146-195 (the Brhatkatha-slokasamgraha), pp. 207-218 (comparison of the faithfulness of the two recensions). Winternitz, *op. cit.*, pp. 315-317* considers that Budhasvamin is an independent author rather than a mere epitomator, though he has probably adhered to Gunadhya's narrative in the main.

26 It is also possible that the legend of Udayana existed as an independent literary work apart from the Brhatkatha; for an Udayanacarita is mentioned in the commentary on DaSarupa, ed. Parab, 2. 57, p. 75, Bombay, 1897 (cf. ed. Haas, p. xxxviii). There is, however, nothing to indicate whether this was a drama, as Levi (*Le Theatre indien*, part 2, p. 39) seems to assume, or a work in narrative form.

Kathasaritsagara,²⁷ Udayana was the grandson of Satanika and the son of Sahasranika, who were in succession rulers of Kausambi in the land of Vatsa. While the latter's queen Mrgavati was pregnant, she was snatched away by a great bird in consequence of a curse and was abandoned on the ' Sunrise Mountain ' (Udayaparvata), where she brought forth her son Udayana under the protection of the hermit Jamadagni. One day, as the growing boy was wandering in the forest, he rescued a beautiful snake from a snake-charmer by giving the man a bracelet on which the name of Sahasranika happened to be inscribed. The grateful serpent, who was none other than Vasunemi, the eldest brother of Vasuki, chief of the snake-deities, rewarded Udayana with the gift of a lute and with the bestowal of various magical powers. Thereupon, through the bracelet's coming into the king's hands, the latter discovered the whereabouts of his wife and his son, and set out to seek them. After joining them at the hermitage, he returned in pomp to Kausambi and made Udayana crown-prince, giving him as counselors Vasantaka, Rumanvant, and Yaugandharayana, who were the sons respectively of the king's boon companion, of his commander-in-chief, and of his prime minister. At length, on the approach of old age, Sahasranika abdicated in the prince's favor.²⁸

After his accession, Udayana gradually gave himself up to pleasure, especially that of the chase, and delighted in taming wild elephants by the strains of his lute Ghosavati. He set his heart on obtaining for a wife Vasavadatta, daughter of the stern King Candamahasena of Ujjain and of his queen Angaravati; but the enmity between the two monarchs prevented the consummation of the alliance by diplomatic means.²⁹ Candamahasena therefore had recourse to stratagem. Knowing Udayana's weakness for hunting, he had an artificial elephant constructed and stationed it, filled with soldiers, in the Vindhya forest. Udayana immediately set out to

²⁷ Ed. Durgaprasad and Parab, Bombay, 1889; tr. C. H. Tawney, 2 vols., Calcutta, 1880-1884-

²⁸ For the foregoing account, see tarangas 9 (Skt. text, pp. 28-31; tr. Tawney, 1. 51-56) and 10. 202-217 (Skt. text, p. 37; tr. Tawney, 1. 66-67).

²⁹ See tar. 11 (Skt. text, pp. 37-40; tr. Tawney, 1. 67-71).

tame the supposed elephant with his lute and was seized by the concealed warriors of his adversary. He was brought captive to Ujjain, but was kindly treated by Candamahasena, who at once ordered him to teach Vasavadatta music. The lessons were given in the music-room of the palace, but love was the unspoken theme.⁸⁰

Meanwhile the minister Yaugandharayana, on learning of his master's captivity, had gone to rescue him in company with Vasantaka, leaving Rumanvant in charge of the kingdom. Arriving at Ujjain, Yaugandharayana by means of a charm altered his appearance to that of a madman and likewise gave Vasantaka a deformed shape. In this guise they penetrated into the zenana and made themselves known to the fettered king, the minister in order to concert plans for his escape, the jester to entertain him and Vasavadatta with tales.⁸¹

When the princess had at length been won to side with Udayana against her father, the lovers fled away by night on her elephant Bhadravati, the way having been prepared by the schemes of Yaugandharayana. With them went the faithful Vasantaka and Kancanamala, the friend and confidante of Vasavadatta. As soon as the alarm was given, Palaka, the son of Candamahasena, pursued the fugitives on the royal elephant Nadagiri, but the latter refused to attack his mate, and Palaka was induced to turn back by the persuasions of his brother Gopalaka. Udayana and his bride, after suffering hardship in the Vindhya forest, were met by Rumanvant with the army and escorted to Kausambi, where their nuptials were formally celebrated with the approval of Candamahasena.⁸²

The subsequent history of udayana as related in the Kathasaritsagara has but few points of contact with our play. Summary mention is made of two intrigues of the king, with the harem-attendant Viracita and the captive princess Bandhumati, and in the latter case the intervention of the female ascetic Sankrtyayani,

⁸⁰ See tar. 12. 1-33 (Skt. text, pp. 40-41; tr. Tawney, 1. 72-73).

»* See tar. 12. 34-77 (Skt. text, pp. 41-42; tr. Tawney, 1. 73-75).

⁹² See tan 13. 1-50 (Skt. text, pp. 46-47; tr. Tawney, 1. 82-84) and 14 1-32 (Skt. text, pp. 52-53; tr. Tawney, I. 94-95).

who was a friend of Vasavadatta and had come from her father's court, is said to have effected a general reconciliation.⁸⁸ Tarahgas 15 and 16 are occupied with the story of Udayana's marriage with Padmavati after the pretended death of Vasavadatta, which is the theme of Bhasa's Svapnavasavadatta and of the Tapasavatsarajacarita of Anangaharsa Matraraja.⁸⁴ In the Ratnavali foe report of Vasavadatta's death by fire is alluded to several times in another connection,⁸⁵ but the Priyadarsika merely mentions the name of Queen Padmavati once (Act 3, page 45).

The Byhatkathamajari The legend as thus told in the Kathasaritsagara is found also in Book 2 of the Brhatkathamajari,⁸⁶ with less detail but without significant variation except in one particular. According to Ksemendra's account, the serpent who was rescued by the youthful Udayana took him to Patala, the abode of the snake-deities, where he married a female Naga and obtained

his lute Ghosavati. 37) Incidental references in the Brhatkatha-slokasamgraha. Unlike the Kashmirian versions, the more faithful abridgment of the Brhatkatha known as the Brhatkatha-slokasamgraha does not relate the story of Udayana, but it furnishes some significant details about various of its personages and episodes.³⁸ Thus the events connected with the birth and early years of Udayana are narrated

⁸⁸ See tar. 14. 65-72 (Skt. text, p. 54; tr. Tawney, 1. 97). The incident of Bandhumati has some resemblance to the plot of the Priyadarsika; thus the king accompanied by Vasantaka sees the heroine in an arbor, and the queen is angry and has Vasantaka imprisoned. Other details are unlike, however, and it is improbable that we have here the source of the plot, as has been suggested by Krishnamachariar, Priyadarsika, introd., p. xlii; cf. Lacote, *Essai*, p. 71.

⁸⁴ This author flourished between 650 and 800 A.D., cf. Konow, *Das indische Drama*, p. 82; and he is mentioned by Damodaragupta (800 A.D.) in his Kuttanimata 777, cf. page xli, note 25, above.

⁸⁵ See Ratnavali, ed. Gocjabole and Parab, act 4, pp. 72, 73, 79-

⁸⁶ Ed. Sivadatta and Parab, pp. 33-68, Bombay, 1901.

⁸⁷ See Brhatkathamajari, 2. 1. 56-60, p. 38.

⁸⁸ The text of the Brhatkatha-slokasamgraha is incomplete, only 28 cantos or 'sargas' being extant, of which the first nine have been edited and translated by F. Lacote, *Budhasvamin, Brhat-Katha slokasawgraha 1-IX*, Paris, 1908. See also p. lxvii, above, and note 25 thereon.

at length,⁸⁹ including his visits to the city of the Serpents and his acquisition there of the magic lute Ghosavati and of the art of taming elephants.⁴⁰ His two queens Vasavadatta and Padmavati are often mentioned, as well as his four ministers Rsabha, Rumanvant, Yaugandharayana, and Vasantaka.⁴¹ In the royal family of Ujjain we hear of Mahasena, who is also called Pradyota, as in the Buddhist forms of the legend,⁴² and of his queen Angaravati.⁴³ In one passage there is a covert allusion to Udayana's elopement with Vasavadatta,⁴⁴ and the elephants Bhadravati and Nalagiri, which figure in the Kathasaritsagara account of it, are mentioned in a way that proves them to have had a similar part in the earlier Brhatkatha.⁴⁶

The testimony of Bhasa's plays. Another witness to the legend in its more antique form may be found in the two plays by Bhasa already mentioned, Svapnavasavadatta and Pratijnayaugandharayana⁴⁸; but in dealing with these one must reckon with the possibility that the dramatist may have recast the story to satisfy the exigencies of his plots. Yet, as Lacote has pointed out with regard to the former,⁴⁷ the allusive way in which Bhasa develops his theme proves that it was already familiar to his hearers, and the details that he casually introduces are therefore likely to be derived from the popular tradition. Leaving aside the Svapnavasavadatta, which concerns a later period of Udayana's career, we find in the Pratijnayaugandharayana that his capture through the stratagem of Mahasena (or Pradyota, as he is also called) is the incident from

⁸⁹ Sarga 5. 89-174 (text, pp. 56-63; tr., pp. 32-37).

⁴⁰ Cf. *ibid.* 5. 138-151; also 2. 41, where King Palaka, son of Mahasena, says that Vatsaraja taught him the lore of elephants.

⁴¹ See especially sarga 4. 18-20; also, for Vasantaka as the boon companion of the king, 4. 69; 5. 191.

⁴² Sargas 1. 5-10, 34-48; a. 48-73; 5- 285-295.

⁴⁸ Sarga 3. 27-40, 78-79-

⁴⁴ See 5. 293, where Udayana, in addressing his father-in-law, calls himself 'a thief/ *caura*.

⁴⁵ Sarga 5. 316-318.

⁴⁶ See p. lxvi, note 19, above.

⁴⁷ * La source de la *Vasavadatta* de Bhasa/ *Journal Asiatique*, 1919, 1. 493-525, esp. pp. 496-498.

which the entire action develops; but the whole affair has a more serious cast than in the Kathasaritsagara account. There had been no previous negotiations by Udayana for Vasavadatta's hand, and Mahasena's purpose in seizing him was the crushing of a proud and dangerous enemy.⁴⁸ The king relents, indeed, when his captive is brought to him severely wounded, but he nevertheless keeps Vatsaraja in close confinement.⁴⁹ It is through an accident that the prisoner sees Vasavadatta and falls in love with her; and he apparently obtains his position as her music-teacher only after he has tamed the royal elephant Nalagiri in consequence of a scheme devised by Yaugandharayana.⁵⁰ We may therefore hazard the conjecture that this more dramatic version of the story, which in its emphasis upon Udayana's mastery of elephants accords with the Brhatkatha-slokasamgraha, contains at least some older elements that have been effaced in the Kashmirian redaction of the Brhatkatha.*¹

Jain accounts of the legend. Attention may here be called to the occurrence of the Udayana legend in several Jain works, namely the Trisastisalakapurusacarita of Hemacandra (12th century), the Kumarapalapratibodha of Somaprabha (1195 A.D.),⁵² and the Mrgavaticaritra of Maladhari-Devaprabha (13th century).⁸⁸ It

⁸⁸Act 2, pp. 25, 32-34 (ed. T. Ganapati Sastri, Trivandrum, 1912). It must be observed that in Svapnavasavadatta, act 6, p. 78, Queen Angaravati, in a message to Vatsaraja, says that he was brought to Ujjain in order that he might marry Vasavadatta; but the contradiction may be explained through the Queen's desiring to put the best face on the matter, cf. Pratijna., act 4, p. 72.

"Act 2, p. 38; act 3, pp. 47-48.

⁵⁰Act 3, pp. 49-51; act 4, p. 70.

⁶¹Lacote, in the article cited above, note 47, has shown that the episode of the wooing of Padmavati has been similarly remodeled in the Kathasaritsagara.

Ed. Muniraja Jinavijaya, pp. 76-83 Baroda, 1920 (Gaekwad's Oriental Series, no. 14); cf. P. D. Gune, *Annals of the Bhandarkar Institute*, 2. 1-21, Poona, 1920-1921, who gives a summary of Somaprabha's account and compares it with the Pratijnayaugandharayana and the Kathasaritsagara. According to Gune, p. 1, note, Hemacandra's work contains the same legend in a more detailed form.

⁵⁸Summarized by J. Hertel, 'Jinakirtis "Geschichte von Pala und

seems unnecessary, however, to analyze the contents of these narratives, which produce the impression of being centos from various sources and which present no traits that closely parallel the allusions in the plays of Harsha.⁵⁴

Employment of the legend in Harsha's plays. Using as a background the foregoing sketch of the story of Udayana as it is more or less fully told in the various sources, we may proceed to fit into it the fragments of character and of incident that Harsha uses in the Priyadarsika. The scantier allusions in the Ratnavali may also be cited here as helping in some measure to fill out the picture.

Characters from the legend. The list of characters in each play exhibits Udayana Vatsaraja⁵⁸ as the hero with the Jester Vasantaka as his boon companion, and Vasavadatta as his chief queen with Kancanamala for her principal attendant, all in exact conformity with the legend. His chief councilors Yaugandharayana and Rumanvant also figure in the two plays, but their roles in each show a noteworthy difference. In Ratnavali, as in Kathasaritsagara and the other sources, Yaugandharayana is the astute minister who conducts the intrigue and Rumanvant is merely mentioned as a victorious general.⁶⁶ The Priyadarsika, however, introduces Rumanvant as 'minister' (*amatya*) in Act I and gives the part of general to a new personage, Vijayasena. Yaugan-

Gopala," *Berichte über die Verhandlungen der Kgl. Sächsischen Gesellschaft der Wiss. zu Leipzig, Phil.-hist. Klasse*, 69. 4. 105-123, Leipzig, 1917.

⁸⁴ Hertel, *op. cit.*, pp. 148-149, calls Devaprabha's account a new and independent source of equal rank with the Brahmanical and the Buddhist versions, and says that Harsha's dramas are 'completely worthless, for the determination of the original form of the legend'; but the Mrgavaticaritra shows in parts a very close resemblance to the Kathasaritsagara and the Tapasavatsarajacarita (see p. Ixx, note 34, above), while other portions are reminiscent of the Buddhist story.

⁵⁶ Since the scene in each case is at the court of the hero, he is usually styled Vatsaraja, his throne-name, but is sometimes called Udayana by outsiders, such as the chamberlain of Mahasena in the Mimic Play (Priya., Act 3, P. 51), which is itself entitled 'The Adventure of Udayana' (*ibid.* p. 55). See also Ratn., act 1, p. 15, ed. Godabole and Parab (speech of the heroine), and the punning stanza (24) immediately preceding,

56 See Ratn., act 1, explanatory scene, and act 4.

dharayana is mentioned only once, in the Mimic Play (Act 3, p. 57). Perhaps the simplest explanation would be that the plot of the Priyadarsika afforded no opportunity for the display of Yaugandharavana's traditional cunning, and the dramatist consequently thought it better to omit entirely a character that could not be adequately portrayed. Of the other subsidiary personages, Sankrtyayani, the friend of the Queen and author of the Mimic Play," appears in a very much abridged episode of the Katha-saritsagara⁸⁷; and it is a mere coincidence that the Portress should be named Yasodhara both in the Priyadarsika and in the Brhatkatha-slokasamgraha (4. 26). Vasavadatta's father, who figures so prominently in the legend, is spoken of several times under the name Pradyota,⁵⁸ as in the older sources (Bhasa, Brhatkatha-slokasamgraha), though he is also called by his throne-name Mahasena in the Mimic Play (Priya., p. 49) ; and a letter from his queen, Angaravati,⁶⁹ contributes to the denouement in the last act of our drama. Finally, Vatsaraja's second wife, Padmayati is named once in the priyadarsika (Act 3, p. 45), as if to show that Harsha was acquainted with her story,⁶⁰ even if he could not introduce it into his-plot*.

Incidents derived from the legend. While in both Priyadarsika and Ratnavali the characters of the hero and the chief members of his entourage are thus in a measure traditional, the main action in each play centers about the heroine and is independent of the legend. Yet there are, especially in the Priyadarsika, some passages that hark back to it, mostly in the opening scenes of Act 1 and in the Mimic Play of Act 3. We are told in the Explanatory Scene of Act 1 (p. 9) that Vatsaraja has escaped from captivity, carrying off the daughter of Pradyota, and has reached KauSambi', and the same events are punningly alluded to in the following stanza (1. 5). When Vatsaraja himself and the Jester appear on the scene (pp. 11-13), their first conversation concerns this same captivity and the wooing of Vasavadatta. The Mimic Play actu-

⁸⁷ See pp. lxix-lxx, above.

⁵⁸ Priya., pp. 9, 13, 57; Ratn., p. 4 (at p. 75 he is merely 'king of Avanti').

⁸⁹ Her name appears in priya., p. 71.

⁶⁰ See p. lxx, above.

ally purports to depict this incident, but it is presented in such a fragmentary way that one can do no more than observe its general resemblance to the account in the Kathasaritsagara.⁶¹ Thus the scene is in the 'music-room' of Mahasena's palace, Vasavadatta holds the lute Ghosavati, Vatsaraja is called 'music-teacher', and there is even mention of a *crazy fellow/ who is doubtless the disguised Yaugandharayana (pp. 51-53). There is agreement, too, in the particular that Vatsaraja was in fetters when he taught Vasavadatta to play the lute (p. 57). Earlier in Act 3 there is also an allusion to Mahksena's delight at Vatsaraja's 'capture of Nalagiri' (p. 49), an incident not described in the Kathasaritsagara, but hinted at in the Pratij nayaugandharayana, pp. 49, 70. Of the events in the hero's youth only one is mentioned in the Priyadarsika, his visit to the abode of the Nagas⁶² (Act 2, stanza 6, pp. 27-29), where, as another passage says (Act 4, p. 85), he acquired the knowledge of poisons and their antidotes. We have no means of knowing whether this last detail belongs to the original Itoryjor is invented for dramatic convenience in resuscitating the heroine.

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The Ratnavali contains one other allusion to a legendary incident, the pretended burning of Queen Vasavadatta at Lavanaka⁶⁸; but this in the play is disjoined from the wooing of Padmavati and is brought into relation with the fortunes of the heroine Ratnavali herself. It would be futile, in the present state of our knowledge, to attempt to reconstruct the precise version of the Udayana legend that Harsha followed,* and the inquiry would not greatly profit in any event, for the stories of the Brhatkatha, not possessing any sacred character, might have been freely handled by any writer who chose to use them. It is enough to have pointed out the general outlines of the story that must have been familiar to every cultivated audience in Harsha's day, so that the modern reader may feel something of the pleasure that comes when the heroes of old time are brought to life once more upon the stage.

⁶¹ See pp. lxviii-lxix, above.

⁶² See pp. lxx, lxxi, above; cf. also Ratn., act x, st. 13.

•• Ed. Godabole and Parab, pp. 72 73, 79; cf. p. lxx, above.

ADDITIONAL NOTE ON THE SITE OF KAUSAMBI

Like so many famous cities of ancient India, Kausambi declined in importance during the centuries following the Christian era, and in Muhammadan times it fell into utter ruin, so that even the memory of its site passed out of general knowledge. In 1861 Cunningham was led to identify it with the extensive remains at the modern villages of Kosam on the Jumna, about 30 miles above Allahabad (see *Archaeological Survey of India, Reports*, 1. 301-312, Simla, 1871) ; and he corroborated this conclusion on his subsequent visits (cf. *ibid.* 10. 1-5; 21. 1-3; also Fuhrer, *Arch. Survey Reports, New Imperial Series*, 12. 140-143). This identification was first challenged by Vincent Smith (*JRAS.* 1898, pp. 503-519), on the ground that it did not agree with the data of Hsuan-Chuang's itinerary, which seem to place Kausambi about 500 *li* (approximately 84 to 100 miles) south-west of Prayaga or Allahabad (see *Si-yu-ki, Buddhist Records of the Western World*, tr. S. Beal, 1. 234-239, London, 1906; *Life of Hiuen-Tsiang*, tr. Beal, new ed., pp. 90-91, 190, London, 1911). Smith therefore suggested that the famous Buddhist ruins at Bharhut (Bharahat) might be the site. Vost (*JRAS.* 1904, pp. 249-267) and Watters (*On Yuan Chwang's Travels*, I. 365-372) agree with Smith in rejecting the claims of Kosam, though not accepting his alternative suggestion.

In favor of Cunningham's view the following considerations may be presented as outweighing even the apparently adverse testimony of Hsuan-Chuang.

The Pali texts speak of Kosambi, or Kausambi, as being on a navigable river (Cullavagga, 11. 1. 12; see p. lxiv, n. 9, above), which is called either the 'Great Jumna*' (Buddhaghosa, *Anguttara-Nikaya Commentary*, Siamese ed., 1. 333-336; cf. Dhammapala, *Thera-Gatha Commentary*, as summarized by Mrs. Rhys Davids, *Psalms of the Brethren*, pp. 159-160, London, 1913) or the Ganges (Samyutta-Nikaya, ed. L. Feer, 4. 179, London, 1894, but with variant reading; Sutta-Nipata Commentary, ed. H. Smith, 2. 514, London, 1917). These statements, though vague, are in favor of a site in the Doab rather than one in the central highlands. Furthermore, the Brhat-katha-s'lokasamgraha explicitly states that Kausambi was on the Kalindi or Jumna (4. 14; cf. 8. 21).

The epigraphic material indicates the persistence of a local identification of Kausambi with Kosam, as asserted in the Jain inscription of 1824 A.D. (*Ep. Ind.* 2. 243-244) and the goldsmiths' inscription of 1565 A.D. (*Ep. Ind.* II. 89-92). The earlier inscription of King Yasahpala (1036 A.D.), which was formerly at Karra on the Ganges, not far from Kosam, mentions not only the 'district of Kausambi' but probably also the neighboring village of Prabhasa or Pabhosa, though the stone is much defaced (see the text in *Journal of the Asiatic Society of Bengal*, 5. 731). Finally, the ancient remains, epigraphic, numismatic, and archeological, which have been found at Kosam, prove that its site was a place of considerable importance in the early period of Indian history, as Kausambi undoubtedly was (cf. Rapson, in *Cambridge History of India*, 1. 524-526, London, 1922).

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RELATION BETWEEN THE PRIYADARSIKA AND THE
OTHER DRAMAS OF HARSHA

Introduction. The cumulative data in support of Harsha's having been a royal author have already been presented in Part 2 of this Introduction, and reference has been made (especially on pp. xlv-xlvi) to internal evidence which bears out his claim to the authorship of all three of the dramas, Priyadarsika, Ratnavali, and Nagananda.

General unity of the three dramas. The fact that Harsha's name is woven into a stanza which is repeated nearly verbatim in the Induction of each of the plays (see note 20 on Act 1, page 99, below), and that the benedictory stanzas at the close of the Priyadarsika and the Ratnavali form another repetition (see note 79 on Act 4), in addition to the recurrence of two identical stanzas in the Priyadarsika and the Nagananda (Priya. 3. 3 = Nagan. 4. 1; Priya. 3. 10 = Nagan. 1. 14), needs only to be recalled here. For the purpose, however, of adding further internal evidence regarding the unity of authorship, it is worth while to present some details with respect to repeated phrases, parallels in situations and in turns of thought, structural similarities, and the like, even though the main points of this evidence are familiar to specialists in the Sanskrit drama.¹

A. PARALLELS BETWEEN PRIYADARSIKA AND RATNAVALI

The closest likeness exists between the Priyadarsika and the Ratnavali in the general similarity of theme, method of treatment, parallel situations, kindred Ideas, and manner of diction, although the latter is a much more elaborate play and shows a distinct ad-

¹See especially Pischel, *GGA*. 1883, pp. 1235-1241; *ibid*. 1891, pp. 366-367; S. J. Warren, *Koning Harsha van KanyOkubja*, pp. 1-8, The Hague, 1883; F. Cimmino, *Sui Drammi attribuiti ad Harshadeva*, Naples, 1906; *id.*, *Nagananda . . . tradusione*, pp. xxxi-xxxvi, Naples, 1903; S. Levi, *Le Theatre indien*, pp. 184-196, Paris, 1890. Due acknowledgment is here made to these scholarly works.

vance in grasp over the former. Before proceeding to other comparisons, an outline of the plot of the Ratnavali is given, to bring out the structural similarities to the Priyadarsika.

Plot of the Ratnavali in brief. Ratnavali (or Sagarika), daughter of the King of Ceylon, has been destined by a prophecy to become an additional wife to King Vatsa Udayana, who is already married to Vasavadatta. While on her journey to consummate this royal alliance, she is shipwrecked at sea, but is happily rescued and brought to King Vatsa's capital, where his chief minister places her in the keeping of Queen Vasavadatta without revealing her identity as a princess. She is known in the play as Sagarika, because of having been rescued from the ocean (*sagara*), just as Priyadarsika is called Aranyaka because of having been rescued in the forest (*aranya*). A meeting by chance in the palace-garden results in mutual love between Sagarika and the King. This amorous intrigue, in which the use of disguise plays a part, is helped on by the damsel's friend and by the King's Jester, but is discovered by the Queen, who causes both Sagarika and the Jester to be thrown into prison at the close of the third act. A solution of the difficulties is soon found. A fire in the palace, caused by a magician's artifice, places the imprisoned maiden in imminent danger, but she is gallantly rescued by the King. At this moment the opportune entrance of her royal father's minister, who had escaped from the shipwreck in which the princess was thought to have been lost, results in an immediate recognition of Sagarika as Ratnavali, the destined bride of King Vatsa Udayana. The Queen, to whom she is related as a cousin, accepts her as a co-wife, while the joy of the occasion, in which the Jester, who has been previously released, takes a part, is made more complete through the happy news that King Vatsa's general Rumanvant has triumphed over the rival monarch of Kosala. Thus all ends **well at the** close of the fourth act.

Characters common to both Priyadarsika and Ratnavali. Characters common to both of these plays are King Vatsa Udayana, Queen Vasavadatta and her attendant Kancanamala, as **well as the**

royal Jester Vasantaka.² Likewise Rumanvant, who acts as minister in the Priyadarsika, appears in the Ratnavali in the role of the victorious general whose military successes are there narrated by his soldier-nephew. Yaugandharavana is the important minister in the Ratnavali, though in the Priyadarsika he is merely referred to in connection with the King in the Mimic Play in Act 3. The characters of the female attendants, whether in the position of confidante or of maidservant, are practically the same in both plays, even if different names are assigned them except in the case of Kancanamala. The parallelism throughout between the two heroines, Aranyaka and Sagarika, is too marked to be the result of chance.

Parallel situations. The convention of the explanatory scene introducing Act 1 of the Priyadarsika, in which the Chamberlain of Priyadarsika's father tells of her disappearance in the forest-battle, has its parallel in the introductory scene to the first act of the Ratnavali, where Vatsa's Minister tells of Sagarika's rescue from shipwreck. The whole scene in the garden, in Act 2 of the Priyadarsika, with Aranyaka and the maidservant Indivarika discovered by King Vatsa and the Jester, has numerous points of resemblance in situation and style to the garden scene in the second act of the Ratnavali, where Sagarika, through the intervention of her confidante Susamgata, is made known to Vatsa and his fun-making companion. The situation at the beginning of Act 3 of the Priyadarsika, where the heroine avows her hopeless passion, corresponds very closely with that at the opening of the second act of the Ratnavali. Later in Act 3 of Priyadarsika, intrigue between the Jester and Manorama leads up to the dramatic episode of the Mimic Play, in which Aranyaka, disguised as the Queen, is wooed by the King (who, aided by the concealment of his mantle, replaces Manorama, who was cast for his role), until the Queen herself discovers the ruse and imprisons Aranyaka and the Jester. In the third act of the Ratnavali, though in a slightly different way, a scheme is devised by the Jester and the maidservant to arrange

⁹ Consult furthermore Part 5 of the Introduction, above, p. lxxiii.

a rendezvous between the King and Sagarika in a bower by moonlight, on which occasion Sagarika is to come disguised as the Queen. Meanwhile, however, the Queen learns about the scheme, and, having concealed her identity by means of a veil, plays the supposed role in person, greatly to the King's discomfiture, and sends both her youthful rival and the Jester to prison. Among the parallel episodes in the fourth act of each of the plays are the release of the Jester by the relenting Queen, the rescue by the King of the heroine supposed in each case to be at the point of death, the recognition of her as a lost princess related to the Queen, and her acceptance as a co-wife by the latter amid the general rejoicing over the victory of the royal armies, conventionally announced. While it may be allowed that a number of such parallels are due to the conventionality of the Hindu drama, yet, when considered in connection with the minor details that are next to be noted, they are too striking to admit of anything but a single authorship for the two plays.

Parallels in minor details of thought and style. The numerous parallels between Priyadarsika and Ratnavali in certain minor details of thought and style need not be exhaustively recorded here, especially as many of them are referred to in the Notes; nevertheless the principal ones are brought together in the following conspectus, so as to be evident at a glance. The references for the Priyadarsika are to the pages of the translation (facing the text) in this volume; those for the Ratnavali are to the pages of the Sanskrit text in the edition of Godabole and Parab, Bombay, 1890.

Priya. p. 11 (act 1, st. 6). The King expresses his satisfaction with his fortunate condition with respect to his councilors, people, military success, and devoted queen.

Ratn. p. 4 (act 1, st. 10). The kingdom is described as freed from foes, the burden of administration as placed on a capable minister, the subjects as appropriately protected and relieved of all troubles, while the King is blessed in having as his queen the daughter of Pradyota (i.e. Vasavadatta).

Priya. p. 15 (act 1). Report of the general to the King regarding the march against Vindhya-ketu, beginning with the words: 'Your Majesty, hear. With an army of elephants, cavalry, and infantry, as directed by Your Majesty's command, **we . . .**' (*deva, srutyotam, ito vayam devapadadesad . . .*).

Priya. p. 19 (act 1). The victorious general Vijayasena is sent 'to **destroy Kalinga**' (*Kalingocchittaye*).

Priya. p. 21 (act 2). The Jester's use of the motive of a gift for himself as a Brahman, though conventional, is brought out especially in connection with the *sotthivCtana* rite.

Priya. p. 23 (act 2). Description of the garden of the fountain-house, and its trees and flowers.

Priya. p. 33 (act 2). Aranyaka says, on seeing the hero: 'So this is the great king to whom I was given **by my father!**' (*jossa aham tadena dinna*).

Priya. p. 39 (act 3). Aranyaka, sighing: 'O my heart! why dost thou make me so unhappy by longing for a person who is hardly to be **obtained?**' (*hiala dullahajanam patthaanto . . .*).

Priya. pp. 43, 45 (act 3). Lotus-leaves (*nalipattaim*) are used to cool Aranyaka's burning heart. The Jester appears at this moment.

Ratn. p. 64 (act 4). Report of the march against Kosala, beginning with the words: 'Your Majesty, hear. With a large, invincible army of elephants, cavalry, and infantry, as directed by Your Majesty's command, **we . . .**' (*deva, srutyatam. vayam ito d evades at . . .*). [The account of the battle shows a rather close parallelism in structure.]

Ratn. p. 3 (explan. scene). General Rumanvant is sent 'to **destroy Kosala**' (*Kosalocchittaye*).

Ratn. p. 9 (act 1). The same Jester expresses his hope for such a **present** (*sotthivaana*).

Ratn. pp. 9-10 (act 1, prose and st. 18). Detailed description of the Makaranda garden.

Ratn. p. 15 (act 1, after st. 24). Sagarika similarly exclaims: 'What! is this King Udayana to whom I was given by my father?' (*jassa aham tadena dinna*).

Ratn. p. 17 (act 2). Sagarika, love-lorn: 'O my heart, have pity, pity! why this longing for a person who is hardly to be obtained?' (*hiala . . . dullahajana-ppatthana . . .*). [Cf. further Ratn. p. 20 (act 2, st. 1): 'passion for a person who is hardly to be obtained.' Cf. likewise Nagan. p. 20: 'O my heart, then for **this person . . .**' (*at hiala tadha nama tassiffi jane . . .*).]

Ratn. p. 20 (act 2, before st. 1). Lotus-leaves are similarly applied to the heart of Sagarika. The **Jester** appears shortly afterward. [For a like use of sandal-shoots in Nagan. (p. 24) see below.]

Priya. p. S3 (act 3, st. 5). The King's agitation and intensity of feeling as he enters before the beginning of the Mimic Play.

Priya. p. 57 (act 3). The King, when he enters disguised in a mantle to meet Aranyaka in the Mimic Play, fears he is recognized and exclaims: 'What! am I recognized by the Queen?' (*katham pratyabhijnato 'smi devya*).

Priya. p. 63 (act 3, st. 11). The King, taking Aranyaka's hand, says: 'Ambrosia, recognized under the guise of perspiration, it is plain, flows without ceasing' (*jndtam sveddpadesad aviratam amrtam syan-date vyaktam etat*).

Priya. p. 67 (act 3). Manorama, when binding the Jester, says: 'You rascal! Now reap the fruit of your own ill-behavior!' (*hadasa, idanim anubhava attano dunnaassa phalam*).

Priya. p. 67, 69 (act 3, st. 13, 14). The King describes the Queen's suppressed anger and frowning brows (*bhrūbhanga*). Later (p. 69) he tells the Jester that he is devising some means of conciliating her.

Priya. p. 69 (act 3). The King, after falling at the Queen's feet with the words: 'My Queen, pardon, pardon!' exclaims: 'What! has the Queen gone without granting pardon?'

Ratn. p. 49 (act 3, st. 10). The King's excitement before the rendezvous with Sagarika.

Ratn. p. 49 (act 3). The Queen, conversely, when disguised by a veil, to impersonate her rival Sagarika at the rendezvous, exclaims: 'What! am I recognized by the Jester?' (*kadham paccabhinna mhi edena*).

Ratn. p. 35 (act 2, st. 17). The King, holding Sagarika's hand, exclaims: 'How otherwise can there flow this stream of ambrosia in the disguise of perspiration?' (*kuto 'nyatha sravatya esa svedacchadma' mrtadravah*).

Ratn. p. 58 (act 3). Kancanamala, in binding and beating the Jester, exclaims: 'You rascal! Reap now the fruit of your misbehavior!' (*hadasa, anubhava dava attano avinaassa phalam*).

Ratn. pp. 39-40 (act 2, st. 20). The King gives a description of his consort's anger, beginning: 'Although her frowning brow was suddenly raised . . .' (*bhrubhange sahasodgate 'pi . . .*); he determines to go within to conciliate her (*devlm prasadayitum abhyantaram eva pro-vitovah*).

Ratn. p. 53 (act 3). The King, after falling at the Queen's feet, implores pardon in exactly the same words: *devi, prasida prasida . . . katham akrtvai 'va prasadam gata devi?*

Priya. p. 81 (act 4). Vijayasena, general of King Udayana, says to the Chamberlain: 'In truth I feel a kind of ecstatic joy, beyond compare, at the thought of seeing my master today* (*adya svamipada drastavya iti yatsatyatn anupamam kam api sukhatisayam anubhavami*).

Ratn. p. 70 (act 4). Babhravya, Udayana's chamberlain, says to Vasubhuti, the minister from Ceylon: 'In truth I feel a kind of unusual experience because of the ecstatic delight at the thought that I am to see my master today after so long a time' (*adya khalu cirdt svaminam drak-syami 'ti yatsatyatn anandatisayena kim apy avasthdntaram anubhavami*).

Priya. p. 91 (act 4). In the recognition scene the heroine exclaims: 'What! the chamberlain, the worthy Vinayavasud? (*In tears.*) Alas, my father! Alas, my mother (*ajjue*) !'

Ratn. p. 77 (act 4). Sagarika similarly exclaims: * (*In tears.*) What! the minister Vasubhuti? . . . Alas, my father! Alas, my mother (*atnba*) !'

Priya. p. 91 (act 4). The Queen says to Aranyaka: * (*In tears.*) Come, you cheat of a girl! Now show your cousinly affection. (*Clasping her around the neck.*) '

Ratn. p. 78 (act 4). The Queen addresses Sagarika: ' (*In tears.*) Come, you very cruel cousin! Now come, show your affection. (*Clasps her around the neck.*) *'

Priya. p. 93 (act 4, st. 11). The King, directly before the Epilogue, refers to the fortunate recovery of Priyadarsana (Aranyaka).

Ratn. p. 80 (act 4, next to last stanza). The King similarly refers to the recovery of Ratnavali (Sagarika). [The general tone resembles also that of the next to last stanza of Nagananda.]

B. PARALLELS BETWEEN PRIYADARSIKA AND NAGANANDA

(including two between Ratnavali and Nagananda)

The parallels between the Priyadarsika and the Nagananda are less striking than those noted between the Priyadarsika and the Ratnavali, because the subject and general character of the Nagananda are of a different nature from that of the Priyadarsika, as shown by the analysis of the plot given below. The Nagananda, moreover, is a five-act *nataka*, or more serious drama, in contrast to the four-act *natika*, or lighter type of play, which is exemplified in the Priyadarsika and the Ratnavali. The resemblances to the Priyadarsika, however, in the first two acts of the Nagananda,

where the tenor of the subject admits such similarities in tone and treatment, together with certain likenesses to the Ratnavali, are sufficiently strong to assure the unity of authorship of all three plays. A sketch of the plot of the Nagananda will show where the resemblances occur, as well as where the development of the subject gives rise to points of natural divergence.

Plot of the Nagananda in brief. This play, which is Buddhistic in tone in its last two acts and whose introductory invocations are addressed to Buddha, has as its hero Prince Jimutavahana, son of the king of the Vidyadharas, who falls in love with Malayavati, daughter of the king of the Siddhas, then living in the forest. Jimutavahana catches sight of the heroine in the hermit-grove as she is playing upon the lute while attended by a handmaiden. Enchanted by the music, the prince in concealment praises her art in a metrical stanza which is identical with one found in the Priyadarsika (p. 61). Love at first sight springs from the meeting, though the two have to part for the time being. In the second act the heroine, tormented by her passion, seeks comfort in the sandal bower with her maiden, who places sandal-leaves as a balm upon her bosom (cf. Priya. and Ratn.) just at the moment when the hero and his companion approach. Through a misunderstanding of something which the hero says, the heroine, in despair of having her love requited, is about to commit suicide (cf. Ratn., act 3); he comes to the rescue, reveals his passion by a portrait which he has drawn of her, and the consummation of their love is assured. Their marriage takes place in the third act; but hardly has the wedding feast been celebrated before the hero is led, in the fourth act, to offer his own life to save that of a snake-deity who is doomed to be devoured by Garuda, the bird who is a foe to the serpent race. The sacrifice is made in the fifth act, but the savage bird is caused to relent, and the hero, though cruelly torn, is restored to life by the goddess Gauri and is reunited with his wife and parents.

In the ensuing pages the references for the Nagananda are to the pages of the Sanskrit text in the edition of Brahme and Paran-

jape, Poona, 1893, while those for the Priyadarsika are, as before, to the pages of the translation (facing the text) in the present volume.

Repeated stanzas. Allusion has previously been made (see also notes 51 and 99 on Act 3, below) to the recurrence of two identical stanzas in the Priyadarsika and the Nagananda. These stanzas are the passages descriptive of the Chamberlain's office (Priya. 3. 3, p. 49 = Nagan. 4. 1, p. 61) and of the heroine's musical accomplishments (Priya. 3. 10, p. 61 = Nagan. 1. 14, p. 10). Attention has already been drawn likewise to the almost identical stanza in the Induction to all three of the plays of Harsha, in which his name is given as author.

Similarities in minor details. Certain similarities in minor details, including stylistic resemblances, may also be pointed out.

Priya. p. 9 (act 1). The Chamberlain, after deliberation, decides: 'I will go now to my master and will devote the remainder of my life to his service (*pada-paricaryayd*).' [There is here a slight resemblance in wording to the juxtaposed Nagan. passage.]

Priya. p. 27 (act 2). When the King catches sight of Aranyaka in the garden, the Jester surmises that she is 'the goddess of the garden' (*ujjdnadevada*), while the King (st. 6) dismisses his own fancy that she may be 'a Naga-maiden (*Nag a-kanya*) risen from Patala.'

Priya. p. 29 (act 2). Comment of the King, addressing the Jester, that 'the maiden may be looked at without doing wrong' (*nirdosadarsana kanyaka*).

Priya. p. 43 (act 3). Lotus-leaves (*nalini-patrani*) are used as a balm for the heart [as noted above in connection with Rata.].

Nagan. p. 3 (end of Induction). The Stage-manager, about to assume the role of the hero, deliberates, before reaching a decision: 'Shall I remain at home and forego the happiness of service upon my parents? (*guru-carana-paricarya-sukham*).'

Nagan. p. 11 (act 1). In a similar situation the Jester wonders whether Malayavati is 'a goddess or a Naga-maiden' (*devi adha va Naa-kannaa*), and the Prince (st. 15) comments upon these surmises in a kindred manner.

Nagan. p. 11 (act 1). In a similar situation is found the phrase: 'Maidens may be looked at without doing wrong' (*kanyaka hi nirdosadarsana bhavanti*).

Nagan. p. 24 (act 2). The maid places a crushed sandal-shoot (*can-danapallavam*) upon Malayavati's heart.

Priya. p. 43 (act 3). When the Jester unexpectedly approaches, the handmaiden of Aranyaka, 'listening' (*akarnya*), exclaims: 'I hear something like the sound of footsteps'.

Nagan. p. 27 (act 2). Malayavati's handmaiden, 'hearkening' (*karnam dattva*), exclaims, in the very same words: *padasaddo via suniadi*.

Priya. p. 63 (act 3). After the performance on the lute, Aranyaka says to the attendant: 'From playing so long I have become tired; my limbs now have no strength' (*ciram khu mama vadaantie parissamo jado. iddnim nissahaim angaim*) ; whereupon the handmaiden says: 'The Princess is completely tired out; . . . her fingers tremble' (*parissanta bhattidaria . . . vevanti aggahatthat*).

Nagan. p. 10 (act 1). The maid-in-waiting says to Malayavati: 'Princess, you have played so long; are not your fingers tired?' (*bhattiddrie ciram khu tue vavidam, ya kkhu de padissamo aggahatthanam*).

Priya. p. 65 (act 3). Sankrtyayani says to the Queen: * Princess, this is the Gandharva form of marriage (*gandharvo vivahah*).'

Nagan. p. 38 (act 2, near end). The Jester says to the Prince: 'Sir, your Gandharva form of marriage (*gandhavvo vivaho*) has now taken place/

Two parallels between Ratnavali and Nagananda. The following additional parallels are worth noting here.

Ratn. pp. 17-18, etc. (act 2). The heroine, Sagarika, draws a picture of the hero, which helps in developing the action.

Nagan. pp. 30, 36-38 (act 2). The hero, Jimutavahana, conversely, draws a picture of the heroine and thus gives a proof of his love.

Ratn. pp. 53-55 (act 3). Sagarika, despairing of the King's love, attempts to commit suicide by hanging herself by a jasmine creeper (*madhhavi-lata*) to a branch of an *asoka-tree*, but is rescued by the King.

Nagan. pp. 34-36 (act 2). Malayavati, similarly in despair, attempts to hang herself by a trailing creeper (*atimukta-lata*) to an *asoka-bough*, and is rescued in like manner by the hero. [Cf. Aranyaka's veiled hint at suicide in Priya. p. 25 (act 2), when she despairs of the King's love; her actual attempt at suicide in act 4 is differently motivated.]

It would not be difficult to add to this list of resemblances in the three plays, but a sufficient number have been pointed out to indicate the general likenesses that these dramas possess in common.

C. ORDER OF COMPOSITION OF THE DRAMAS

With regard to the order of composition of the three dramas, it will be generally conceded that the Priyadarsika, on account of its relative simplicity, is the earliest of the trio. A question may be raised concerning the order of the other two, both of which are superior to the Priyadarsika in general merit. One might naturally be inclined to assign the Nagananda to the second place in order, and to reserve the elaborate Ratnavali for the latest position.⁸ While such an arrangement would be agreeable, a careful study of the plays, taken in connection with the circumstances of King Harsha's life, particularly his Buddhistic leanings in his later years, has led to the conclusion that the dramas were most probably composed in the following order: (i) Priyadarsika, (2) Ratnavali, (3) Nagananda.

7

RESEMBLANCES IN THE PRIYADARSIKA TO KALIDASA'S DRAMAS, AND ITS POSITION IN SANSKRIT LITERATURE

Introduction. With his dramatic interests Harsha must naturally have been familiar with Kalidasa. This fact, as has often been pointed out, is apparent in the royal author's plays. The principal instances which indicate influence of Kalidasa on Harsha are recorded in the Notes (pages 97-131, below) and merely require to be summarized, with some additions, here.

⁸ So, incidentally, Brahme and Paranjape, *Nagananda*, page x, since they hold that the heroine's attempt at suicide 'seems to have been used first in *Naginanda*, in imitation of the story of *Gunadhya* which contains it, and next in the *Ratnavali*, the poet being evidently well pleased with it.'

The editions of Kalidasa's dramas to which reference is made are the same as those cited in the Notes and listed in the 'Conspectus of Editions referred to', above.

Priyadarsika and Malavikagnimitra. It is natural to expect that a conventional play of court intrigue like the Priyadarsika should present certain resemblances to Kalidasa's Malavikagnimitra, which has a somewhat similar theme.¹ It is possible that the exhibition of singing and dancing in the playhouse (*pekkhdgharaa*) by the heroine Malavika, as arranged by the rival teachers of the histrionic art in the Malavikagnimitra (cf. Malav., act I end, and act 2) may have given the suggestion for introducing the Mimic Play in the playhouse (*pekkhaghara*) in the Priyadarsika (act 3). The situation of Malavika with her attendant, observed by the King and his Jester in concealment in the garden (Malav., act 3, pp. 67-75), may perhaps have given a suggestion for the episode in the garden in Priya. (act 2, pp. 27-31). The imprisonment of Malavika by the jealous Queen (cf. Malav., act 3 end, act 4 beg.) is a motive utilized also in Priya. (act 3 end, act 4 beg.). The role of the religious lady (*parivrajika*) Kausiki, as a friend of the Queen throughout the Malavikagnimitra, is similar to that of Sankrtyayani in the third and fourth acts of the Priyadarsika (see note 38 on p. 116, below). The Jester's talk in his sleep about Malavika (Malav., act 4, p. 120) betrays the secret of her meeting with the King, somewhat as Vasantaka's sleepy talk during the Mimic Play in Priya. (act 3, p. 65) reveals the intrigue of the King with reference to a meeting with Aranyaka. The magic use of the snake-stone to counteract the poison in the case of the Jester's feigned sting by a serpent in the fourth act of the Malavikagnimitra (pp. 101-105) may indirectly have given a hint for the employment of the magic formula to counteract the effect of the poison actually taken by Aranyaka in the fourth act of Priya. (pp. 85, 89).

Priyadarsika and Vikramorvasi The Chamberlain's stanza

¹ On these resemblances see the observations of R. V. Krishnamachariar in his edition of the Priyadarsika, Srirangam, 1906, Sanskrit introd. (*bhamika*), pp. xlii-xlvi

relating to his duties, in Vikramorvasi (act 3, stanza 1), has some **natural** resemblances to that spoken by the Chamberlain in the Mimic Play in Priya. (act 3, stanza 3). The Jester's description of the stone seat covered with fallen blossoms in the garden in the Vikramorvasi (act 2, pp. 20-21) reminds one of that by the Jester in the second act of Priya. (p. 23; cf. note 13 on p. 109). The last stanza of the second act of Vikram. (p. 37), with its description of the mid-day heat and its effect upon the peacock, bee, and waterfowl, may have been a prototype, though perhaps natural, for the similar picture of the heat in the last stanza of the first act of Priya. (p. 19). The allusion, moreover, to the leaping of the *faphara-fish*. in that particular stanza of Priya. is similar in expression to a verse in Kalidasa's Meghaduta, 1. 40 (see note 87 on page 106, below). In the explanatory scene of the third act of Vikramorvasi (pp. 38-39) the heroine's absentmindedness is referred to as having caused trouble through her making a mistake in a part assigned to her in a play; similarly, Aranyaka's absentmindedness is stated to have led to her enacting poorly her role in the play that was being prepared (Priya., act 3, p. 39; cf. note 4 on p. 114). The King's humility in apologizing to the Queen in Vikram., act 3, stanza 13 (p. 49), has a parallel (perhaps only natural under the circumstances) in a phrase in the apology in Priya., act 4, stanza 2 (p. 77; cf. note 24 on p. 127).

Priyadarsika and Sakuntala* There are certainly reminiscences of the first act of the Sakuntala in the second act of the Priyadarsika. For instance, the 'idle talk' between the heroine and her maid in Sakuntala (act 1, prose after stanza 27) is recalled by a passage in the second act of Priya. (p. 29; cf. note 48 on p. 112); and the incident of the bees tormenting the heroine, in the first act of Sakuntala, surely suggested the episode in the second act of **Priya. (p. 31; cf. note 53 on p. 112)**. The **ruse** on the **part** of the heroine to delay her departure, in the Sakuntala (act 1, after stanza 32), reminds one of that in the second act of Priya. (p. 33; see note 61 on p. 112, below), while **it** might naturally be expected that there should be an allusion to obstacles in **the path of**

love in the third act of *Sakuntala* (prose near end) and in the second act of *Priyadarsika* (p. 35; cf. note 63 on p. 113).

Harsha's possible acquaintance with the dramas of Bhasa. In Part 5 of this Introduction (p. lxxi) attention has been called to Harsha's dramatic predecessor Bhasa in connection with the use of the Udayana legend. The possibility of Harsha's having some acquaintance with the plays of Bhasa is not precluded, even though the subject requires fuller investigation in the future. The allusion in the third act of the *Priyadarsika* (p. 51; cf. note 63 on p. 119) to King Vatsa Udayana's devoted follower Yaugandharayana, who assumed the disguise of a madman in order to release his master from captivity, as recorded in the legend, may perhaps have been suggested by Bhasa's *Pratijnayaugandharayana*, act 3 (see note 63 on p. 119, below), especially since the fire-episode in the fourth act of the *Ratnavali* may possibly be reminiscent of the fire-incident in Bhasa's *Svapnavasavadatta* (act 1). A common interest in the general legend of Udayana may have attracted Harsha to Bhasa, but no close verbal parallels have thus far been observed.

Harsha's position in Sanskrit literature. The importance of Harsha as a king, author, and patron of letters (see Part 2 of this Introduction) naturally lent special luster to his name and works in after times. In the eyes of all later Hindu writers the *Ratnavali*, because of its excellence, was accorded a place of honor, and its influence was most marked. In this respect neither the *Nagananda* nor the *Priyadarsika* can compete with it. Nevertheless the *Priyadarsika* comes in for recognition through quotation for purposes of illustration, and an instance where it may have exercised a direct influence has been recorded below (note 75 on p. 131). As there noted, the next to the last stanza in the fourth act of Rajasekhara's *Viddhasalabhanjika* presents a general, if not striking, resemblance to the next to the last stanza of *Priyadarsika*, act 4. Search in the later dramatists would doubtless reveal a number of similar instances as evidence of the presumable influence of Harsha.

In the Sanskrit anthologies only one excerpt from the Priyadarsika has thus far been noted: the opening stanza of the play is quoted under Harsha's name in the collection of elegant extracts entitled Saduktikarnamrta (i. 114), by Sridharadasa (see note 2 on p. 97, below). Among the writers on Hindu dramaturgy, Dhanika (end of 10th century A.D.), in commenting on Dhanamjaya's Dasarupa (2. 82 and 92), twice cites the Priyadarsika as illustrating certain elements of literary composition (see note 61 on p. 104, note 68 on p. 120) ; and, in elucidating DR. 4. 10, he quotes one of its stanzas (Priya. 1. 4), though without indicating its source (see note 28 on p. 100). In other rhetorical works no citations of the Priyadarsika have as yet been noted.

Merits of the Priyadarsika in general. While the play is conventional and does not exhibit any striking originality, it is nevertheless marked by a noteworthy simplicity in its general style and by the skill shown in the construction of its plot, the handling of incidents, and the portraiture of character. The metrical passages descriptive of nature and feeling are admirable, as a rule, and the language is not overstrained in reaching after effects.² Perhaps the most original feature that has been noted is the introduction of a play within a play, the Mimic Drama inserted in the third act constituting, as in *Hamlet*, an integral part of the action.⁸

8

LANGUAGE AND STYLE OF THE PLAY, AND CONSTITUTION OF THE PRESENT TEXT

Languages used in the play. As is customary in the classic drama of India, the characters in the Priyadarsika speak two

² The style of the play is more fully discussed in part 8 of this Introduction, below.

⁸ See below, note 50 on p. 118, and the Appendix to the Introduction.

different languages, or one might almost say dialects, since in **the nature** of the case they are mutually intelligible. The Stage-manager and the male personages in the play proper, who all belong to the court circle, use the distinctively literary language, Sanskrit, with the single exception of the Jester, who as a comic character speaks Prakrit, a stereotyped form of ancient colloquial speech. The women of all ranks use Prakrit, except that the learned lady Sankrtyayani speaks in Sanskrit throughout.¹

Characteristics of the style. The style of the play is markedly simple for a work of its kind and period, when the literature of conscious art, the so-called *kavya* or 'art-poetry', was producing the elaborate ingeniosities of Harsha's contemporary, the romancer Bana. The dialogue and narrative portions are for the most part in unadorned prose, though the language at times rises with the theme, as in the account of the attack on Vindhyaketu in Act I. There are also a few descriptive passages in Prakrit characterized by the abundant use of compound words²; but they are relatively brief and do not unduly halt the progress of the action. The stanzas, which are the 'high lights' of a Sanskrit play, are in the Priyadarsika often an emotional or esthetic comment on the dramatic situation rather than a necessary part of it, and as such they are generally introduced with appropriate effect. Except for the occasional *slesas*, or puns,⁸ which can be only approximately rendered into English, and the alliteration or sound-repetition,* which a literal translation dare not attempt to reproduce, the style of the metrical portions offers no especial difficulties; but, in accordance with Krishnamachariar's commentary, attention has been called in the notes to the various rhetorical figures (*alamkaras*) that are exemplified, since such 'ornaments' are regarded in the literary theory of ancient India as a vital part of the poetic effect.

¹ On the dialects used in the dramas and their conventional assignment to the various roles, see DR. 2. 97-99, ed. and tr. Haas, p. 75; SD. 432; Levi, *Le Theatre indien*, pp. 129-131.

² Note especially the Jester's descriptions of the King's captivity (Act 1, p. 11) and of the palace garden (Act 2, p. 23).

⁸ See Act 1, st* 5; Act 2, st. 5, 7; Act 3, st. 3, 8.

4 Notably in Act 1, st. 9; Act 4, st. 11, 12.

Constitution of the present text Although manuscripts of the Priyadarsika are fairly abundant,⁸ the printed editions show no divergences of such consequence as to establish the existence of different recensions, as in the case of the Sakuntala, and there is not even question, as in the Ratnavali, concerning the interpolation of single stanzas. The comparative neglect of our play⁶ may have protected it from this form of textual corruption; but the fact that one stanza (Act 3, st. 6) is metrically defective, in conjunction with minor difficulties in other passages,⁷ shows that the manuscript tradition is not above suspicion. In constituting a working text for the purposes of the present volume, as indicated in the Preface, the edition of Krishnamachariar has generally been followed, the more important variants in Gadre's text being mentioned in the notes. The variants adopted in preference to Krishnamachariar's are stated in the following list. Not included are mere variations in orthography and in the application of the rules of euphonic combination (*saindhi*), nor, for the reasons discussed below (p. xciv), most of those relating to the form of Prakrit words.

	GADRE	KRISHNAMACHARIAR
Act 1, p. 4, bottom	<i>desad agatena</i>	<i>desagatena</i>
p. 6, top	<i>srutam</i>	<i>Sruta</i>
p. 6, bottom	<i>Viskambhakah</i>	[wanting]
p. 12, middle	<i>niskranta</i>	<i>niskrantah</i>
Act 2, p. 34, top	<i>tatha kurutah</i>	[wanting]
Act 3, p. 44, top	<i>iha vi</i>	<i>iha</i>
p. 44, bottom	<i>kim cit paranmukhi</i>	[wanting]
	<i>tisthati</i>	
p. 52, middle	<i>java se</i>	<i>java</i>
p. 54, middle	<i>pattidasi</i>	<i>Pattiesi</i>
p. 68, top	<i>kaham na anasi</i>	<i>kaham janasi</i>
Act 4, p. 74, middle	<i>padikka</i>	<i>Paai</i>
p. 82, middle	<i>Vasavadatvadattam apavarya</i>	<i>apavarya</i>

⁸ See the list in the Bibliography, p. xv, above.

• See part 7 of this Introduction, pp. xc-xci, above.

⁷ Especially in the first speech of the Jester, Act 1, p. 10; cf. notes 54 and 56 thereon, at p. 103.

The earlier edition by Vidyasagara (Calcutta, 1874) has also been consulted in doubtful passages, but it contains so many gross errors that a collation of its readings would yield little profit. The Vizagapatam edition of 1880 was unfortunately not available for reference.

Treatment of the Prakrit forms. The constitution of the Prakrit portions of the text was a more difficult problem, which could not well be settled by adhering to the printed editions but demanded a certain degree of independent judgment. According to the usual rules, the Prakrit of the prose passages should be the Sauraseni, and the two stanzas (Act 3, stanzas 8 and 9) sung by the heroine should be in the Maharastri dialect.⁸ The editions of Krishnamachariar and Gadre do indicate this distinction to some extent, but they very frequently, and in some cases consistently, give the Maharastri forms in the prose parts of the text, e. g. always *taha* instead of *tadha*, and *kaham* for *kadham*.⁹ Not only do they thus confuse the two dialects, but they present many forms which are not correct in either and in some instances offend against the elementary rules of Prakrit phonology. To reprint the Prakrit passages in the condition in which the Indian editors have left them would therefore have perplexed the students for whom the transliterated text was especially intended, besides being contrary to the practice of the best scholars, who have not hesitated, in editing the dramas, to depart from manuscript authority in this regard.¹⁰

⁸ See the references in note 1, above; also Pischel, *Grammatik der Prakrit-Sprachen*, §§12, 22. For a convenient list of some of the chief differences between these two dialects, see Konow and Lanman, *KarpUra-marijari*, p. 200.

⁹ Conversely, in Act 3, st. 8, the texts of K. and G. have the Sauraseni *edum* in place of the Maharastri form *eum*.

¹⁰ The following remarks by Hillebrandt in the preface to his edition of the *Mudraraksasa*, pp. ii-iii, Breslau, 1912 (with reference to the Magadhi dialect), state the guiding principle clearly. 'At all events, by following the rules of the grammarians we gain firm ground, while by following the manuscripts and their varying practice we are constantly troubled by the feeling of inconsistency. It is, of course, impossible to write once *gaica*, and at another time in the same dialect *gaccha*, and therefore we are forced to normalize the text even where no manuscript authorizes us to do so.'

It has therefore seemed advisable to normalize the Prakrit in the Priyadarsika in general accordance with the rules of the grammarians and the readings of the most authoritative texts as compiled and discussed by Pischel in his monumental *Grammatik der Prakrit-Sprachen*; but in cases where there was the possibility of a doubt the readings of Krishnamachariar or Gadre have been retained.¹¹ Cappeller's editions of the Ratnavali (in Bohtlingk's *Sanskrit-Chrestomathie*, 3d ed., pp. 326-382, Leipzig, 1909) and of the Sakuntala (Leipzig, 1909) have been compared for the parallel forms found therein, and much help has been derived from the Prakrit vocabularies and the apparatus criticus in Konow's edition of the Karpuramanjari and in Hillebrandt's edition of the Mudraraksasa. That a wholly satisfactory result cannot be obtained without full manuscript evidence must be admitted; but it is hoped that the form of the Prakrit text here presented will approximate that which we should expect to find in a work of the classic period.

¹¹ Thus, for example, the present passive participle *parittaanfi* (p. 32, top), the gerund *buddhia* (p. 64, middle), and *vodia*, 'physician' (p. 90, middle, cf. also *vodittanam*, p. 88, bottom), though difficult of explanation, have been retained. On the other hand, the gerundive *sumaraidavvo* has been emended to *sumaravidavvo* (p. 28, middle), because of the form *sumaravemi* immediately following; and the anomalous participle *samtappai* has been changed to *samtappidaim* (p. 40, bottom), since *samtappidena* occurs shortly before. On p. 46, top, the reading *naccidasesam* of the texts has been corrected to *naccidavasesam*, because the gerundive is demanded by the sense and actually occurs in the parallel passage at the beginning of Act 3 (p. 38).

9

METERS OF THE STANZAS IN THE PLAY¹

[For the preparation of this section relating to the meters particular thanks are due to DR. GEORGE C. O. HAAS, sometime Fellow in Indo-Iranian Languages, Columbia University.]

Number and variety of the stanzas. The Priyadarsika contains fewer stanzas and shows less variety of metrical structure than either of the other dramas attributed to Harshadeva.² In its 49 stanzas only 8 different verse-forms are employed, three of these occurring only once each; and 21 stanzas, or somewhat less than half, are in a single meter, the *Sardulavikridita*.

Description of the meters employed. In the order of frequency the meters used are as follows:—

- a. *sardulavikridita*. 21 stanzas: 1. 1, 3, 6, 7, 11; 2. 1, 3, 6, 7, 10; 3. 4, 5, 7, 10, 13, 14, 15; 4. 1, 3, 9, 11.

(Hindu scheme: *ma sa ja sa ta ta ga*).³

A caesural pause (*yati*) is required after the 12th syllable.—When, at a caesural point in any meter, final and initial vowels are merged as a result of euphonic combination, the *samdhī*-syllable generally precedes the pause; in a number of cases, however,

¹The data of Stenzler (Kühnau, 'Metrische Sammlungen aus Stenzler's Nachlass,' *ZDMG*. 44. 43-44) are not entirely accurate for this play.

²In the Ratnavali there occur 83 stanzas in 12 varieties of meter; in the Nagananda, 120 stanzas in 13 varieties. (In this statement of the number of varieties a few unclassified Prakrit stanzas are disregarded.)

³The mnemonic definition-sloka of this compendious Hindu system of metrical description is:—

*aditnadhyavasanesu ya-ra-ta yanti laghavatm,
bha-ja-sa gauravam yanti, ma-nau tu guru-laghavam.*

(Halayudha's *Mrtasarnjivani*, introductory stanza 9; cf. Weber, *Indische Studien*, 8. 216.) AU that need be added is that *la* (suggesting *laghu*) represents a single light syllable, and *ga* (suggesting *guru*) a heavy one.

the samdhi-syllable follows the pause (as in *kamalen/alokyate, stanabharen\Q,yam*)—an arrangement declared allowable by Hala-yudha on Pingala 6. I (cf. Weber, *Indische Studien*, 8. 464-465). The lines in which this occurs are: 1. 2 a; 2. 6 d, I o d; 3. 5 b, 10 a, 14 c, 14 d.

b. *arya*. 10 stanzas: x. 5, 8; 2. 5, 9; 3. 1, 6, 9, 12; 4. 6, 7.

A *jati* (i.e. merely quantitative) meter consisting of two lines of 30 and 27 syllabic instants (morae) respectively, with a pause after the 12th mora in each line. For a graphic scheme see Ballini, 'La poesia prof ana/ *Studi Italiani di Filologia Indo-Iranica*, vol. 8 (1912), pp. 91-94.—The stanza Priya. 3. 6, the text of which is defective, has been regarded as probably composed in the *arya* meter, although in its present form the second line is irregular.—The sixth foot of the first line of Priya. 4. 6 is w w w w. Although the usual form for this foot is w - the form with four light syllables is specifically mentioned as permissible in Pingala 4. 17, 18. (The statement of Lanman, *Sanskrit Reader*, pp. 316-317, that this foot *must* be w - w, should thus be slightly modified in the direction of greater latitude.)—One *arya* stanza, Priya. 3. 9, is in Prakrit.

c. *sragdhara*,. 8 stanzas: 1. 2, 9, 12; 2. 2, 4; 3. 11; 4. 5, 12.

w w, v w w, w - I - y w - -, v - -

(Hindu scheme: *ma ra bha na ya ya ya*.)

Caesural pauses occur after the 7th and 14th syllables.

d. *vasantatilaka*. 5 stanzas: 1. 10; 3. 2; 4. 2, 4, 8.

— (Hindu scheme: *ta bha ja ja ga ga*.)

There is no caesura. (Borooah, *Sanskrit Grammar*, vol. 10 [Prosody], p. 116, § 273, Calcutta, 1882, demands a caesural pause after the 8th syllable, but some of his own examples refute his statement, and the caesura is probably purely optional. It is not

mentioned by Halayudha on Pingala 7. 8.)—Whereas in most of the so-called *samavṛtta* meters *syllaba anceps* is allowed only at the end of the even padas, we find a light syllable (counting as heavy) at the end of Priya. 1. 10 a; 4. 2 a, c; 4. 8 a—a license which is declared to be allowable in *vasantatilakā* and the like by SD. 575, com. (tr. Ballantyne and Mitra, p. 283).

e. *upajati*. 2 stanzas: 1. 4; 3. 3.

in any combination,

(Hindu scheme: *ta ta ja ga ga* and *ja ta ja ga ga*.)

This meter is merely a combination of padas of *indravajrd* and *upendravajra*; or, in other words, the first syllable is *syllaba anceps*. There is no caesura.

f. *sikharini*. 1 stanza: 4. 10.

(Hindu scheme: *ya ma na sa bha la ga*.)

This meter has a caesura after the sixth syllable.

g. *malini*. 1 stanza: 2. 8.

(Hindu scheme: *na na ma ya ya*.)

A caesura follows the eighth syllable of each pada.

h. *giti*. 1 stanza: 3. 8.

A *jati* meter consisting of two lines of 30 syllabic instants (morae) each, with a pause after the 12th mora in each line. For a graphic scheme see Ballini, 'La poesia prof ana', *Studi Itidiani di Filologia Indo-Iranica*, vol. 8 (1912), pp. 100-101.—This stanza is in **Prakrit**.

List of the meters in order of occurrence. The meters of the several stanzas are set forth in the following list:—

Act 1	4. <i>sragdhara</i>	11. <i>sragdhara</i>
1. <i>Sardulavikridita</i>	5. <i>arya</i>	13. <i>arya</i>
2. <i>sragdhara</i>	6. <i>Sardulavikridita</i>	13. <i>sardulavikridita</i>
3. <i>Sardulavikridita</i>	7. <i>Sardulavikridita</i>	14. <i>Sardulavikridita</i>
4. <i>upajati</i>	8. <i>malini</i>	15. <i>Sardulavikridita</i>
5. <i>arya</i>	9. <i>arya</i>	
6. <i>Sardulavikridita</i>	10. <i>Sardulavikridita</i>	Act 4
7. <i>Sardulavikridita</i>		1. <i>Sardulavikridita</i>
8. <i>arya</i>	Act 3	2. <i>vasantatilaka</i>
9. <i>sragdhara</i>	1. <i>arya</i>	3. <i>Sardulavikridita</i>
10. <i>vasantatilaka</i>	2. <i>vasantatilaka</i>	4. <i>vasantatilaka</i>
11. <i>Sardulavikridita</i>	3. <i>upajati</i>	5. <i>sragdhara</i>
12. <i>sragdhara</i>	4. <i>sardulavikridita</i>	6. <i>arya</i>
	5. <i>Sardulovikridita</i>	7. <i>arya</i>
Act 2	6. <i>arya</i> [defective]	8. <i>vasantatilaka</i>
1. <i>Sardulavikridita</i>	7. <i>Sardulavikridita</i>	9. <i>Sardulavikridita</i>
2. <i>sragdhara</i>	8. <i>giti</i> [in Prakrit]	10. <i>Sikharini</i>
3. <i>Sardulavikridita</i>	9. <i>arya</i> [in Prakrit]	11. <i>Sardulavikridita</i>
	10. <i>sardulavikridita</i>	12. <i>sragdhara</i>

10

FLOWERS, TREES, AND SHRUBS MENTIONED IN THE PLAY

[The material presented in this section relating to the flora was collected by DR. G. PAYN QUACKENBOS, Instructor in Latin at the College of the City of New York, who was at one time a student in the Indo-Iranian Department at Columbia University.]

Introduction. The range of flowers, trees, and shrubs mentioned in the *Priyadarsika*, as well as the identification of the individual plants, may be ascertained from the following list of floral terms. In order to facilitate further investigation, references are given to W. Roxburgh, *Flora Indica*, 3 vols., Serampore, 1832; E. Balfour, *Cyclopaedia of India*, 3d ed., 3 vols., London, 1885; and J. D. Hooker, *The Flora of British India*, vols. 1-5, London, 1872-1890 [vols. 6-7 were not available]. The passages in which the several words occur are indicated by reference to the *translation*

(in which they can be more easily found than in the text), the words *top*, *middle*, and *bottom* denoting respectively the upper, middle, and lower third of the page. Words occurring in the stage-directions are distinguished by the affixed letters *s.d.', and **the** total number of occurrences of each term is appended within square brackets at the right margin.

FLORAL TERMS
(IN SANSKRIT ALPHABETICAL ORDER)

ambhoruha: lotus, *Nelumbium speciosum*. See *kamala*.

Act 2, stanza 4 c, page 27. [1]

utpala: water-lily, *Nymphaea* (Roxburgh, 2. 576-579; Hooker, 1. 114-115). Cf. *nilotpala*.

Act 3, stanza 15 b, page 69 (tr. 'lotus'). [1]

kadali: the plantain (or 'banana'), *Musa sapientum* (Roxburgh, 1. 663-664). A plant with a stalk about 12 feet in height, with smooth, vivid green leaves, 6 feet long by 2 wide, large purple flowers, and bearing from 150 to 180 plantains. See Balfour, 2. 1015, col. 2.

Act 1, stanza 9 d, page 15.

Act 2, page 33, middle.

page 33, bottom (s.d.).

Act 3, page 39, middle.

page 43, middle. [5]

kamala: lotus, *Nelumbium speciosum* (Roxburgh, 2. 647-650; Hooker, 1. 115-116). See Balfour, 2. 1080, col. 2.

Act 2, page 23, middle.

page 25, middle.

stanza 6 d, page 29.

page 31, top (s.d.).

page 31, top.

page 33, bottom.

stanza 9, page 35.

Act 4, stanza 8, page 87. [8]

kamalini: a lotus plant; a group of lotuses. See *kamala**

Act 2, page 29, middle (s.d.).

page 31, middle.

Act 3, page 41, bottom.

page 45, middle (s.d.). [4]

kuvalaya: water-lily, *Nymphaea*. Cf. *utpala*.

Act 2, stanza 8d, page 33. [1]

kusuma: flower.

Act 2, page 23, middle.

page 23, bottom.

page 27, bottom.

Act 3, page 43, top. [4]

gulma: clump of bushes.

Act 2, page 29, top.

Act 3, page 39, middle. [2]

tamala: name of a medium-sized tree. *PWb.* says: 'Xanthochymus pictorius Roxb.; die Blüthe ist weisslich.' Apte: 'Name of a tree with a very dark bark.' Monier-Williams: 'dark-barked (but white-blossomed), Xanthochymus pictorius; [also] a sort of black Khadira tree, Lexicographers', Balfour, 3. 1098, col. 2: 'This beautiful tree is remarkable for its black [!] flowers. . . . [It grows in mountainous and wooded districts] and is cultivated in gardens. (Roxb. 2, p. 633.)' [Evidently Balfour has confused the color of the bark and that of the flowers.] Hooker, 1. 269, calls it *Garcinia Xanthochymus* and states that the flowers are white.

Act 2, page 23, middle. [1]

taru: tree.

Act 1, stanza 12c, page 19.

Act 2, stanza 4b, page 27. [2]

nalini: lotus, *Nelumbium speciosum*; a group of lotuses; a place abounding in lotuses. See *kamala*.

Act 2, page 29, middle.

stanza 10c, page 37 (meaning: 'pool').

Act 3, page 43, top.

page 43, top (s.d.).

page 45, top.

page 45, middle.

page 45, bottom. [7]

nilotpala: blue water-lily, *Nymphaea cyanea* (Roxburgh, 2. 577-578), *Nymphaea stellata*, var. *cyanea* (Hooker, 1. 114). Balfour, 2. 1117, col. 1: 'has large bluish flowers'.

Act 2, page 31, middle.

Act 3, page 57, bottom.

page 57, bottom (s.d.).

page 67, top (s.d.).

page 67, top. [5]

pankaja: lotus. See *kamala*.

Act 2, stanza 5 b, page 27. [1]

padma: flower of the lotus, *Nelumbium speciosum*. See *kamala*.

Act 1, page 5, bottom.

Act 2, stanza 2 c, page 23.

page 29, middle.

stanza 7d, page 31.

stanza 8 b, page 33.

stanza 10 a, page 35.

Act 3, stanza n a, page 63. [7]

pallava: twig, shoot, bud (always with reference to hands).

Act 2, page 27, bottom,

page 31, top.

stanza 9 c, page 35. [3]

puspa: flower.

Act 2, page 29, bottom (s.d.). [1]

bakula: a rather tall tree, *Mimusops Elengi*, Linn. (Roxburgh, 2. 236-238; Hooker, 3. 548). Balfour, 2. 950: 'It has dark, evergreen, oblong, alternate leaves, and small pale brown or white, sweet-smelling, fragrant flowers, of moderate size/ According to the convention of poets, it puts forth blossoms when sprinkled with mouthfuls of wine or nectar by lovely young women; cf. Ratnavali, act 1, stanza 19, ed. Godabole and Parab, p. 10.

Act 2, page 23, middle. [1]

bandhujiva: name of a plant, *Pentapetes phoenicea*. See *bandhuka*.

Act 3, stanza 14 b, page 69. [1]

bandhuka: name of a plant, *Pentapetes phoenicea* (Roxburgh, 3. 157-158; Hooker, 1. 371-372). Balfour, 3. 178, col. 1: 'Its flowers yield a mucilaginous cooling juice, used in special diseases; considered to be astringent. It is an erect growing plant; flowers axillary, large, expand at noon, of a bright red colour, and drop by daylight next morning.' Balfour refers to Powell [?], 1, p. 333. *PWb.* gives the alternative botanical designation *Terminalia tomentosa*; on this, which is a tall tree, see Balfour, 3. 850, col. 2.

Act 2, page 23, middle.

stanza 3 c, page 25. [2]

malati: jasmine, *Jasminum grandiflorum*, Linn. (Roxburgh, 1. 100; Hooker, 3. 603). *PWb.*: 'mit weissen, sehr wohlriechenden Blüthen, die sich gegen Abend offnen.' Balfour, 2. 420, col. 1: '* It is the most exquisitely fragrant species of the genus, and is very generally cultivated, the oil being much prized as a perfume; and the large white flowers, having a most powerful scent, and being in blossom throughout the year, are used in garlands on all festive occasions.'

Act 2, page 23, middle.

Act 3, page 41, bottom.

[2]

lata: a creeper.

Act 2, page 23, middle (*malati*).

page 27, bottom (reference to arms). [2]

Sirisa: name of a tree, *Mimosa sirissa* (Roxburgh, 2. 544-545), *Albizzia Lebbeck* (Hooker, 2. 298), with fragrant, but very delicate flowers (R. Schmidt, *Beitrage zur indischen Erotik*, 1st ed., pp. 221, 325, Leipzig, 1902). This same tree is called also *Acacia speciosa* (*Acacia sirissa*, Buch.). Balfour, 1. 14-15: 'Attains an extreme height of 30 feet, and circumference 41/2feet, the height from the ground to the intersection of the first branch being 22 feet',

Act 2, stanza 3 a, page 23. [1]

Sephalika: a small tree, *Nyctanthes arbor-tristis*, Linn. (Roxburgh, 1. 86-87; Hooker, 3. 603-604). Balfour, 2. 1116, col. 1: 'A charming little tree, with rough scabrous leaves, well known for the delicious though evanescent perfume of its flowers. . . . Its delicate orange and white blossoms pour the most delicious fragrance on the evening air and then fall in showers.'

Act 2, stanza 2 a, page 23.

page 25, top.

page 25, bottom.

page 29, middle. [4]

saptacchada: a tree (*Echites scholaris*, Linn.), *Alstonia scholaris* (Hooker, 3. 642). *PWb.*: 'benannt nach der Zahl ihrer quirlformig gestellten Blätter.' Balfour, 1. 82-83: 'considerable-sized tree; . . . the whole plant abounds in a milky juice.' See *saptaparna*.

Act 2, stanza 2 b, page 23. [1]

saptaparna: a tree (*padapa*), *Alstonia scholaris*. The feminine in -i is the name of the plant *Mimosa pudica* (on which see Balfour, 2. 950, col. 1), but the masculine (as here) is a synonym of *saptacchada*, q.v.

Act 2, page 23, bottom.

[1]

APPENDIX

NOTES ON THE USE OF A PLAY WITHIN A PLAY ON
THE SANSKRIT STAGE¹

The introduction of a play within a play, or the employment of such dramatic interludes, is familiar to every student of the English stage since the days of Hamlet's ' Mousetrap', The same dramatic device was known to the playwrights of India, and it is interesting to find that the import and character of these episodic performances were duly taken into consideration by Sanskrit dramatic critics of antiquity.

An episodic play is likened by De Quincey to a picture within a painted scene. Its purpose, dramatically, is to develop the action or to bring out character. On the English stage, for example, the play scene in Hamlet is a turning-point in the drama; and the action is similarly advanced by the inserted dramatic performance in Kyd's Spanish Tragedy and in Greene's James the Fourth. An example of the employment of a play within a play chiefly in order to develop character is found in the Sir Thomas More (perhaps the earliest instance of such a dramatic interlude in English), or again in the Interlude of the Nine Worthies in Love's Labour's Lost. The double usage of this dramatic element seems to be united in just proportion and in even balance when we come to the tradesman's play of Pyramus and Thisby in Midsummer Night's Dream. So much by way of introduction.

From the histrionic standpoint, the occurrence of a play within a play implies a considerable previous dramatic development and history: this is not a dramatic device that naturally belongs to the infancy of the drama; it occurs usually in the more advanced stages of the art. The preliminary steps that gave rise to the play within play we can easily trace in England. Its growth is readily

¹ Reprinted with minor alterations from an article by A. V. Williams Jackson, ' Certain Dramatic Elements in Sanskrit Plays, with Parallels in the English Drama/ in *American Journal of Philology*, vol. 19 (1898), pages 042-247.

seen from the old Interlude, which was the last piece of scaffolding used in the pre-Elizabethan drama before we have the completed edifice of the actual great drama under Renaissance influences. In India, unfortunately, we cannot trace [aside from the plays of Bhasa] the evolution of the pre-Kalidasa drama, nor do we have the play within play in Kalidasa's dramatic works, and yet in his successors the episodic performance appears fully developed.

In the Sanskrit dramatic canons the name of a little play incorporated within an act is *garbhanka* or *garbhandtaka*, 'embryo-play'; this is defined in the *Sahityadarpana*, ch. 6, 279, ed. Roer, p. 127; tr. Ballantyne and Mitra, p. 176:—

ankodarapravisto yo rangadvdrdmukhdiman

anko 'parah sa garbhdnkah sabijah phalavan api

¹A secondary act which is incorporated into the body of an act, and which has its own Preliminaries, Introduction, etc., and has a Germinal Scene (lit. 'seed') and a Denouement (lit. 'fruit'), is known as a *Garbhanka* (i.e. interlude, play within play).'

The Sanskrit commentary to the passage cites the dramatic interlude of 'Sita's Svayamvara' in Rajasekhara's *Balaramayana* as an illustration of the *Garbhanka*: *yatha balaramayane . . . sita-svayamvaro nama garbhdnkah* (text, p. 127; transl., p. 176). Three instances of the *Garbhanka* will be examined here (cf. also *PWb.* and *Apte, Skt.-Engl. Diet.*), and one or two other scenes in the Sanskrit drama that are somewhat kindred to the *Garbhanka* will be noticed in addition. These latter stand in about the same relation to the episodic play as the masque and dumb-show scenes in Shakespeare's *Cymbeline*, *Pericles*, and *Hamlet*. If space allowed it, attention might also be given to the nature of the *Viskambhaka*, or Explanatory Scene, which is inserted between the acts as an induction or prelude, and serves somewhat the same dramatic office as that discharged by the Chorus in Shakespeare's *Henry the Fifth* [cf. *Dasarupa* 1. 116, ed. and tr. Haas, p. 34, New York, 1912]. The discussion, however, is limited to the single point under consideration, the *Garbhanka*.

Neither in *Sudraka*, the reputed author of the *Mrcchakatika*, nor in Kalidasa's three dramas, have we an example of a play

within play. The intermezzo of the dancing and song scene in the *Malavikagnimitra* (act 2) is not a point for consideration here. In the *Vikramorvasi* the *Garbhanka* might perhaps have been introduced with advantage. In this drama Kalidasa might possibly have arranged as a play within a play the brief story of 'Laksmi's Choice', the dramatic production in which the divine nymph *Urvashi* made the fatal blunder in speaking her line falsely. This he has chosen instead to give in narrative in the *Viskambhaka* (see also the definition of *viskambhaka* in SD. 308).

The first real instance of the play within play is to be found in the *Priyadarsika* of Sri-Harshadeva (7th century A. D.). The extensive dramatic allusions in this piece and the elaborate preparations for this cleverly introduced scene on which the play turns remind one remotely of the numerous dramatic references in *Love's Labour's Lost*, *Hamlet*, or *Midsummer Night's Dream*. The plot of the *Priyadarsika* is a story of love and court intrigue at the palace of King *Vatsa*, or *Udayana*. On the evening of the *Kaumudi* festival, a play is to be presented for the entertainment of the Queen. The circumstances of the scene are to represent, in a complimentary manner, how King *Vatsa* first won the love and the hand of his royal consort by giving her lessons upon the lute. The queen's maid-in-waiting (the lost princess *Priyadarsika* in disguise) is to play the role of the erstwhile princess *Vasavadatta*. One of the court maidens is to assume male disguise and to impersonate the king. But King *Vatsa* has actually fallen deeply in love with *Priyadarsika*, and by cunning intrigue it is arranged that he himself shall assume the role of instructor in music, and shall play the part of love-making to the fair *Priyadarsika* in the very presence of the Queen. So real does the action seem that the Queen heartily applauds, until the realism surpasses ordinary bounds and she discovers the ruse to which she has been a victim and interrupts the scene, when the performance is stopped somewhat as in the *Hamlet* episode. This interpolated play-scene occupies the major part of the third of the four acts which make up this bright little comedy, and it forms an integral part of the drama; for, after it, the in-

cognito heroine is discovered to be the long-lost princess whom Fate and her father had before betrothed to the king, and she is received as his youngest wife. The whole scene is one that is well managed, and the situation which is brought about by this Garbhanka is cleverly designed.

The next dramatist of India who makes use of the dramatic interlude is the renowned Bhavabhuti, in the eighth century of our era. In the last act (act 7) of his well-known drama, the Uttara-ramacarita, or Latter Deeds of "Rama, there occurs a theatrical representation which is as much essential to the solution of the piece as is the kindred masque in the last act of Shakespeare's Cymbeline. The story is the familiar one; the play is a sort of Sanskrit Winter's Tale. Like Leontes in the Winter's Tale, Rama has banished his faithful wife Sita, and he has never seen the twin sons, Kusa and Lava, that were born in the forest wilds. Like Guiderius and Aviragus, reared by old Belarius in the Cymbeline, they have grown to be youths of heroic mold. In the sixth act of the play, Fate has restored these manly striplings to their father's arms. But the joy is not complete; Sita, the counterpart of the patient Griselda, must be restored, and for this touching scene Bhavabhuti has chosen the device of a miniature play or masque in which the circumstances of the birth and youth of the royal lads are re-enacted before the father. A sense of the lapse of time that has taken place in the play is produced as in the Cymbeline. The scene is worth describing in the next paragraph, as it conveys a good idea of the manner in which such a masque-production was conducted on the Sanskrit stage, and it brings out the point which was noted above, that of adding reality to a play by making its own actors spectators at a mimic play within itself. The principal details of the scene may be gathered from the following notes and parallels.

Rama, filled with grief for the loss of his banished wife, comes to the banks of the Ganges, where a play of the revered sage Valmiki is to be presented. One is reminded of Shakespeare's lines in the Midsummer Night's Dream: 'this green plot shall be

our stage, this hawthorn-brake our tiring house'. The audience take their seats as in the Hamlet play. The stage-manager (*sutradhara*, Uttara. act 7, near beg.), in strict dramatic fashion, speaks the prologue. The circumstances attending upon the birth of Rama's sons in the forest are now enacted, even with such graphic detail as bringing, or pretending to bring, the infant babes upon the stage. The divine promise of their future greatness is made, and the purity of their mother, the chaste Sita, is vindicated. So vivid does the scene become that Rama is moved to tears and grief; but his cup is turned from bitterness and sorrow to overflowing sweetness and joy when the fictitious Sita of the mimic play, like Hermione of the Winter's Tale, is found really to be his wife and she takes her place by his side as queen, instead of the golden statue which Rama had set up (*hiranmayi sitayah pratikrtih*, acts 2, 3, and 7).

The third example of the Garbharika is the illustration given in the commentary to the Sahityadarpana passage cited above (ch. 6, 279). It is found in act 3 of the long ten-act play Balaramayana of Rajasekhara, whose date is placed between the ninth and the tenth centuries of our era. For the text see Balaramayana, ed. Govindadeva Sastri, pp. 58-85. The story is the familiar one in the Rama cycle, and it is excellently summarized in Levi's *Le Theatre indien*, pp. 272-277, of which I have made use. The demon-king Ravana, as an unsuccessful suitor for the hand of the beautiful Sita, has become the sworn enemy of her husband, Rama. The play describes how he pines away with hopeless love. A dramatic troupe visits his palace under the directorship of Kohala; arrangements are made to have a performance before the king (Balaramayana, act 3, p. 58, ed. G. Sastri). By happy or unhappy chance, the subject of the miniature play is the betrothal of Sita to Rama (*sttasvayamvara iti natakam*). The Garbhanka, interlude or interpolated spectacle, begins; and its action, as before noted, serves to make the actual drama itself more realistic. The very scene is enacted of Rama's triumph over all rivals; the enraged Ravana can scarce suppress the fury of his heart, in spite

of efforts made to pacify him and despite the assurance that it is a mere exhibition or spectacle (*preksana*) [cf. note 84 on Act 3 of the *Priyadarsika*, in the present volume, page 121]. The players' scene is interrupted as in *Hamlet*, and the *Garbhanka* comes to a close: *iti niskrantah sarve, sitasvayamvaro natna garbhankah*, p. 85, ed. Govindadeva Sastri. A similar interruption of a mimic play was recorded above in the case of the *Priyadarsika*. While speaking of the *Balaramayana* from the dramatic standpoint, mention might be made in passing of the idea of the use of the marionettes or puppet representation which is alluded to in the *Viskambhaka* to act 5 of this play and developed in the course of the act, but the likeness is more remote.

Three plays, accordingly, have here been examined as illustrating the use of an interpolated act or miniature play. These are Harshadeva's *Priyadarsika*, Bhavabhuti's *Uttararamacarita* and Rajasekhara's *Balaramayana*. The list may be extended by further reading.

Finally, attention may be drawn in this connection to an element or dramatic incident that is akin to the dumb-show or Prospero's beautiful masque in the *Tempest*: it is the scene in Harshadeva's *Ratnavali* (act 4, p. 68, ed. Godabole and Parab; cf. Wilson, *Theatre of the Hindus*, 2. 306 ff.) in which the king and the queen sit and watch the magician Samvara-Siddhi waving his bunch of peacock feathers (*picchakam bhramayan*) and conjuring up before the mind's eye marvels and wonders that surpass even the surprises which Prospero's wand called forth for Ferdinand and Miranda. It is true that this scene is merely a performance to the mind's eye and does not strictly come within the scope of a play within a play, but it requires mention because it resembles the masque element or dumb-show incident and causes the regular action of the drama to be suspended for the time being and also contributes to the denouement. Another example comparable with this, but really one that is more important, as it forms the opening of the action of the play in which it occurs, is the magic scene in Rajasekhara's *Karpuramanjari* [act I, ed. Konow and Lanman, text, pp. 26-36,

transl., pp. 236-242]. In this the sorcerer Bhairavananda, through his art as a wizard, brings upon the stage the fair heroine, with whom the king falls in love. The scene reminds one in its character of the parallel situation in Marlowe's famous play in which Faustus beholds the vision of Helen of Troy (Doctor Faustus, ed. Ward, pp. 38-41, Oxford, 1892). Both these illustrations, it is true, lie strictly outside the present subject, but there is at least an indirect kinship with the interpolated play.

In conclusion it may be said that enough has been brought forward to show that the device of a play within a play was employed with good effect in the Sanskrit drama. The employment of this element in the far-away dramas of India is not without interest, for it is a device that was unknown to the classic drama of Greece and Rome; nor does it seem to have been elaborated elsewhere until we find it fully developed and flourishing in our own drama at its rise during the great age of Queen Elizabeth. The *garbhanka* of early India is therefore the play within a play of later Europe. Orient and Occident, after all, are not so remote from each other in art.

TEXT AND TRANSLATION

DRAMATIS PERSONAE

Stage-manager (*sutuadhara*), who appears in the Induction and probably recites the two stanzas of the Invocation at the opening of the play.

Vatsaraja, or Udayana, King of Kausambi, hero of the drama.

Vasantaka, Jester (*vidusaka*), friend and confidant of the KING.

Rumanvant, minister to VATSARAJA.

Vijayasena, general of the army of VATSARAJA.

Vinayavas, chamberlain (*kancukin*) of Drdhavarman, King of the Angas.

Vasavadatta, daughter of King Mahasena-Pradyota, Queen to VATSARAJA.

Aranyaka, whose real name is **Priyadarsika** (or Priyadarsana), daughter of King Drdhavarman and heroine of the play, living unknown at VATSARAJA'S court as attendant to the QUEEN.

Manorama, a female attendant, confidante of ARANYAKA.

Indivarika, a maidservant (*ceti*) of the QUEEN.

Kancanamala, a handmaiden of the QUEEN.

Sankrtyayani, an elderly lady of rank and associate of the QUEEN.

Yasodhara, portress (*pratlhari*), female doorkeeper at VATSARAJA'S court.

A Bard, behind the scene at the close of Act 1.

Retinue attendant upon the QUEEN.

CHARACTERS OF THE MIMIC PLAY

Vasavadatta, daughter of King Mahasena—acted by ARANYAKA.

Vatsaraja—acted by himself.

Kancanamala, handmaiden of VASAVADATTA—acted by herself.

Chamberlain of Mahasena—presumably acted by a chamberlain of VATSARAJA.

NOTE. The heroine is the daughter of King Drdhavarman and his unnamed consort, who is the sister of Angaravati, mother to Queen Vasavaddatta (Act 4, notes 6, 41, 51). Consequently the heroine and the Queen in our drama are daughters of sisters and therefore first cousins, as shown in the denouement.

Place: The scene is laid at the palace of Vatsaraja at Kausambi. The Explanatory Scene of Act 1, however, is laid in some part of the Vindhya Forest.

Time: Fifth century B.C., in the first part of the reign of Udayana Vatsaraja. (See Introduction, part 5.)

Duration of the Action: Somewhat more than a year, from one autumn to the next. (See Introduction, part 4.)

The superior figures in the Translation refer to the Notes, pages 97-131. In order to avoid cumbersome figures, the Notes on each Act are numbered separately.

PRIYADARSIKA

PRATHAMO 'NKAH

[Prastavana]

[Nandi]

Dhumavyakuladrstir indukiranair ahladitaksl punah
pasyanti varam utsuka 'natamukhi bhuyo hriya Brahmanah
sersya padanakhendudarpaganagata Gangam dadhane Hare
sparsad utpulaka karagrahavidhau Gauri Sivaya 'stu vah [I]

api ca:—

Kailasadrav udaste paricalati Ganesu 'llasatkautukesu
krodam matuh Kumare visati Visamuci preksamane sarosam
padavastambhasidadvapusi Dasamukhe yati Patalamulam
krvuddho 'py aSlistamurtir bhayaghanam Umayapatu tustah
Sivo nah [2]

(nandyante)

Sutradharah. (*parikramya*) adya 'ham vasantotsave
sabahumanam ahuya nanadigdesad agatena rajnah Sri-
Harsadevasya padapadmopajivina rajasamuhenoktah: yatha
'smatsvamina Sri-Harsadevena 'purvavasturacanamkrta

PRIYADARSIKA

ACT I

[INDUCTION]i

[INVOCATION]

Her glance is troubled by the smoke [of the altar], and yet her eyes
are gladdened by the moonbeams;
She looks with longing at the bridegroom, but again bows down her
face through modesty in Brahma's presence;
She feels jealousy [when she beholds], reflected in the mirror of
the moonlike nails of her feet, Hara (Siva) supporting Gariga;
Yet she is thrilled by his touch in the rite of hand-clasping.—May
She, Gauri (Parvatl), be gracious unto you!² [i]

And again⁸:—

Mount Kailasa⁴ upheaved is quaking, the Ganas⁵ manifest **their**
amazement,
Kumara⁶ clings to his mother's lap, the poison-venting Serpent⁷ glares
with rage,
his frame tottering on his firm-set feet⁹;
And the Ten-headed One (Ravana) descends to the depths of Patala,⁸
Yet Siva, for all his wrath, is delighted at being embraced by Uma
(Parvatl) in the excess of her fear.—May He protect us! [2]

(At the end of the Invocation10:)

STAGE-MANAGER.¹¹ *(Walking around.)* Today¹² at the Spring
Festival¹⁸ I was very respectfully summoned by the group of
kings¹⁴ assembled from various regions as vassals at the lotus-feet
of His Majesty King Harsha, and was thus addressed: 'We
have heard by a series of rumors that our lord, His Majesty King

PriyadarSika nama natika krtē 'ty asmabhiḥ srotraparamparaya
 Srutam, na tu prayogato drsta. tat tasyai Va rajnah sarva-
 janahrdayahladino bahuminad asmasu ca 'nugrahabuddhya
 yathavat prayogena tvaya natayitavye 'ti. tad yavan nepa-
 thyaracanam krtva yathabhilasitam sampadayami. (*parito*
'valokya) avarjitani samajikamanamsi 'ti me niscayah. kutah,

sri-Harso nipunah kavīḥ parisaḍ apy esa gunagrahīṇi
 loke hari ca Vatsarajacaritam natye ca dakṣa vāyam
 vastv ekaikam api 'ha vanchitaphalaprapteḥ padam kim
 punar
 madbhagyopacayaḍ ayam samuditaḥ sarvo gunanam ganah
 [3]

(*nepathydbhimukham avalokya*) aye katham prastavanabhyu-
 dyate mayi viditasmadabhiprayo 'ngadhipater Drdhavarmanah
 kancukino bhumikam krtva 'smadbhrate 'ta eva 'bhivartate.
 tad yavad aham apy anantarabhumikam sampadayami. (*iti*
niskrdntah)

iti prastavana

[V i s k a m b h a k a h]

(*tataḥ pravisati Kancuki*)

K a n c u k i . (*sokasramam natayan nihsvasya*) kastam bhoh
 kastam.

rajno vipad bandhuvīyogaduhkham
 deSacyutir durgamamargakhedah
 asvadyate 'syah katunispḥalayah
 phalam mayai 'tac cirajivitayah [4]

Harsha, has composed a play¹⁵ called Priyadarsika, graced by the treatment of a novel subject¹⁶; but we have not seen it produced. So you ought to have it acted in appropriate style out of high respect for the King himself, who gladdens¹⁷ the hearts of all men, and also with the idea of conferring a favor on us.' Accordingly, after arranging the costumes,¹⁸ I shall proceed to do as requested. (*Looking around.*) I am convinced that the minds of the audience are favorably inclined. For,

His Majesty Harsha is a skilful poet, this assemblage, too, is appreciative of merit,

The story of Vatsaraja¹⁹ is a popular subject, and we are expert in acting.

Any one of these facts assures the attainment of the desired result, But how much more so does this whole set of excellences when combined through my abundant good fortune!²⁰ [3]

(*Looking toward the dressing-room.*) Why, here comes my brother, just as I am engaged in the Induction²¹; he has learned of my intention, and has assumed the part of the chamberlain of Drdhavarman,²² king of the Angas.²³ So I shall proceed to enact the next part.²⁴ (*Exit.*)

END OF THE INDUCTION

[EXPLANATORY SCENE]²⁵

(*Enter the CHAMBERLAIN [VINAYAVASU].*)

CHAMBERLAIN.²⁶ (*Acting²⁷ as if sad **and** weary; sighing.*)
Alas, oh, alas I

The misfortune of my king, the grief of separation from my kinsmen, Exile from my country, the fatigue of a hard journey—
This I taste as the fruit of a long life,
Bitter and fruitless!²⁸ [4]

(*sasokam savismayam ca*) tadsrasya 'pi nama 'pratihataSakti-trayasya Raghu-Dilipa-Nalatulyasya devasya Drdhavarmano matprarthyamana 'py anena svaduhita Vatsarajaya datte 'ti baddhanuSayena Vatsarajo bandhanan na nivartata iti ca labdharandhrena sahasa 'gatya Kalingahatakena vipattir idrsl kriyata iti yatsatyam upapannam api na sraddadhe. katham ekantanisthuram idrsam ca daivam asmasu. yena sa 'pi rajaputri yatha katham cid enam Vatsarajayo 'paniya svaminam anrnam karisyami 'ti matva maya tadsad api pralayakaladarunad avaskandasambhramad apavahya devasya Drdhavarmano mitrabhavanvitasyai Va 'tavikasya nrpater Vindhyaaketor grhe sthapita sati snanaya na 'tiduram ity Agastyatirtham gate mayi ksanat kair api nipatya hate Vindhyaquetau raksobhir iva nirmanusikrte dagdhe sthane na jnayate kasyam avasthayam vartata iti. nipunam ca vicitam etan maya sarvam sthanam na ca jnatam kim tair eva dasyubhir nita 'tha va dagdhe 'ti tat kim karomi mandabhagyah.

(*vicintya*) aye evam Srutam maya: bandhanat paribhrastah Pradyotatanayam apahrtya Vatsarajah KauSambim agata iti. kim tatrai Va gacchami. (*nihivasyd 'ttnano 'vastham paiyan*) kim iva hi rajaputrya vina tatra gatva kathayisyami. aye kathitam ca Mya mama Vimdhyaketuna: ma bhaisih. jivati tatrabhavan maharajo Drdhavarma gadhapraharajarjarikrto baddhas tisthati 'ti. tad adhuna svaminam eva gatva pada-paricaryaya jivitaSesam atmdnah saphalayisyami. (*parikrdntyo 'rdhvam avalokya*) aho atidarunata Saradatapasya, yad evam anekaduhkhasamtapitena 'pi maya tiksno Vagamyate.

ghanabandhanamukto 'yam kanyagrahanat param tulam
prSpya

(*With sadness and amazement.*) To think [that it could have happened] to such a one²⁹ as King Drdhavarman, the possessor of the three irresistible powers,⁸⁰ the equal of Raghu, Dilipa, and Nala!⁸¹ [Yet] the accursed Kalinga,⁸² harboring resentment because Drdhavarman had given his daughter⁸⁸ to Vatsaraja, although he himself had sought her in marriage, and finding his opportunity in the fact that Vatsaraja was still in captivity, has suddenly appeared and brought about this disaster. I cannot believe it, though it has actually come to pass. How excessively cruel is such⁸⁴ a fate for us! For I had thought to free my master of his obligation by bringing the princess somehow or other to Vatsaraja; accordingly I carried her out of the turmoil even of that onslaught which was terrible as doomsday, and placed her in the house of the forest-king Vindhyaketu,⁸⁵ who was amiably disposed toward my lord Drdhavarman. When I had gone to the Pool of Agastya⁸⁶ to bathe, because it was no great distance away, in a moment some foes made an attack like demons, slew Vindhyaketu, destroyed the people, and gave the place to the flames. Now I do not know in what plight the princess is, and, although I have carefully searched the entire place, I have not found out whether she was taken away by those savages or was burned. So what am I, unhappy man, to do?

(*Reflecting.*) Ah! I have heard that Vatsaraja has escaped from captivity, carrying off the daughter of Pradyota, and has reached Kausambl.⁸⁷ Shall I go thither? (*Sighing as he beholds his plight.*) What in the world³⁸ am I to say if I go there without the princess? Ah, Vindhyaketu said to me today: 'Have no fear.⁸⁹ His Majesty⁴⁰ King Drdhavarman is alive, but he is disabled by severe wounds⁴¹ and is a prisoner.' So I will go now to my master and will devote the remainder of my life to his service. (*Walking around, glancing upward.*) Oh, how pitiless is the consuming heat of the autumn sun!^{4a} For I feel its penetration, consumed as I am by many miseries.

The sun,⁴⁸ set free from <the bondage of the clouds>,⁴⁴ has reached
«Libra next after occupying Virgo*,⁴⁵

ravir adhigatasvadhama pratapati khalu Vatsaraja iva [5]
(iti niskrantah)

iti viskambhakah

(tatah pravisati Raja Vidusakas ca)

Raja.

bhrtyanam avikarita parigata drsta matir mantrinam
mitrany apy upalaksitani viditah pauranurago 'dhikam
nirvyudha ranasahasavyasanita striratnam `asaditam
nirvyajad iva dharmatah kim iva na praptam maya bandhanat
[6]

Vidusakah. (sarasam) bho vaassa, kadham tarn jewa
dasie uttam bandhanahadaam pasamsesi. tarn danim visu-
marehi. jam tadha navaggaho via gaavadi khalakhalaamana-
lohasihkhalabandhapadikkhalantacalano sunnadukkara [pisuni-
anta]hiaasamtavo rosavasuttambhidaditthi garuakaraphodida-
dharanimaggo raanisv vi aniddasuham anubhudo si.

R5ja. Vasantaka, durjanah khalv asi. pasya.

drstam carakam andhakaragahanam no tanmukhendudyutih
pida te nigalasvanena madhuras tasya giro na irutah
krura bandhanaraksino 'dya manasi snigdha kataksa na te

And blazes forth, having regained «his proper effulgence*;
Just as Vatsaraja, set free from <dose confinement>, has reached
«the highest ascendancy after marrying the maiden*,
And blazes forth [in regal splendor], having regained «his own
domain*. [5]

(Exit)

END OF THE EXPLANATORY SCENE⁴⁶

(Enter KING and JESTER.)

KING.

I am convinced of the constancy of my servitors, I have seen the
wisdom of my councilors,
I have also proved my friends and know full well the devotion of
my people;
I have satisfied⁴⁷ my passion for the dangers of battle, I have won
the pearl of women—
What, indeed, have I not gained by my captivity, as though by piety⁴⁸
unfeigned?⁴⁹ [6]

JESTER.⁵⁰ *(Angrily.)* My dear fellow,⁵¹ why do you praise
that whoreson,⁵² damnable captivity? Forget it now. For, like
a newly taken lordly elephant, whose feet are tripped by the
shackles of the iron chains as they rattle again and again,⁵⁸ whose
torment of heart is futile and hard to bear,⁵⁴ whose eye is in a
fixed stare through the force of his rage, whose heavy trunk tears
up the ground⁵⁵—thus you have experienced⁵⁶ [captivity] without
the joy of sleep even at night.

KING. Vasantaka,⁵⁷ you certainly are a rascal. Look!

You saw only the dungeon dense with gloom, and not the radiance of
her moonlike face;
You were tormented by the clank of the fetters, and did not hear her
honeyed accents;
You still have in mind the cruel prison-guards, and not her loving
glances⁸⁸;

dosan paSyasi bandhanasya na punah Pradyotaputrya gunan
' [71

Vidusakah. (*sagarvam*) bho, jai dava bandhanam
suhani bandhanam bhodi, ta kisa tumam Didhavamma baddho
tti Kalingaranno uvari rosam bandhesi

Raja, (*vihasya*) dhin murkha, na khalu sarvo Vatsarajah,
ya evatn Vasavadattam avapya bandhanan nirasyati. tad
astam tavad iyam katfaa. Vindhyaketar upari bahuny ahani
Vijayasenasya presitasya, na ca 'dya 'pi tatsakasat kas cid
agatah. tad ahuyatam tavad amatyo Rumanvan. tena saha
kim cid alapitum icchami.

(*pravisya*)

Pratihari. jedu jedu devo. eso kkhu Vijaaseno amacco
Rumanno vi padiharabhumim uvatthida.

Raja, tvaritam pravesaya tau.

Pratihari. jam devo anavedi. {*tti niskrdntQ*}

{*tatah pravisati Rumanvan Vijayasenai ca*}

Rumanvan. (*vicintya*)

tatksanam api niskrantah krtadosa iva vina 'pi dosena
pravisanti sahkamana rajakulam prayaso bhrtyah [8]

{*upasrtya*} jayatu devah.

Raja, {*asanam nirdisya*} Rumanvan, ita asyatam.

Rumanvan. {*sasmitam upaviya*} esa khalu jita-Vindhya-
ketur Vijayasenah pranamati.

{*Vijayasenas tathd karoti*}

Raja. {*sadaram parisvajya*} api kuSali bhavan.

Vijayasenah. adya svaminah prasadat.

Raja. Vijayasena, sthiyatam.

You see the defects of captivity, but not the merits of Pradyota's daughter.⁵⁹ [7]

JESTER. (*With importance.*) Sir, if bondage is a bond of bliss, why then do you bind your wrath upon King Kalinga for having Drdhavarman thrown into bondage?⁶⁰

KING. (*Laughing.*) Out on you, idiot! Not everyone is a Vatsaraja to escape from bondage in this way and take a Vasavadata with him. So let the subject rest now. Many days have passed since Vijayasena was dispatched against Vindhyaketu,⁶¹ and as yet nobody has come from him. So let the minister Rumanvant⁶² be summoned at once. I wish to talk over something with him.

(*Enter* PORTRESS.)

PORTRESS.⁶⁸ Hail, hail to Your Majesty! Here are Vijayasena and the minister Rumanvant standing at the threshold.

KING. Have them enter immediately.

PORTRESS. AS Your Majesty commands. (*Exit.*)

(*Enter* RUMANVANT and VIJAYASENA.)

RUMANVANT. (*Reflecting.*)

Servitors generally enter the king's presence with misgiving. Like culprits, though without guilt, even when they have been gone but an instant.⁶⁴ [8]

(*Approaching.*) Hail to Your Majesty!

KING. (*Pointing to a seat.*) Rumanvant, be seated here.

RUMANVANT. (*With a smile, sitting down.*) Vijayasena, the vanquisher of Vindhyaketu, bows here before you.

(VIJAYASENA bows.)

KING. (*Embracing him graciously.*) Is Your Honor well?

VIJAYASENA. Now [I am], through my Lord's favor.

KING. Vijayasena, be seated.⁶⁵

(*Vijayasena upavisati*)

Raja. Vijayasena, kathaya Vindhyaketor vrttantam.

Vijayasenah. deva, kim aparam kathayami. yadrsah svamini kupite.

Raja, tatha 'pi vistaratah srotum icchami.

Vijayasenah. deva, srutatam. ito vayam devapada-deḥad yathadistena karituragapadatisainyena mahantam apy adhvanam divasatrayeno 'l्लanghya prabhatavelayam atarkita eva Vindhyaketor upari nipatitah smah.

Raja, tatas tatah.

Vijayasenah. tatah so 'py asmadbalatumulakalakala-karnanena pratibuddhah kesari Va Vindhyakandaran nirgatya Vindhyaketur anapeksitabalavahano yathasamnihitakatipaya-sahayah sahasa svanamo 'dghosayann asman abhiyoddhum pravrttah.

Raja. (*Rumanvantam avalokya sasmitam*) sobhitam Vindhyaketuna. tatas tatah.

Vijayasenah. tato 'smabhir ayam asav iti dvigunatara-baddhamatsarotsahair mahata vimardena nihsesitasahaya eka eva vimarditadhikabalakrodhavego darunataram sampraharam akarot.

Raja, sadhu Vindhyaketo, sadhu sadhu.

Vijayasenah. kim va varnyate. deva, samksepatō vijnapayami.

padatam pattir eva prathamataram urahpesamatrena pistva duran nitvS Saraughair harinakulam iva trastam asviyam

asah sarvatro 'tsrstasarvaprakarananivahas turnam utkhaya khad-gam
pascāt kartum pravrttah karikarakadalikananacchedalilam

(VIJAYASENA *sits down.*)

KING. Vijayasena, tell the tidings about Vindhyaketu.

VIJAYASENA. Your Majesty, what more can I tell? He has felt my Lord's anger.⁶⁶

KING. Even so, I wish to hear in detail.

VIJAYASENA. Your Majesty, hear. With an army of elephants, cavalry, and infantry, as directed by Your Majesty's command, we traversed the road from here, though long, in three days.⁶⁷ At daybreak, while our presence was wholly unsuspected, we fell upon Vindhyaketu.

KING. Then, then?

VIJAYASENA. Then, aroused by hearing the tumultuous din of our forces, Vindhyaketu himself rushed forth like a lion from a cave in the Vindhya mountains, and, without waiting for his forces or his chariot,⁶⁸ and having only the few followers that chanced to be at hand, shouted his name⁶⁹ and proceeded at once to engage us.

KING. (*Looking at RUMANVANT, with a smile.*) Well done by Vindhyaketu! Then, then?

VIJAYASENA. Then, with the cry 'There he is!' and with efforts redoubled by our fury, we annihilated his followers by our mighty onslaught. But Vindhyaketu, all alone as he was, impelled by overpowering anger at the crushing blow, made a still fiercer attack.

KING. Bravo, Vindhyaketu! Bravo, bravo!

VIJAYASENA. HOW can it be described? Your Majesty, I shall relate it briefly.

Himself on foot, he first of all pressed down the foot-soldiers by the mere pressure of his breast;
With showers of arrows he scattered the panic-stricken cavalry afar in every direction like a troop of gazelles.
When he had discharged on all sides his whole supply of missiles, he quickly unsheathed his sword,
And thereupon proceeded to engage in the sport of cutting off our elephants' trunks as if they were a plantain grove.¹⁰ [9]

evam balatritayam akulam eka eva
 kurvan krpanakiranacchuritamsakutah
 sastrapraharasatajarjaritonivaksah
 srantas cirad vinihato yudhi Vindhyaketuh [10]

Raja. Rumanvan, satpurusocitam margam anugacchato
 yatsatyam vridita eva vayam Vindhyaketor maranena.

Rumanvan. deva, tvadvidhanam eva gunaikapaksapa-
 tinam ripor api gunah pritim janayanti.

Raja. Vijayasena, apy asti Vindhyaketor apatyam yatra
 'sya paritosasya phalam darsayami.

Vijayasena. deva, idam api vijnapayami. evam sa-
 bandhuparivare hate Vindhyaketau tarn anusrtasu sahadharma-
 carinisu VindhyaSikharaSritesu janapadesu Sunyabhute tat-
 sthane ha tata ha tate 'ti krtakrpanapralapa Vindhyaketor
 vesmany abhijatyanurupa kanyaka tadduhite 'ty asmabhir anita
 dvare tisthati. tarn prati devah pramanam.

Raja. YaSodhare, gaccha gaccha. tvam eva Vasava-
 dattayah samarpaya. vaktavya ca devi: bhaginibuddhya tvayai
 Va sarvada drastavya. gitanrttavadyadisv visistakanyakoci-
 tam sarvam siksaitavya. yada varayogya bhavisyati tada
 mam smaraye ti.

Pratihari. jam devo anavedi. (*iti niskranta*)

(*nepathye Vaidlikah*)

lilamajjanamangalopakaranasaniyasampadinah
 sarvantahpuravaravibhramavatilokasya te samprati

While singlehanded he was thus throwing our threefold force⁷¹ into confusion,

His towering shoulders gashed by flashing swords,⁷³

His broad chest⁷⁸ torn by blows of a hundred weapons,

The exhausted Vindhyaketu was at last struck down in the fight.⁷⁴ [10]

KING. Rumanvant, we are in truth put to the blush by the death of Vindhyaketu, who has gone the way befitting brave men.⁷⁵

RUMANVANT. Your Majesty, to persons of your disposition, who are solely partial to virtue, even an enemy's virtues cause delight.

KING. Vijayasena, is there any child of Vindhyaketu toward whom I may show a token of my appreciation ?

VIJAYASENA. Your Majesty, I shall tell about this also. When Vindhyaketu had thus been killed along with his kinsmen and retainers, and his faithful wives⁷⁶ had followed him [in death], when his people had taken refuge on the summits of the Vindhya Mountains, and the place had been deserted, we heard in the dwelling of Vindhyaketu a piteous lament⁷⁷ 'Oh, father, father!' uttered by a maiden whose beauty matched her noble birth. Thinking that she was his daughter, we brought her hither, and she is standing at the door. It is for Your Majesty to decide regarding her.⁷⁸

KING. Yasodhara,⁷⁹ go at once and entrust her yourself to Vasavadatta. Say to the Queen that she is to regard her always in the light of a sister,⁸⁰ and is to have her taught everything that a noble damsel should know concerning singing, dancing, instrumental music, and the other accomplishments.⁸¹ When she becomes of marriageable age the Queen is to remind me.

PORTRESS. As Your Majesty commands. (*Exit.*)

(A Bard⁸² behind the scenes.)

Now the entire company of the beauties⁸⁸ in thy zenana
Are preparing for the pleasure-bath the articles requisite for its
enjoyment;

ayasaskhaladamSukavyavahitacchayivadataih stanair
utksiptaparasatakumbhakalaSe 'va 'lamkrta snanabhuh [II]

Raja. (*Urdhvam avalokya*) aye katham nabhomadhyam
adhyaste bhagavan sahasradldhitih. samprati hi—

abhaty arkamsutapakvathad iva sapharodvartanair dirghi-
kambhas
chattribham nrttalila&ithilam api sikhi barhabharam tanoti
chayacakram tarunam harinasisur upaity alavalambulubdhah
sadyas tyaktva kapalam visati madhukarah karnapalim
gajasya [12]

Rumanvan, uttistho 'ttistha. praviSyā 'bhyantaram eva krta-
yathocitakriyah satkrtya Vijayasenam Kalihgocchittaye
presayamah.

{iti niskrdntah sarve}

iti prathamō 'nkaḥ

And when through the exertion their garments slip down, their breasts,
gleaming with the beauty disclosed,
Make the bathing-place adorned as if with a second set of upraised
golden bowls.⁸⁴ [11]

KING. {*Looking upward.*} Why, the Blessed One of a Thou-
sand Rays⁸⁵ has reached mid-heaven!⁸⁶ For now—

The water of the pool glitters with the leaping of the *saphara-fish**¹
as if boiling with the heat of the sun's rays;
The peacock spreads his heavy tail fan-wise,⁸⁸ though it is drooping
from the gay dance;
The fawn, eager for the water in the basins⁸⁹ around the trees, seeks
the circle of their shade;
The bee now leaves the elephant's temples⁹⁰ and hides itself in the
flap of his ear.⁹¹ [12]

Rumanvant, up, arise! Let us⁹² go within and, after duly at-
tending to our duties, entertain Vijayasena and dispatch him to
destroy Kalinga.⁹⁸

(*Exeunt ornnnes.*)

END OF THE FIRST ACT

DVITIYO 'NKAH

(tatah praviiati Vidusakah)

Vidusakah. nam bhanido mhi Imdivariae: jadha, ajja, uvavasaniamatthida devi Vasavadatta sotthivaananimittam saddavedi tti. ta Java dharagharujjanadigghiae nhaia devipasam gadua kukkudavadam karissam. annadha kadham amhanam sarisa bamhana raaüle padiggaham karenti. *(nepothydbhimukham avalokya)* kadham eso piavaasso ajja devie virahukkanthavinodananimittam dharagharujjanam jewa patthido. ta Java vaassena saha jjewa gadua jadhodidam anucitthissam.

(tatah praviiati sotkantho Raja)

Raja.

ksamam mangalamatramandanabhrtam mandodyamalapinim apanducchavina mukhena vijitapratastanendudyutim sotkantham niyamopavasavidhina ceto mamo 'tkanthate tarn drastum prathamamanuragajanitavastham iva 'dya priyam

Vidusakah. *(upasrtya)* sotthi bhavado. vaddhadu bhavam.

Raja. *(vilokya)* Vasantaka, kasmāt prahrsta iva lakṣyaṣe.

Vidusakah. accadi kkhu devi bamhanam.

Raja, yady evam tatah kim.

Vidusakah. *(sagarvam)* bho, idisokkhubamhano, joca-

ACT II

(*Enter JESTER.*)

JESTER. NOW I've been told by Indivarika: 'Worthy sir,^x Queen Vasavadatta is engaged in the observance of a fast and summons you for the *svastivdcana* rite.'² So, after bathing in the pool of the garden of the fountain-house,³ I shall go into the Queen's presence and make a noise like a cock.⁴ Otherwise how are Brahmans like us to get donations at court? (*Looking toward the dressing-room.*) Why, here is my dear friend now, just on his way to the garden of the fountain-house in order to dispel the lovesickness caused by [the Queen's] absence. So I'll go along with my friend and do as I said.

(*Enter KING, with a lovesick air.*)

KING.

Emaciated is she, wearing only the auspicious ornaments,⁵ speaking slowly and with effort,
Outvying with the pale⁶ hue of her countenance the light of the moon at dawn,⁷
Full of longing as she observes the fast she has vowed.—My heart longs
This day to see my beloved,⁸ who appears in a state like that produced by first love.⁹ [i]

JESTER. (*Approaching.*) Hail to Your Honor! May you prosper!

KING. (*Looking around.*) Vasantaka, why do you look so happy?

JESTER. Why, the Queen is doing honor to a Brahman.

KING. If so, what of it?

JESTER. (*With importance.*) O sir, such a Brahman! For I, indeed, shall be the first to receive from the Queen's hand the

duvvedapancavedachatthavedabamhanasahassapajjaule raaule
padhamam aham jevva devisaasado sotthivaanam lahemī

Raja, (*vihasya*) vedasamkhyayai Va Veditam brahman-
yam, tad agaccha mahabrahmana. dharagrhyodanam eva
gacchavah.

Vidusakah. jam bhavam anavedi.

Raja, gaccha 'gratah.

Vidusakah. bho, ehi, gacchamha. (*parikramya 'valokya*
ca) vaassa, pekkha pekkha aviradapadantavivihakusumasuumā-
rasiladalucchangassa parimalanilinamahuarabharabhaggabā-
lamaladiladajalaassa kamalagandhagahanuddamamarudapajja-
vabuddhabandhuabandhanassa aviralatamalatarupihidatavap-
paasassa assa dharagharujjanassa sassiriadam.

Raja, vayasya, sadhv abhihitam. atra hi—

vrntaiḥ ksudrapravalasthagitam iva talam bhati sephalika-
nam

gamdhah saptacchadanam sapadi gajamadamodamoham
karoti

ete co 'nnidrapadmacsmtabahalarajahpunjapihgangaraga
gayanty avyaktavacah kim api madhuliho varunipanamattah

[2]

Vidusakah. bho vaassa, edam pi dava pekkha pekkha,
jo eso aviralapadantakusumaniaro ajja vi pattantaragalanta-
varisavasanasalilabindu via lakkhiadi sattavannapaavo.

Raja, vayasya, samyag utpreksitam. bahv eva sadrsam
jaladasamayasya. tatha hi—

bibhrana mrdutam SirisakusumaSriharibhiḥ sadvalaiḥ
sadyah kalpitakuttima marakataksodair iva ksalitaiḥ

svastivQcam offering in the palace, though it is thronged with thousands of Brahmans who know four Vedas, five Vedas, six Vedas!¹⁰

KING. (*Laughing.*) The quality of a Brahman is known by the number of his Vedas! So come along, great Brahman. Let us go to the garden of the fountain-house.

JESTER. AS Your Honor commands.

KING. YOU go first.¹¹

JESTER. Come, sir, let us go. (*Walking about*¹² *and looking-*) Dear fellow, look, look at the loveliness of this garden of the fountain-house, where the surface of the stone slab¹⁸ is made soft by the various flowers that ceaselessly fall upon it, where the buds of the *bakula* tree and of the jasmine creeper are broken down by the weight of the bees enveloped in the fragrance, where the stems of the *bandhuka* flowers are stirred by the wanton breeze charged with the perfume of the lotus, and where the sunlight and the heat are shut out by the dense *tamotla* trees.¹⁴

KING. Well expressed, dear fellow; for here

The ground shines with the stems of the *sephalikd* flowers¹⁵ as if it were covered with fragments of coral;

The perfume of the *saptacchadas*¹⁶ conveys momentarily the impression of the sweet odor of the elephant's ichor;

Here, too, the bees, their bodies tawny-colored with the abundant mass of pollen that is shaken from the full-blown lotuses,

Hum a kind of confused song,¹⁷ drunk with nectarous drafts.¹⁸ [2]

JESTER. My dear fellow, look, look at this, too—how this *saptaparna* tree,¹⁹ with its mass of flowers falling constantly, seems now as if it had drops of water trickling between its leaves at the close of the rainy season.

KING. A happy simile, dear fellow. It is very like the rainy season; for,

The earth here, which recently was clothed in softness through its grassplots surpassing the loveliness of the *sirisa* flowers,²⁰
And which had a pavement fashioned, as it were, of pure emerald-dust,

esa samprati bandhanad vigalitair bandhukapuspotkarair
adya 'pi ksitir indragopakasatais channe Va samlaksyate [3]

(tatah pravisati Ceti)

Ceti. anatta mhi devie Vasavadattae: hanje Indlvarie, ajja mae Agatthimahesino aggho dadawo. ta gaccha tumam. sehaliakusumamalam lahu genhia aaccha. esa vi Arannia dharagharujjanadigghiae Java jjewa viasidaim kamalaim na atthahilasina sujjena maulavianti tava jjewa lahuam avacinia aacchadu tti. esa tavassini tarn digghiam na janadi. ta genhia tarn gamissatn. *(nepathyabhimukham avalokya)* ido ido Arannie ehi.

(tatah praviaty Aranyaka)

Aranyaka. *(sabaspodvegam atmagamam)* tadha nama tarise vamse uppannae annajanam anavia thidae sampadam parassa mae anatti kadavva tti natthi kkhu dukkaram dewassa. adha va maha jjewa eso doso, jena janantie vi na vavadido appa. ta kim sampadam karissam. adha va dukkaram danim mae cintidam. varam jewa edam pi. na una attano mahaggham vamsam paasaantie mae lahuikido appa. ta ka gadi. jajdhabhanidam anucitthissaxn.

Ceti. ido ehi Arannie.

Aranyaka. iam aacchami. *(sramam natayanti)* hanje, dure kim ajja vi digghia.

Ceti. esa sehaliagummantarida. ta ehi, odaramha.

(avataranam natayatah)

Raja. vayasya, kim anyad iva cintayasi. nanu bravimi: bahv eva sadrSam jaladasamayasya.

Seems now at this moment as if covered with hundreds of cochineal-insects,²¹

Because of the quantities of *bandhuka* flowers²² that have dropped from their stems.²³ [3]

(*Enter a MAIDSERVANT [INDIVARIKA].*)

MAIDSERVANT. Queen Vasavadatta has commanded me: 'Indivarika, my girl,²⁴ I have to offer an oblation²⁵ today to the great sage Agastya.²⁶ So do you go and bring back quickly a garland of *Sephalika* flowers; and let Aranyaka²⁷ here quickly gather and bring back from the pool of the garden of the fountain-house the full-blown lotuses before they are closed by the sun, eager to set/ That poor girl does not know the pool, so I shall get her and go there. (*Looking toward the dressing-room.*) This way, this way, Aranyaka, come!

(*Enter ARANYAKA.*)

ARANYAKA. (*With tears and agitation; to herself.*) To think that I, who am sprung from such a family, who have been used²⁸ to commanding other people, must now do the command of another! This is not the hardship of fate; it is rather my own fault. For, though aware of it, I did not kill myself. So what shall I do now? But it is a hard thing that I have thought of. Better so, than that²⁹ I should lower myself by revealing my illustrious race. Then what way out is there? I shall carry out what I said.⁸⁰

MAIDSERVANT. Come, Aranyaka, this way!

ARANYAKA. Here I come. (*Acting as if weary.*) My dear, is the pool still a long way off?

MAIDSERVANT. Here it is, hidden by the clump of *sephalikas*. So come, let us walk down.

(*They act as if walking down.*)

KING. Dear fellow, why do you seem to be thinking of something else? Did I not say⁸¹: 'It is very like the rainy season'?

{iti 'bibhrand mrdutam' ityadi punah pathati)

Vidusakah. (sakrodham) bho, tumam dava edam annam ca pekkhanto ukkanthanibbharam vinodesi attanaam. mama una bamhanassa sotthivaanavela adikkamadi. ta dava aham tuvaridam digghiae nhaia devie saasam gamissam.

Raja, nanu murkha, param gata eva vayam dirghikayah. evam anekendriyasukhatisayam anubhavann api no 'palaksyasi pasya.

grotram hamsasvano 'yam sukhayati dayitanupurahrada-kari
drstipritim vidhatte tatataruvivaralaksita saudhapali
gandhena 'mbhoruhanam parimalapatuna jayate ghranasau-
khyam
gattranam hladam ete vidadhati maruto varisamparkasitah

tad ehi. dirghikatatam upasarpavah. (parikramya 'valokya ca)
vayasya, pasya pasya.

udyanadevatayah sphutapankajakantiharini svaccha
drstir iva dirghike 'yam ramayati mam darsanenai 'va [5]

Vidusakah. (sakautukam) bho vaassa, pekkha pekkha. ka esa kusumaparimalasuandhavenimahuaravali viddumalada-runahatthapallava ujjalantatanukomalabahulada Saccam pac-cakkhacari via ujjanaidevada itthia disadi

Raja, (sakautukam vilokya) vayasya, nirati Sayasvarupa-sobhajanitabala-chami. pasya.

Patalad bhuvanavalokanapara kim Nagakanyo 'tthita

(He recites again the stanza beginning 'The earth here, which recently was clothed in softness/)

JESTER. (*Peevishly.*) Sir, you divert yourself when full of longing by looking at this or 'something else'; but for me, the Brahman, the time of the *svastivdca* offering is going by. So now I'll quickly bathe in the pool and go into the presence of the Queen.

KING. Why, you fool, we have already gone beyond the pool. Although you are thus receiving through your several senses an excess of pleasure, you do not perceive it. Look!

The note of the swan^{a2} here, resembling the tinkling of the loved one's anklets, delights the ear;

The outline of the palace, descried through the trees on the bank, gives pleasure to the eye;

The sense of smell is charmed by the perfume of the lotuses with their penetrating fragrance³⁸;

The breezes, cooled by contact with the waters, diffuse delight through the limbs.⁸⁴ [4]

So come, let us approach the bank of the pool. (*Walking around and looking.*) Friend, look, look!

This < crystal> pool, «which is captivating through the charm of its full-blown lotuses*, enchants me by its mere sight,
As if it were the <lustrous> eye of the garden-nymph, «which robs the full-blown lotuses of their charm».⁸⁵ [5]

JESTER. (*With curiosity.*) My dear fellow, look, look! Who is this damsel around whose tresses, fragrant with the perfume of the flowers, the bees cluster,⁸⁶ and whose bud-like hands are roseate as branches of coral, while her twining arms³⁷ are radiant, slender, and delicate? She seems in truth like the garden-nymph moving before our eyes.

KING. (*Looking with curiosity.*) Dear fellow, her matchless beauty of form gives rise to many surmises. I myself do not know for a certainty. Look!

Is she a Naga-maiden,⁸⁸ arisen from Patala in order to view the earth?

mithya tat khalu drstam eva hi may! tasmin kuto 'sti 'drsi
murta syad iha kaumudi na ghatate tasya diva darsanam
ke 'yam hastatalasthithena kamalena 'lokyate Srir iva [6]

Vidusakah. (*nirupya*) esa khu deviepariaria Indivaria.
ta gummantarida bhavia pekkhamha.

(*ubhau tatha kurutah*)

Ceti. (*kamalinipattragrahanam natayanti*) Arannie, avaina
tumas padumaim. aham pi edassim nalinipatte sehaliakusu-
maim avainia devisaasam gamissam.

Raja, vayasya, samlapa iva vartate. tad avahitah srnu-
mah. kada cid ita eva vyaktibhavisyati.

(*Ceti gamanam natayati*)

Aranyaka. hala Indlvarie, na sakkunomi tue vina ettha
asidum.

Ceti. (*vihasya*) jadisam ajja mae devie mantidam sudam
tarisena ciram jewa mae vina tue asidawam.

Aranyaka. (*savisadam*) kim devie mantidam.

Ceti. edam: tada esa aham maharaena bhanida jadha jada
esa Vinjhakeduduhida varajogga bhavissadi tada aham suma-
ravidawo tti. ta sampadam maharaam sumaravemi jena se
varacintapajjaulo bhavissadi.

Raja, (*saharsam*) iyam sa Vindhyaketor duhita. (*sanu-
tapam*) ciram musitah smo vayam. vayasya, nirdosadarsana
kanyaka khalv iyam. visrabdham idanim pasyamah.

Aranyaka. (*sarasam karnau pidhaya*) ta gaccha tumam.
na tue asambaddhappalavinie paoanam.

(*Cety apasrtya puspdvacayam natayati*)

Raja, aho sutaram pratatlkrtam abhijatyam dhirataya.
vayasya, dhanyah khalv asau ya etadangasparsasukhabhajanam
bhavisyati.

Vain thought! For that realm I myself have seen,⁸⁹ and in it there is not her like.⁴⁰

Could moonlight be incarnate here? But the sight of that is not possible by day.

Who then is she that appears like Sri⁴¹ with a lotus in her hand?⁴² [6]

JESTER. (*Observing closely.*) This one certainly is the Queen's attendant, Indivarika. So let us hide behind the clump of bushes and look.

(*Both do so.*)

MAIDSERVANT. (*Acting as if picking a lotus leaf*⁴⁸) Aranyaka, do you pick the lotuses, and I'll pick the *sephalika* flowers in this lotus leaf and go into the presence of the Queen.

KING. Dear fellow, a conversation seems to be going on. So let us⁴⁴ listen attentively. Perhaps in this way the situation will be cleared up.

(MAIDSERVANT *acts as if going away.*)

ARANYAKA. Dear⁴⁶ Indivarika, I can't stay here without you.

MAIDSERVANT. (*Laughing.*) According to what I heard the Queen say today, you'll have to stay a long time without me.

ARANYAKA. (*With dismay.*) What did the Queen say?

MAIDSERVANT. This: 'I was told at that time by the King that he was to be reminded when the daughter of Vindhya Ketu became of marriageable age.⁴⁶ So I shall remind the King at once, in order that he may take thought about a husband for her.'

KING. (*Joyfully.*) This is the daughter of Vindhya Ketu! (*Regretfully.*) We have long been robbed of her. Dear fellow, it is not wrong, forsooth, to look at this maiden.⁴⁷ Let us now look without hesitation.

ARANYAKA. (*Angrily, stopping her ears.*) Now you go away! I've no use for you when you talk nonsense.⁴⁸

(MAIDSERVANT, *going aside, acts as if picking flowers.*)

KING. Ah, her noble birth is clearly revealed by her dignified bearing! Dear fellow, happy indeed will be he who shall enjoy the bliss of embracing her form.

(Aranyakd kamalavacayam natayati)

Vidusakah. bho vaassa, pekkha pekkha. acchariam acchariam. esa salilacalantakarapallavappahavitthidena ohasidasoham karedi kamalavanam avacinanti.

Raja, vayasya, satyam evai 'tat pasya.

acchinnamrtabindu vrstisadr sim pritim dadatya drsa
yataya vigalatpayodharapatad drastavyatam kam api
asyas candramasas tanor iva karasparsaspadatvam gata
,nai 'te yan mukulibhavanti sahasa padmas tad eva 'dbhutam

[7]

Aranyaka. (*bhramarasambadham natayanti*) **haddhi**
haddhi. ede kkhu avare pariccaia kamalanim niluppalavanaim
samapadanta niunadaram badhanta aasaanti mam dutthama-
huara. (*uttanyena mukham pidhdy sabhayam*) **hala Indivarie,**
parittaehi mam parittaehi mam. ede dutthamahuara paribha-
vissanti.

Vidusakah. bho vaassa, punna de manoradha. Java
jjewa gabbhadasie suda na aacchadi tava jjewa tumam pi
tunhikko bhavia uvasappa. esa vi salilasaddasunidena pada-
samcarena Indivaria aacchadi tti jania tumam jevva olambis-
sadi.

Raja, sadhu vayasya sadhu. kalanurupam upadistam.
(ity Aranyakasamipam upasarpati)

Aranyaka. (*padasabddkarnanam natayanti*) **Indivarie, lahu**
uvasappa lahu uvasappa. aulikida mhi dutthamahuarehim.
(Rajanam avaUambate)

*(Raja kanthe grhnati. Aranyaka 'ttarlyam mukhad
apanlya Rajanam apasyanti bhramardvatokanam
ndtayati)*

Raja, (*svottariyena bhramaran nivdrayan*)

(ARANYAKA *acts as if picking lotuses.*)

JESTER. My dear fellow, look, look! Marvelous, marvelous! As she picks the bunch of lotuses she puts their beauty to shame by the luster diffused by her bud-like hand as it moves through the water.

KING. Dear fellow, that is quite true. Look!

By her glance [like the moon] she gives pleasure⁴⁰ which is as a continued shower of drops of nectar;

She becomes <exquisitely lovely when the robe slips from her bosom> [even as the moon becomes] <clearly revealed when the veil of clouds drifts away>⁵⁰;

It is a wonder indeed that the lotuses do not close up at once After receiving the touch of the <hand> of her who is like the moon itself,⁵¹ [as they do] by its <rays>.⁵² [7]

ARANYAKA. (*Acting as if tormented by bees*⁵⁸) Oh, oh! These horrid bees again,⁵⁴ leaving the lotus [and] lighting on the clusters of blue water-lilies,⁵⁵ bother and torment me insistently. (*Covering her face with her mantle; in [a tone of] fear.*) Dear Indivarika, save me, save me! These horrid bees will get the best of me!

JESTER. My dear fellow, your wishes are fulfilled. Before that slave-born girl⁵⁶ can come, do you approach in silence, and she'll think it's Indivarika coming, when she hears the sound of footsteps in the water, and it will be you that she'll cling to.

KING. Bravo, dear fellow, bravo! Your suggestion comes at the right moment. (*He approaches* ARANYAKA.)

ARANYAKA. (*Acting as if hearing the sound of footsteps.*) Indivarika, come quickly, come quickly! I am distracted by these horrid bees. (*She clings to the* KING.)

(*The* KING *throws his arm around her neck.* ARANYAKA, *drawing her mantle back from her face, without seeing the*

KING, *acts as if looking at the bees.*)

KING. (*Keeping off the bees with his own mantle.*)

ayi visrja visadam bhiru bhrngas tavai ^fte
 parimalarasalubdha vaktrapadme patanti
 vikirasi yadi bhuyas trasalolayataksi
 kuvalayavanalaksmim tat kutas tvam tyajanti [8]

A r a n y a k a . (*Rajanom drstvd sddhvasam ndtayanti*)
 kadham na esa Indivaria. {*sabhayam Rajanam tyaktva 'pasara-*
ranti) Indivarie, lahu aaccha lahu aaccha. parittaehi mam.
V i d u s a k a h . bhodi, saalapudhaviparittanasamatthena
 Vaccharaena parittaanti cedim Indivariam akkandesi.

(*Raja 'ayi visrja' ityadi punah pathati*)

A r a n y a k a . (*Rajanam avalokya sasprJiam salajjam cd*
⁹*tmagatam*) aam khu so maharao jassa aham tadena dinna.
 thane kkhu tadassa pakkhavado. (*akulatam natayati*)

Ceti. aasida khu Arannia dutthamahuarehim. ta .Java
 uvasappia samassasemi. Arannie, ma bhaahi. esa uvaada
 mhi.

V i d u s a k a h . bho, osara osara. esa khu Indivaria aada.
 ta edam vuttantam pekkhia devie nivedaissadi. (*angulyd*
nirdisya) ta imam jevva kadaligharam pavisia muhuttam
 citthamha.

(*ubhau tathd kurutah*)

Ceti. (*upasrtya kapolau sprsanti*) hanje Arannie, kamala-
 sarisassa tuha vaanassa aam doso jam mahuara ewam ava-
 rajjhanti. (*haste grhitva*) ta ehi, gacchamha. parinado
 divaso.

(*gamanam natayatah*)

A r a n y a k a . (*kadalighrdbhimukham avalokya*) hanje Indi-
 varie, adisisiradae salilassa urutthambho via samuppanno. ta
 saniam saniam gacchamha.

Ceti. tadha.

Ah, timid one, dismiss thy fear! These bees
 Light upon thy lotus-face, lured by the fragrance of its perfume.
 If, with thine eyes dilated⁵⁷ and trembling through fear, thou still
 wilt shed
 Loveliness like that of a cluster of water-lilies, how then will they
 leave thee?⁵⁸ [8]

ARANYAKA. (*Seeing the KING, acts as if frightened.*) Why,
 this is not Indivarika! (*Leaving the KING in alarm and moving
 away.*) Indivarika, come quickly, come quickly! Defend me!

JESTER. Lady, though defended by Vatsaraja, who is able to
 defend the whole world, you call for Indivarika, a servant!

(*The KING recites ogam tie stanza beginning
 'Ah, timid one, dismiss',*)

ARANYAKA. (*Looking at the KING with longing and with
 modesty; aside.*) So this is the great king to whom I was given
 by my father! My father's preference was certainly appropriate.
 (*Acts as if confused.*)

MAIDSERVANT. Aranyaka is tormented by the horrid bees, so
 I'll go up and comfort her. Aranyaka, don't be afraid; here I
 come!

JESTER. Come away, sir, come away! Here comes Indivarika.
 If she sees what's going on,⁵⁹ she'll tell the Queen. (*Pointing
 with his finger.*) So let's go into this plantain bower and wait a
 moment.

(*Both do so.*)

MAIDSERVANT. (*Approaching and patting her cheeks.*) Dear
 Aranyaka, it's the fault of your lotus-like face that the bees are
 so bothersome. (*Taking her by the hand.*) So come, let's go;
 the day is at its close.⁶⁰

(*They act as if going.*)

ARANYAKA. (*Looking toward the plantain-bower.*) Dear
 Indivarika, a sort of numbness has come over my limbs owing to
 the excessive coldness of the water.⁶¹ So let's go very slowly.

MAIDSERVANT. Certainly.

(iti niskrante)

Vidusakah. bho, ehi, nikkamamha. tarn genhia esa
dasic suda Indivaria gada.

(tatha kurutah)

Raja, (nihsvasya) katham gata. sakhe Vasantaka, na
khalv avighnam abhilasitam adhanyaih prapyate. (vilokya)
sakhe, pasya pasya.

abadidhamukham api 'dam kantakitam kamalakananam
tasyah

sukumarapanipallavasamsparsasukham kathayati Va [9]

(nihivasya) sakhe, ka idanim upayah punas tarn drastum.

Vidusakah. bho, tumam jewa puttaliyam bhanjia idanim
rodasi. na me mukkhassa bamhanassa vaanam karesi.

Raja, kim maya na krtam.

Vidusakah. tarn danim visumaridam jam tunhikko
bhavia uvasappa tti mae bhanidam. adisamkade bhavam
pavisia aliapandiccaduwiaddhade ai visija visadam ti edehim
annehim ca kaduavaanehim nibbhacchia sampadam kim rodasi.
puno vi uvaam pucchasi.

Raja, katham samasvasanam api nirbhartsitam iti bhani-
tam murkhena.

Vidusakah. janidam jewa ko ettha mukkho tti. ta kim
edina. atthamaahilasi bhaavam sahasarassi. ta ehi, abbhan-
taram jewa pavisamha.

Raja, {vilokya} aye parinataprayo divasah. ahaha. sam-
prati hi—

hrtva padmavanadyutim priyatame Ve 'yam dinasrir gata
rago 'smin mama cetasi Va savitur bimbe 'dhikam laksyate

(Exeunt both [ARANYAKA and MAIDSERVANT].)

JESTER. Come, sir, let's step out [of the plantain-bower]. That slave-born Indivarika has gone off with her.

*(They both come out.*²)*

KING. *(Sighing.)* What! she is gone? Friend Vasantaka, not without hindrance⁶⁸ do the unlucky obtain what they wish for. *(Looking around.)* Look, my friend, look!

This cluster of lotuses, though their flower-faces are closed, tell, as it were,
By their fuzziness⁶⁴ their joy at having touched her tender bud-like hand.⁶⁵ [9]

(Sighing.) My friend, what way is there now to see her again?

JESTER. Sir, now you're crying, after breaking your doll yourself.⁶⁸ You don't act on the advice given by me, 'the fool of a Brahman/⁶⁷

KING. What didn't I do [that you advised] ?

JESTER. You've forgotten it already! I said 'Approach in silence.' You, on reaching the critical moment, through the conceit of your pretended learning scolded her away with 'Ah, timid one, dismiss thy fear!' and other sharp words; why, then, are you now crying? And you're even asking about a way [to see her] again.

KING. What! Though it was comforting her, the fool calls it 'scolding'!

JESTER. It's quite easy to see who's the fool here. So what of it? The Blessed One of a Thousand Rays is eager to set. So come, let's go indoors.

KING. *(Looking around.)* Ah, the day is almost at its close. Alas, for now,

Taking away⁶⁸ the beauty of the lotus clusters, the loveliness of the day, like my dearest one, is gone; »
In yon orb of the sun, as in this heart of mine, a ruddy glow appears*⁹;

cakrahvo 'ham iva sthitah sahacarim dhyayan nalinyas tate
 samjatah sahasa mame Va bhuvanasya 'py andhakara disah
 10]

(iti niskrantah sarve)

iti dvitiyo 'nkah

ACT TWO

37

The love-bird⁷⁰ stands, like me, on the marge of the lotus-pool, thinking
of his mate;

The regions⁷¹ of the world, too, have suddenly grown dark like the
depths of my own heart⁷² [10]

(Exeunt omnes.)

END OF THE SECOND ACT

TRTIYO 'NKAH

[P r a v e S a k a h]

(tatah praviati Manorama)

Manorama. anatta mhi devie Vasavadattae: hanje Manorame, jo so Sankiccaanie ajjaiittassa mama a vuttanto nadaovanibaddho tassa naccidawasesam ajja tumhehim komu-dimahusave naccidawam tL hio kkhu Aranniae piasahie sunnahiaae annadha jewa naccidam. ajja una Vasavadatta-bhumiae tae jai tadha kariadi tado avassam devi kuppissadi, ta kahim dava tarn pekkhia uvalambhissam. *(vilokya)* esa Arannia appana jewa kim pi kim pi mantaanti digghiatlre kadaligharaam pavisadi. ta gummantarida bhavia sunissam dava se visaddhajappidaim.

iti pravesakah

(tatah pravisaty asanastha kamauasthamn natayanty Aranyaka)

Aranyaka. *(nihsvasya)* hiaa, dullahajanam patthaanto tumam kisa mam dukkhidam karesi.

Manorama. tarn edam sunnahiaattanassa karanam. kim una esa patthedi. avahida dava sunissam.

Aranyaka. *(sasram)* kadham tadha nama sohanadam-sano bhavia maharao ewam samtavedi mam. acchariam acchariam. *(nihsvasya)* adha va maha jjevva esa abhaaheada, na una maharaassa doso.

Manorama. *(sabaspam)* kadham maharao jjevva se patthanio. sahu piasahi sahu. ahijadasariso de ahilaso.

ACT III

[INTRODUCTORY SCENE]

(Enter MANORAMA.)

MANORAMA. I've been bidden by Queen Vasavadatta as follows: 'Manorama, today, at the great Kaumudi-festival,¹ you² are to perform the rest of the play which was composed by Sankrt-yayani³ about the adventure of my lord and myself.' Now, yesterday it was acted poorly by my dear friend Aranyaka because of her absentmindedness.* If she does so again today in the role of Vasavadatta, the Queen will surely be angry. So⁸ where now shall I look for her and take her to task? *(Looking around.)* Here is Aranyaka entering the plantain bower by the bank of the pool, talking to herself about something or other. So I'll remain concealed behind the clump of bushes and listen to her unreserved talk.

END OF THE INTRODUCTORY SCENE⁶

(Enter ARANYAKA seated,⁷ acting as if in love.)

ARANYAKA. *(Sighing.)* O my heart!⁸ why dost thou make me so unhappy by longing for one that can hardly be thine?

MANORAMA. SO this was the cause of her absentmindedness! But what is she longing for? I'm going to listen⁹ attentively.

ARANYAKA. *(In tears.)* How can the King, whose appearance is so noble, cause me such distress? Strange, strange! *(Sighing.)* On the contrary, it's my own misfortune, and not the King's fault.

MANORAMA. *(Weeping.)* What, is it the King she is longing for? Good, my dear friend, good! Your passion is in keeping with your noble birth.

Araṇyaka. kassa dāva eḍaṃ vuttantaṃ nivediḥ sajjha-
veṇaṃ vi dukkhaṃ karissam. (*vicintya*) adha va atthi me
hiāṇiwiṣesa piāsahi Maṇorama. tae vi eḍaṃ lajjāe na paremi
kaḍhiḍum. sawadha maraṇaṃ vajjiḥ kudo me hiāssa aṇṇa
nivvudi.

Maṇorama. (*sasraṃ*) haddhi haddhi. adibhūmiṃ gaḍo
se taṇassiniḥ anuraḍ. ta kiṃ daṇiṃ ettha karissam.

Araṇyaka. (*sabhīlasaṃ*) aṃ so uddeso jassim mahā-
rehiṃ aasanti olaṃbiya mahāraeṇa saṃassasida mhi bhira ma
bhaāhi tti.

Maṇorama. (*saharsaṃ*) kaḍhaṃ esa vi dittha mahā-
raeṇa. savvajjha atthi se jividaṣṣa uvāḍ. Jāva uvasappi
saṃassasemi naṃ. (*sahasā 'pasṛtya*) juttam naṃ hiāssa vi
lajjidiḃ.

Araṇyaka. (*salajjāṃ atmagataṃ*) haddhi haddhi. sav-
vaṃ suḍaṃ eḍae. ta ettha juttam jēva paasā'iḍum. (*praka-
iāṃ haste grhitva*) piāsahi, ma kuppā ma kuppā. lajja ettha
avaṛajjhadi.

Maṇorama. (*saharsaṃ*) sahi, alaṃ saṅkae. eḍaṃ me
aakkha: saccam jēva tuṃaṃ mahāraeṇa dittha na va tti.

Araṇyaka. (*salajjāṃ adhomukhaṃ*) suḍaṃ jēva piāsahie
sawam.

Maṇorama. jai dittha mahāraeṇa tuṃaṃ ta alaṃ saṃ-
tappideṇa. so jjeva daṇiṃ daṃsaṇovāpajjaulo bhaviṣṣadi.

Araṇyaka. aṃ sahiāṇopakkhavadena maṇṭedi. ai' sahi-
pakkhavadini, devigūṇāṇiāṇibaddhe kkhu taṣṣim jāṇe kudo
eḍaṃ.

Maṇorama. (*vihasya*) hala āpaṇḍide, kaṃaḷiniḃbaddha-
nuraḍ vi mahūaro maḷadiṃ pekkhiā ahinavaṛasaṣaḍalaṃpaḍo
kudo taṃ aṇasadiya thidiṃ kaṛedi.

Araṇyaka. kiṃ eḍiṇa asaṃbhaviḍeṇa. ta ehi. ahiaṃ
kkhu saṛaḍaḍaveṇa saṃtappidaṃ aḷja vi na me aṅgaṃ saṃta-
vaṃ mūcaṇti.

ARANYAKA. TO whom, pray, can I tell this matter and make the pain of my misery in a way endurable.¹⁰ (*Reflecting,*) Why, I have my dear friend Manorama, who is like my own heart.¹¹—I can't bring myself to tell it even to her because of bashfulness. What other solace for my heart is there at all, save death?

MANORAMA. (*In tears.*) Alas, alas! The poor girl's passion has reached an extreme. So what am I to do about it now?

ARANYAKA. (*Longingly.*) This is the place where, as I was tormented by the bees, I clung to the King and was comforted by him with the words 'Ah, timid one, be not afraid!'¹²

MANORAMA. (*Joyfully.*) What! the King has seen her, too? Surely there's a way to save her life. I'll approach directly and comfort her. (*Suddenly approaching.*) It's quite right for your heart to be abashed.

ARANYAKA. (*Bashfully, aside.*) Alas, alas! She has heard everything. So it's quite right to speak out about it. (*Aloud, taking her by the hand.*) Dear friend, don't be angry, don't be angry! Bashfulness is to blame here.

MANORAMA. (*Joyfully.*) My friend, no more hesitation! Tell me this: is it true that you've been seen by the King, or not?

ARANYAKA. (*Lowering her face bashfully.*) My dear friend has heard it all.

MANORAMA. If you have been seen by the King, then don't be distressed any longer; he himself will now be anxious to contrive a way to see you.

ARANYAKA. That's a friend speaking with partiality. Ah, you flatterer,¹⁸ how can this be when that one is bound by the fetters of the Queen's charms?

MANORAMA. (*Laughing.*) You unsophisticated girl! Even though its love is fixed upon the lotus, does the bee,¹⁴ when it sees the jasmine and hankers after the sweetness of a new perfume, keep quiet without obtaining it?

ARANYAKA. What is the use of such an impossible idea? So come. My limbs are greatly distressed by the autumn heat and even yet find no relief from their distress.¹⁵

Manorāma. ai lajjalūe, na juttam edam avattham gadae vi tue appa pacchadidum.

(Aranyaka mukham avanamayati)

Manorāma. ai avissambhasile, kim danim pacchadesi. msasanihaviniggado divasam rattim pi tuha anurao aviradapadanta-Kusumasarasaranivahappaiittahumkarasaddo via na bhanadi. *(atmagatam)* adha va na hu aam kalo uvalambhassa. ta dava nalinipattaim se hiae daissam. *(utthaya dirghikaya nalinipattrani grhitva 'ranyakaya hrdaye dadati)* samassasadu sahi samassasadu.

(tatah pravisati Vidusakah)

Vidusakah. adimahanto kkhu piavaassassa Aranniae uvāri anurao, jena pariccattaraakajjo tae jjewa damsanovaam cintaanto attanaam vinodedi. *(vicintya)* kahim danim tarn pekkhami. adha va tahim digghiae annesami. *(parikramati)*

Manorāma. *(akarnya)* padasaddo via suniadi. ta kada-Hgummantaridao bhavia pekkhamha dava ko eso tti.

(ubhe tatha krtva pasyatah)

Aranyaka. kadham so jjewa maharaassa pasaparivatti bamhano.

Manorāma. kadham Vasantao jjewa. *(saharsam atmagatam)* avi nama tadha bhavē.

Vidusakah. *(diso 'valokya)* kim danim Arannia saccam jewa samvutta.

Manorāma. *(sasndtam)* sahi, raavaasso kkhu bamhano tumam uddisia mantedi. ta dava avahidao sunamha.

(Aranyaka sasprham sglajjarjt ca srnoti)

Vidusakah. *(sodvegām)* jada dava mae garuamaana-samtavanfsahassa piavaassassa assatthavaanena devinam Vasa-

MANORAMA. O you bashful girl, it is not right for you, when in such a state, to conceal your feelings.¹⁶

(ARANYAKA *hangs her head.*)

MANORAMA. O you unconfiding girl! Why conceal now ? Does not your passion, evinced by sighs¹⁷ day and night like the whirling sound produced by the ceaselessly falling showers of arrows of the god whose darts are flowers,¹⁸ speak for itself? (*Aside.*) But really this is no time for reproaches. So I shall now put some lotus-leaves¹⁹ upon her heart. (*Rises and takes lotus-leaves from the pool and places them on ARANYAKA's heart.*) Be comforted, friend, be comforted.

(*Enter JESTER.*)

JESTER. My dear friend's passion for Aranyaka is surely very great; for he neglects affairs of state and diverts himself by thinking about a way to see her only. (*Reflecting.*) Where now shall I find her?—Why, I shall search there at the pool. (*He walks about.*)

MANORAMA. (*Listening.*) I hear something like footsteps. So let's conceal ourselves in the clump of plantains and see who it is.

(*Both do so and look.*)

ARANYAKA. Why, this is the Brahman who is the companion of the King!

MANORAMA. What! Vasantaka? (*Joyfully, to herself.*) May it be true!²⁰

JESTER. (*Looking in all directions.*) Why, has Aranyaka [Forest Maiden] really become a 'forest maiden'?²¹

MANORAMA. (*Smiling.*) My dear, the King's friend, the Brahman, is talking about you. So let's listen attentively.

(ARANYAKA *listens eagerly and bashfully.*)

JESTER. (*Anxiously.*) Since, at the distracted bidding of my dear friend, who can hardly bear the torment of his great love, I

vadatta-Padumavadinam annanam ca idevinam bhavanaim annesantena na sa dittha tada jahim digghiae dittha edam pi dava pekkhissam ti aado mhi ta Java idha vi natthi. kim danim karissam.

Manorama. sudam piasahie.

Vidusakah. (*vicintya*) adha va bhanido jjewa aham vaassena: jai tarn annesanto na pekkhasi ta tado vi dava digghiado tae karadalappharisadiunidasuhasidalaim nalini-pattaim genhia aaccha tti. ta kadham edaim janidavvaim.

Manorama. aam meavasaro. (*upasrtya Vidusakam haste grhitva*) Vasantaa, ehi. aham de janavemi.

Vidusakah. (*sabhayam*) kassa tumam janavesi. kim devie. na hu mae kim pi mantidam.

Manorama. Vasantaa, alam sahkae. jadisi Aranniae kide attano piavaassassa avattha tue vannida tado diunadara bhattino vi kide maha piasahie avattha. ta pekkha pekkha. (*upasrtya 'ranyakam darsayati*)

Vidusakah. (*drstva saharsam*) saphalo me parissamo. sotthi bhodie.

(*Aranyaka, salajjam kamalinlpattrany apaniyo 'ttisthati*)

Manorama. ajja Vasantaa, tuha damsanena jjewa avagado piasahie samtavo, jena saam jewa nalinipattaim avanedi. ta anugenhadu ajjo imaim.

Aranyaka. (*savegam*) ai parihassile, kisa mam lajjavesi. (*kim cit paranmukhi tisthati*)

Vidusakah. (*savisadam*) citthantu dava nalinipattaim. adilajjalua de piasahi. ta kadham edanam samaamo bhavissadi.

Manorama. (*ksanam vicintya saharsam*) Vasantaa, ewam via. (*karne kathayati*)

Vidusakah. sahu piasahi sahu. (*apavarya*) Java jjewa tumhe nevaccaggahanam karedha tava jjewa aham pi vaassam genhia aacchami. (*iti niskrantah*)

searched the apartments of Vasavadatta, Padmavati, and the other queens,²² and did not see her, I have come in order to look also²⁸ at the pool where she was seen. But she isn't here either.²⁴ What am I to do now?

MANORAMA. Did my dear friend hear that?

JESTER. (*Reflecting.*)—Now that I think of it,²⁵ my friend said to me: 'If you do not find her by searching for her, then at least bring from the pool there the lotus-leaves that have had their grateful coolness doubled by the touch of her hand.' But how am I to tell them?

MANORAMA. This is my chance. (*Approaching and taking the JESTER by the hand.*) Vasantaka, come, I'll tell.

JESTER. (*In fear.*) Whom are you going to tell?²⁶ The Queen? I haven't said anything at all.

MANORAMA. Vasantaka, there's no need to be alarmed. The plight of your dear friend on account of Aranyaka, as you describe it, is only half²⁷ the plight of my dear friend on account of our lord. So look, look! (*Approaching, she points out ARANYAKA.*)

JESTER. (*Seeing her, joyfully.*) My efforts have borne fruit! Hail to your Ladyship!

(ARANYAKA *bashfully* lays aside the lotus-leaves and rises.)

MANORAMA. Worthy Vasantaka, the distress of my dear friend has vanished at the mere sight of you, for she lays the lotus-leaves aside of her own accord. So take them, sir.

ARANYAKA. (*With agitation.*) O you mocking girl! Why do you embarrass me? (*She stands with her face somewhat averted.*)²⁸

JESTER. (*Dejectedly.*) Let the lotus-leaves be. Your dear friend's too bashful.—Now, how can a meeting between the two be arranged?

MANORAMA. (*After reflecting a moment, joyfully.*) Vasantaka, in this way. (*Whispers in his ear.*)²⁹

JESTER. Bravo, dear girl, bravo! (*Aside.*)³⁰ While you **two** are putting on your costumes, I'll get my friend and come. (*Exit.*)

Manorama. adikovane, utthehi utthehi. naccidawarn amhehim tassa jjewa nadaassa naccidavvasesam. ta ehi, pekkhagharam jewa gacchamha. (*parikramya* 'valokya) idam pekkhagaram. Java ehi, pavisamha. (*pravistakena* 'valokya) sahu sahu. sawam sajjikidam. devie aantavvam.

(*tatah pravisati Devi Sankrtyayani vibhavatas ca parivarah*)

Vasavadatta. bhaavadi, aho de kavittanam, jena edam gudhavuttantam nadaovanibaddham sanubhavam pi amhanam ajjauttaridam aditthapuham via disantam ahiadaram kodu-halam vaddhaadi.

Sahkrtyayani. ayusmati, asrayaguna eva 'yam idrsah, yad asaram api kavyam avasyam eva srnvatam Sravanasukham utpadayati. pasya.

prayo yat kim cid api prapnoty utkarsam asrayan mahatah mattebhakumbhatatagatam eti hi srngaratam bhasma [I]

Vasavadatta. (*sasmitam*) bhaavadi, sawassa vallaho jamada bhodi tti janiadi jjewa edam. ta kim edina kadhanu-bandhena. varam tarn jewa naccidavvam datthum.

Sahkrtyayani. evam. Indivarike, preksagrham ade-saya.

Ceti. edu edu bhattini.

(*sarvah parikramanti*)

Sahkrtyayani. (*vilokya*) aho preksaniyata preksa-grhasya.

abhati ratnasatasobhitasatakumbha-
stambhavasaktaprthumauktikadamaramyam
adhyasitam yuvatibhir vijitapsarobhah
preksagrham suravimanasamanam etat [2]

Manoram Aranyake. (*upasrtya*) jedu jedu bhattini.

MANORAMA. O you cross girl, get up, get up! We have to act the rest of that play. So come, let's go to the playhouse. (*Walking about*³¹ *and looking around.*) Here is the playhouse.⁸⁸ Come now, let's go in. (*With a gesture of entering*³³; *looking around.*) Bravo, bravo! Everything is ready. The Queen must be coming.⁸⁴

(*Enter* QUEEN [VASAVADATTA], SANKRTYAYANI, *and the Retinue in order of rank.*)

VASAVADATTA. What poetic talent is yours,³⁵ good madam!³⁰ For this dramatized story of my Lord and myself, with its secret incidents, although I took part in it,³⁷ raises my interest to the highest pitch when it is seen, just as if it had not been seen before.

SANKRTYAYANI.³⁸ Your Highness,³⁹ the mere merit of this subject is such that the poetry, even though insipid, necessarily causes delight to the ears of its hearers. Look you,

As a rule, a thing, whatever it be, attains eminence through contact with what is great;

Ashes, indeed, become an embellishment when applied to the forehead of an elephant in rut.⁴⁰ [I]

VASAVADATTA. (*With a smile.*) Good madam, it's well known that every one is fond of a son-in-law.⁴¹ So why continue this conversation? It's better to see the performance.

SANKRTYAYANI. Quite so. Indivarika, direct us to the playhouse.

MAIDSERVANT [INDIVARIKA]. Let Your Highness⁴² deign to come.

(*All walk about.*)

SANKRTYAYANI. (*Looking around.*) O the wonderful appearance of the playhouse!^{42a}

Lovely with golden columns adorned with hundreds of jewels,

Festooned with great strings of pearls,⁴³

Thronged with damsels that surpass the Nymphs⁴⁴—

This playhouse shines resplendent as the abode of the gods.⁴⁵ [2]

MANORAMA and ARAINYAKA. (*Approaching.*) Hail, hail to Your Highness!

Vasavadatta. Manorame, adikkanta khu samjha. ta gacchadha. lahu genhadha nevaccham.

Ubhc. jam devi anavedi. (*iti prasthite*)

Vasavadatta. Arannie, edehim jewa madangapinad-dehim abharanehim nevacchabhumim gadua attanaam pasahahi. (*abharanany angad avatarya, 'ranyakayah samarpayati*)
Manorame, tumam pi Nalagiriggahanaparitutthena tadena ajjauttassa dinnaim abharanaim Indivariasaasado genhia nevacchabhumiam gadua attanaam mandehi jena susadisi disasi maharaassa.

(*Manorame 'ndivarikasakasad abharanani grhitva, saha 'ranyakaya niskranta*)

Indivarika. edam asanam. uvavisadu bhattini.

Vasavadatta. (*asanam nirdisya*) **uvavisadu bhaavadi.**

(*ubhe upavisatah*)

[*Garbhanatakam*]*

(*tatah pravisati grhitanepathyah Kancuki*)

Kancuki.

antahpuranam vihitavyavasthah
 pade pade 'ham skhalitani raksan
 jaraturah samprati dandanitya
 sarvam nrpasya 'nukaromi vrttam [3]

bhoh, ajnapito 'smi vimanitasesasatrusainyena yatharthanamna Mahasenena: samadisyatam antahpuresu:

* The lines of the Mimic Play are distinguished from those of the main action by special marginal indention.

VASAVADATTA. Manorama, twilight is already past.*⁶ So do you both go [and] put on your costumes quickly.

BOTH. As Your Majesty commands. *(Both start to go.)*

VASAVADATTA. Aranyaka, go to the dressing-room and adorn yourself with these ornaments that I am wearing.⁴⁷ *(Taking off the ornaments from her person, she hands them to ARANYAKA.)* Manorama, do you in turn take from Indivarika the ornaments that were given to my Lord by my father in delight at his capture of [the elephant] Nalagiri,⁴⁸ and, going to the dressing-room, decorate yourself, so as to look as like as possible to the King.

(MANORAMA takes the ornaments from INDIVARIKA and goes out with ARANYAKA.)

INDIVARIKA. Here is a seat; let Your Highness be seated.

VASAVADATTA. *([Addressing SANKRTYAYANI]⁴⁹; pointing to a seat.)* Good madam, be seated.

(Both sit down.)

[THE MIMIC PLAY]*

(Enter a CHAMBERLAIN in costume. ⁵⁰)

CHAMBERLAIN.⁵¹

<Maintaining the order of the zenana>,

<<Guarding against stumbling at every step by the guidance of a staff⁵²,

I, who am now enfeebled by age,

Imitate the whole conduct of a king,

<Who maintains the order of his towns within>

And <<guards [them] against slips continually by the administration of justice>>. [3]

Ah! I have been commanded by Mahasena—well he deserves that name,⁸⁸ disdaining as he does all the armies of his foes—as follows: 'Announce to the ladies

The line, of the Mimic Play are distinguished from those of the main action by special marginal indention.

yatha svo vayam Udayanotsavam anubhavamah, ato
yusmabhir utsavanurupavesojjvalena parijanena saha
Manmathodyanam gantavyam iti.

Sankrtyayani. (*Kancukinam nirdisya*) rajaputri, pravrta preksa. drsyatam.

Kancukl. tad etad adestavyam parijanena saha
gantavyam iti grhitanepathyene 'ti na 'destavyam.
kutah—

padair nupuribhir nitambaphalakaih sinjanakanci-
gunair
harapaditakantibhih stanatataih keyiribhir bahubhih
karnaih kundalibhih karaih savalayaih sasvastikair
murdhajair
devinam paricarikaparijano 'py etesu samdrsyate
[4]

na khalu kim cid atra 'purvam anustheyam. kevalam
svamyadesa iti matva 'ham samadistah. tad ajnase-
sam rajaputryai nivedayami. (*parikramyd 'valokya ca*)
iyam sa Vasavadatta vinahastaya Kancanamalaya
'nugamyamana gandharvasalam pravista. yavad
asyah kathayami. (*parikrdmati*)

(*tatah pravisati grhita-Vdsavadattanepathya*
'sanastha 'ranyaka, vindhastha Kancana-
mala ca)

Aranyaka. hala Kancanamale, kisa una ciraad?
ajja vi vinaario.

Kancanamala. bhattidaries, dittho ter^a ekko
ummatto. tassa vaanam sunia cittena obhavido
ohasanto citthadi.

of the zenana that, as we are tomorrow to celebrate the Festival of Udayana,⁵⁴ they are to come to the Garden of Love,⁸⁵ with their retinue in splendid attire befitting the festival.'

SANKRITYAYANI. (*Pointing to the CHAMBERLAIN.*) Princess, the play has begun. Look!

CHAMBERLAIN. SO I must direct them to come with a retinue, but I need not direct that these put on costume, for—

Among them even the retinue of the maids-of-honor of the queens is conspicuous,
With their feet adorned with anklets, their broad hips with tinkling girdle-bands,
With their swelling bosoms' loveliness enhanced by pearl necklaces,
With armlets on their arms, bracelets on their wrists, rings in their ears,⁵⁶ and swastikas⁶⁷ in their hair.⁵⁸ [4]

Surely there is nothing special to be done in this case. I received my orders with the idea that I should merely follow my Lord's direction. So I shall communicate the rest of the command⁵⁹ to the Princess. (*Walking about and looking around.*) Here is Vasavadatta [just] entering the music-room⁶⁰ attended by Kancanamala who has a lute⁶¹ in her hand. I shall tell her at once. (*He walks about.*)

(*Enter ARANYAKA seated, in the costume of VASAVADATTA, and KANCANAMALA⁶² with a lute in her hand.*)

ARANYAKA. Kancanamala, why is the music-teacher late again today?

KANCANAMALA. Princess, he has seen a crazy fellow⁶⁸ and, struck with wonder at hearing his talk, is standing there laughing at him.

A r a n y a k a . (*sahastatalam vihasya*) hanje, sutthu edam pucchadi sarisa sarise rajjanti tti duve ettha ummatta.

S a n k r t y a y a n i . rajaputryah sadrgam akaram pasyamy asyah. tadrsetia karena Vasyam tvadiyam bhumikam sambhavayisyati.

K a n c u k i . (*upasrtya*) rajaputri, devas tvam ajnapayati: svo Vasyam asmabhir vinam vadayanti Srotavya. tat tvaya navatantrisajjaya ghosavatya stheyam iti.

A r a n y a k a . jai ewam lahu vinaariam visajjehi.

K a n c u k i . esa Vatsarajam presayami. (*iti niskrantah*)

A r a n y a k a . Kancanamale, uvanehi me ghosavadim java se tantio parikkhem.

(*Kancanamala vinam arpayati. Aranyako
'tsange vinam krtva sarayati*)

(*tatah pravisati grhita-Vatsarajanepathya Manorama*)

M a n o r a m a . (*svagatam*) ciraadi kkhu maharao. kim na kadhidatn Vasantaena. adha va devie bhaadi. jai danim aacche tado ramaniam bhawe.

(*tatah pravisati Raja 'vagunthitakariro Vidusakas ca*)

R a j a .

samtapam prathamam tatha na kurute Sitamsur adyai 'va me nisvasa glapayanty ajasram adhunai Vo 'snas tatha na 'dharam

sampraty eva mano na Sunyam alasany angani no purvavad duhkham yati manorathesu tanutam samcintyamanesv api

' [5]

ARANYAKA. (*Clapping her hands and laughing.*)
My dear, he does well to question him. 'Like will to like,' as they say.⁶⁴ So it's a case of two crazy fellows together.

SANKRITYAYANI. [*Addressing VASAVADATTA.*⁶⁵] I see that her bearing is like that of a princess; with such a bearing she will surely enact your part adequately.

CHAMBERLAIN. (*Approaching.*) Princess, the King gives you this command: 'Tomorrow we must surely hear you play the lute, so you must be ready with Ghosavati⁶⁶ newly strung.'

ARANYAKA. If so, send the music-teacher at once.

CHAMBERLAIN. I myself shall send Vatsaraja.
(*Exit.*)

ARANYAKA. Kancanamala, hand me [the lute] Ghosavati, so that I may examine its strings.⁶⁷

(KANCANAMALA *gives her the lute.* ARANYAKA *puts the lute on her lap and runs over [the strings].*)

(*Enter MANORAMA in the costume of VATSARAJA.*)

MANORAMA. (*Aside.* ⁶³) The King is certainly late. Didn't Vasantaka tell him? Or is he afraid of the Queen? If he should come now it would be charming.

(*Enter KING, with his body wrapt [in a mantle], and the JESTER.*)

KING.

Today the chill-rayed moon does not cause me such distress as at first,⁶⁹

Nor do burning sighs now so constantly parch my lips;

My mind is not vacant, nor my limbs so languorous as before;

My misery grows less even as I ponder upon my heart's desires.⁷⁰ [5]

vayasya, satyam evo 'ktam Manoramaya: yathai 'sa mama priya-sakhi devya maharajasya idarsanapathad api raksyate, tad ayam samagamopayah. adya ratrav asmabhir Udayanacaritam nama natakam devyah purato nartitavyam. tatra 'ranyaka Vasavadatta bhavisyati, aham api Vatsarajah. taccharitenai 'va sarvam siksitavyam. tad agatya svayam eva svam bhumikam kurvanah samagamotsavam anubhavatv iti.

Vidusakah. jai mam na pattiaasi esa Manorama tuha vesam dharaanti citthadi. ta uvasappia saam jevva puccha.

Raja. (*Manoramam upasrtya*) Manorame, satyam idam yad Vasantako 'bhidhatte.

Manorama. bhatta, saccam jewa. mandaa cdehim abharanehim attanaam. (*ity dbharandny angad avatdrya Rajne samarpayati*)

(*Raja paridadhati*)

Vidusakah. ede kkhu raano dasle vi ewam naccavianti. aho kajjassa garuada.

Raja, (*vihasya*) murkha, nai 'sa kalah parihasasya. nibhr-tena citrasalam pravisya Manoramaya saha 'smannrttam paiyata sthiyatam.

(*ubhau tathd kurutah*)

Aranyaka. Kancanamale, citthadu vina. puc-chissam dava kim pi.

Raja, srnami tavat katamo 'yam uddeso vartate. (*ity avahitah srnoti*)

Kancanamala. pucchadu bhattidaria.

Aranyaka. saccam jevva tado mantedi ewam: jadha jai vinam vadaanto avaharedi mam Vaccharao avassam bandhanado muncemi tti.

Friend, did Manorama really say⁷¹: 'Since this dear friend of mine is kept even out of the King's sight by the Queen, there is this way for them to come together. This evening we are to enact before the Queen a play called *The Adventure of Udayana*. In it Aranyaka will be Vasavadatta and I shall be Vatsaraja. It must all be learned according to the way in which it actually happened. So let him come himself and by playing his own part enjoy the pleasure of the meeting.'⁷²?

JESTER. If you don't believe me,⁷⁸ here is Manorama, wearing your costume. So approach and ask her yourself.

KING. (*Approaching* MANORAMA.) Manorama, is what Vasantaka reports true?

MANORAMA. My Lord, it's quite true. Adorn yourself with these ornaments. (*Taking off the ornaments from her person, she hands them to the KING.*)

(*The KING puts them on.*)

JESTER. Here we have kings made to play a part by a mere serving-maid! Oh, what a state of affairs!⁷⁴

KING. (*Laughing.*) Fool! this is not the time for a joke! Go quietly into the picture-gallery⁷⁵ with Manorama and stay there watching our acting.

(*Both do so.*)

ARANYAKA. Kancanamala, let the lute be. I want to ask you something.

KING. I'll listen to see what she is alluding to. (*Listens attentively.*)

KANCANAMALA. Let the Princess ask it.

ARANYAKA. Does my father⁷⁶ really express himself to this effect: 'If Vatsaraja transports⁷⁷ me by his playing on the lute, I shall certainly release him from captivity'?

Raja. (*pravisya pataksepena saharsam vastrante
grathitam badhnati*) evam etat. kah samdehah.

saparijanam Pradyotam vismayam upaniya vadayan
vinam

Vasavadattam apaharami na cirad eva pasyamy
aham [6]

yatah susamvihitam sarvam Yaugandharayanena.

Vasavadatta. (*sahasam 'tthaya*) jedu jedu ajjautto.

Raja, (*svagatam*) katham pratyabhijnato 'smi devya.

Sankrtyayani. (*sasmitam*) rajaputri, alam alam sam-
bhramena. preksaniyakam etat.

Raja, (*atmagatam saharsam*) idanim ucchvasito 'smi.

Vasavadatta. (*savilaksasmitam upavisya*) kadham
Manorama esa. mae una janidam ajjautto eso tti. sahu
Manorame sahu. sohanam naccidam.

Sankrtyayani. rajaputri, sthana eva krta bhrantis te
Manoramaya. pasya.

rupatn tan nayanotsavaspadam idam vesah sa evo 'jjvalah
sa mattadviradocita gatih iyam tat sattvam atyurjitam
lila sai 'va sa eva sandrajalahradanukari svarah
saksad darsita esa nah kusalaya Vatsesa eva 'naya [7]

Vasavadatta. hanje Indivarie, baddhena ajjauttena
aham vinam sikkhavidha. ta se karehi niluppaladamaena
nialanam. (*siraso 'paniya nilotpaladama 'rpayati*)

(*Indlvarika tatha, krtva, punas tatrai 'vo 'pavisati*)

Aranayaka. Kancanamale, kadhehi kadhehi. nam
saccam jevva mantedi tado: jai vinam vadaanto ava-

KING. (*Entering^{7*} with a toss of the curtain,⁷⁹ joyfully; he ties a knot⁸⁰ in the border of his mantle.*) It is so. What doubt is there [about it] ?

Having won the admiration of Pradyota⁸¹ and his retinue by my playing on the lute,
I shall carry off Vasavadatta; not for long will I look on [without acting].⁸² [6]

For everything has been well arranged by Yaugandharayana.⁸³

VASAVADATTA. (*Rising suddenly.*) Hail, hail to my Lord!

KING. (*Aside.*) What! Am I recognized by the Queen?

SANKRITYAYANI. (*With a smile.*) Princess, do not be misled! This is a play.⁸⁴

KING. (*Aside, joyfully.*) Now I breathe freely again.

VASAVADATTA. (*Sitting down with an embarrassed smile.*) Why, that's Manorama! And I thought it was my Lord! Bravo, Manorama, bravo! Splendidly acted!

SANKRITYAYANI. Princess, it was quite natural that Manorama should cause your mistake. For look!—

Here is that self-same⁸⁵ form which causes delight to the eyes, the same splendid raiment;

Here, the same characteristic gait of the maddened elephant,⁸⁶ and here that lofty dignity⁸⁷;

This, just his graceful bearing and the voice like the rumble of the heavy [thunder-] cloud—

Before our very eyes King Vatsa himself is shown by this clever [actress] ,⁸⁸ [7]

VASAVADATTA. Indivarika, when my Lord taught me to play the lute he was in fetters; so make a chain for him with the garland of blue water-lilies. (*Taking from her [own] head a garland of blue water-lilies, she hands it to her.*)

(INDIVARIKA, *having done as directed, resumes her seat.*)

ARANYAKA. Kancanamala, do tell me, does my father really express himself to this effect: 'If Vatsaraja

haredi mam Vaccharao tado avassam bandhanado
muncemi tti.

K a n c a n a m a l a . bhattidarie, saccam. tadha
karehi jadha Vaccharaassa avassam bahumada host

R a j a , nispaditam eva Kancanamalaya yat tada
'smabhir abhilasitam.

A r a n y a k a . jal evvam ta adarena vadai'ssam.
(*gayanti vadayati*)

ghanabandhanasamruddham gaanam datthuna Ma-
nasarn eum

ahilasai raahamso daiam gheuna appano vasaim
[8]

(*Vidusako nidram natayati*)

M a n o r a m a . (*hastena calayanti*) Vasantaa, pekkha pekkha.
piasahl me naccadi.

V i d u s a k a h . (*sarosam*) dasie sude, tumam pi na desi
suvidum. jadappahudi piavaassena Arannia dittha tadappa-
hudi tena saha mae rattimdivam nidda na dittha. ta annado
nikkamia suvissam. (*niskramya Sete*)

A r a n y a k a . (*punar gayati*)

ahinavaraakkhitta mahuaria vamaena kamena
uttammai patthanti datthum piadamsanam daiam
[9]

R a j a , (*tatksanatn srutva sahaso 'pasrtya*) sadhu
rajaputri sadhu. aho gitam aho vaditram. tatha hi—

transports me by his playing upon the lute, then I shall certainly release him from captivity' ?⁸⁹

KANCANAMALA. Princess, it is true. Perform In such a way that you surely may be highly thought of by Vatsaraja.

KING. [*Soliloquizing.*]⁹⁰ Kancanamala has actually brought about what I wished then.

ARANYAKA. If so, I'll play [the lute] carefully. (*Singing as she plays.*)

At the sight of <the vault of heaven⁹¹ obscured by chains of clouds >⁹²

<<The royal swan» yearns «to go to [Lake] Manasa⁹⁸», his own abode, taking with him his ««mate»»;

So [Vatsaraja], «swan among kings», at the sight of <his prison-vault closed by heavy chains>

Yearns <<to attain his heart's desires, his own abode, taking with him his ««beloved»».⁹⁴ [8]

(JESTER *mimics sleep.*⁹⁵)

MANORAMA. (*Giving him a shake with her hand.*) Vasantaka, look, look! My dear friend is acting [her part].

JESTER. (*Angrily.*) You hussy! Even you do not let me sleep. From the moment that my dear friend saw Aranyaka, I haven't, in his company, seen a wink of sleep night or day. So I'll go off somewhere else and have a sleep. (*Goes out and lies down.*)

ARANYAKA. (*Sings again.*)

The honey-making bee,^{*6} smitten with new passion through adverse Love,
Pines with longing to see her mate, who is lovely to look upon.⁹⁷ [9]

KING. (*Directly upon hearing this, approaching suddenly.*) Well done, Princess, well done! Such a song and such an accompaniment! For thus—

vyaktir vyanjanadhatuna dasavidhena 'py atra
 labdha 'dhuna
 vispasto drutamadhyalambitaparicchinnas tridha
 'yam layah
 gopucchapramukhah kramena yatayas tisro 'pi
 sampaditas
 tattvaugghanugatag ca vadyavidhayah samyak trayo
 darsitah [10]

*A r a n y a k a . (vinam parisvajya 'sanad utthaya
 Rajanam sabhilasam pasyantl) uvajjhaa, panamami.*

R a j a , (sasmitam) yad aham icchami tat te bhuyat.

*K a n c a n a m a l a . (Aranyakaya asanam nirdisya)
 idha jjevva uvavisadu uvajjhao.*

R a j a , (upavisya) rajaputri kve 'danim upavisatu.

*K a n c a n a m a l a . (sasmitam) idanim jewa bhat-
 tidaria vijjamaanena paritosida tumhehim. ta arihadi
 jjewa esa uvajjhaapidhiaie.*

*R a j a , upavisatv arhe 'yam ardhasanasya. raja-
 putri, sthiyatam.*

(Aranyaka Kancanamalam pasyati)

*K a n c a n a m a l a . (sasmitam) bhattidarie, uva-
 visa. ko ettha doso. sissavisesa khu tumam.*

(Aranyaka salajjam upavisati)

*V a s a v a d a t t a . (salajjam) bhaavadie ahiam kappidam
 kawam. na hu aham tassim kale ekkasane ajjatittena saha
 uvatthida.*

*R a j a , rajaputri, punah grotum icchami. vadaya
 vinam.*

Distinctness has now been attained here through the ' distinguishing ' mode of playing, in all⁹⁸ its ten forms;
The tempo, in its threefold division of allegro, moderato, and adagio, has been clearly marked;
All⁹⁸ three pauses, with the *gopuccha* first, have been brought out in due order;
And the three styles of instrumental playing—tranquil, lively, and intermediate—have been appropriately shown." [10]

ARANYAKA. (*Clasping her lute and rising from her seat, looks passionately at the KING.*) Teacher, I make my obeisance.

KING. (*With a smile.*) May that be yours which I wish [for you] !

KANCANAMALA. (*Pointing to ARANYAKA'S seat.*) Will the teacher sit down here?

KING. (*Sitting down.*) Where now is the Princess to sit?

KANCANAMALA. (*With a smile.*) The Princess has just now been complimented by you through the honor paid to her skill, so she really deserves a seat by the teacher.¹⁰⁰

KING. Let her occupy half of the seat here, as she deserves.¹⁰¹ Princess, be seated.¹⁰²

(ARANYAKA *looks at* KANCANAMALA.)

KANCANAMALA. (*With a smile.*) Princess, sit down. What's the harm in it? You are certainly a distinguished pupil.

(ARANYAKA *sits down bashfully.*)

VASAVADATTA. (*Shocked.*¹⁰³) Madam, you have overdrawn the piece. I certainly did not sit on the same seat with my Lord at that time.

KING. Princess, I should like to hear you again. Play your lute.

A r a n y a k a . (*sasmitam*) Kancanamale, ciramkhu mama vadaantie parissamo jado. idanim nissahaim ahgaim. ta na sakkunomi vadaidum.

K a n c a n a m a l a . uvajjhaa, sutthu parissanta bhattidaria. kavolatalabaddhasealavae pekkha se vevanti aggahattha. ta samassattha bhoidu muhuttaam.

R a j a . Kancanamale, yuktam abhihitam. (*hastena grahitum icchatu Aranyaka hastam apasarayati*)

V a s a v a d a t t a . (*sasuyaw*) bhaavadi, ahiam edam pi tue kidam. na hu aham Kancanamalakavvena vancaidavva.

S a n k r t y a y a n i . (*vihasya*) ayusmati, Idrsam eva kavyam bhavisyati.

A r a n y a k a . (*sarosam iva*) avehi Kancanamale avehi. na me bahumada si.

K a n c a n a m a l a . (*sasmitam*) jai aham citthanti na bahumada ta esa gacchami. (*iti niskranta*)

A r a n y a k a . (*sasambhramam*) Kancanamale, cittha cittha. aam se aggahattho samappido.

R a j a . (*Aranyakdya hastam grhitva*)

sadyo Vasyayabinduvyatikarasisirah kim bhavet
padmakoso

hladitvam na 'sya manye sadrsam idam usasy eva
vltatapasya

muncanty ete himaugham nakharajanikarah panca
kim so 'pi idahl

jnatam svedapadesad aviratam amrtam syandate
vyaktam etat [11]

api car—

etena balavidrumapallavasobhapaaharadaksena
hrdaye mama tvaya 'yam nyasto ragah svahastena
[12]

ARANYAKA. (*With a smile.*) Kancanamala, from playing so long I have become tired. My limbs now have no strength, so I am not able to play.

KANCANAMALA. Teacher, the Princess is completely tired out. See, the drops of perspiration stand out on her cheeks, and her fingers¹⁰⁴ tremble. So let her rest for a moment.

KING. Rightly said, Kancanamala. (*Tries to take ARANYAKA by the hand. She withdraws her hand.*)

VASAVADATTA. (*Indignantly.*) Madam, this also has been overdrawn by you. I am not by any means to be deceived by Kancanamala's artifice.

SANKRITYAYAN!. (*Laughing.*) Your Highness, poetic art must always be like this.

ARANYAKA. (*AS if angry.*) Go away, Kancanamala, go away. I don't care for you.

KANCANAMALA. (*With a smile.*) If you don't care for me when I stay, then here I go. (*Exit.*)

ARANYAKA. (*In confusion.*) Kancanamala, stay, stay! His hand is touching me.

KING. (*Taking ARANYAKA'S hand.*)

Could it be the lotus bud,¹⁰⁶ suddenly cooled through contact with the dewdrops?

Not such as this, methinks, is its joy at dawn when the heat of the sun is absent.

These five moonlike fingernails diffuse a shower of snow; can that also burn?

Ambrosia, recognized under the guise of perspiration, it is plain, flows without ceasing.¹⁰⁶ [II]

And again:—

With this hand of yours, skilled in robbing¹⁰⁷ the young coral branch of its beauty,

You have implanted this passion in my heart.¹⁰⁸ [12]

A r a n y a k a . (*sparsavisesam natayanty atmagamam*) haddhi haddhi. edam Manoramam pharisantie anatham jewa me angaim karenti.

Vasavadatta . (*sahasam 'tthaya*) bhaavadi, pekkha tumam. aham una aliam na paremi pekkhidum.

S a h k r t y a y a n i . rajaputri, idharmasastravivahita esa gandarvo vivahah. kim atra lajjasthanam. preksanlyakam idam. tan na yuktam asthane rasabhahgam krtva gantum.

(*Vasavadatta parikramati*)

I n d i v a r i k a . (*vilokya*) bhattini, Vasantao cittasaladuvare pasutto citthadi.

Vasavadatta . (*nirupya*) Vasantao jjewa esa. (*vicintya*) ranna vi ettha hodawam. ta bodhavia pucchissam dava nam. (*prabodhayati*)

Vidusakah . (*nidrajam utthaya sahaya vilokya*) Manorame, kim naccia aado piavaasso, adha va naccadi jjewa.

Vasavadatta . (*savisadam*) kaidham ajjautto naccadi. Manorama danim kahim.

Vidusakah . esa cittasala citthadi.

Manorama . (*sabham atmagamam*) kadham annadha jewa hiae kadua devie mantidam, edena vi mukkkhabaduena annadha jewa buddhia savvam aulikidam.

Vasavadatta . (*sarosam hasantam*) sahu Manorame sahu. sohanam tue naccidam.

Manorama . (*sabham kampam padayor nipatya*) bhattini, na hu aham ettha avarajjhami. edena kkhu hadasena balado alamkaranaime genhia duvaratthidena idha niruddha. na una maha akkandantie saddo mukkkhanigghosantarido kena vi sudo.

Vasavadatta . hanje, utthehi. janidam savvam. Vasantao kkhu Aranniavuttantanadae suddharo.

Vidusakah . saam jewa cintehi kahim Arannia kahim Vasantao tti.

ARANYAKA. (*Indicating a peculiar sensation of touch, aside.*¹⁰⁹) Oh, oh! As I touch Manorama here, my limbs feel a strange thrill.¹¹⁰

VASAVADATTA. (*Suddenly rising.*) Madam! You may look, but as for myself, I can't bear to watch this false representation.

SANKRITYAYAN!. Princess, this is the Gandharva form of marriage¹¹¹ sanctioned by the Law Books. What reason is there to be shocked at it? This is a play; so it is not proper to go at the wrong moment and break up the enjoyment.

(VASAVADATTA walks about.)

INDIVARIKA. (*Looking around.*) Your Highness, Vasantaka is lying asleep at the door of the picture-gallery.¹¹²

VASAVADATTA. (*Looking closely.*) This is indeed Vasantaka. (*Reflecting.*) The King also must be here. So, then, I'll wake him and ask him. (*She wakes him.*)

JESTER. (*Rising, heavy with sleep, and looking around suddenly.*) Manorama, has my friend come back from acting, or is he acting still?

VASAVADATTA. (*In dismay.*) What! is my Lord acting? Where then is Manorama?

JESTER. She's here in the picture-gallery.

MANORAMA. (*In fright, aside.*) What! did the Queen speak, meaning it in one way, and this fool of a fellow understand it in another and spoil the whole thing?

VASAVADATTA. (*Smiling angrily.*) Bravo, Manorama, bravo! Splendidly acted by you!¹¹³

MANORAMA. (*Trembling with fright and falling at her feet.*) Your Highness, I'm not to blame in this. This rascal took away the ornaments by force, shut me up here, and stayed at the door. I cried out, but the sound was not heard by anybody, as it was drowned by the fool's noise.¹¹⁴

VASAVADATTA. Girl, stand up! I know it all. Vasantaka's the stage-manager in the play *The Adventure of Aranyakil*.

JESTER. Just stop to think. What has Vasantaka to do with Aranyaka?¹¹⁵

Vasavadatta. Manorame, sugahidam kaduanam aaccha. Java pekkhaniam se pekkhami.

Manorama, (svagatam) idanim samassasida mhi. (Vidftsakam kare badhndti.—prakdsam) hadasa, idanim anubhava attano dunnaassa phalam.

Vasavadatta. (sasambhramam upasrtya) ajjautta, padihadam edam amahgalam. (iti padayor mlotpaladctma 'panayanti sotprdsam) marisadu ajjautto jam Manorama tti kadua niluppaladamaena bandhavido si.

(Aranyakd, sabhayam apasrtya tisthati)

Raja, (sahaso 'tthaya Vidusakam Manoramam ca drstva, 'tmagatam) katham vij NATO 'smi devya. (vailaksyam natayati)

Sankrtyayani. (sarvan avalokya sasmitam) katham anyad eve 'dam preksaniyakam samvrttam. abhumir iyam asmadvidhanam. (iti niskranta)

Raja, (svagatam) apurvo 'yam kopaprakarah. durlabham atra 'nunayam pasyami. (vicintya) evam tavat karisye. (prakdiam) devi, tyajyatam kopah.

Vasavadatta. ajjautta, ko ettha kuvido.

Raja, katham na kupita 'si.

snigdam yady api viksitam nayanayos tamra tatha 'pi dyutir madhurye 'pi sati skhalaty anupadam te gadgada vag iyam nisvasa niyata api stanabharotkampena samlaksitah kopas te prataprayatnavidhrto 'py esa sphutam laksyate

[13]

(padayor nipatya) prasida prasida.

Vasavadatta. Arannie, tumamkuvidattisambhavaanto ajjautto pie pasida tti pasadaadi. ta uvasappa. (iti hastend 'karsati)

VASAVADATTA. Manorama, bind him securely and come here [with him], so that I may see the spectacle he presents.¹¹⁶

MANORAMA. (*Aside.*) Now I breathe again! (*Binds the JESTER by the hand.—Aloud.*) You rascal! Now reap the fruit of your own misbehavior!

VASAVADATTA. (*In agitation, approaching [the KING].*) My Lord, may this evil omen be averted!¹¹⁷ (*With these words she removes the chain of blue water-lilies from his feet; ironically.*) Pardon me, my Lord, that you were bound with the chain of blue lilies under the impression that it was Manorama.

(ARANYAKA moves away in fright and stands still.)

KING. (*Rising suddenly and seeing the JESTER and MANORAMA; aside.*) What! am I recognized by the Queen? (*Acts as if embarrassed.*)

SANKRITYAYANI. (*Looking at them all; with a smile.*) Why! This play has turned out to be quite something else. This is no place for persons of our position. (*Exit.*)

KING. (*Aside.*) This sort of anger is unprecedented. I see that a reconciliation will be hard to effect in this case. (*Reflecting.*) This is what I'll do, then. (*Aloud.*) My Queen, lay aside your anger.

VASAVADATTA. My Lord, who is angry here?

KING. What! you are not angry?

Though the glance of thine eyes is loving, still their gleam is fiery;
Though there is sweetness in it, thy trembling voice falters at every word;

Thy sighs, though repressed, are betrayed by thy heaving bosom;
This anger of thine, though restrained with manifest effort, is plainly visible.¹¹⁸ [13]

(*Falling at her feet.*) Pardon me, pardon me!

VASAVADATTA. Aranyaka, my Lord, imagining that you are angry, is trying to make you forgive him by saying 'Pardon me, my dear/ So come nearer. (*With these words she draws her nearer by the hand.*)

Aranyaka. (*sabhayam*) bhattini, na hu aham kim pi janami.

Vasavadatta. Arannie, tumam kadham na anasl idanim de sikkhavemi. Indlvarie, genha nam.

Vidusakah. bhodi, ajja komudimahusave tuha cittam avaharidum vaassena pekkhaniam anutthidam.

Vasavadatta. edam tumhanam dunnaam pekkhia haso me jaadi.

Raja, devi, alam anyatha vikalpitenā. pasya.

bhrubhangaih kriyate lalatasasinah kasmat kalanko mudha vatakampitabandhujivasamatam nito 'dharah kim sphuran madhyai ca 'dhikakampitastanabharena 'yam punah khidyate kopam munca tavai Va cittaharanayai 'tan maya kriditam
[14]

devi, prasīda prasīda. (*iti padayoh patati*)

Vasavadatta. hanje, nivuttam pekkhanaam. ta ehi, abbhantaram jewa pavisamha. (*iti niskranta*)

Raja. (*vilokya*) katham akrtvai Va prasadam gata devi.

svedambhahkanabhinnabhisanatarabhrubhangam ekam rusa trasena 'param utplutotplutamrgavyalolanetrotpalam utpasyann aham agrato mukham idam devyah priyayas tatha bhitas co 'tsukamanasas ca mahati ksipto 'smy aham samkate
[15]

tad yavad idanim sayaniyam gatva devyah prasadanopayam cintayami.

(*iti niskrantah sarve*)

iti trtiyo 'nkah

ARANYAKA. (*In fright.*) Your Highness, I don't know anything at all.

VASAVADATTA. What, Aranyaka! You don't know anything? Now I'll teach you. Indlvarika, seize her.¹¹⁹

JESTER. Madam, today at the Kaumudl-festival¹²⁰ my friend got up the play to divert your thoughts.¹²¹

VASAVADATTA. When I see this misbehavior of yours I have to laugh.

KING. My Queen, away with unfounded suspicion! See—

Wherefore is thy moonlike brow marred without cause by frowns?¹²²
Why is thy quivering lip made to resemble the *bandhuka-flower*¹²³
shaken by the wind?

Thy waist, moreover, is oppressed by the burden of thy bosom heaving violently.

Lay aside thine anger! This amusement was devised by me just to divert thy thoughts.¹²⁴ [14]

My Queen, pardon, pardon! (*He falls at her feet.*)

VASAVADATTA. Girl, the play's over. So come, let's go inside. (*Exit.*)

KING. (*Looking around.*) What! has the Queen gone without granting pardon?

When I see before me here the countenance of the Queen and that of my beloved,

The one¹²⁶ with brow contracted by anger into a frown, more threatening because streaked by beads of sweat,

The other¹²⁵ with her lotus eyes roving through fear, like those of a gazelle bounding again and again,

I am placed in a great dilemma between fear and longing.¹⁹⁶ [15]

Now FU go to my couch and think out some means of gaining the Queen's pardon.¹²⁷

(*Exeunt omnes.*)

CATURTHO 'NKAH

[PraveSakah]

(tatah pravisati Manorama)

Manorama. (*sodvegā*) aho diharosada devie. kadham ettiam kalam baddhae piasahle Aranniae uvari anukampam na genhajdi. (*sasram*) sa tavassini attano bandhanassa kilcsena tadha na samtappadi jadha bhattino damsananirasadae. Idisam ca se dukkham jena ajja jjewa attanaam vavadaanti mae kadham pi nivarida. edam vuttantam bhattino nivedehi tti Vasantaam bhania aada mhi.

(tatah pravisati Kancanamala)

Kancanamala. kadham annesantie vi mae bhaavadi Sahkiccaanl na dittha. (*vilokya*) ta edam pi dava Manoramam pucchissam. (*upasrtya*) Manorame, avi janasi kahim bhaavadi Sahkiccaani tti.

Manorama. (*vilokya'srunipramrjya*) hala Kancanamale, dittha. kim una tae paoanam.

Kancanamala. Manorame, ajja devie Angaravadie leho pesido. tassim vaide bapphapunnanaana didham samtappidum araddha devi. ta vinodananimittam tae bhaavadim annesami.

Manorama. hala, kim una tassim lehe alihidam.

Kancanamala. ja mama bhai'nia sa tuha janani jevva. tae bhatta Didhavamma tajdo de. ta tuha kim edam aakkhidavvam. tassa samahio samvaccharo Kalihghadaena badhassa. ta na juttam edam vuttantam anittham sunia saml-

ACT IV

[INTRODUCTORY SCENE]

(Enter MANORAMA.)

MANORAMA. (*In distress.*) To think of the Queen's long-continued anger! How is it that she doesn't take pity on my dear friend Aranyaka, who has been imprisoned for such a long time?¹ (*In tears.*) The poor girl isn't distressed so much by the misery of her imprisonment as by the hopelessness of her seeing the King. And so great is her wretchedness that I had great difficulty this very day in restraining her as she was going to kill herself.² I've just been telling Vasantaka to report this occurrence to the King.

(Enter KANCANAMALA.)

KANCANAMALA. HOW is it, though I've been searching for the lady Sankrtyayani, I haven't seen her? (*Looking around.*) Well, FU just ask Manorama here also. (*Approaching.*) Manorama, do you know⁸ where the lady Sankrtyayani is?

MANORAMA. (*Looking around, wiping away her tears.*) O Kancanamala! I've seen her; but what do you want of her?

KANCANAMALA. Manorama, a letter⁴ was sent today by Queen Angaravati.⁵ On reading this, the Queen's eyes filled with tears and she became greatly distressed. So Fm looking for the lady to have her cheer the Queen up.

MANORAMA. But what, my dear, was written in this letter?

KANCANAMALA. This: 'My sister is just a mother to you; her husband Drdhavarman is [as] your father⁸—but why need I tell you this? For more than a year he has been kept a prisoner by the accursed Kalinga.⁷ So it is not proper for your powerful

vatthidassa samatthassa bhattuno de ewam udaslnattanam olambidum ti.

H a n o r a m a . hala Kancanamale, jada dava aam vuttanto bhattanie na kena vi vaidavvo tti bhattina anattam ta kena una danim so leho sunavido.

K a n c a n a m a l a . anuvaia tunhimbhudae maha hatthado genhia saam jevva bhattanie vaido.

M a n o r a m a . tena gaccha tumam. esa khudevl tae jjevva saha dantavalahie citthadi.

K a n c a n a m a l a . tena hi bhattanlsaasam gamissam. (iti niskrdntd)

M a n o r a m a . ciram khu me Aranniasaasado aadae. didham ca nivvinna sa tavassini attano jividenā. kada i accahidam bhavē. ta tahim jewa gacchami. (iti niskranta)
iti pravesakah

(tatah praviiati sodvegd 'sanastha Vasavadatta Sankrtyayani vibhavatas ca parivarah)

S a n k r t y a y a n i . rajaputri, alam udvegena. ne 'drso Vatsarajah. katham itthamgatam api bhavatyā matrsvasratim vijnaya Vatsarajo niscintam sthasyati.

V a s a v a d a t t a . (sasram) bhaavadi, adiujjua danim tumam. jassa mae na kajjam tassa mamakeraena kim kajjam. ajjuae juttam mama edam alihidum. sa una na anadi ajja tarisi na Vasavadatta tti. tuha una eso Aranniae vuttanto paccakkho. ta kadham edam bhanasi.

S a n k r t y a y a n i . yata eva me pratyaksas tata eva bravimi. tena nanu kaumudimahotsave tvam hasayitum tatha kriditam.

V a s a v a d a t t a . bhaavadi, edam ettha saccam. tadha hasida mhi jena bhaavadie purado lajjae kadham pi citthami.

husband, who is close at hand, to remain thus indifferent after hearing of this unfortunate event.'

MANORAMA. But, Kancanamala dear, who then read this letter aloud, when the King gave orders that this matter should not be read to the Queen by any one ?

KANCANAMALA. While I was reading it over to myself in silence, the Queen snatched it from my hand and read it herself.

MANORAMA. Therefore go; the Queen's right here with the lady, in the ivory tower.

KANCANAMALA. Then I shall go to the Queen. *(Exit.)*

MANORAMA. It's a long time since I left Aranyaka. The poor girl is utterly wearied of her life. Something dreadful might happen at any moment. So I'll go directly to her. *(Exit.)*

END OF THE INTRODUCTORY SCENE⁸

(Enter, seated, VASAVADATTA in a distressed state of mind, SANKRTYAYANI, and the Retinue in order of rank.)

SANKRTYAYANI. Princess, cease your distress. Vatsaraja is not that kind of man. How can Vatsaraja remain unconcerned when he knows that the husband of your mother's sister⁹ is in such a plight?

VASAVADATTA. *(In tears.)* Madam, now you are too naive. When he has nothing to do with me, what will he have to do with mine?¹⁰ It was proper for my mother¹¹ to write this to me,¹² but she does not know that Vasavadatta is no longer such as she was. You, however, witnessed this affair of Aranyaka with your own eyes. How, then, can you say this ?

SANKRTYAYANI. Just because I witnessed it myself, I speak thus. He really played this joke¹⁸ at the Kaumudi-festival in order to make you laugh.

VASAVADATTA. Madam, that's the truth of it; I've been made so laughed at,¹⁴ that I can hardly stand before your Ladyship for

ta kim takkeraae kadhae. nam edena jjevva pakkhavadena
ettiam bhumim nida mhi. (*iti roditi*)

Sankrtyayani. alam rajaputri ruditena. ne 'drso Vatsarajah. (*vilokya*) atha va prapta eva 'yam, yas te manyupramarjanam karoti.

Vasavadatta. manoradha danim ede bhaavadie.

(*tatah pravisati Raja Vidusakas ca*)

Raja, vayasya, ka idanlm abhyupayah priyam mocayitum.

Vidusakah. bho vaassa, munca visadam. aham de
uvaam kadhaissam.

Raja, (*saharsam*) vayasya, tvaritataram abhidhiyatam.

Vidusakah. bho, tumam dava aneasamarasamghattappahavabahusali puno vi aneagaaturaapaikkaduvvisahabalasamudido. ta sawabalasatndohena anteuram supididam kadua idanim jevva Aranniam moavehi.

Raja, vayasya, asakyam upadistam.

Vidusakah. kim ettha asakkam, jado dava kujjavamana-
vuddhakancuivajjido manusso avaro natthi tahim.

Raja, (*savajnam*) murkha, kim asambaddham pralapasi.
devyah prasadam muktva na 'nyas tasya moksanabhyupayah.
tat kathaya katham devim prasadayami.

Vidusakah. bho, masovavasam kadua jividam dharehi.
ewam devi candi pasidissadi.

Raja, (*vihasya*) alam parihasena. kathaya katham devim
prasadayami.

dhrstah kim purato Varudhya vihasan grhnami kanthe
priyam

kim va catusataprapancaracanapritam karisyami tarn
kim tisthami krtanjalir nipatito devyah purah padayoh
satyam satyam aho na vedmy anunayo devyah katham syad
iti [I]

shame. So, what's the use of such talk? I've been reduced to this state, in fact, just by this fondness. (*Weeps.*)

SANKRTYAYANI. Weep no more, Princess! Vatsaraja is not that kind of man. (*Looking around.*) But here he is coming to dispel your sorrow.

VASAVADATTA. These are now [merely] your Ladyship's desires.

(*Enter KING and JESTER.*)

KING. Dear fellow, what way is there now of getting the dear girl set free?

JESTER. My dear fellow, free yourself¹⁶ of dejection! I'll tell you the way.

KING. (*Joyfully.*) Dear fellow, out with it—quick, quick!

JESTER. Sir, you have two arms that have proved their power in the shock of many a battle; besides that, you are possessed of an irresistible force of many elephants, horses, and foot-soldiers. So lay siege to the zenana with the assemblage of your entire forces and set free Aranyaka this very moment.

KING. Dear fellow, what you have suggested is impossible.

JESTER. What's impossible about it? For there's not a man there except hunchbacks, dwarfs, and the old chamberlain.¹⁶

KING. (*Contemptuously.*) You fool! Why do you talk nonsense? There's no other way of getting her free than getting the Queen's favor. So tell me how I can get the Queen's favor.

JESTER. Sir, live fasting for a month. In that way the Wrathful Queen¹⁷ will be appeased.

KING. (*Laughing.*) Enough of your jesting. Tell me how I am to appease the Queen.

Shall I boldly bar the way before her and, laughing,¹⁸ clasp the dear one about the neck?

Or shall I make her glad by the use of a hundred varied blandishments?"

Or shall I fall before the Queen's feet and remain in suppliant posture?²⁰

Truly, truly—alas!—I know not in what way to conciliate the Queen.²¹ [i]

tad ehi, devisakasam eva gacchavah.

Vidusakah. bho, gaccha tumam. aham una danim jewa bandhanado kadham pi paribbhamsia aado mhi. ta na gamissam.

Raja, (*vihasya kanthe grhltd, balan nivartayati*) **murkha,** agamyatam agamyatam. (*parikramya 'valokya ca*) **iyam devi dantavalabhimadhyam adhyaste.** yavad upasarpami (*salaj-jam upasarpati*)

(*Vasavadatta sakhedam asanad uttisthati*)

Raja.

kim muktam asanam alam mayi sambhramena
no 'tthatnm ittham ucitam mama tantamadhye
drstiprasadavidhimatraharto jano 'yam
atyadarena kim iti kriyate vilaksah [2]

Vasavadatta. (*mukham nirupya*) **ajjautta,** vilakkho danim tumam hosi.

Raja, priye, satyam aham vilaksah, yat pratyaksadrstaparahdo 'pi bhavatim prasadayitum vyavasito 'smi.

Sankrtyayani. (*asanam nirdisya*) **maharaja,** kriyatam asanaparigraha.

Raja, (*asanam nirdisya*) **ito devy upavisatu.**

(*Vasavadatta bhumav upavisati*)

Raja, ah katham bhumav upavista devi. aham apy atrai 'vo 'pavisami. (*iti bhumav upavisya krtanjali*) **priye,** prasida prasida. kim evam pranate 'pi mayi gambhiritaram kopam udvahami

bhrubhangam na karosi rodisi muhur mugdheksane kevalam natiprasphuritadhara 'navaratam nihsvasam evo 'jjhasi vacam na 'pi dadasi tisthasi param pradhyananamranana kopas te stimito nipidayati mam gudhapraharopamah [3]

So come, let us go straight to the Queen.

JESTER. Sir, *you* may go; but I've only now escaped with difficulty from confinement, so I'm not going.

KING. (*Laughing, takes him around the neck and makes him return by force.*) Come along, you fool, come along! {*Walking about and looking.*} Here is the Queen sitting in the ivory tower. I shall approach, then. (*Approaches abashed.*)

(VASAVADATTA *rises languidly from her seat.*)

KING.

Why leave thy seat? Be not disturbed on my account.

It is not appropriate in my case²² that thou, O slender-waisted one,²⁸ shouldst rise thus.

Why is it that I²⁴—who am ravished by the mere bestowal of the favor of a glance—

Am made embarrassed by this excessive courtesy?²⁵ [2]

VASAVADATTA. (*Looking him in the face.*) My Lord, you are embarrassed now?

KING. My beloved, truly I am embarrassed; for, though you saw my offence with your own eyes, I am resolved to appease you.

SANKRITYAYAN!. (*Pointing to a seat.*) Your Majesty, pray be seated.

KING. (*Pointing to a seat.*) Let the Queen sit here.

(VASAVADATTA *seats herself upon the ground.*)

KING. What! the Queen seated on the ground! FU sit down there also. (*Seating himself upon the ground; making an obeisance.*^{2e}) Pardon me, my beloved, pardon me! Why do you display still deeper anger, though I am thus bowed before you?

Ah, thou whose glance is lovely, thou dost not knit thy brow; thou only weepst ever!

Thy lip quivereth not over-much; yet thou heavest sighs incessantly; Thou utterest not one word, but remainest with face bowed in thought;

Thy rigid anger pains me like a hidden wound.²⁷ [3]

priye, prasida prasida. (*iti padayoh patati*)

Vasavadatta. adisuhido nam si. kirn danim dukkhidam
janam viaresi. utthehi. ko ettha kuvido.

Sankrtyayani. uttistha maharaja. kim anena. anyad
eva tavad udvegakaranam asyah.

Raja, (*sasambhramam*) bhagavati, kim anyat.

(*Sankrtyayani karne kathayati*)

Raja, (*vihasya*) yady evam alam udvegena. maya 'pi
jnatam. siddha eva 'smin prayojane devim distya vardhayi-
syami 'ti no 'ktam. anyatha katham aham Drdhavarmavrt-
tante visrabdhas tisthami. tat katipayany ahani tadvarttaya
agatayah. idam ca tatra vartate.

asmadbalair Vijayasenapurahsarais tair
akrantabahyavisayo vihatapratapah
durgam Kalingahatakah sahasa pravisyā
prakaramatrasarano 'saranah krto 'sau [4]

tadavastham ca tam

nirdistakrantamandam pratidinaviramadviradaseravrttam
sadhvamsam siyamanadvipaturaganarakslananihsesainyam
adya svo va vibhagne jhatiti mama balaih sarvatas tatra
durge

baddham yuddhe hatam va bhagavati nacirac chrosyasi tvam
Kalihgam [5]

Sankrtyayani. rajaputri, prathamataram eva bhavatyah
kathitam maya katham apratividhaya Vatsarajah sthasyati 'ti
Vasavadatta. jai evvam piam me.

Pardon me, my beloved, pardon me! (*With these words he falls at her feet.*)

VASAVADATTA. You are surely very happy. Why, then, torment an unhappy creature ? Arise! Who is angry here ?

SANKRITYAYANI. Arise, Your Majesty! What is the use of this ? Something quite different, indeed, is the cause of her distress.

KING. (*Hastily.*) Good madam, what else is it?

(SANKRITYAYANI *whispers in his ear.*²⁸)

KING. (*Laughing.*) If so, no more distress! I knew it also, but I did not tell, thinking that I should congratulate²⁹ the Queen when this undertaking had been actually accomplished. Otherwise, how could I remain unconcerned in the affair of Drdhavarman ? Well, it is several days since news about him arrived; and this is what took place.

Led by Vijayasena, our armies invaded the frontier region
And destroyed the glory of the accursed Kalinga,
Who suddenly withdrew to his fortress⁸⁰
And, with a rampart as his sole defense, has been made defenseless.⁸¹ [4]

And, he being in such a plight,⁸²

Crippled by the invasion described, and with the activity of his slavish warriors⁸⁸ decreasing day by day,
With ruin impending, with his elephants, horses, and men being destroyed, and his entire army depleted,
When his fortress there shall have been breached on all sides in a twinkling, today or tomorrow, by my forces,
You will hear before long, my Lady, that Kalinga has been captured or slain in battle.⁸⁴ [5]

SANKRITYAYANI. Princess, I said to you at the very outset, 'How will Vatsaraja rest without making a counterstroke?'³⁵

VASAVADATTA. If so, I am glad.

(*pravisya Pratlhari*)

Pratihari. jedu jedu bhatta. eso kkhu Vijaaseno Didhavamakancuisahido harisasamupphuUaloano piam nivedidukamo duvare citthadi

Vasavadatta. (*sasmitam*) bhaavadi, jadha takkemi paritosida mhi ajjauttena tti.

Sankrtyayani. Vatsarajapaksapatini khalv aham na kim cid api bravimi.

Raja, sighram pravesaya tau.

Pratihari. tadha. (*iti niskranta*)

(*tatah pravisati Vijayasenah Kancukl ca*)

Vijayasenah. bhoh kancukin, adya svamipada drastavya iti yatsatyam anupamam kam api sukhatisyam anubhavami.

Kancuki. Vijayasena, avitatham etat. pasya.

sukhanirbharo 'nyatha 'pi svaminam avalokya bhavati
bhrtyajanah

kim pimar aribalavighatananirvyudhaprabhuniyogabharah
[6]

Ubhau. (*upasrtya*) jayatu jayatu svami.

(*Rajo 'bhav api parisvajate*)

Kancuki. deva, distya vardhase.

hatva Kalihgahatakam hy asmat svami nivesito rajye
devasya samadesad ripujayina Vijayasenena [7]

Vasavadatta. ai bhaavadi, ahijanasi edam kancuinam.

Sahkrtyayani. katham na 'bhijanami. nanu sa esa yasya haste matrsvasa te pattrikam anupresitavati.

Raja, sadhu. Vijayasenena mahavyaparo 'nusthitah.

(Enter PORTRESS.)

PORTRESS. Hail, hail to Your Majesty! Here at the door stands Vijayasena, accompanied by the chamberlain of Drdhavarman, with his eyes beaming with joy and eager to announce good tidings.

VASAVADATTA. *(With a smile.)* Good madam, as I regard it, my Lord has completely satisfied me.

SANKRITYAYANI. Being partial to Vatsaraja, I say nothing at all.

KING. Have them enter at once.

PORTRESS. It shall be done. *(Exit.)*

(Enter VIJAYASENA and the CHAMBERLAIN.⁸⁶)

VIJAYASENA. Sir Chamberlain, in truth I feel a kind of ecstatic joy, beyond compare, at the thought of seeing my master today.

CHAMBERLAIN. Vijayasena, that is undeniable. For—

Even under other circumstances a servitor is filled with joy at beholding his master,
But how much more when he has fulfilled his lord's command by annihilating the army of his enemy.⁸⁷ [6]

BOTH. *(Approaching.)* Hail, hail to our master!

(The KING embraces them both.)

CHAMBERLAIN. Your Majesty, you are to be congratulated.⁸⁸

For Vijayasena, vanquishing the foe,³⁹ has, at Your Majesty's command,
Slain the accursed Kalihga and restored my master to his kingdom.⁴⁰ [7]

VASAVADATTA. O good madam, do you recognize this chamberlain?

SANKRITYAYANI. Why should I not recognize him? He is the very one in whose care your mother's sister⁴¹ forwarded the letter."

KING. Bravo! Vijayasena has accomplished a great feat!

(Vijayasenah padayoh patati)

Raja, devi, distya vardhase. pratisthito rajye Drdhavarma.

Vasavadatta. (saharsam) anuggahida mhi.

Vidusakah. Idise abbhudae assim raatile edam karamam. (Rdjdnam nirdisya vintivadanam natayan) gurupua. (atmano yajnopavitam darsayan) bamhanassa sakkaro. (Aranyakam sucayan) sawabandhanamokkho tti

Raja. (Vasavadattam apavarya chotikam dadat) sadhu vayasya sadhu.

Vidusakah. bhodi, kadham tumam na kim pi ettha samadisasi.

Vasavadatta. (Sankrtyayanim avalokya sasmitam) moida khu hadasena Arannia.

Sankrtyayani. kim va tapasvinya 'naya badjdhaya.

Vasavadatta. jadha bhaavadie roadi.

Sankrtyayani. yady evamaham eva gatva tarn mocayisyami (iti niskranta)

Kancuki. idam aparam samdistam maharajena Drdhavarmana: tvatprasadat sarvam eva yathabhilasitam sampannam. tad ete pranas tvadlyah. yathestam iman viniyoktum tvam eva pramanam.

(Raja salajjam adhomukhas tisthati)

Vijayasenah. deva, na sakyam eva devam prati prltivisesam Drdhavarmanah kathayitum.

Kancuki. yady api tubhyam pratipaditayah Priyaradarsikaya asmadduhituh paribhramsana me sambandho jata iti duhkham asat tatha 'pi Vasavadattayah parinetra 'pi tvaya tad apanitam eva.

Vasavadatta. (sasram) ajja kancui, kadham me bhaini paribbhattha.

(VIJAYASENA *falls at his feet.*)

KING. My Queen, you are to be congratulated! Drdhavarman has been restored to his kingdom.

VASAVADATTA. (*Joyfully.*) I am deeply gratified.

JESTER. At a time of such rejoicing in the royal family this is the thing to be done:—(*pointing to the KING and imitating playing on the lute*) honor to the teacher⁴⁸; (*showing his own sacrificial cord*) hospitality to a Brahman; (*alluding to ARANYAKA*) release of all prisoners.⁴⁴

KING. (*Snapping his fingers*⁴⁵ *without letting VASAVADATTA see.*⁴⁶) Bravo, dear fellow, bravo!

JESTER. Madam, why don't you give some order about it?

VASAVADATTA. (*Looking at SANKRITYAYANI, with a smile.*) Aranyaka is as good as released⁴⁷ by the rascal.

SANKRITYAYANI. What possible good is there in keeping the poor girl in prison?

VASAVADATTA. As pleases your Ladyship.

SANKRITYAYANI. If so, I myself will go and have her set free. (*Exit.*)

CHAMBERLAIN. This message, besides, has been sent by King Drdhavarman: 'By your grace everything has turned out after my own heart. Therefore my life is yours. You have the right to do with it as you please.'

(*The KING modestly stands with bowed head.*)

VIJAYASENA. Your Majesty, it is altogether impossible to express Drdhavarman's extreme devotion to you.

CHAMBERLAIN. [*Continuing the message.*⁴³] 'Even though it was a misfortune that no alliance between us came about,⁴⁹ in consequence of the loss of my daughter Priyadarsika who was affianced to you, nevertheless this has been altogether removed by your marriage⁵⁰ with Vasavadatta.'

VASAVADATTA. (*In tears.*) Worthy Chamberlain, how did my cousin disappear?⁵¹

Kancuki. rajaputri, tasmin Kalingahatakavaskande vi-drutesv itas tato 'ntahpurajanesu distya drstam idanim na yuktam atra sthatum iti tarn aham grhitva Vatsarajantikam prasthitah. tatah samcintya tarn Vindhyaaketor haste niksipyā nirgato 'smi. yavat pratipam agacchami tavat kair api tat sthanam saha Vindhyaaketuna smartavyatam nitam.

Raja, (*sasmitam*) Vijayasena, kim kathayasi.

Kancuki. tatra ca 'nvisyata maya na prapta. tadaprabhrti na 'dya 'pi vijnayate kva vartata iti.

(*pravisya Manorama*)

Manorama. bhattini, panasamsae vattadi sa tavassini.

Vasavadatta. (*sasram*) kim una tumam Piadamsanavuttantam janasi.

Manorama. na hu aham Piadamsanavuttantam janami. esa khu Arannia kallavvavadesena anidam visam paia panasamsae vattadi tti ewam mae nivedidam. ta parittaadu bhattini. (*rudati padayoh patati*)

Vasavadatta. (*svagatam*) haddhi haddhi. Piadamsanadukkham pi me antaridam Aranniavuttantena. adidujjano kkhu loo. kada i mam annadha sambhavaissadi. ta edam ettha juttam. (*prakasam sasambhramam*) Manorame, lahu idha jjewa anehi tam, naaloado gahidavisavijjo ajjautto ettha kusalo.

(*niskrantd Manorama*)

(*tatah pravisati Manoramayd dhrtd savisavegam
dtmdnam natayanty Aranyaka*)

Aranyaka. hala Manorame, kisa danim mam andhaaram pavesesi.

CHAMBERLAIN. Princess, during the onslaught by the accursed Kalinga, when the inmates of the zenana had fled hither and thither, I fortunately chanced to see her, and, thinking that it was no longer advisable for her to remain there, I took her and started to go to the presence of Vatsaraja. Then, upon further reflection, I put her in the care of Vindhyaketu and went away. When I came back I found that some foes had made that place, as well as Vindhyaketu, a matter of the past.⁶²

KING. (*With a smile.*) Vijayasena, what have you to say?

CHAMBERLAIN. And I searched for her there, but could not find her. From that day to this no one knows where she is.

(*Enter MANORAMA.*)

MANORAMA. Your Highness, the poor girl is at the point of death!⁵⁸

VASAVADATTA. (*In tears.*) But do you know the fate of Priyadarsana?⁵⁴

MANORAMA. I certainly do not know the fate of Priyadarsana, but Aranyaka here has drunk poison, brought to her under the guise of wine, and is at the point of death. That is what I have reported. So save her, Your Highness! (*Falls at her feet, weeping.*)

VASAVADATTA. (*Aside.*) Alas, alas! This affair of Aranyaka overshadows even my sorrow for Priyadarsana. The world is very malicious. Perhaps it will judge me wrongly. So this is the thing to do. (*Aloud, agitatedly.*) Manorama, bring her here immediately. The King is expert in this matter, having acquired knowledge of poisons in the world of the Nagas.⁸⁵

(*Exit MANORAMA.*)

(*Enter ARANYAKA, supported by MANORAMA, and exhibiting the symptoms of poisoning.*)

ARANYAKA. O Manorama, why are you now leading me into the dark?

Manorarpa. (*savisadam*) haddhi haddhi. ditthi vi se samkanta visena jjewa. (*Vasavadattam drstva*) bhattini, lahu parittaehi lahu parittaehi. garuibhudam se visam.

Vasavadatta. (*sasambhramam Rajanam haste grhitva*) ajjautta, utthehi utthehi. lahu vivajjadi kkhu esa tavassini. (*sarve pasyanti*)

Kancuki. (*vilokya*) susadrsi khalv iyam mama rajaputryah Priyadarsanayah. (*Vasavadattam nirdisyā*) rajaputri, kuta iyam kanyaka.

Vasavadatta. ajja, Vinjhakeduno duhida. tarn vavadia Vijaasenena anida.

Kancuki. kutas tasya duhita. sai Ve 'yam mama rajaputri. ha hato 'smi mandabhagyah. (*iti nipatya bhumav utthaya*) rajaputri, iyam sa Priyadarsika bhagini te.

Vasavadatta. ajjautta, parittaehi parittaehi. mama bhaini vivajjadi.

Raja, samasvasihi samasvasihi. pasyamas tavat. (*svagatam*) kastam bhoh kastam.

samjatasandramakarandarasam kramena
patum gatas ca kalikam kamalasya bhrngah
dagdha nipatya sahasai 'va himena cai 'sa
vame vidhau na hi phalanty abhivanchitani [8]

(*prakasam*) Manarame, prcchyatam tavat kim te bodha iti.

Manorama. sahi, kim de bodho. (*sasram punai cala-yanti*) sahi, nam bhanami kim de bodho tti.

Priyadarfiika. (*avispastam*) nam edae vi na mae maharao dittho (*ity ardhokte bhumau patati*)

Raja. (*sasram svagatam*)

esa milayati 'dam iksanayugam jata mama 'ndha disah
kantho 'syah pratirudhyate mama giro niryanti krcchrad
imah

etasyah svasitam hrtam mama tanur niscestatam agata
manye 'sya visavega eva hi param sarvam tu duhkham mama

MANORAMA. (*In despair.*) Alas, alas! Her sight, too, is affected by the poison! (*Looking at VASAVADATTA.*) Your Highness, quick, quick! Save her, save her! The poison has overcome her.

VASAVADATTA. (*Agitatedly, taking the KING by the hand.*) My Lord, come, come! The poor girl's sinking rapidly. (*All look.*)

CHAMBERLAIN. (*Looking closely.*) She certainly looks exceedingly like Priyadarsana, the daughter of my king. (*Addressing VASAVADATTA.*) Princess, whence comes this maiden?

VASAVADATTA. Worthy sir, she's the daughter of Vindhya-ketu. She was brought here by Vijayasena, who had slain him.

CHAMBERLAIN. HOW⁸⁶ his daughter? She is the daughter of my king. Alas, I am undone, unfortunate man that I am! (*Falls on the ground.—Rising.*) Princess, this is Priyadarsika, your cousin.

VASAVADATTA. My Lord, save her, save her! My cousin is dying.

KING. Take heart, take heart! Let us see now. (*Aside*⁷*) Alas, oh, alas!

The bee in its course went to sip the lotus-bud,
Sweet with the rich nectar that it distils,
But⁵⁸ it was blasted by a frost that had suddenly fallen upon it!
When Fate is adverse, wishes bear no fruit.⁵⁹ [8]

(*Aloud.*⁶⁷) Manorama, ask her now whether she is conscious.

MANORAMA. My dear, are you conscious? (*In tears, shaking her again.*) My dear, I am asking whether you are conscious.

PRIYADARSIKA. (*Indistinctly.*) Indeed, the King was seen by her,⁶⁰ not by me—(*With the sentence half spoken, she falls to the ground.*)

KING. (*In tears; aside.*¹*)

She closes these two eyes of hers—the heavens grow dark to me;
Her throat is choked—my words come forth with difficulty;
Her breath has ceased—my body has become paralyzed;
On her, methinks, indeed, the poison fully takes effect⁶²—but mine
is all the anguish.⁶⁸ [9]

Vasavadatta. (*sasram*) Piadamsane, utthehi utthehi. pekkha, eso maharao citthadi. kadham veana vi se nattha. kim danim mae avaraddham aanantie jena kuvida na 'lavasi. ta paslda paslda. utthehi utthehi. na hu puno avarajjhissam. (*Urdhvam avalokya*) ha dewahadaa, kim danim mae avakidam jena edavattham gada me bhaini adamsida. (*Priyadarsikdya upari patati*)

Vidusakah. bho vaassa, kadham tumam mudho via citthasi. na eso visadassa kalo. visama khu gadi visassa. ta damsehi attano vijjapahavam.

Raja, satyam evai 'tat. (*Priyadarsikam alokya*) mudha eva 'ham etavatim velam. tad aham enam jivayami. salilam salilam.

Vidusakah. (*niskramya punah pravisya*) bho, edam salilam.

(*Rajo 'pasrtya Priyadarsanaya upari hastam nidhaya mantrasmaranam natayati. Priyadarsika Sanair uttisthati*)

Vasavadatta. ajjautta, ditthia paccujjivida me bhaini.

Vijayasenah. aho devasya vidyaprabhavam.

Kancuki. aho sarvatra 'pratihata narendrata devasya.

Priyadarsika. (*sanair utthdya 'pavisya ca jrtnbhikam natayanti savisadam avispastam*) Manorame, ciram khu sutta mhi.

Vidusakah. bho vaassa, nivvudham de vodittanam.

(*Priyadarsika sabhildsam Rajanam nirupya salajjam kim cid adhomukhi tisthati*)

Vasavadatta. (*saharsam*) ajjautta, kim danim pi esa annadha jewa karedi.

Raja, (*sasmitam*)

svabhavastha drstir na bhavati giro na 'tivisadas

VASAVADATTA. (*In tears.*) Priyadarsana, arise, arise! Look! Here stands the King.—What! has she lost consciousness, too? What wrong, pray, have I done unwittingly, that you are angry and do not speak? Then pardon me, pardon me! Arise, arise! I'll not do wrong again. (*Looking upward.*) Ah, cursed fate! What misdeed, pray, have I done that I should see my cousin brought to such a plight! (*Falls upon PRIYADARSIKA.*)

JESTER. My dear fellow, why do you stand there like one dazed? This is no time for despair. The working of the poison is alarming.⁶⁴ So show the power of your science.

KING. That is quite true. (*Looking at PRIYADARSIKA.*) I have indeed been dazed all this while. So I will bring her [back] to life. Water, water!

JESTER. (*Exit and re-enters.*) Sir, here is water.

(*The KING, advancing, lays his hand on PRIYADARSIKA and acts as if reciting incantations. PRIYADARSIKA slowly rises.*)

VASAVADATTA. My Lord, my cousin has been happily brought back to life.⁶⁵

VIJAYASENA. O the power of the King's science!

CHAMBERLAIN. O the altogether irresistible <maj-esty> and <mag-ic art>⁶⁵ of the King!

PRIYADARSIKA. (*Rises slowly and sits up; indicates a yawn; dejectedly and indistinctly.*) Manorama, I've been asleep a long time.

JESTER. My dear fellow, your medical skill has been fully demonstrated.

(*PRIYADARSIKA, gazing longingly at the KING, modestly stands with her face slightly lowered.*)

VASAVADATTA. (*Joyfully.*) My Lord, why does she still act strangely?

KING. (*With a smile.*)

Her sight is not in its natural condition; her speech is not very distinct⁸⁷;

tanuh sidaty esa prakatapulakasvedakanika
 yatha ca 'yam kampah stanabharapariklesajananas
 tatha na 'dya 'py asya niyatam akhilam Samyati visam [10]

K a n c u k I. (*Priyodarsikam nirdisya*) rajaputri, esa te pitur
 ajnakarah. (*iti patdayoh patati*)

Priyadarsika. (*vilokya*) kadham kancui ajja-Vinaa-
 vasu. (*sasram*) ha tada, ha ajjue.

Kancuki. rajaputri, alam ruditena. kusalinau te pitarau.
 Vatsarajaprabhavat punas tadavastham eva rajyam.

Vasavadatta. (*sasrami*) ehi aliasile. idanim pi de
 bhainiasineham damsehi. (*kanthe grhitva*) idanim samassattha
 mhi.

Vidusakah. bhodi, tumam bhainim genhiakanthe ewam
 parituttha si. vodiassa paritosiam visumaridam.

Vasavadatta. Vasantaa, na visumaridam.

Vidusakah. (*Rajanam nirdisya sasmitam*) vodia, pasa-
 rehi hattham. bhainie aggahattham de paritosiam davissam.

(*Raja hast am prasarayati. Vasavadatta Priyadarsika-
 hastam arpayati*)

Raja, (*hastam upasatnhrtya*) kim anaya. sampraty eva
 katham api prasajdita 'si.

Vasavadatta, ko tumam agenhidum. padhamam jewa
 tadena iam dinna.

Vidusakah. bha, manania khu devi. ma se padiulam
 karehL

(*Vasavadatta Rajno hastam balad dkrsya Priyadarsikam
 arpayati*)

Raja, (*sasmitam*) devi prabhavati. kuto 'smakam anyatha
 kartum vibhavah.

Her body, manifestly athrill and covered with beads of sweat, is relaxed;

And since this trembling causes distress to her bosom,
The poison is certainly not yet wholly allayed.⁶⁸ [10]

CHAMBERLAIN. (*Addressing PRIYADARSIKA.*) Princess, I am your father's servitor. (*Falls at her feet.*)

PRIYADARSIKA. (*Looking at him.*) What! the chamberlain, the worthy Vinayavasū? (*In tears.*) Alas, my father! Alas, my mother!⁶⁹

CHAMBERLAIN. Princess, weep no more! Your parents are well. Through the power of Vatsaraja the kingdom is re-established.

VASAVADATTA. (*In tears.*) Come, you cheat of a girl! Now show your cousinly affection. (*Clasping her around the neck.*) Now I am comforted.

JESTER. Madam, you are gratified by thus embracing your cousin, but the gratuity for the physician has been forgotten.

VASAVADATTA. Vasantaka, it's not forgotten.

JESTER. (*Addressing the KING with a smile.*) Physician, stretch out your hand. I shall have the cousin's hand⁷⁰ given to you⁷¹ as a gratuity.

(*The KING stretches out his hand; VASAVADATTA places PRIYADARSIKA'S hand in his.*)

KING. (*Withdrawing his hand.*) What have I to do with her? Only now you have with difficulty been reconciled.

VASAVADATTA. What right have you to refuse?⁷² Her father gave her to you in the first place.⁷⁸

JESTER. Sir, the Queen is to be obeyed. Do not act against her wish.

(VASAVADATTA forcibly draws the KING'S hand to her and gives [him that of] PRIYADARSIKA.)

KING. (*With a smile.*) The Queen prevails. How is it possible for us to do otherwise?

Vasavadatta. ajjaiitta, ado vi param kim de piam kariadu.

Raja, kim atah param priyam. pasya.

nihsesam Drdhavarmana punar api svam rajyam adhyasitam
tvam kopena suduram apy apahrta sadyah prasanna mama
jivanti Priyadarsana ca bhagini bhuyas tvaya samgata
kim tat syad aparam priyam priyatame yat sampratam
prarthyaate [II]

tatha 'pi 'dam astu:

(bharatavakyam)

urvim uddamasasyam janayatu visrjan Vasava vrstim istam
istais traivistapanam vidadhatu vidhivat prinanam vipramu-
khyah
akalpantam ca bhuyat sthirasamupacita samgatih sajjananatn
nihsesam yantu santim pisunajanagiro duhsaha vajralepah
[12]

(iti niskrantah sarve)

iti caturtho 'nkah

samapte 'yam Priyadarsika nama natika

VASAVADATTA. My Lord, is there anything besides this that you would wish done?

KING. What besides this could I wish?⁷⁴ Observe—

Drdhavarman possesses once more his own kingdom entire;
You, who were transported beyond bounds with anger, are now gracious to me;

Your cousin Priyadarsana is alive, nay more, is united with you;
What other wish could there be, my beloved, that could be wished for now?⁷⁵ [II]

And may this also come to pass:—

(EPILOGUE™)

May Indra pour down the wished-for rain and make the earth abound in grain;

May the most excellent Brahmans duly effect through sacrifices the propitiation of the gods;

May unity among good men be firm and ever-increasing unto the world's end⁷⁷;

May the words of carping persons, intolerable [yet clinging like] cement,⁷⁸ be utterly brought to naught!⁷⁹ [12]

(*Exeunt omnes.*)

END OF THE FOURTH ACT

Here endeth the Play called Priyadartikd,

NOTES

NOTES ON ACT I

(The numbers of the notes correspond to the superior figures in the Translation. The notes on each Act are numbered separately. For editions of works to which reference is made, and for abbreviations used, see above, pages xiii-xxvi.)

I. *prastdvand*: This word is in the text of Gadre, but is omitted in Krishnamachariar and Vidyasagara. On the *prastdvana*, 'Induction,' and the general introduction of a drama see Dasarupa 3.8-12, ed. and tr. Haas, pp. 82-84, New York, 1912, and the references there given. The two opening stanzas form the *nandi*, or 'Invocation,' see DR.3.4, ed. Haas, p.80, with references.

2. Stanza I: This stanza describes the emotions of Gauri, 'the White One* (Parvati), on the occasion of her marriage with Siva in the presence of the god Brahma as officiating priest before the sacred fire. The crescent moon (*indu*) is always worn by Siva on his head (see Hopkins, *Epic Mythology*, pp. 70, 221; Moor, *Hindu Pantheon*, p. 23, pl. 6; Kalidasa, Meghaduta I.50; Rajasekhara, Karpuramanjari I.3). Gauri, the bride, is here represented as eager to look at her husband, but as bashfully hanging her head, thus catching sight in the bright nails of her feet, as in a mirror, of the reflection of Hara (Siva), who, according to an old legend (cf. Ramayana 1.43), carried Ganga, the goddess of the sacred Ganges, on his head; she then becomes jealous of having a co-wife or rival. (Cf. also Visakhadatta, Mudraraksasa, I.I; Kalidasa, Meghaduta I. 50.) In Harsha's Ratnavali (act I, stanza 2) another aspect of the same scene is depicted; for a parallel to the smoke compare the invocation stanza in Bana's Parvatiparinaya (act I, stanza I).

This stanza is quoted with Harsha's name in Sridharadasa's Saduktikarnamrta, I. 114, ed. Ramavatara Sarma, fasc. I, p. 31, Calcutta, 1912, with the variants *natamukhi* in pada b and *padanakhachadarpanagatam* in pada c.—The meter is *sardulavikridita*; see part 9 of the Introduction.

3. *apt ca*: These link-words between stanzas in lyrical passages of the drama are common enough (cf. 3.11-12). They were probably spoken in a different tone in the melodic recitative, and indicate generally a change in thought and meter; we can imagine that such pauses must have been rather effective rhetorically. Similar is the use of *kim ca*, 'and likewise,' or again (to indicate a contrast) of *atha va*, 'or rather, and yet.'

4. Stanza 2: The scene depicted in this stanza is that described in Ramayana 7.16, especially stanzas 25-31. Ravana, being warned away by the dwarf Nandin from a mountain where Siva is taking his pleasure, in

his rage shakes the mountain. Siva with his great toe presses down the mountain and Ravana's arms. After being propitiated, he releases Havana.—The meter is *sragdhard*. The contrast in sentiment and meter between this stanza and the first is paralleled by that in the opening stanzas (1-2 and 3) of the Ratnavali. The locative absolute construction (*udaste*, etc.) in the first three padas of the stanza lends itself conveniently to the *sragdhard* meter.

Kailasa: A mountain which is the abode of Siva as well as of Kubera, the god of wealth (cf. Meghaduta 1.58-00). The name is now applied to a mountain of the Himalaya range near a source of the Indus in Tibet.

5. *Ganesu*: The name of a class of demigods who are the attendants of Siva.

6. *Kumdra*: The god of war, son of Siva and Parvati, and more commonly known as Skanda; here he is regarded in his aspect as a child (*kutndra*).

7. *Visamuc*: The snake which Siva is often represented as wearing around his neck or on his head; cf. Meghaduta 1.60 and see Moor, *Hindu Pantheon*, pl. 7.

8. *Patala*: The subterranean abode of the Nagas, or Snake Deities; cf. note 38 on Act 2, below.

9. *padavastambha*:- lit. 'possessing a foot-support-sinking body.' Possibly the compound might be analyzed to convey the idea of 'his body sinking through supporting the foot (of Siva)' as the god pressed him down, according to the Ramayana passage.

10. *nandi*: On the Invocation, or Benediction, with which a Sanskrit drama regularly begins, see Levi, *Le Theatre indien*, pp. 131-136, Paris, 1890.

11. *sutradhara*: For the functions of the stage-manager (*sutradhara*), who is the leader of the company of actors and plays the principal role, see Levi, pp. 378-379-

12. *adya 'ham*: This portion of the Induction through stanza 3 recurs with a few slight verbal differences in the other two plays ascribed to Harsha, the Ratnavali and the Nagananda.

13. *vasantotsave*: The festivities of the coming of spring were formerly celebrated on the full-moon day of the month Chaitra (March-April), but now take place on the full-moon day of Phalguna (February-March) and are identified with the Hindu *Holt* festival, cf. Apte, *Sanskrit-English Dictionary*, p. 953, Poona, 1890; H. H. Wilson, *Theatre of the Hindus*, 2. 264 n. 2, 3d ed., London, 1871; Konow and Lanman, *Rajacekhara's Karpura-manjari*, pp. 214-215, Cambridge, Mass., 1901. This festival is mentioned likewise in the Induction of Ratnavali, while the

opening of Nagananda alludes to the Festival of Indra. Cf. also Sakuntala, act 6, and the note ad loc. (n. 89) in the translation of Monier-Williams.

14. *rajasamuha*: On the group of eighteen vassal kings subservient to Harsha, and on his two special allies, the king of Valabhi and Bhaskaravarman, King of Kamarupa, see *Life of Hiuen-Tsiang*, tr. S. Beal, p. 185, London, 1911, and S. Beal, *Si-yu-ki, Buddhist Records*, I. 218; 2. 267; see also Harsacarita, tr. Cowell and Thomas, pp. 49, 59, 194; and ef. Ettinghausen, *Harsa-Vardhana*, pp. 62, 64, 159, 160, 161.

15. *natika*: The *natika* is a sentimental comedy in four acts, whereas the *nataka*, or drama proper, is in five or more acts and has a wider range of theme and treatment. Cf. DR. 3.46-52, ed. and tr., Haas, pp. 95-98.

16. *apurvevasturacana*:- Or, 'graced by a novel treatment of the subject.' Much depends upon the resolution of the compound, which here as in the parallel passage of the Ratnavali alludes apparently to the invention of the subject by the author; while on the other hand the subject of the Nagananda, although similarly designated as *apurva*-, was taken from the Brhatkatha. See further Introduction, part 5, and also part 2 with reference to Harsacarita, p. 79 (text), *kavya-kathasv aptam amrtam udvamantam*.

17. *-ahladino*: It may be noted that the name of King Harsha means literally 'Joy'; ef. Introduction, part I, page xxx; part 2, page xli.

18. *nepathyaracanam* : Lit. 'tiring-room-arrangement,' alluding especially to the arranging of costumes and other accessories. See, for example, the description in Karpuramanjari I. 4. 1-13 (ed. Konow and Lanman, pp. 2, 224).

19. *Vatsarajacaritam*: The adventures of King Vatsa (Udayana) formed the theme of the opening portion of the Brhatkatha; see Introduction to the present volume, part 5.

20. Stanza 3: This stanza constitutes technically the Laudation (*prarocand*); see DR. 3.6, ed. and tr. Haas, p. 81. It recurs verbatim as Ratnavali 1.6, and likewise as Nagananda 1.3, with the substitution of Bodhisattva as the hero instead of Vatsaraja; ef. Introduction, part 6—The meter is *sardulavikridita*.

21. *prastavana*:- This form of Induction is technically known as *prayogattiya*, 'particular presentation,' in which a character is introduced by a remark of the stage-manager; ef. DR. 3. 12, ed. Haas, p. 84. The 'brother' of the stage-manager is mentioned likewise in the Induction of **the** Ratnavali.

22. *Drahavarman*: This name seems not to belong to any personage

of historic times, but is borne in the Mahabharata (1.67.99; 1.117.8) by 8 son of Dhrtarastra.

23. *Angadhipater*: The ancient kingdom of the Angas occupied a district in Northern Bengal corresponding to the modern districts of Monghyr and Bhagalpur.

24. *anantarabhtimikam*: Namely, the part of the King. The stage-manager regularly enacts the principal role, cf. Levi, p. 378.

25. *viskambhakah*: This word, denoting the preliminary Explanatory Scene, is found in the edition of G., though not in K. and V. On the nature of such an explanatory scene cf. DR. 1.116-117; 3.33; ed. and tr. Haas, pp. 34,91.

26. *katicuki*: The chamberlain, who is a trustworthy officer of the palace, is regularly represented in the Sanskrit drama as a Brahman advanced in years and experience, and showing the feebleness and dejection of old age; his duties are closely connected likewise with the management of the zenana. See Levi, p. 128, and appendix p. 20; cf. Act 3, stanza 3, page 49, and also Vikramorvasi, act 3, stanza 1.

27. *natayan*: The translation 'acting as if or 'acts as if is about the best rendering for the frequent stage-direction, *natayan* or *natayati*, used to indicate that the actor is to represent or portray by some special conventional gesture or expression a particular action or mood; 'mimicking, counterfeiting' would also convey the idea, but less satisfactorily. Special rules regarding these gestures, attitudes, and the like are given in Sanskrit works; cf. especially the Abhinayadarpana, 'Mirror of Gesture,' tr. A. K. Coomaraswamy and G. K. Duggirala, Cambridge, 1917; consult likewise F. Cimmino, *L'Uso delle didascalie nel dramma indiano*, pp. 150-172, Naples, 1912.

28. *nisphalayah phalam*: The translation attempts to preserve the play on words in the original.—This stanza is quoted in Dhanika's commentary on DR. 4.10 as an example of dejection caused by misfortune.—Bohtlingk, *Ind. Spr.* 5770, reprints the stanza from the DR. commentary with the word-division *kafu* (adj. with *phalam*) *nisphalayah* and the emendation *cirafizrikayah*.—The meter of the stanza is *upajati*.

29. *tadsasya 'pi*: For convenience of translation this long sentence, ending with *na sraddadhe*, has been broken up into separate sentences. Literally: 'I cannot believe that, although it has actually happened, such a disaster of Drdhavarman ... is made by the accursed Kalinga . . .'

30. *saktitrayasya*: The regal power in ancient India is regularly described as having three elements, (1) *prabhu*, 'the majesty of the king himself,' (2) *mantra*, 'good counsel,' (3) *utsaha*, 'energy'; for references cf. PWb. s.v. I *sakti*; Kern in Weber, *Indische Studien*, 10. 194-195.

31. *Raghu, Ditipa, Nala*: These are the names of three kings famous in ancient legend; the first two are respectively the great-grandfather and great-great-grandfather of Rama and are celebrated in the opening cantos of Kalidasa's *Raghuvarnsa*; Nala, as king of Nisadha, is the hero of the well-known episode of Nala and Damayanti in the third book of the *Mahabharata*. See also Pargiter, *Ancient Indian Historical Tradition*, pp. 90-94, 147, London, 1922.

32. *Kalinga*: The name of the kingdom, as often, is applied to the king himself (compare similarly 'the ambitious Norway' in *Hamlet*, I. 1.61). The district of Kalinga lay along the coast of the Bay of Bengal, between the Mahanadi and Godavari rivers. On the nature of the compound *Kalinga-hataka*, lit. 'wretch of a Kalinga,' see Wackernagel, *Grammatik*, 2, § 100b, p. 251; Panini 2.1.53.

33. *svaduhita*: A reference to Priyadarsika, the heroine of the play.

34. *idrsam ca*: The conjunction *ca* seems to be used to form a loose connection with the preceding sentence; compare, for example, MBh. 3. 54. 24 (see Lanman, *Skt. Reader*, p. 6, line 9, Boston, 1888).

35. *Vindhyaketor*: The name 'Banner of the Vindhya (Mountains)' is an appropriate one for a forest king.

36. *Agastyatlrtham*: Lit. 'bathing-place and place of pilgrimage of Agastya,' the sage who is reported to have carried Brahmanical civilization to Southern India, this holy place being located in the Tinnevely District in the extreme south of the peninsula. So MBh. 1.216.3; 3. 88.13; 3. 118.4; but cf. Ramayana 3. 11-13, and Kadambari, tr. C. M. Ridding, pp. 16-20, London, 1896; text, *Nirnaya Sagara* ed., pp. 43-47, Bombay, 1890, according to which latter the hermitage of Agastya was near the upper sources of the Godavari; see also *Uttararamacarita*, act 2, introduction. The context of this scene would point to a place in the Vindhya region. Consult particularly also note 26 on Act 2, below.

37. *Pradyota-, Vatsarajah, Kausambim*: See Introduction, part 5.

38. *kirn iva*: Cf. Speijer, *Skt. Syntax*, §409.3.

39. *ma bhaisih*: On the use of the augmentless aorist in prohibitions see Whitney, *Skt. Grammar*, §579a; Speijer, *Skt. Syntax*, §353-

40. *tatrabhavan*: On this title of respect used in referring to a person not present, see Speijer, *Skt. Syntax*, §260.

41. *gadhapraharajarjarikrto*: Cf. Prabodhacandrodaya, act 5, § H (ed. Brockhaus, p. 88; ed. Hrishikesh Sastri, p. 124, Calcutta, n. d.), where the same compound recurs.

49. *Saradatapasya*: Cf. Introduction, part 4.

43. Stanza 5: In this stanza all the significant words are used in a double sense, and it forms a good example of the *slesa*, or paronomasia (indicated in the translation by <>, or, when double and triple, by <<, >>); cf. L. H. Gray, *Vasavadatta*, pp. 17-18; G. P. Quackenbos, *The Sanskrit Poems of Mayura*, pp. 90-91. The stanza at the close of the explanatory scene in Ratnavali (I. 9) is framed in a similar manner, comparing the hero to the god Kama.—K. Com. quite naturally draws attention to the rhetorical figure *upama*, 'simile,' on which see Kavyaprakas*a, ed. Jhalakikara, 2d ed., p. 653, Bombay, 1901; tr. G. Jha, p. 200, Benares, 1898; tr. D. T. Chandorkar, p. I, Poona, 1896; see also Sahityadarpana 647, cf. ed. P. V. Kane, text, p. 19, notes, p. 81, Bombay, 1910.—The meter is *drya*.

44. *ghanabandhanamukto*: That is, at the end of the rainy season; cf. Introduction, part 4.

45. *kanyd-, tuldm*: On the twelve signs of the zodiac in India see Thibaut, 'Astronomie,' in *Grundriss der Indo-Arischen Philologie*, 3.9, P. 25.

46. *viaskambhakah*: This preliminary scene is linked up later with the main action of the play through the re-appearance of the Chamberlain in the Fourth Act, where he serves to bring about the recognition of the heroine.

47. *nirvyudha*: Lit. 'brought to completion.'

48. *dharmatah*: This word with the adverbial ending *-tas* is used exactly as an ablative case, as shown by the adj. *nirvyajad*; cf. Whitney, *Skt. Grammar*, §1098 d.

49. Stanza 6: The general sentiment of satisfaction with the state of the kingdom is parallel with that expressed in Ratn. 1.10 and Nagan. 1. 7.—K. Com. regards this stanza as an illustration of the rhetorical figure *vibhadvant*, 'peculiar causation,' i. e. the statement of effects arising otherwise than from their usual causes, the ordinary reasons being absent; cf. Kavyadarsa 2.199, ed. Bohtlingk, Leipzig, 1890; KP. p. 798; tr. Jha, p. 230; tr. Chandorkar, p. 83; SD. 716, cf. ed. Kane, notes, pp. 222-223.—The meter is *sardulavikridita*.

50. *Vidusakah*: The Jester, as the confidant and constant companion of the king, is a typical character in Hindu dramas. Although a Brahman and of higher caste than the king, he is represented as the 'fun-maker' (*hasya-krt*, DR. 2.13, ed. and tr. Haas, p. 45), ungainly in person, fond of eating and sleeping, and a general butt of ridicule. See Levi, *Le Theatre indien*, pp. 122-123, 358-360, J. Huizinga, *De Vidusaka in het indisch Tooneel*, Groningen, 1897; F. Cimmino, 'II Tipo comico del "vidushaka" neir antico dramma indiano,' *Atti della Reale Accademia di Archeologia*,

Lettere e Belle Arti (di Napoli), 16, part 2, pp. 97-142; M. Schuyler, 'The Origin of the Viduṣaka, and the employment of this character in the plays of Harṣadeva,' *JAOS.* 20 (1899), pp. 33&-34°.

51. *bho vaassa*: The translations 'my dear fellow' for *bho vaassa*, and 'dear fellow' for *vaassa* or *vayasya*, in direct address have been adopted as perhaps best representing the tone of intimacy and even jocularly which pervades the conversation between the Jester and the King. Lanman (see *Karpuramanjari*, pp xviii-xix,n. I) prefers 'old man,' varying this with 'my man,' 'man,' and 'O friend,' according to the mood of the passage. It is to be noted that the Jester always employs the respectful *bho*, 'Sir,' in addressing the King, which the latter does not use in addressing him.

52. *dasie uttam*: Lit. 'son of a slave woman,' a frequent term of opprobrium applied to something inanimate as well as to persons. With regard to this quasi-compound K. Com. draws attention to Panini 6.3.21; cf. Wackernagel, *Grammatik*, 2, § 99 c, p. 248. Cf. also *gabbhadāsie sudd*, Act 2, after stanza 7.

53. *khalakhalaamana*:- On the formation of this verbal stem see Whitney, *Skt. Gr.* § 1066 c. The word is a rare one, not found in the larger *PWb.* and quoted in the smaller *PWb.* only from *Ind. Spr.* 2361, in the sense of 'platschern,' to splash.

54. *sunna*:- The text of G. (cf. also V.) inserts *pisunijjanta*, which must be a passive participle (cf. Pischel, *Grammatik der Prakrit-Sprachen*, §543, p. 373), though G. glosses it as an active participle in Sanskrit. The translation of that reading would be approximately either * 'whose manifested heart-torment is futile and hard to bear' or 'whose heart-torment is manifested to the empty air.' The meaning 'air' for *dukkara* (*duskara*) is, however, found only in the lexicographers, while 'hard to bear' is common.

55. *garuakara*:- It is to be observed that this and the preceding compound adjectives can be applied to the King as well as to the elephant, if we understand this epithet as indicating the King's attempts to tear up with his strong hands the floor of his prison-house.

56. *anubhUdo si*: For this verbal expression, 'you have experienced,' G. (cf. also V.) reads *anuvacesi*, 'you repeat' (?), but he confesses that the text is difficult to interpret and perhaps corrupt.

57. *Vasantaka*: The name of the Jester appears also in Ratnavall and is taken from the Udayana legend, cf. Introduction, part 5; it is, however, inherently appropriate for the *vidusaka*.

58. *kataksa*: Allusions to the sidelong glances of love are frequent in Sanskrit literature.

59. Stanza 7: The meter is *sardulavikridita*.

60. *bandhanam*—*bandhesi*: The translation preserves the punning use of the root *bandh*.

61. *Vindhyaketor-bahuny ahanix* With this reference compare p. 9, above, and regarding the time-allusion see Introduction, part 4. The account of the tumultuous attack on Vindhyaketu and his death is alluded to as an illustration of *avapata*, 'tumultuous disturbance,' one of the varieties of the *drabhatl* ('horrific') style of action, by the commentator Dhanika on DR. 2.92, ed. Haas, p. 73.

62. *amatyo Rumanvan*: Rumanvant, who figures here as a minister, occupies the position of general in the Ratnavali; cf. Introduction, parts S and 6.

63. *pratihari*: On the custom of the king's having armed female guards and attendants cf. Arthasastra 1.21, and see V. A. Smith, *Early History of India*, 3d ed., p. 123 n. 2.

64. Stanza 8: The meter of this stanza is *arya*.

65. *sthyatam* For the same use of the root *stha* in the sense of *'be seated' cf. Act 3, after stanza 10.

66. *yadrsah svamini kupite*: Lit. ' (he is such) as (one is) when my lord is angry'; cf. the phraseology in the announcement of the death of Absalom, 2 Samuel 18.32, 'the enemies of my lord the king ... be as that young man is.'

67. *divasatrayena*: Compare Introduction, part 4.

68. *-vahano*: The translation of the last member of this compound by the singular (not 'chariots') has been adopted because the allusion probably reflects the custom of Harsha's own time, when the use of chariots in battle was apparently abandoned. This may be inferred from the reference immediately above to the threefold force (*kari-turaga-padai-sainyena*) and the allusion in stanzas 9-10 directly below, as well as from Ratnavali, act 4 (ed. Godabole and Parab, p. 64; ed. Joglekar, p. 165; ed. Parab and Joshi, p. 65; cf. H. H. Wilson, *Theatre of the Hindus*, 2. 305 and note). It should be observed that in ancient times the chariots regularly formed the fourth branch of an Indian army; see E. W. Hopkins, 'The Social and Military Position of the Ruling Caste in Ancient India,' *JAOS*. 13.197-198 n.; cf. likewise Arthasastra 2.33; 10.4-6. This fourfold division of the army is still recognized by the Chinese pilgrim Hsuan-Chuang in Harsha's day, although in his enumeration of the forces composing Harsha's army he does not mention chariots (cf. Beal, *Records*, 1. 82, 213, and Watters, *On Yuan Chwang's Travels*, 1. 171, 343). See in general V. A. Smith, *Oxford History of India*, pp. 81-82, 165.

69. *svanama-udghosayann*: On the custom of a warrior's announcing his name before engaging in combat ef. MBh. 7.145.76-77 (tr. P. C. Roy [Ray], vol. 7, PP. 446-447).

70. *karikara- . . . -lilam*: Lit. 'the sport of the cutting of the grove of the plantains of the trunks of the elephants.' The uplifted trunks of the elephants are boldly compared to a group of plantain trees (*Musa sapientum*), the fruit of which is known in America as the banana. For *lilam* ef. *Hamlet* 2.2.491-492, 'make malicious sport In mincing with his sword her husband's head'; ef. also RaghuvaniSa 12. 06, *ciccheda kadallsukham*.—The meter of this stanza is *sragdhard*.

71. *balatritayam*: Compare the preceding stanza, in which the infantry, cavalry, and elephants are mentioned, and see note 68, above.

72. *krpana- . . . -kufah*: Lit. 'with his shoulder-summit (shoulder-blade) gashed (or inlaid) with sword-rays.'

73. *jarjaritoruvaksah*: The compound has been analyzed as *jarjarita-ur u-vaksah*, 'having a wounded broad chest,' following K. Com. *uru = vi-Mam*; but the resolution into *jarjarita-u r u-vaksah*, 'having wounded thighs and chest,' would be equally possible according to the rules of Sanskrit grammar, though not of Hindu chivalry. Cf. MBh. 9.60.5 (tr. P. C. Ray [Roy], vol. 9, p. 231).

74. Stanza 10: The meter is *vasantatilaka*; it is to be noted, moreover, that this stanza follows the preceding one with a change of meter, but without any connecting phrase such as *api ca* (ef. note 3, above).

75. *satpurusocitam margam*: The path which the warrior 'is following* (*anugacchati*) leads to heaven, which is the reward of those who fall fighting in battle; see Hopkins, 'Ruling Caste,' JAOS. 13. 186-189, and ef. also Bohtlingk's *Indische Sprüche*, 2d ed., 3012; Arthasastra 10. 3.

76. *sahadharmacdrinsu*: Lit. 'those performing religious duties in common (with the husband)/ Gadre in his note (p. 9) observes: 'According to the Hindu state of society one's wife is a constant and inseparable companion to the husband in the practice of religious duties.' The wives, as indicated in this passage, committed suttee, according to Indian custom in former times.

77. *krakfpanapraldpa . . . kanyaka*: Lit 'a maiden by whom a piteous lament was made.'

78. *pramanam*: Lit. 'Your Majesty is the authority regarding her.'

79. *Yasodhare*: The name of the Portress is here given; ef. Introduction, part 5.

80. *bhaginibuddhya*: Note that in the denouement in the Fourth Act the heroine turns out to be a cousin (*bhagini*) of the Queen.

81. *gitanrttavadyadisū*: These three are mentioned first in the list of the sixty-four liberal arts or accomplishments (*vidya*) mentioned in *Kamasutra* 1.3 (text, pp.32-34) ;French tr. of Lamairesse, pp. 8-10, Paris, 1891; cf. R. Schmidt, *Beitrage zur indischen Erotik*, pp. 137-147, Leipzig 1902 (omitted in 2d ed., Berlin, 1911) ; Jolly, *ZDMG.* 68.352 (*Kunste und Fertigkeiten*); E. Muller-Hess, *Aufsätze . . . Ernst Kuhn . . . gewidmet*, Munchen, 1916, pp. 162-164.

82. *vaitalikh*: The musician or bard who announced in musical measures the divisions of the king's day as they arrived is often mentioned in the dramas and elsewhere; see Wilson, *Theatre of the Hindus*, I. 209 n. I.

83. *varavibhramavati*:- Lit. 'women of the multitude,' i.e. courtesans. Cf. *Arthasastra* 1.20: 'Prostitutes with personal cleanliness effected by fresh bath, etc. shall attend the harem.'

84. *-kalasa-iva*: For this simile cf. Bana's *Harsacarita*, ed. Parab and Vaze, p. 147; tr. Co well and Thomas, p. 115: 'their round gleaming bosoms made the festival like a mass of auspicious pitchers.'—K. Com. notes that this is an illustration of the rhetorical figure *utpreksa*, 'poetic fancy,' on which see KP. pp. 707-712; tr. Jha, pp. 211-212; tr. Chandorkar, PP- 34-38; SD. 686-692, cf. ed. Kane, notes, pp. 130-142.—The meter of this stanza is *sardulavikridita*.

85. *sahasradidhitih*: For such epithets of the sun cf. Quackenbos, *Sanskrit Poems of Mayura*, p. 87.

86. *nabhomadhyam*: The mid-day hour seems to have been the time when the king retired to his zenana, cf. *Arthasastra* 1.19. See also Introduction, part 4.

87. *s'apharodvartanair*: The *faphara* is a kind of small carp (*Cyprinus Sophe*), very active and glittering; compare the similar expression *catula-s'apharodvartanar* in *Meghaduta* 1.40.

88. *chattrSbham*: Lit. 'like an umbrella.'

89. *alavala*:- The basin or trench dug around the base of a tree for watering it in the dry season. For a somewhat similar picture of the mid-day heat cf. *VikramorvasI*, act 2, stanza 22.

90. *kapolam*: The bee is attracted to the elephant's temples by the ichor exuding from them, particularly in time of rut.

91. Stanza 12: K. Com. sees in this stanza an instance of the rhetorical figure *svabhavokti*, 'description of natural characteristics,' i.e. a statement of the exact nature of anything, with an accurate description of its mode of action; see KP.p.814; tr. Jha, p.235; tr. Chandorkar, p.93; SD. 750, cf. ed. Kane, notes, pp. 290-291 .—The meter is *sragdhard*.

92. *presayamah*: On this use of the first person of the indicative, when the hortatory imperative might seem more natural, see Speijer, *Skt. Syntax*, § 356.

93. *Kalingocchitaye*: The success of this expedition is announced below in Act 4, stanza 7; for the expression cf. *Kosalocchittaye* in Ratn. I, ed. Godabole and Parab, p. 3 (in the *viskambhaka*).

NOTES ON ACT II

1. *ajja*: This title (Skt. *Orya*) is the appropriate form of address to Brahmins, such as the Jester is; see DR.2.100, ed. and tr. Haas, p. 76.

2. *sotthivaana*:- This corresponds to the common Skt expression *svastivdca* (not *svastivayana*, as the editors usually give it). The word designates, primarily, the pronouncing of the benediction by a Brahman at a religious ceremony (performed particularly by a married woman); and, secondarily, the gift accompanying it (cf. Ratn. I, ed. Godabole and Parab, p. 9; Vikramorvas!, ed. G. Bh. Vaidya, pp. 28, 47-48). Gadre, in his note on the present passage, observes that the gift is 'what is called *bana* in Marathl. It generally consists of a small basket (*surpa*) containing a bodice-piece (*khana*), red powder (*kunku*, *pinjara*), turmeric, bangles, a comb, a wooden casket, and some money. This is given on various occasions as a free gift to Brahmanas by women having their husbands living. The gift is calculated to secure for the woman perpetual *saubhagya*, "absence of widowhood."'

3. *dharaghar*:- This is defined by Apte, *Skt. Diet.*, s.v. *dhardgrha*, as 'a bathroom with water-jets, a shower-bath, or a house furnished with artificial jets or fountains of water'; see Raghuvamsa 16.49 and Meghaduta 1.61, and the description of the baths at Delhi in Murray, *Handbook of India*, 3d ed., p. 139, London, 1898.

4. *kukkudavadam*: The chanting of the benedictory formulas at the rite is jocularly compared to the crowing of a cock. Strehly's translation (p. 27), *imiter le cri du chien*, appears to rest upon a misinterpretation of the word as equivalent to *kukkura*, 'dog.'

5. *mangalamatramandanabhrtam*: The 'auspicious' ornaments are those which are regularly worn by a Hindu wife; cf. Vikramorvas!, act 3, stanza 12, *mangalamatrabhusana*, and the note on that passage by Vaidya, p. 150, who observes: 'They are a red mark on the fore-head, saffron besmeared on the arms, and a wreath of glass-beads round the neck.' They are discarded when she becomes a widow. On the subject of ornaments worn by women in India see Abbe J. A. Dubois, *Hindu Manners, Customs, and Ceremonies*, tr. H. K. Beauchamp, 1.335-338; 2.3530. 2,356, Oxford, 1897.

6. *apandu*:- Lit. 'somewhat pale'; on the force of a- in such compounded adjectives see Whitney, *Skt Grammar*, § 1289b; Wackernagel, *Altindische Grammatik*, 2, §95, p. 237.

7. *-pratastanendudyutim*: For the image, ef. Malatlmadhava, ed. Telang, pp. 186-187, Bombay, 1892; Karpuramanjarī, ed. Konow and Lanman, pp. 41, 246.

8. *priyUm*: That is, Queen Vasavadatta, to whom the King is still devoted.

9. *Prathamānuraḡa- . . . iva*: Lit. 'as if possessing the state produced by first affection.' Cf. Schmidt, *Beitrage zur indischen Erotik*, pp. 96-120, Leipzig, 1902; 2d ed., pp. 83-99, Berlin, 1911.—The meter of the stanza is *terdulavikridita*.

10. *'Pancavedachathaveda-*: The multiplication of Vedas here seems to be simply jocular.

i i. *agratah*: Observe the deference shown to the Jester as a Brahman.

12. *parikramya*: The stage direction indicates that the scene of the action is supposed to be shifted to the garden; ef. Cimmino, *L'Uso delle didascalie nel dramma indiano*, p. 146, Naples, 1912.

13. *-siladalucchangassa*: Cf. Vikramorvasi, act 2, after stanza 7, ed. Vaidya, pp. 20-21, where such a stone seat, covered with fallen blossoms, is described.

14. *-bāulamaladi-*, *-bandhila-*, *-tamala-*: For a description of these plants see Introduction, part 10.

15. *sephalikanam*: For a description of this flower see Introduction, part 10.

16. *saptacchadanam*: See Introduction, part 10. For a similar comparison of the perfume of this tree, also called *saptaparna* (ef. below), see Raghuvamśa 4.23.

17- *gayanty . . . kim apt*: Lit 'sing a something with indistinct voice.'

18. Stanza 2: With the description of the garden in this stanza and in the preceding speech of the Jester compare Ratnavali, act 1, stanza 18 and the prose preceding it, although the season there described is spring, and not autumn, as here.—The meter of the stanza is *sragdhara*.

19. *sattavanna-pOavo*: On the *saptaparna* tree see above, note 16.

ao. *sirisa-*: On this flower see Introduction, part 10.

21. *indragopaka-*: Lit. 'having Indra as its protector,' the designation of the insect from which the brilliant scarlet dyestuff is made.

22. *bandhaka-*: The point of the comparison here lies in the redness of the *bandhuka* flowers; see Introduction, part 10,

23. Stanza 3: This stanza furnishes an example of the rhetorical figure *utpreksa*; see note 84 on Act I.—The meter is *sardulavikridita*.

24. *hanje*: This vocative particle, common in the drama, is used especially by a lady in addressing a female attendant or maid-servant, cf. DR. 2.104, ed. and tr. Haas, p. 77; but it is also used between females as equals, see below, pp. 24, 32. See furthermore the citation from Amara (1.6.15, ed. K. G. Oka, p. 33, Poona, 1913) given by K. in his note: *hande hanje hala 'hvanam nicam cetim sakhim prati*.

25. *aggho*: This offering (Skt. *argha*, *arghya*) is said to consist properly of eight articles (water, milk, durva-grass, curds, clarified butter, rice, grain, with some cooked articles), but sometimes we find flowers included, as in Yajñavalkya I.289, and these are especially indicated here.

26. *Agatthimahesino*: On this deified Rishi, who is frequently mentioned in Sanskrit literature, see Hopkins, *Epic Mythology*, p. 185. He is identified with the star Canopus, and offerings were made to him in the latter part of the month Bhādrapada (August-September), at the time of the heliacal rising of this star. For references see K. Com. ad loc., and Varahamihira, *Brhatsamhitā*, ch. 12, tr. Kern, *JRAS.* 25 (1871), pp. 74-79, esp. st. 14-16. Consult particularly also note 36 on Act 1.

27. *Arannia*: Skt. *Aranyaka* (lit 'Forest One,' 'Sylvia'), the name by which the heroine is known at the court, as being supposedly the daughter of the forest-king Vindhyaśetu. Her real name, Priyadarsika (or Priyadarsana), appears later in the play.

28. *anavia thidae*: For the use of the verb *stha* with the gerund to express the idea of continued action see Speijer, *Skt. Syntax*, §381.

29. *varant . . . na una*: On this construction (lit 'better . . . but not') see Speijer, *Skt. Syntax*, §250.

30. *jadhabhanidam anucitthissam*: That is, commit suicide. Observe the disconnected sentences in this entire passage, indicating the disturbed state of the heroine's mind.

31. *nanu bravimi*: On the present denoting a near past, when used with the particle *nanu*, see Speijer, *Skt. Syntax*, §325.

32. *hatnsa*:- The word 'swan' (rather than 'flamingo') is the conventional rendering of this term, which designates an aquatic bird of the goose family; see the article by C. R. Lanman, *JAOS.* 19.151-158.

33. *Parimalapatund*: Lit. '(with perfume) fragrance-keen.'

34. Stanza 4: Observe that the lines in this stanza refer successively to the senses of hearing, sight, smell, and touch, as indicated in the prose passage immediately preceding.—The meter of the stanza is *sragdhara*.

35. Stanza 5: Notice the use of the adjectives in a double sense.—The meter of the stanza is *aryd*.

36. *kusuma*- . . . -*venmahuaravaft*: Lit. 'possessing a cluster of bees on the tresses (which are fragrant, etc.).'

37. -*bdhulada*: Lit. 'creeper-like arms'; the comparison of a beautiful arm to the stem of a clinging vine is one of the commonplaces in Sanskrit literature; cf. *Sakuntala* 1.20 (21): *komalavitapanukarinau bahu*.

38. *Ndga-kanya*: In classic Sanskrit mythology the Nagas, or 'serpent-deities/ are a race of semi-divine beings inhabiting the subterranean region of Patala (cf. Act 1, stanza 2). They are represented as having a human form combined with serpentine characteristics, especially the expanded hood of the cobra; cf. *Nagananda*, act 5, stanza 27, and see the painting in the Ajanta Caves, cf. John Griffiths, *The Paintings in the Buddhist Cave-temples of Ajanta*, vol. 1, figs. 13, 15 (pp. 10, 11), London, 1896. The female Nagas are noted for their beauty.

39. *dfstam* . . . *maya*: The visit of Vatsaraja to the Naga-world is alluded to below (cf. note 55 on Act 4) and is described in *Brhatkathaslokasamgraha* 5. 112-151, ed. Lacote, pp. 58-61, Paris, 1908; cf. also *Brhatkathamafijari*, 2. 1. 56-60, ed. Sivadatta and Parab, p. 38, Bombay, 1901. See also Introduction, part 5.

40. *kuto* 'stl 'drsi: Lit. 'whence is there such a one?' The rhetorical question is here equivalent to a strong negative; cf. Speijer, *Skt. Syntax*, §410.

41. *Srir*: Sri, or Laksmi, wife of Visnu, is the goddess of fortune and beauty, and is conventionally represented as holding a lotus in her hand.

42. Stanza 6: With this stanza as a whole compare *Nagananda* 1.15, in which the sentiment and situation are similar.—The meter is *sardulavikrtdita*.

43. *kamalin*: This, in the stage-direction, as well as the following *padma* and *nalmi*, in the speech, are different names of the lotus, *Nelumbium speciosum*; see Introduction, part 10.

44. *srumah*: Observe the plural of majesty, as also, a few lines below, *musitah smo* and *pas'yamah*.

45. *hala*: This vocative particle is used between females of equal station, cf. note 24, above.

46. *sumaravidawo*: This repeats the King's command as given in Act I, just before stanza II.

47. *nirdosadariana kanyaka*: For this expression and sentiment, cf. *Nagananda*, act I, p. II: *kanyaka hi nirdosadariana bhavanti*.

48. *osamboddhoppalavinle*: Cf. *asamboddhappalavinim* in Sakuntala, act I, prose after stanza 27.

49. *prttim dadatyt dras*: Lit. 'of her who gives pleasure by her glance'; the text of G. has *drsam*, 'giving pleasure to the eyes.' The participle *dadatya(s)*, like *yataya(s)* in the following pada, agrees with *asyai*, gen. sing., in pada c

So.yataya . . . kam apt: Lit. '[of her] who goes to a certain < love-liness through the slipping bosom-robe > [even as the moon goes to a certain] < sightliness through the drifting-away cloud-veil >.'

51. *tanor*: The interpretation of this word is somewhat difficult; K. Com. glosses by *murter*, lit 'form'; 'the body of the moon' is probably to be understood as 'the moon itself.' It is possible to interpret as an adjective, 'slender (i.e. crescent) moon'; so Strehly, *Ma lune amincie*.'

5a. Stanza 7: The meter is *Sardulavikrldita*.

53. *bhramarasambadham*: This incident of the bees is doubtless imitated from Sakuntala, act I, ed. Pischel, pp. 15-17; ed. Gajendragadkar, pp. 27-30.

54. *avare*: Lit 'other bees'; see *-tnahuoravali*, above, just after stanza 5-

55. *niluppalo*: See Introduction, part 10.

56. *gabbhadasie sudd*: See note 52 on Act I, above.

57. *-ayataksi*: Or, 'with thy long eyes trembling through fear,' since *Oyataksi* and its synonyms are frequent conventional epithets; so K. Com., *ayate dirghe aksini netre yasyas*.

58. Stanza 8: K. Com. notes here the rhetorical figures *nidarsana* and *bhrantimant*, the former being a comparison based upon an unreal connection of objects with an implication of their resemblance (cf. KP. pp. 744-747; tr. Jha, pp. 218-219; tr. Chandorkar, pp. 56-57; SD.699, ef. ed. Kane, notes, pp. 156-160), the latter being a figure of speech in which one thing is mistaken for another owing to a close resemblance between the two (cf. KP. p. 892; tr. Jha, p. 255; tr. Chandorkar, pp. 142-144; SD. 681, ef. ed. Kane, notes, pp. 119-120).—The meter of the stanza is *malini*.

59. *edam vuttantam*: Lit. 'this incident.'

60. *parinado divaso*: Cf. *parinatapr&yo divasah*, below, just before stanza 10.

6x. *adisisiradde*: For a similar ruse on the part of the heroine to delay her departure see Sakuntala, act I, after stanza 32, ed. Pischel, p. 27; ed. Gajadragadkar, p. 44.

62. *tatha kurutah*: This stage direction is added in Gadre's text.

63. *avighnam*: Cf. Sakuntala, act 3, prose near end, *aho vighnavatyah PrUrthitasiddhayah*, ed. Pischel, p. 68; ed. Gajendragadkar, p. 96.

64. *kantakitam*: The bristling of the lotus is imagined to be the horripilation, or thrill, which is felt at the touch of a loved one—a conventional symptom of erotic sensation in Sanskrit literature.

65. Stanza 9: The meter is *arya*.

66. *puttaliyam bhanjia*: This proverb is equivalent to our 'crying over spilt milk'; cf. furthermore Pischel, *Die Heimat des Puppenspiels*, p. 7, Halle, 1900.

67. *mukkhassa*: Cf. above, just before stanza 4, where the King actually addresses the Jester as 'fool,' as he does also in Act 1, after stanza 7.

68. *hrtva*: Perhaps there is a pun here: the departing day 'takes away' the beauty of the lotuses through their closing at nightfall; the departing heroine, through her 'surpassing' beauty (cf. stanza 5, above).

69. *rago . . . 'dhikam laksyate*: Lit. 'redness (or passion) . . . is strongly marked.'

70. *cakrahva*: The *cakrahva*, or, more commonly, *cakravaka*, is the Brahminy duck, or ruddy goose; this shy bird and its mate are frequently spoken of in Sanskrit poetry as condemned to pass the night apart and are therefore used as a simile for separated lovers; see also Gray, 'The Viddhasalabhanjika Translated,' in *J A OS*. 27.47n. 1; Lanman, *Karpuramanjari*, p. 262 n. 3.

71. *disah*: There is a double meaning here in *dis*, lit. 'cardinal point' of the world, but figuratively 'point of view'; compare Act 4, stanza 9, *jata mama 'ndha ditah*. Recall Gray's Elegy, stanza I, 'And leaves the world to darkness and to me.'

72. Stanza 10: Observe the succession of similes (*upama*) throughout these lines (cf. note 43 on Act I).—The meter of the stanza is *sardalavikridita*.

NOTES ON ACT III

1. *Komudlmahusave*: A reference to the grand autumnal celebration of the full moon in Asvina-Karttika (September-November) ; see Introduction, part 4.

2. *tumhehim*: The plural indicates Manorama and the others of the Queen's retinue.

3. *Sankiccoanle*: On this personage see below, note 38.

4. *sunnahiatte*: For a similar incident compare the explanatory scene of act 3 of *Vikramorvasī*, in which the heroine is represented as having absent-mindedly pronounced in a play the name of her lover instead of that of the god Visnu.

5. *ta*: Observe this frequent colloquial use of Prakrit *ta* (cf. Skt. *tad*), Pischel, *Grammatik der Prakrit-Sprachen*, §425, especially in expressions denoting doubt or futurity, e.g. Act 2, pages 20,24,32, and often.

6. *praveiaka*: For a definition of the Introductory Scene, which is designed to set forth events that have occurred between the acts, see DR. 1.118, ed. and tr. Haas, p. 34.

7. *Pravisaty asanastha*: Such stage directions are common in the Sanskrit dramas, as they are in the Elizabethan. Cf. Cimmino, *L'Uso delle didascalie*, pp. 193-195.

8. *hīa*: The Prakrit word *hīa* is here masculine, as elsewhere in soliloquies, cf. Pischel, *Gramm. der Prakrit-Sprachen*, § 357.

9. *dava*: Used here, as often, to emphasize the future tense, cf. note 5, just above.

10. *sajjhaveanam*: Lit. 'make my misery having pain endurable, as it were'; cf. Sakuntala, act 3, after stanza 12 (9), ed. Pischel, p. 51; ed. Gajendragadkar, p. 80: *santvibhattatn khu dukkham sajjhaveanam bhodi*.

11. *adha va atthi me hīaniwisesa*: Lit. 'or rather there is Manorama, who is indistinguishable from my heart.'

12. *bhiru ma bhaahi*: The reference is to the King's words in Act 3, stanza 8, page 32, and to the situation there.

13. *sahipakkhavadini*: Lit. 'partial to your friend.'

14. *kamalinbaddhanurao vi mahuarō*: Cf. Malavikagnimitra, act 3, ed. in Sri Vani Vilas Sanskrit Series, p. 82, Srirangam, 1908.

15. *saradddavena satntappiddtnt . . . satntdvont*: The 'heat' of her passion is doubtless also implied in the use of the words derived from the root *tap*.

16. *na juttam . . . appd pacchadidum*: Lit. 'it is not proper for yourself to be concealed by you'; on the construction see Speijer, *Sanskrit Syntax*, §389.

17. *nlsdsanihaviniggado*: Lit. 'gone forth in the guise of sighs.'

18. *-kusumasara-*: Kama, the god of love, is often referred to as the one 'whose arrows are flowers.'

19. *nalinpattaim*: These lotus leaves, used for cooling purposes, play a part again below, page 44; cf. also Ratn. 2, ed. Godabole and Parab, p. 20.

20. *am nama tadha bhave*: On the use of this combination of par*tides with the optative of wish see Speijer, *Sanskrit Syntax*, §343b, and Apte, *Skt.-Eng. Diet*, s.v. *apt*, 7-

21. *Arannia*: There is here a play on the name Aranyaka, 'a sylvan or forest maiden,' something like 'Sylvia, a sylph.'

22. *Vasavadatta-Padumavadinam . . . devinam*: On the two chief queens of Vatsaraja, according to the legend, see Kathasaritsagara, lambakas 2 and 3, and also 4. 21. 2-9, tr. Tawney, 1. 165. According to Kathasaritsagara, tr. Tawney, 1.301 (cf. 2.483), and Brhatkathasloka-sam-graha 4. 18, (ed. Lacote, p. 36), however, Vasavadatta and Padmavati were the only royal consorts. Consult also above, Introduction, part 5.

23. *jahim digghide . . . pekkhissatn*: Lit. 'where at the pool she was seen, this too now I shall look at'; it seems best thus to take *edant pi* (Skt. *etdm apt*) as referring to the pool (Skt. *dirghika*).

24. *idha*: Instead of the simple *iha* of Krishnamachariar's text, Gadre and Vidyasagara have *iha vi* (=Skt. *ikd 'pi*), which is here followed.

25. *adha vd*: Lit. 'or rather,' an expression frequently used to introduce a second thought.

26. *aham de janavemi . . . kassa tumam janavesi*: Manorama means 'I will tell to you,' but the Jester misunderstands the remark as 'I will tell on you.'

27. *jadisi . . . diunadara . . . avattha*: Lit. 'what plight of your dear friend . . . is described by you, double as much as that is the plight of my dear friend.'

28. *kim cit . . . tusfhati*: This stage direction is found in Gadre's text.

29. *karne kathayati*: Observe the dramatic device here employed to avoid anticipating the disclosure of the plan which is later set forth by the King himself, below, p. 54. A similar device is used in Act 4 after stanza 3, page 78. Cf. also Cimmino, *L'Uso delle didascalie*, p. 189.

30. *apavdrya*: Lit. 'turning away (others)'; this is a stage direction of frequent occurrence in the dramas to indicate that a person is speaking 'apart, aside to another' (opposed to *prakasam*, 'aloud') in such a manner as to be heard only by the person addressed; see DR. 1.127, ed. and tr. Haas, pp. 37-38, and *Sahityadarpana* 425, ed. Roer, p. 170, tr. Ballantyne and Mitra, p. 224. The technical gesture to indicate this is the *tripataka*, position of the hand, for which see Coomaraswamy and Duggirala, *Mirror of Gesture*, p. 27, and Cimmino, *L'Uso delle didascalie*, pp. 144-145; cf. also Haas, *op. cit.*, p. 37, note on DR. 1.126; Levi, *Le Theatre indien*, p. 61.

31. *parikramya*: This action indicates symbolically a change of scene from the garden to the playhouse.

32. *pekkhagdrant*: For the 'playhouse*' see below, note 45.

33. *pravistakena*: Lit. 'with [a gesture of] entering.'

34. *dantavvam*: On the use of the gerund to denote an action that is necessarily expected see Speijer, *Sanskrit Syntax*, §357.3.

35. *aho de kavittanam*: Lit. 'Ah, your poetic talent!' The interjection *aho* often expresses admiration or surprise.

36. *bhaavadi*: This term (Skt. *bhagavatī*) is the fern, of *bhagavant*, which is used by persons of superior rank in addressing learned men and ascetics; see DR. 2.100, ed. and tr. Haas, p. 76. It is therefore appropriately applied to SankrtyayanI, see below, note 38.

37. *sduvhatn pi*: Lit. 'although (*piz=api*) experienced'; G. text reads *via* (=tVa), i.e. 'dramatized as if from experience,' but this seems less satisfactory.

38. *Sankrtyayani*: The character of this personage is not very clearly defined, but she is evidently a lady of high position and learning, for she speaks Sanskrit and is treated with deference by the Queen (cf. note 41), besides being the authoress of the Mimic Play (cf. pages 39 and 47). Her role is similar to that of the *parivrajika* (cf. Levi, *Le Theatre indien*, P-358; 2.39) who appears in the *Malavikagnimitra*. A female ascetic named SankrtyayanI is mentioned as a friend of Vasavadatta in the *Kathasaritsagara*; see Introduction to the present volume, part 5.

39. *ayusmati*: Lit. 'O long-lived one,' a term of respectful address corresponding to masc. *dyusmant*; see DR. 2. 101, ed. and tr. Haas, p. 76.

40. *srngaratam bhasma*: An allusion to the common Indian custom of ornamenting the head and body of an elephant with stripes and marks.—K. Com. sees in this stanza an example of the rhetorical figure *drstanta*, 'exemplification,' i.e. a sentence in which the second clause reflects the first through their possession of some common quality; see K.P. pp. 773-775; tr. Jha, p. 225; tr. Chandorkar, p. 70; SD. 698, ef. ed. Kane, notes, pp. 154-156. Perhaps, however, the figure is rather *arthantara-nydsa*, 'corroboration,' on which see note 59 on Act 4, below.—The meter of this stanza is *arya*.

41. *sawassa vallaho jamada bhodi*: With this proverbial expression compare A. Manwaring, *Marathi Proverbs*, § 1417, Oxford, 1899, 'a mother-in-law (is lenient) to her son-in-law.' Evidently Sarikrtyayani's position at the court was one of such dignity that the Queen could speak of her affectionately as the King's 'mother-in-law.' See also note 6 on Act 4.

42. *bhattini*: In Sanskrit dramas *bhattinī* (Prakrit *bhattini*) is often used by maidservants in addressing a queen or a princess. Cf. Bharatiya-natyasastra 17.86, ed. Sivadatta and Parab, Bombay, 1894. Observe that the maidservant (*ceti*) is Indivarika, who is mentioned in the preceding sentence and directly below.

42a. *preksanlyatd preksagrhasyai* Lit. 'the spectacle of the spectacle-house,' with an obvious play on words.

43. *ratnasata- . . . ratnyam*: Lit. 'lovely with great strings of pearls festooned on golden columns,' etc.

44. *-Apsarobhih*: The nymphs of Indra's heaven, celebrated for their beauty and voluptuousness, ef. J. Dowson, *Classical Dictionary of Hindu Mythology*, pp. 19-20, London, 1879.

45. *preksagrham*: This word has been literally translated 'playhouse,' although it indicates not so much a theater in our sense of the term as a hall of the palace, usually adjoining the zenana, used not only for dramatic presentations but also for instruction in music, singing, and dancing. The present stanza is a stock passage for the description of such a 'playhouse'; see in general Levi, *Theatre indien*, pp. 371-373 and appendix, pp. 61-62; ef. also Bharatiya-natyasastra, ch. 2, and consult the notes by Bloch, ZDMG. 58.455-457 (on the presumable discovery of an ancient Hindu theater).—The meter of the stanza is *vasantatilaka*.

46. *samjha*: In India the twilight is short and darkness falls quickly. For the time-allusion with reference to the action of the play see Introduction, part 4.

47. *madangapinaddhehim*: Lit. 'attached to my limbs,' ef. Ratnavali, act 3, introd., *jam tae pinaddham nevattham* etc., ed. Godabole and Parab, p. 42.

48. *Nahgiriggahanaparitutthana*: Regarding the story about this **elephant** see Introduction, part 5.

49. [Addressing Sankrtyayani]: As shown by the square brackets, this stage direction is added in the translation to explain that the Queen offers a seat to Sankrtyayani, to whom great deference is shown.

50. *tatah pravisati . . . kancuki*: Here begins the Mimic Play, the technical name for which in Sanskrit dramaturgy is *garbhanka* or *garbhana&taka*, lit. 'embryo-act' or 'embryo-play,' i.e. interlude or play within a play. See the general discussion by Jackson, 'Certain Dramatic Elements in Sanskrit Plays, with Parallels in the English Drama,' in *American Journal of Philology*, 19. 242-247, Baltimore, 1898 (reprinted in the present volume as Appendix to the Introduction); ef. also part 3 of the Introduction.

The Chamberlain who appears here in the Mimic Play, as the chamberlain of Mahasena, is not to be confounded with the chamberlain of Drdhavarman who appears in Act I and Act 4. We may suppose that the character in this scene is taken by one of the personages in the zenana of Vatsaraja.

51. *Kancuki*: We have here not the beginning of the Mimic Play, because a part of that had been produced on the preceding day (see Introductory Scene of this Act, page 39), but merely the opening of one of its acts. A chamberlain similarly appears in the Preliminary Scene of Nagananda, act 4, where the following stanza is likewise found.

52. *danaanitya*: The 'staff' of the Chamberlain is not merely a cane for support, but also a symbol of office, ef. Sakuntala, act 5, stanza I (3). In the secondary meaning of *dandaniti* 'administration of justice,' there appears to be also a punning allusion to works on *Nitisastra*, 'Science of Administration,' such as the famous Arthasastra of Canakya (Kautilya) and the Nitisara of Kamandaka.—The meter of the stanza (= Nagan. 4. I) is *upajati*.

53. *yatharthanamna Mahdsenena*: Lit. 'rightly named Mahasena, "whose army is great."' Regarding Mahasena, who was the father of Vasavadatta, see Introduction, part 5.

54. *Udayanotsavam*: This festival would appear to have been instituted to celebrate the capture of Udayana or some such event.

55. *Mantnathodyanam*: For a fanciful name of a garden ef. also Ratnavali, act I, after stanza 17 (ed. Godabole and Parab, 2d ed., p. 9), *Mokarandodydna*, 'the Nectar Garden.'

56. *karnaih . . . karaih*: In the translation the order of these expressions has been transposed so as to bring the enumeration of the adornments into a more natural sequence, from which the author may have departed for metrical reasons.

57. *svastikair*: Regarding this symbol in general see H. K. Deb, 'The Svastika and Omkara,' *Journ. and Proc. As. Soc. of Bengal*, n.s., 1921, pp. 231-244; Thomas Wilson, 'The Swastika,' *Report of the U. S. National Museum*, 1894, Pp. 757-ion, Washington, 1896.

58. Stanza 4: With this stanza as a whole may be compared the description of the adornment of the heroine in Karpuramanjari, act 2, stanzas 12-21, ed. Konow and Lanman, pp. 46-48, 249-251.—The meter of the stanza is *sardulavikridita*.

59. *ajnaesam*: 'the rest of the command' refers to the directions given below (page 53) to appear at the festival with her lute newly strung.

60. *gandharvasalam*: On the 'music room' in general see note 45, above. This same term is used in the narrative of Udayana's wooing in Kathasaritsagara 12.31, tr. Tawney, 1.73.

61. *vina*:- The 'lute' is a classical Hindu stringed instrument having a large pea-shaped bowl hollowed out of one piece of wood, a body of thin wood, a neck with tuning-pegs, and metallic strings; to the under side of the body, just below the neck, there is attached a hollow gourd, which increases the resonance and serves also as a rest for the instrument. For a detailed description of the *vina* and the modes of tuning it see H. A. Popley, *The Music of India*, pp. 102-105, Calcutta (and London), 1921; cf. also A. H. Fox Strangways, *The Music of Hindostan*, pp. 78-79, 86-88, Oxford, 1914; Francis Fowke, 'The Vina, or Indian Lyre,' reprinted from *Asiatick Researches*, vol. I, in Sourindro Mohun Tagore, *Hindu Music from Various Authors*, 2d ed., Calcutta, 1882.

62. *Kancanamala*: This role in the Mimic Play is taken by Kancanamala herself, for she not only figures in the Udayana story as the attendant of Vasavadatta at the court of Mahasena (see Introduction, part 5), but appears also in Act 4 of this drama as still in the Queen's retinue.

63. *ekko ummatto*: There is doubtless an allusion here to the incident of Yaugandharayana, the devoted follower of Vatsaraja, who assumes the disguise of a madman in order to effect his master's release from captivity, see Kathasaritsagara 12.51-67, tr. Tawney, 1.74-75, and especially act 3 of Bhasa's *Pratijnayaugandharayana* (ed. T. Ganapati Sastri, in Trivandrum Sanskrit Series). Cf. also Introduction, part 5.

64. *sarisa sarise rajjanti tti*: Somewhat similar is the expression in Karpuramanjari, act 3, stanza 6, *rajjanti chea samasamgamammi*, 'men of sense are pleased to see like meet with like,' ed. and tr. Konow and Lanman, pp. 74, 266; K. Com. recalls Sakuntala, act 5, after stanza 21, *sawo sagandhe visasadi, jado duve vi tumhe arannakdo tti*, 'every one

trusts in his like, so the two of you are foresters,' ed. Pischel, p. 106; ed. Gajendragadkar, p. 154.

65. [Addressing Vasavadatta]: This stage direction has been added in the translation in order to show that the remark is addressed to the Queen.

66. *Ghosavatī*: Lit. 'possessing sound, resonant'; this is the name of Udayana's marvelous lute, which he received from the Nagas, or Snake Deities; see Kathasaritsagara 9. 80; 111. 82; tr. Tawney, 1. 55; 2. 483; also Brhatkathaslokasamgraha 5.138-151, ed. Lacote, pp. 60-61. Consult also Introduction, part 5.

67. *java se tantio*: Gadre's text here inserts *se*, 'its,' which K. omits, although reading *asyas* in the Sanskrit gloss of the Prakrit.—This examination of the strings allows time for the ensuing dialogue between the participants in the intrigue.

68. *svagatam*: With reference to this 'aside' we must assume a three-fold grouping here of the characters: (1) those taking part in the Mimic Play (Aranyaka and Kancanamala); (2) those watching as spectators (Vasavadatta, Sankrtyayanī, and retinue); (3) the participants in the intrigue (Manorama and, directly afterwards, the King and the Jester). Regarding the entry of the King with his body wrapt in a mantle it may be noted that the commentator Dhanika on DR. 2.82 (ef. ed. Haas, pp. 69-70) cites this scene as an illustration of *narmagarhha*, 'development of affection through the coming up of the hero in disguise.'

69. *samtapam prathamam*: Lit. 'first distress,' which might be interpreted as 'extreme' (so Strehly, 'mon principal tourment') but K. Com. glosses by *purvam*, 'former,' which is preferable.

70. Stanza 5: The meter of the stanza is *sardulavikridita*.

71. *satyam evo 'ktam Manoramaya* See above, page 45, and compare note 29.

72. *samagamotsavam*: There may here be a covert allusion to the Kaumudi Festival (*utsava*), which was made the occasion of the drama itself; ef. the Introductory Scene of this Act, page 39.

73. *pattiaasi*: G. has Prakrit *pattiaasi*, Skt. *pratydyasi*; K. reads *pattiesi* = Skt. *pratyesi*; in either case compare the usage of English (Latin) 'ac-cede.'

74. *garuada*: Lit. 'O the weightiness of the matter!'

75. *citraJalam*: The context shows that the picture gallery in this instance is supposed to adjoin the concert room. Halls or pavilions adorned with frescoes are elsewhere mentioned in the Sanskrit dramas,

e.g. *Malavikagnimitra*, act I, ed. in *Sri Vani Vilas Skt. Series*, p. 8, *Sri-rangam*, 1908; *Uttararamacarita*, act I; and *Rajasekhara's Viddhasa-labhaiijika*, act I, tr. Gray, *JAOS.* 27.21-24; cf. also Mrs. Virginia Saunders, *JAOS.* 39- 299-302. Note esp. *Ratn.* 3, pp. 41, 48.

76. *tado*: That is, Mahasena, the father of Vasavadatta, whose role Aranyaka is taking.

77. *avaharedi*: Here in the sense of 'transports,' which the King in the following stanza (st. 6) takes in the sense of 'carrying away' Vasavadatta.

78. *pravisya*: This means 'entering' as a character in the Mimic Play; see note 68, above.

79. *pataksepena*: This is the well-known technical stage-direction to denote the hurried entrance of a character under strong emotion; cf. Cimmino, *L'Uso delle didascalie*, pp. 70-71; Levi, *Le Theatre indien*, p. 374.

80. *grathitam badhnati*: This is a custom still prevailing in India (like our custom of tying a knot in a handkerchief) when one wishes to remind oneself of a purpose definitely undertaken; cf. Gadre, notes, p. 18, who observes that such a knot is called *sakuntagantha*.

81. *Pradyota*: This is another name of Mahasena; see Introduction, part 5.

82. Stanza 6: The meter of this stanza is *arya*, but the rhythmical structure of the whole second hemistich is corrupt; consequently the rendering of *na cirad eva pasyamy aham* is open to question. The printed texts and the India Office manuscript, fol. 89b, which was examined by Dr. C. J. Ogden in 1910, show no variant except the unimportant variation *upaharami* for *apaharami* in the ms. and in V.

83. *Yaugandharayanena*: This is the minister and devoted follower of Vatsaraja, who appears as a character in the *Ratnavali*; the story of his devices to rescue Vatsaraja from captivity is narrated in *Kathasaritsagara*, tarangas 12-13, and forms the subject of Bhasa's drama, the *Pratijnayaugandharayana*. See also note 63, above, and Introduction, part 5.

84. *prekfsaniyakam*: Cf. the similar point made in the dialogue below, page 65. Observe the dramatic device by which one of the characters makes the 'mistake' (*sambhrama*) of confusing the Mimic Play with reality. See *Rajasekhara's Balaramayana*, act 3, ed. G. D. Sastri, p. 78; cf. Jackson, 'Certain Dramatic Elements in Sanskrit Plays/ *AJP.* 19.246 (reprinted in the present volume as Appendix to the Introduction).

85. *tan . . . idam*: Lit. 'This (*idam*, i.e. *Manorama's*) is that (*tad*, i.e. *Vatsaraja's*) form . . . , [this] the very (*sa eva*) . . . raiment.' So

likewise *sa . . . iyam* in pada 2 of the stanza. Observe the repetition of the demonstrative pronoun throughout, and cf. Speijer, *Skt. Syntax*, §§ 271, 277.

86. *mattadvirada*:- Lit. 'the must elephant, in rut.'

87. *sattvam*: This interpretation as 'dignity' (cf. K. Com. *sattvam* = *avaftambhah*) seems preferable to taking the word in its ordinary sense of 'goodness, excellence,' as the whole stanza lays emphasis on external qualities.

88. Stanza 7: The meter of the stanza is *sardulavikrtdita*.

89. *muncetni tti*: See above, page 55.

90. [Soliloquizing]: This stage direction, as is indicated by the square brackets, is not in the Sanskrit text, but has been inserted in the translation in order to indicate that this speech, which belongs to the action of the Mimic Play, is not heard by Aranyaka and Kaiicana-mala.

91. *gaanatn*: So K. Com., *gaganam* — *akagam* and *goganasadrsam tamasa nilam carakam*. But we could also render in the paronomasiac sense 'seeing [the view of] the sky obstructed by prison walls.'

92. *ghanabandhana*:- For a similar play on words compare Act I, stanza 5, page 8.

93.-*Manasam*: name of a sacred lake on the fabled Mount Kailasa (cf. Act I, note 4), to which the 'swans' (cf. Act 2, note 32) migrate at the breeding season or, as here indicated, at the time of the monsoon. The Manasarowar Lakes in Southern Tibet, the sources of the Sutlej, still preserve the name.

94. Stanza 8: Throughout this stanza observe the play on words (*slefa*). K. Com. sees here also an instance of the rhetorical figure *aprustutaprasamsa*, 'indirect description,' i.e. the implication of one subject by the description of another; see KP.pp.750-761; tr. Jha, pp. 219-22s; tr. Chandorkar, pp. 59-65; SD. 706, cf. ed. Kane, notes, pp. 188-193.—For a similar pun on Manasa see Ratn. 2, st. 8, p. 29.—The meter of this stanza is *glti*, which is a favorite meter for Prakrit stanzas.

95. *nidram*: In the Hindu drama there are frequent allusions to the Jester's predilection for sleep. For other instances of sleeping on the stage see Gray, *JAOS*. 27. 56, n. 5 (on Viddhasalabhanjika, act 4), and cf. the notable scene in the fifth act of Bhasa's *Svapnavasavadatta*, ed. T. Ganapati Sastri, pp. 61-65, 2d ed., Trivandrum, 1915 (Trivandrum Skt. Series, no. 15); tr. Jacobi, in *Int. Monatsschrift für Wiss., Kunst u. Technik*, 7, cols. 680-682, Berlin, 1913; tr. A. Baston, pp. 92-95, Paris, 1914; tr. Shirreff and Lall, pp. 39-41, Allahabad, 1918. According to SD. 278 sleeping on the stage is forbidden.

96. *mahuarfa*: The dramatist, like other poets of ancient and medieval times, here betrays a lack of scientific knowledge of bees, because the honey-gatherers, or 'workers,' are sexually undeveloped.

97. Stanza 9: This stanza also is an instance of the rhetorical figure *aprasutaprasamsa*; see note 94, above.—The meter is *arya*.

98. 'pi: On this use of *api* with numerals see Speijer, *Skt. Syntax*, §298.

99. Stanza 10: In this stanza the King describes the proficiency of the princess in music in rather technical language, for some of the terms of which there are no proper English equivalents. Cf. Gadre, notes, pp. 19-20, and the *Skt.* comment in Krishnamachariar's edition, pages 59-60.—This stanza occurs also in *Nagananda*, act I, stanza 14. The commentary of Sivarama on the *Nagananda* passage, see Nagan., ed. T. Ganapati Sastrī, pp. 56-58, Trivandrum, 1917 (*Trivandrum Skt. Series*, no. 59), offers perhaps the best elucidation of the technical terms. 'The distinguishing' (*vyaiijana*) is one of the four modes (*dhatu*) of playing the lute, cf. Bharatya-natyasastra 29. 52; and its ten forms are characterized especially by the different positions of the fingers, cf. *ibid.* 29. 65-71. To the three divisions of tempo (*laya*), *allegro*, *moderato*, and *adagio*, correspond the three pauses *sama*, *srotogata*, and *gopuccha* respectively, of which the last is here mentioned as typical, cf. also Bharatya-natyasastra 31. 331-333. For the three styles of instrumental accompaniment see *ibid.* 29. 78-80.—The meter of the stanza is *sardulavikridita*.

100. *uvajjhaapidhiaē*: Lit. 'teacher's settee'; observe the dramatic device of having Aranyaka share in the King's seat, which results ultimately in the discovery of the intrigue.

101. *upavisatv arhe 'yam*: Lit. 'let this one here sit down as worthy of the half-seat.'

102. *sthiyatam*: See note 65 on Act I.

103. *salajjam*: Lit. 'with a feeling of shame, or modesty.'

104. *aggahattha*: In Sanskrit, *agrahasta*, lit. 'fore-hand,' can mean either 'fingers' or 'hand'; cf. *aggahattho* directly below, and also *aggahattham* in Act 4, page 90.

105. *padtnakoso*: Aranyaka's hand, with its fingers closed like petals and moistened by beads of perspiration, is compared to the lotus-bud cooled by drops of dew,

106. Stanza 11: K. Com. draws attention to the rhetorical figure *utpreksa*, 'poetic fancy' (see note 84 on Act I) combined with the two rhetorical figures *samdeha*, 'hesitation,' and *apahnava*, 'concealment,' i.e. when the matter in hand is denied and something else is affirmed in its stead. For *samdeha* see K.P. p. 713; tr. Jha, p. 212; tr. Chandorkar, pp. 38-41; SD. 680, cf. ed. Kane, notes, pp. 117-119. For *apahnava* — *apahnuti* see K.P. p. 735; tr. Jha, pp. 216-217; tr. Chandorkar, pp. 51-53; SD. 683-684, cf. ed. Kane, notes, pp. 125-137.—The meter of the stanza is *sragdhara*.

107. *-apaharadaksena*: The hand of the heroine, by its beauty, is conceived of as 'robbing,' i.e. surpassing that of the lotuses. For somewhat similar conceits compare Act 2, stanza 5, page 27, and Act 2, before stanza 7, page 31.

108. Stanza 12: With this stanza the action of the Mimic Play breaks off.—K. Com. draws attention to the rhetorical figures *upama*, 'simile,' and *parikara*, 'significator,' i.e. description by the use of significant epithets. On *upama* see note 43 on Act I; on *parikara* consult KP. p. 850; tr. Jha, p. 244; tr. Chandorkar, pp. 116-118; SD. 704, ef. ed. Kane, notes, pp. 180-182.—The meter of the stanza is *8ry&*.

109. *atmagatam*: This word, which is only in the text of K., but not in that of G. or V., is required by the context.

no. *anattam . . . karenti*: Lit. 'do something unmeaning,' i.e. act strangely.

in *Gandharvo vivahah*: This marriage is effected merely by mutual consent, and is one of the eight forms of marriage recognized by the ancient Hindu law. It was considered as especially appropriate in the Ksatriya caste. See Asvalayana-grhyasutra 1.6.5; Manusmṛti 3.26,32; Nagananda, act 2, p. 38; Sakuntala, act 3, stanza 28 (22).

112. *cittasaladuvare pasutto*: See notes 75 and 95, above.

113. *sahu . . . naccidam*: This is an ironical repetition of Vasavadata's remark above, before stanza 7, page 57.

114. *mukkkhanigghosari* Perhaps this is a jocular allusion to the Jester's having snored!

115. *kahim . . . kahim*: Lit. 'where Aranyaka, where Vasantaka?' For this idiom ef. Skt. *kutra . . . kva*, see *PWb.* s.v. *kutra*, 3. Similarly in Modern Persian, *kuja . . . kuja*, lit. 'where? . . . where?' at the end of each of two irreconcilable questions which have nothing in common; ef. Steingass, *Pers.-Eng. Diet.* p. 1016.

116. *pekkhanlam se*: There is here apparently a punning reminiscence of the 'play, spectacle.'

117. *padihadant*: Lit. 'has been averted.' This is a common expression equivalent to 'God forbid!' The evil omen here is that the King has been fettered with a chain of blue lilies; see page 57, directly after stanza 7.

118. Stanza 13: In this stanza, with its graphic description of repressed anger (somewhat similar to the last stanza of the second act of *Ratn.*, p. 39), K. Com. finds an exemplification of the rhetorical figure *anumOna*, 'inference,' i.e. statement of a premise and its logical conclusion, on which see KP. pp. 847-849; tr. Jha, pp. 243-244; tr. Chandorkar, pp.

114-116; SD.711, ef. ed. Kane, notes, pp.212-215.—The meter of the stanza is *Saradulavikridita*.

119. *genha nam*: With this situation compare the end of act 3 of the Ratnavali (ed. Godabole and Parab, pp.57-58), where Sagarika and the Jester are similarly treated.

120. *Komudimahusave*: See above, page 39, and ef. the discussion of the time allusions, Introduction, part 4.

121. *cittam avaharidum*: The Jester's excuse is caught up by the King in the last line of the stanza following.

122. *bhrubhangaih . . . kalanko*: Lit. 'wherefore is there a spot of thy brow-moon made by frowns?'

123. *bandhujiva*:- Another name of the *bandhuka-flower*; see Introduction, part 10.

124. Stanza 14: The meter is *Sardulavikridita*.

125. *ekatn . . . aparam*: These words agree with *mukhatn*.

126. Stanza 15: K. Com. notes in this stanza the rhetorical device *bhavasabalata*, 'variegation of emotions or sentiments,' on which see KP. pp. 147-151J tr. Jha, pp. 40-41; SD. 249, 754, ef. ed. Kane, notes, p. 302.—The meter of the stanza is *sardulavikridita*.

127. *devyah prasadanopayam cintayami*: Cf. the ending of act 3 of the Ratnavali, *devim eva prasddayitum abhyantaram pravisami*, ed. Godabole and Parab, p. 58.

128. *trtiyo 'nkah*: The text of G. adds here *iti garbhandtakam*, 'here endeth the play within a play.'

NOTES ON ACT IV

1. *ettiam kalam*: With reference to the time-allusion see Introduction, part 4.

3. *vavadaantl*: This statement gives a hint to prepare for Aranyaka's taking poison later in the Act.

3. *avi janasi*: At the beginning of a sentence *avi* (Skt. *apt*) is common in questions; cf. Act 1, page 12, after stanza 8, and see Speijer, *Sanskrit Syntax*, §412.

4. *leho*: On the use of letters as a dramatic device in the dramas of Kalidasa see Jackson, 'Certain Dramatic Elements in Sanskrit Plays,' *AJP*. 19. 252-254, Baltimore, 1898.

5. *Angaravadle*: She is the mother of Vasavadatta, and wife of Mahasena-Pradyota, king of Ujjain; see Kathasaritsagara 2.11.39, tr. Tawney, 1.69; cf. also Bhasa's *Pratijnayaugandharayana*, act 2, ed. T. Ganapati Sastri, pp. 27-38, Trivandrum, 1912; also act 4, *ibid.* p. 72.

6. *bhainia . . . tuha janani . . . tado*: The rendering of this vexing passage, as given in the translation, is the only one that conforms to the data of the Udayana story that Vasavadatta's parents were Mahasena-Pradyota and Angaravati; consequently the unnamed wife of Drcjhavarman is her aunt, and Dnjhavarman himself is her uncle by marriage (cf. *matrsvasrpatim*, below, page 72), and they might be termed her mother and father respectively—a mode of expression still current in the Orient.

7. *satftvaccharo Kalingahadaena*: See Act I., page 9, and on the time-allusion see Introduction, part 4.

8. *prove tokah*: See note 6 on Act 3.

9. *matrsvasrPatim*: That is, Drdhavarman; see note 6, above.

10. *jassa . . . kajjam*: Lit. 'of whom there is no concern with me, of him what concern is there with mine?'

11. *ojjuae*: This Prakrit word undoubtedly means 'mother'; see below, page 90, *ha tada*, *ha ajjue*, and cf. Sakuntala, act 7, ed. Pischel, pp. 160, 161; ed. Gajendragadkar, pp. 228, 229.

12. *mama*: So the text of K., which is better than the reading of G., *mae*, which, as an instrumental, would require a different rendering: 'it

is proper for me to write this to my mother'; both the context and the word-order are against this.

13. *kṛiditam*: Observe that Sankṛtyayani echoes the expression of the King in Act 3, stanza 14 d, page 69.

14. *hasida mhi*: Note the play on the causative form *hasayati*, which means both 'cause to laugh' and 'cause to be laughed at.'

15. *munca*: Observe the word-play in connection with the preceding *mocayitum*.

16. *kuija-vamana-vuddhakancui*: These are the usual male attendants in the zenana; cf. Manusmṛti 7.62 (*bhirun*) ; Arthasastra 1.17, ed. R. Shama Sastry, p. 42, Mysore, 1019; tr. id., p. 46, Bangalore, 1915; and esp. Ratn. 2. 3, ed. Godabole and Parab, p. 21. It would be possible to render *kancui* by the plural, 'aged chamberlains,' but there appears to be only one in charge of the zenana; cf. Act 3, stanza 3, page 49.

17. *devi candi*: There is here a play on the word *candi*, 'wrathful,' which is also a name of Durga, wife of Siva, the favor of which relentless goddess is to be obtained by fasting and bloody sacrifices; cf. Quackenbos, *The Sanskrit Poems of Mayura . . . and Buna's Candisataka*, pp. 247-259.

18. *vihasan*: Lit. 'laughing gently,' cf. DR. 4.83, ed. and tr. Haas, pp. 143-144, *madhurasvaram vihasitam*, 'laughing is making a soft sound.'

19. *catusata*:- Cf. Bhartṛhari, *Nṛtisataka* 31.

20. *kṛtanjalir*: Lit. 'having made the anjali-gesture,' which consists in placing the hollowed hands together before the face. Cf. Coomaraswamy and Duggirala, *Mirror of Gesture*, p. 39, Cambridge, Mass., 1917.

21. Stanza 1: The meter is *Saydulavikṛidita*.

22. *mama*: K. Com. glosses by *madvisaye*, 'in my case,' which is preferable to taking *mama* as dependent upon the following vocative.

23. *tdntamadhye*: Lit. 'O weary-waisted one'; K. Com. explains: 'wearied through the non-endurance of the fatigue of rising on account of slenderness.'

24. *jano 'yam*: Lit. 'this person'; compare the similar expression *sa . . . dasajanah* in Vikramorvasī, act 3, stanza 13, the sentiment in which is quite like this.

25. Stanza 2: The meter is *vasantatilaka*.

26. *kṛtaajalih*: See note 20, above.

27. Stanza 3: The meter is *sardulavikṛidita*.

28. *karne kathayati*: In regard to this stage direction see note 29 on Act 3, and ef. Cimmino, *L'Uso delle didascalie*, p. 189.

29. *distya vardhayisyami*: Lit 'magnify with good fortune,' a common phrase for 'congratulate'; ef. *distya vardhase* below, page 80, after stanza 6.

30. *durgatft . . . prakara*:- On the different kinds of fortresses see *Manusmṛti* 7.70-76.

31. Stanza 4: The meter is *vasantatilakḍ*.

32. *tadavastham ca tarn*: Observe that this is one of those rather common phrases interjected between stanzas, and that it is to be construed in agreement with *Kalingam* at the close of the stanza that follows.

33. *-ddsera*:- This compound has here been interpreted as lit. 'born slaves of warriors,' ef. *vira-kṛta*, lit. 'a worm of a warrior/ 'contemptible warrior.' (See the note on *Kalinga-hataka*, Act 1, note 32.) So likewise *Gadre*; but *K. Com.* takes it as a copulative compound, 'warriors and slaves' (*yodhanam bhrtyanam ca*).

34. Stanza 5: The meter is *sragdhara*.

35. *katham . . . Vatsarajah sthasyati*: Cf. above, page 73.

36.-*Vijayasenaḥ Kancukl ca*: The general Vijayasena here returns victorious from the expedition on which he was dispatched at the end of Act I. The Chamberlain, Vinayavasū (page 91), belongs to the court of King *Drdhavarman*, whose captivity he has been sharing (see Act I, page 9).

37. Stanza 6: This stanza matches in a way stanza 8 of Act I; it may not be too far-fetched to note, in regard to the contrasting moods, that hesitation is appropriate at the opening of the play and confident joy at its close.—The meter of the stanza is *arya*.

38. *distya vardhase*: On the phrase see note 29, above.

39. *ripujayina Vijayasenena*: That is, Vijayasena, 'He of a Victorious Army,' is indeed a 'vanquisher of the foe.'

40. Stanza 7: The meter of this stanza is *arya*. Observe that the variant version of this stanza given in *Gadre's* text is metrically defective.

41. *matrsva te*: That is, the (unnamed) wife of King *Drdhavarman*; ef. note 6, above.

42. *patrikam anupresitavatt*: This letter was naturally entrusted to

the hand of the Chamberlain, since he must have come directly from King Drdhavarman (cf. note 36, above). We must therefore suppose that Vasavadatta's mother, Angaravati, who wrote the letter (cf. above, page 71), sent it to her sister, Drdhavarman's queen, to be forwarded (observe the force of *anu-* in *anupresitavati*). The dramatist does not explain why a letter sent from Ujjain to Kausambi should go by the roundabout way of Ahga.

43. *gurupua*: This is a jocular allusion to the King's appearance as a music-teacher in the Mimic Play in Act 3.

44. *sawabandhanamokkho*: For instances in India of the custom of releasing prisoners on a joyful occasion, such as a great victory, the birth of a prince, or the like, see Malavikagnimitra, act 4, after stanza 5, and act 5, after stanza 17, ed. in Sri Vani Vilas Skt. Series, pp. 107, 150; Mrcchakatika, act 10, ed. Parab, p. 274, tr. A. W. Ryder, *The Little Clay Cart*, p. 164.

45. *chotikam*: This word, Skt. *chofika* (or *cotika*, Gadre), is here rendered 'snapping the fingers'; see PWb. and Monier-Williams, *Skt.-Eng. Diet.*, 2d ed., Oxford, 1899, which renders the word as 'snapping the thumb and forefinger together.' Cf. also Marathi *cutaki*, which has this meaning as well as that of 'pinch.' The rendering adopted is assured by the similar stage-direction in Ratn. 3, after stanza 9, ed. Godabole and Parab, p. 48, where snapping the fingers as a signal is manifestly referred to.

46. *Vasavadattam apavarya*: Gadre's text adds *Vasavadattam* here, which is not found in the K. text. Regarding the stage direction *apavarya* see note 30 on Act 3.

47. *moida khu*: Lit. 'has been released indeed.'

48. [Continuing the message]: This stage direction has been added in the translation.

49. *na me sambandho jata*: Lit. 'no alliance of me [with you] arose.'

50. *parinetra, 'pi*: Lit. 'by you [as being] the marrier also of Vasavadatta.'

51. *kadham me bha'inl paribbhattha*: Or, perhaps, this is to be rendered, 'What, has my cousin disappeared?' The Queen here, as often in the subsequent course of the act, calls her cousin *bhagini*, 'sister.'

52. *smartavyatam nitam*: Lit. 'then this place, together with Vindh-yaketu, had been reduced by some persons to a (mere) memory'—a common phrase expressing utter destruction. For the substance of this whole speech compare the Chamberlain's narrative in the Explanatory Scene of Act I, page 9.

53. *panasamsae*: Lit. 'in doubt of life.' Observe the dramatic effect of Manorama's sudden news, which unintentionally catches up the last

words of the Chamberlain as indicated by the following speech of the Queen.

54. *Piadamšana*: This variant form of the heroine's name, and the corresponding Skt. form *Priyadarsana*, occur several times in this act

55. *naaloddo gahidavisavijjo* : On the Naga world and the King's visit to it cf. note 38 on Act 2 and see Introduction, part 5.

56. *kutas*: On the use of this adverb implying negation cf. note 40 on Act 2.

57. *svagatam*: Gadre's text omits this stage direction, as well as *prakāṣam*, below.

58. *gatas ca . . . cat sa*: The two connectives indicate that the actions are simultaneous, though opposed.

59. Stanza 8: K. Com. notes in this stanza the rhetorical figures *visadana*, *aprustutaprasamsa*, and *arthantaranyasa*. On *visaddana*, 'disappointment,' i.e. attainment of something contrary to what was desired, see Appayyadlksita, Kuvalayanandakarika 131, tr. R. Schmidt, pp. 94-95, Berlin, 1907, and cf. Chandorkar, *Kavyaprakasa*, *Ullasa X*, appendix, p. 22, Poona, 1896. On *aprustutoprasamsa*, 'indirect description,' see note 94 on Act 3. On *arthantaranyasa*, 'corroboration,' i.e. supporting of a general statement by a particular one, or of a particular one by a general, through similitude or contrast of properties, see KP. pp. 804-807; tr. Jha, p. 232; tr. Chandorkar, pp. 87-88; SD. 709, cf. ed. Kane, notes, pp. 201-205.—The meter of the stanza is *vasantatilaka*.

60. *nam*: Gadre's text and that of Vidyasagara both read *jam* instead of *nam*, i.e. 'if the King,' etc. As the sentence is incoherent in any case, other renderings are possible.

61. *svagatam*: Gadre's text omits this word in the stage direction; see note 57, above.

62. *manye 'syd visavega*: Lit. 'I think hers [is] the effect of the poison just indeed altogether.'

63. Stanza 9: K. Com. sees here an instance of the rhetorical figure *asamgati*, 'disconnection,' in which there is an apparent violation of the relation between cause and effect owing to the fact that a cause and its effect are represented as locally different and separated; see KP. pp. 869-871; tr. Jha, p. 249; tr. Chandorkar, pp. 129-131; SD. 719, cf. ed. Kane, notes, pp. 231-234.—The meter of the stanza is *sardulavikridita*.

64. *visoma . . . visassa*: Observe the echoing of the sound in the original

65. *poccujjividd*: For a discussion of instances of bringing persons

back to life (after death) in the Hindu drama, notably in the Nagananda and in Ksemalsvara's Candakausika, see Jackson, 'Certain Dramatic Elements in Sanskrit Plays,' in *AJP.* 19.247-250, Baltimore, 1898; cf. also M. Lindenau, *Bhasa-Studien*, p. 35, Leipzig, 1918.

66. *narendrata*: This word denotes both 'royalty' and 'knowledge of antidotes,' as indicated by the translation.

67. *giro na 'tivismadas*: Gadre's text has *gird na 'tivismada*, with *gird* as nom. sing., but the text of K. is better.

68. Stanza 10: The meter is *sikharini*.

69. *ajjue*: See note 11, above.

70. *aggahattham*: See note 104 on Act 3.

71. *davissam*: The Jester here assumes his role as a Brahman in solemnizing the preliminaries of the marriage ceremony; cf. also *Karpuramanjarī*, 4.2a 13, ed. Konow and Lanman, pp. 112,286.

72. *ko tutnatn agenhidum*: On the use of the infinitive with the negative prefix *a-* see Speijer, *Skt. Syntax*, §404.

73. *tadena iatn dinna*: See Act I, Explanatory Scene, page 9; Act 2, page 33; Act 4, page S3,

74. *kim atah param priyam*: This is a formulaic mode of expression employed near the close of a drama, and is technically called *kavyasatn-hdra*, 'termination of the poem,' cf. DR. I. 109, ed. and tr. Haas, p. 32.

75. Stanza II: For the sentiment of this stanza compare the stanza near the close of the Ratnavali, act 4, stanza 21, and the next to the last stanza in the Viddhasalabhajika (see Gray, *JAOS.* 27.68-69 and note I).—The meter is *sardulaiviktridita*.

76. *bharatavakyam*: Lit. 'speech of the actor,' or of Bharata, the traditional founder of dramatic art; it is technically called *praiasti*, 'benediction,' cf. DR. I. 110, ed. and tr. Haas, p. 32; Levi, *Le Theatre indien*, p. 56.

77. *akalpantam*: Lit. 'unto the end of a *kalpa*, or world-cycle.'

78. *vajralepah*: On this word as a designation of 'cement, mortar,' see *PWb.* and Monier-Williams, *Skt.-Eng. Diet.* s.v. So also K. Com., but Gadre in this passage and the commentators in the editions of Ratnavali by Cakravarti, Calcutta, 1919, and Joglekar, Bombay, 1913, gloss it by *kathina*, 'stiff' (as the adamantine thunderbolt).

79. Stanza 12: This stanza is identical with the closing stanza of the Ratnavali, with very slight variations in the last two lines.—The meter is *sragdhara*.

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Volume p. The Sanskrit Poems of Mayura, edited with a Translation and Notes and an Introduction, together with the Text and Translation of Bana's Candisataka, by GEORGE PAYN QUACKENBOS, A.M., PH.D., Instructor in Latin in the College of the City of New York. New York, 1917.

Cloth, 8vo, xxii + 362 pages, ill., \$2.50 net.

This volume presents the works of a Hindu poet of the 7th century A.D. Besides the well-known Suryasataka it includes also the Mayurastaka, printed for the first time from the unique birch-bark manuscript in the Tubingen University Library, and the anthology stanzas attributed to Mayura. The introduction gives an account of Mayura's life and works and discusses the question of the supposedly rival poem of Bana, which is added to the volume in text and translation.

Volume 10. Priyadarsika, a Sanskrit Drama by Harsha, King of Northern India in the Seventh Century A.D., translated into English by G. K. NARIMAN, A. V. WILLIAMS JACKSON, and CHARLES J. OGDEN, PH.D., with an Introduction and Notes by the two latter, together with the Text in Transliteration. New York, 1923.

Cloth, 8vo, cxi + 137 Pages, ill., \$2.25 net.

This romantic drama on the adventures of a lost princess is now published for the first time in English translation, and the text has been reproduced in transliteration on the pages opposite, in order to aid students in rapid

reading. An extensive introduction in ten parts deals with Harsha as king and as author, with the legend of Udayana, and with other literary and linguistic aspects of the play. Copious notes are appended for the discussion of individual points and the elucidation of the text. A reproduction of a copper-plate grant containing Harsha's autograph signature is included as a frontispiece.

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VOLUME ON ZOROASTER

The following volume, not in the Indo-Iranian Series, is also published by the Columbia University Press:

Zoroaster, the Prophet of Ancient Iran, by A. V. WILLIAMS JACKSON. New York, 1899.

Cloth, 8vo, xxiii + 314 pages, ill., \$5.00 net.

This work aims to collect in one volume all that is known about the great Iranian prophet. The story of the life and ministry of Zoroaster is told in twelve chapters, and these are followed by appendixes on explanations of Zoroaster's name, the date of the Prophet, Zoroastrian chronology, Zoroaster's native place and the scene of his ministry, and -classical and other passages mentioning his name. A map and three illustrations accompany the volume.

WORKS ON AVESTAN

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The following publications on Avestan may now be obtained in America from the Columbia University Press:—

An Avesta Gratamar in Comparison with Sanskrit. Part I: Phonology, Inflection, Word-formation, with an Introduction on

the Avesta. Stuttgart, 1892. (Anastatic reprint.)

Cloth, 8vo, xlviii + 273 pages, \$2.50 net.

This work is a systematic presentation of the sounds and forms of the language of the Avesta. The variations between the older (Gathic) and the younger form of the language are emphasized, and in the entire treatment the parallels with Vedic Sanskrit are kept in view. (Part I I, dealing with the syntax, has never been published.)

Avesta Reader. First Series: Easier Texts, Notes, and Vocabulary. Stuttgart, 1893. (Anastatic reprint.)

Cloth, 8vo, viii + 112 pages, \$1.60 net.

This book provides suitable material for reading after the rudiments of the language have been mastered. The selections are of progressive difficulty and are chosen from various parts of the Avestan texts. Constant reference is made, in the notes, to the author's *Avesta Grammar*.

A Hymn of Zoroaster: Yasna 31, translated with Comments. Stuttgart, 1888.

Paper, 8vo, viii + 62 pages.

The text in Avestan characters and an English version of this Gathic hymn are given on opposite pages, followed by the transliterated text and explanatory notes.

The Avestan Alphabet and its Transcription. With Appendices. Stuttgart, 1890.

Paper, 8vo, 36 pages.

A discussion of the problem of the transliteration of the Avestan characters, with conclusions regarding the most satisfactory solution. Practical suggestions for printers are included.

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